

UNIVERSITI TEKNOLOGI MARA

**A STUDY ON STYLISTIC DEVELOPMENT OF
MAK YONG COSTUME IN MALAYSIA**

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**A Study on Stylistic Development
Of Mak Yong Costume in Malaysia**

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To my most respectful parents

Kalthom @ Asiah binti Tahir

and

Abas bin Pin (Allahyarham)

Without whom, I would never be what I am

ABSTRACT

Through times, the skills of arts in human life are developing. Together with fast growing of the technologies, other aspects that cover the norms, cultures and lifestyle are developed as well. In the arts field, it has been a must to create certain techniques and creativity to develop together, e.g. the development of ideas and styles that changed from old to new.

Mak Yong, as one of the local Malay traditional arts is often being in the centre of attentions, where the activities of cultural encouragements towards its performance are also developed, where originally it was well known only in Kelantan. Beyond times until today, it became a globally famous subject of art that it is recognized by the UNESCO as the “World’s Intangible Heritage of Humanity”, which indirectly made the arts from Kelantan an important cultural arts for the whole Malaysian society. As Mak Yong has developed in its history, so did the structure of performance and other elements in the classical arts, including the costumes used. It is well known by the public of the costumes, but how far the functions and the importance of the costumes to Mak Yong was never an important matter to the public, even to the Mak Yong activists themselves. The old generations of Mak Yong and the researcher understand the previous forms of the costumes, but the knowledge did not reached the generation of today or the public. What became clear to the eyes of the public are the costumes that we already have now.

Through the critical views that evaluated the costumes of Mak Yong from the literature sources, plus the critical analysis that went through the phases of “description-analysis-interpretation-evaluation”, including the views from the experts. It is found that actually, the costumes of Mak Yong have developed and have the interesting changes of styles, not only from the outlook, but the reflections the costumes have towards the entire aspects of civilized human life that related to the factors of political and administrative, social, economy, culture and religion. Besides that, the costumes in Mak Yong need to be emphasized from the aspect of theatrical design, along with its importance towards the values of traditional cultures. These are the factors that qualified Mak Yong as the famed classical theatre in humanity.

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CHAPTER ONE

INTRODUCTION

1.1 Background

Contemporary globalization acts as a catalyst to the emergence of cultural cross-pollination and hybrid global cultures. The active influential impact of convergence in technologies, increased international travels, real and virtual interactions are not isolated entities in contemporary social, political and economic fabric. Within this phenomenal metamorphosis, creativity and innovation became integral passwords to open the doors of progress, invention and neo-modernization, which stimulate the ever-changing dialectics in every aspect of everyday life including arts.

In the domain of traditional performing arts in Malaysia, the structure and supportive elements of performance have always been revived with new dimensions and sometimes ornaments with new artistic techniques and methods. This revival embraces not only the performance style and acting but also its supported visual elements as costume, set, prop and lighting. These factors were due to the development of technologies and knowledge that was fostering creative persons in this industry to expand their creativity (Mohamad Daud Muhammad, 2001). Since the government changed the National Cultural Policy from national cultural development to cultural tourism development in 1987, there was an effort to commercialize the art tradition as a tourism product in order to promote Malaysian art and culture in the international arena (Mohd Ghazali Abdullah, 2001). In addition, there were strategies undertaken to attract the younger generation to accept traditional art as an enjoyable art form and to promote it so that they will learn to appreciate their tradition (Armin Azhari Salleh, 2000).

As other performing arts, Mak Yong which is the subject of this study also involves a number of improvements and change in order to attract Malaysians especially young generations to appreciate the traditional theatre. Fatimah Abdullah, a doyen of Mak Yong in Malaysia grew up by watching her parents' struggles to continue the tradition of Mak Yong. Due to that, she tried hard to make Mak Yong renowned. The restoration in Mak Yong should be done to ensure it can be retained and expanded by the new generation.

