AUTHOR’S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and is the result of my own work, unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any other academic institution or non-academic institution for any degree or qualification.

I, hereby, acknowledge that I have been supplied with the Academic Rules and Regulations for post graduate, Universiti Teknologi MARA, regulating the conduct of my study and research.

Name of student : Saemah Binti Yusuf

Student ID No. : 2005219464

Programme : Doctor of Philosophy (AD990)

Faculty : Faculty of Art & Design

Thesis Title : Tekat as a Malaysian Heritage: A Study of Motif, Form and Meaning.

Signature of student :

Date : July 2014
ABSTRACT

Tekat is a form of embroidery on cloth, usually velvet, using gold threads whereby shapes and patterns are formed by stitching the gold threads over a core of medium-thickness pre-cut papers (mempulur). It is one of the traditional handicrafts that have been handed down the generations. Today, this Malay art of embroidery still lives on but only in a few locations. Almost all practitioners of tekat tuji are to be found in the royal town of Kuala Kangsar, Perak. Even so, their days are numbered as many are old and often have no heirs to their knowledge. Hence, the art of tekat is facing severe decline if not total extinction. Several reasons are attributed to this phenomenon. Firstly, is the lack of practitioners of tekat. The second reason is that very few of the younger generation are involved in tekat art. Thirdly, the products of tekat are not commercial enough. If nothing is done to arrest this decline, the art will only be relegated to only a few treasured pieces kept by the museums or collectors. As such, this study is intended to document the art of tekat as a means to continue and preserve this art before its demise. Three hypotheses are forwarded in this study. The first hypothesis is that describing and documenting all aspects of the art of tekat can help to preserve and perpetuate it for the future generation. The second hypothesis claims that new tekat products can be created so as to make them more commercial and practical for daily uses. The third hypothesis is that the art of tekat can attract fresh interest among the younger generation especially, if it is often introduced and widely promoted to the public. The methodology used is a qualitative descriptive research using interviews as the instrument. Eleven respondents comprising of tekat makers, academicians, authors and government officials were selected. The data collected was analysed using “Content Analysis”. In addition, a Formalistic Study was also conducted on selected samples of motifs. The overall findings showed that tekat is indeed in dire straits and facing extinction in the near future. Nevertheless, the researcher felt there is still hope for it and had made several recommendations to preserve and perpetuate this art form.
ACKNOWLEDGEMENT

Alhamdulillah, my utmost gratitude to Allah the Almighty, whose Grace and Mercy has enabled me to complete this thesis.

I would like to extend my most sincere appreciation to Professor Dr. Muliyadi Mahamood, my supervisor, for his guidance, encouragement and undying patience throughout the course of this writing. His steadfastness has undoubtedly provided the much needed direction as I proceed.

Many special thanks to Professor Madya Dr. Norwani Nawawi and Puan Zubaidah Shawal for their assistance and guidance.

A million of thanks also, to all the respondents whom I managed to interview. The information that they disseminated were invaluable and essential for the research.

Not forgetting my colleagues and friends, Dr. Mumtaz Mokhtar, Dr. Salwa Ayob, Puan Asliza Aris, Puan Norizan Sajar, Puan Princess Saliang, Puan Asmah Ahmad and Puan Rosedahlina, who have given me the encouragement to continue until the finish. Their help and support would not be forgotten.

Last but not least, my deepest gratitude to my family who have supported me physically and emotionally and provided the strength and drive that I need time and time again to persevere and remain resolute in trying to achieve this mission.

Thank you all.
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