"The traditional Mak Yong has undergone modernization to attract the New Age audience... although we have managed to put Mak Yong in the international arena, more efforts should be made locally to attract the young to take up the art."

-Fatimah Abdullah (2009)

Young people are assets to the nation, as leaders and activists of future national and cultural heritage. Realistically, the future of Malaysian heritage is in the hand of the next generation. This generation becomes the determiner of the heritage either it will be preserved or repaired or renewed. Heritage education is an important foundation for heritage awareness. According to *Badan Warisan Malaysia*, Malaysian heritage will always be at risk unless it is understood as an important public asset by young or old people alike (Badan Warisan Malaysia, 2003). Its significance has continuously been absorbed by all Malaysians especially the new generation to enhance public appreciation upon the art and to ensure the splendor of a particular art form always within their responsibility beyond times.

Implicitly, many restorations are applied on Mak Yong. In some work of modern play, the subject of Mak Yong has been adapted and combined with modern forms of entertainment to reach out to the young audience (Zulkifli Mohamad, 2007). Examples of modern theatre that promote Mak Yong in their story lines are *Rebab Berbisik* and *Selipar Jepun*. *Rebab Berbisik* is a modern play which narrated a tale of Mak Yong artist who struggled for Mak Yong for the entire artist's life. This play is a monodrama

which provides informations about Mak Yong. *Selipar Jepun* is a modern play written and directed by Dr Zulkifli Mohamad. It was inspired by modern Mak Yong and presented in the 1970s pop stage. *Selipar Jepun* centres around a chance meeting between two people on an express bus journey from Kota Bharu to Singapore. The two share their bittersweet life experiences. Both of them suffered and lost their loved ones to the brutal Japanese army during World War II. Another objective of that kind of play is to promote Kelantan's traditional art forms to local audiences. Mak Yong is a prominent traditional art of Kelantan, which is coordinated by Ministry Arts, Cultural and Heritage which known as Ministry of Information, Communication and Culture and Kelantan's Art, Cultural and Heritage Department to be expanded to the global stage. Perhaps, Mak Yong's dignity has achieved to the higher level of cultural performance. Hence, the society especially the new generation will experience again the splendor moments of Mak Yong cultural heritage (Rosniza Mohamad, 2006).

“Kepentingan seni persembahan tradisional perlu dipulihara dan dikembangkan kerana kekuatan dan akar umbi jati diri bangsa kita terletak di sini. Dalam kesenian tradisional, terkandung nilai dan adat resam yang murni. Persoalan falsafah, etika dan moral tentang bangsa kita terletak dalam kesenian itu.”

-Datuk Tengku Alaudin Tengku Abd Majid (2000)

Since the Ministry of Art, Cultural and Heritage was introduced in 2004 and now the name of the ministry has changed to Ministry of Unity, Art, Culture and Heritage. Many efforts and campaigns were launched to preserve art, culture and heritage including the Mak Yong. According to Datuk Seri Utama Dr. Rais Yatim in his inaugural speech to launch the declaration of 50 National Heritage and Heritage Registration System on July 6, 2007:

“The significance of heritage has always been in (the) Malaysians' heart and there is no argument about that ... The thing that is still missing is the meaning and objective understanding about the importance of the 'tangible heritage' (buildings and objects) and 'intangible heritage' (traditional performing art) to be understood by people.”

Although Mak Yong has been acknowledged as World Heritage, unfortunately it is still foreign to many people and forgotten by especially young generation that are unexposed to the Mak Yong tradition. Among Malaysians, Mak Yong is not really a popular theatre in the true sense of the word. The genre has always had to fight for its survival. The principal factor that leads to its decline includes modernisation that has affected other genres of traditional Malay performing arts as well. These include economic and social issues such as the rise of the cinema and the increased availability of compact discs, and digital disc. (National Arts and Cultural Division (JKKN), 2005). Most of today's Mak Yong performances are no more presented in their original form or in ritual form. Instead, it is simplified for commercialization purposes that focus on the promotion programs of introduction to National culture and tourism. These programs are done by the government to educate people about Mak Yong. Simultaneously stimulate the highest appreciation among Malaysian upon this world heritage (Azran Fitri, 2008).

"Program seumpama ini dirancang bertujuan membangunkan teater tradisional makyung supaya terus popular diminati, ditingkatkan kecintaan, penghargaan dan yang paling penting, mempunyai pelapis mewarisi seni ini."

- Datuk Seri Mohd. Shafie Apdal (2008).

Even though Mak Yong is a traditional theatre in form, it was frequently associated with modern element that made it always fresh beyond time. Paradoxically, within this phenomenon, there are also a big challenge and dilemma to Mak Yong whether to preserve it in its actual form or to revive it with the new dimension of theatre (Rahimidin Zahari, 2006). Accordingly, Mak Yong has evolved and faced Modernization stage, which after all, stimulates a responsibility to preserve its traditional value in order to ensure that the traditional theatre remains ideal like those already awarded by UNESCO as world intangible heritage of Humanity (Zulkifli Mohamad, 2008).

Preservation is done in all aspects of Mak Yong such as performance structure and arrangement which include supporting elements such as stage design, make up and costume design. Mak Yong activists are of the opinion that such elements in Mak Yong will be retained in order to retain its greatness and maturity to maintain its traditional elements (Vatsala Devi, 2009). Such arguments are reflected in the following quotation:

“Although, Mak Yong has undergone adaptations, the traditional elements are still retained. Perhaps compared to the old days, the arrangement on the stage today is much neater with better lighting, make-up and costumes. But the set is still very minimal as we want the performers to carry the story.”

-Fatimah Abdullah (2009)

In order to preserve art, heritage of art or artifact, the historical development of the work of art should be appreciated. Based on my brief observation on research of stylistic development, such a research is either applied in visual art as a narrowed field of study (that also has a relationship with performing art), or, is applied on other channels of art (as in fine art, photography, music, creative writing, film, literature and linguistic art). Each of these channels go through its own historical journey, development, transformation, and restoration from time to time. All the processes basically are based on human intellectual development because most of the works of art refer to the idea of creating, or creative mind in a way to give a contribution to a particular field. In other words, the innovation, idea, creativity and intellectual developments of creative arts are also encouraged by environments that surround the artists or creative persons (Seng, 2004). Conversely, the idea of some created designs also needs to refer to the patron demand, or as discussed, then agreed by the art production team. Every transformation and restoration will go through the style development that can be recorded as history. Although the transformation is small, the style development of art object stimulates an innovative impact to the history of design in terms of the form and function of the researched subject. It also reflects the culture and the social structure of the society.

Mak Yong, the selected subject matter for this study is one of Malay traditional art performances that is listed in 50 Malaysian National Heritage and has been awarded as World Heritage as Masterpiece of the Oral and Intangible Heritage of Humanity. The award is the highest acknowledgement for Art and Cultural category given by the United Nation Education, Scientific and Cultural Organization, UNESCO on 25 November 2005 (Metra Syahril Mohamed, 2009). Mak Yong is an ancient traditional theatre, believed to be originated from Pattani 400 years ago. It is in the form of dance theatre that incorporates elements of ritual, stylized dance and acting; vocal and instrumental music, story, song; formal as well as improvised spoken text that performs principally in the state of Kelantan. It is a unique theater form that perhaps can be likened to the modern musical theatre genre found in Western theatre. It is performed mainly as entertainment or for ritual purposes related to healing practices. Experts believe that Mak Yong existed well before the Islamization of Malaysia. It was performed as a royal theatre under the direct patronage of the Kelantan Sultanate until the 1920s (Unesco Culture Sector - Intangible Heritage - 2003 Convention : Mak Yong, 2009). Mak Yong was performed only for Rajas and major Chiefs until the beginning of 20th century AD (Sheppard, 1983). Mak Yong has three ways of presentation; as non-ritual theatre for entertainment, as ritual theatre associated with healing and done in combination with the shamanistic *Main Puteri*, and as urban commercial theatre (Ghulam Sarwarl Sarwar, 1976).

This study will trace the stylistic development of costume in Mak Yong. Every aspect of costume design in Malay Traditional performing art has history and evolution of the changes. In an attempt to identify the stylistic development in term of visual art of the set of costume including accessories. This study will analyze the history of design and form of Mak Yong costume. It will also explore the relation between the content of Mak Yong costume with traditional activities, customs, economy, politic and social contacts of Malay society, as well as the other elements such as local and foreign elements that have influenced the development of the style of Mak Yong costume. In

addition, it will analyze the relationship between the costume and the performing art cultural content, viewer demanding and techniques in costume design generally.

1.2 Statement of the problem

Mak Yong is a traditional theatre that is strong in terms of its theatrical designs. The sophisticated costume design depicts the high aesthetical value of Malay art and represents the image of Malay art and culture in Kelantan. The tradition of Mak Yong is perpetuated in its original rural context without neglecting the numerous refinements acquired at the court; hence, costume design is one of the examples of Mak Yong flexibility (Unesco Culture Sector, 2009). Nowadays, through many Mak Yong programs highlighted by the Ministry of Unity, Arts, Culture and Heritage, many people start to recognize Mak Yong as a Malay traditional theatre or cultural performance.

Previous researches on Mak Yong have focused mainly on performance structure, literature, music, dance, directing, management, acting and characters. Mak Yong has various types of arts and cultural elements like costumes that are interesting to be discovered. Previous studies by Sheppard (1983), Malm (1963) and Ghulam Sarwarl Sarwar (1976) contributed to the understanding of the genre and brief history of Mak Yong, although they have not discussed directly in detail about the costume in Mak except for the description about costumes and the way they were applied and presented. Hence, through the detailed study on Mak Yong such as by Ghulam Sarwarl Sarwar , a number of refinements on Mak Yong had been made including the supportive elements of the genre such as costume, make up and staging. The refinement and reconstruction of Mak Yong finally contributed a historical development of Mak Yong along with the particular periods, given the fact that Mak Yong itself has declined considerably during the past century. It has undergone major transformations in style and performance structure as in its costumes and other supportive elements (National Arts and Cultural Division (JKKN), 2005).



Plate 15.1: Mak Yong performance in 1950's in full costume – National Museum collection



Plate 1.16: Mak Yong performance in 2007 that has through development of style on costume – ASWARA collection

Every transformation and development in Mak Yong costume is interesting to be discovered and it is reflected in the dressing culture of Malay society. It is also connected with the form of Malay traditional costume of Kelantan, involving the

understanding of costume in terms of visual art, the form and content that should be treasured. According to Siti Zainon (2004), based on the historical chronicle in Malay Annals and classic Malay literature, costume has a strong relationship with the history of the culture and the society, in which, the elements of costume become the determiner of the identity of a particular dance or traditional performance. In other words, it became an important aspect together with other scenographic elements which determine the quality of the performance (Holt, 1988).

Generally, after the proclamation of Mak Yong as Masterpiece of Intangible Heritage of Humanity, many programs contributed towards education on Mak Yong. This gives information and public awareness to Malaysians about Mak Yong and its significance as Malaysian heritage property (National Art and Cultural Division (JKKN), 2005). Many people might understand Mak Yong in terms of its acting, dance, music or, Mak Yong as traditional or cultural performance but most people did not understand the significance, the function, the form and content of costume in Mak Yong performance. In reality, Mak Yong costume is an interesting theatrical costume that is full with cultural elements and high in its aesthetical values in term of visual art. The variety costumes in Mak Yong contain the changes of style according to economy, culture, fashion and current political position. In the early stage of Mak Yong performance, the costume was believed to refer to the clothes of Pattani royal wedding. Then through time it was composed according to the traditional *kebaya* style and further to the *kemban* style which refer to the Kelantan traditional costume and the influence of Cik Siti Wan Kembang traditional costume (Mohamad Ghazali Abdullah, 1995).



Plate 1.17: Princess and female attendant (Dayang) in old style (*kebaya*) – National Museum collection



Plate 1.18: Princess and female attendant (Dayang) in present style (*kemban*) – ASWARA collection

This study will discover about the transformation and stylistic change that occurred in the form and content of Mak Yong costume in Malaysia from 1920's to 2000 onwards. This research will try to explain how the development and changes that are mentioned above happened, besides to analyze the sort of changing that happened

from the form and content perspective. This research also attempts to detect if the changing of style in the costume used for Mak Yong involved major transformations period by period, or has the changes keep developing along with the flow of this limitless modern world or maintained without any changes made and revert to the more classical past elements? Apart from that, this research attempts to discover the factors that influenced the changes and transformations in the costume of Mak Yong in Malaysia from 1920s to 2000 and onwards. Costume is emphasized as a supportive element to a stage performance (Jackson 1968, Wilson and Gofard, 1996, Kidd, 1998 and Cameron, 1999), therefore, this research is also digging out how those changes affected or played a role to the Mak Yong's performance and was the costume occupied the elements of stage costume. And from the content of this costume, this research is also meant to find its relationship with human's lives socially, politically and economically. Is the costume in this Mak Yong play affects the element of culture as a cultural material that is being developed in Mak Yong performance in attempt to make it a world's art heritage?

1.3 Aim and Objectives

The aim of this research is to study the development and stylistic change of Mak Yong costume in Malaysia.

The objectives of this study are as follows:

- To trace the history and development of Mak Yong costume in Malaysia
- To identify the form and content of Mak Yong costume
- To come up with the classification of styles of Mak Yong costume in Malaysia from 1920's to 2000 onwards

1.4Scope and Limitation of study

1.4.1 Limitation

Other than Malaysia, Mak Yong is a traditional performance to a few Malay Archipelago regions such as Pattani South Thailand, Serdang Muda Sumatra and Riau Indonesia. They have similarities in term of performance structure but do not have similarities in every particular form. The focus of this study is Mak Yong as Malaysian traditional theatre, which nowadays has been practiced in other states of Malaysia rather than only in its original place, Kelantan.

1.4.2 Delimitation

This study will trace the stylistic development of costume in Mak Yong from the classic form; pre world war 2 until today modern Mak Yong performance. Costumes in Mak Yong that will be analyzed in this study are costumes of permanent characters including main and supportive characters, which have lucid traditional and cultural elements such as;

1. Pak Yong: the male lead
2. Mak Yong: the female lead
3. Peran: the male attendant
4. Dayang: the female attendant

The justification of the selected characters goes to the format of the costume maintained in all stories or repertoire of Mak Yong which goes beyond time. This study will trace the development of style from 1920's to 2000 and onwards concerning the form and content of the performance.

This study will be conducted in the Klang Valley because most of the active cultural groups of contemporary Mak Yong are in Klang Valley area. However, to detect and explore the history and background of Mak Yong, this study will also be conducted in Kelantan.

1.5 Significance of study

Mak Yong is an intangible world heritage that the government is concerned to establish its heritage and cultural values to Malaysians. It is a traditional art form that is unique to be appreciated by Malaysians. The role of Mak Yong to Malaysian culture is an important factor to be understood. At the same time, it is also a traditional performing art which is interesting to attract international people to appreciate fascinating Malaysia especially in today's globalized world. It is a Malay art form that needs to be preserved and listed under 'Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity' by UNESCO, according to the following justification identified by the Ministry of Arts, Cultural and Heritage of Malaysia:

- a. *Mak Yong stories are unique to its own particular genre, and do not belong to any of the major story cycles or epics traditionally used in Southeast Asian theatre.*
- b. *Mak Yong's performance represents a particular combination of rare and outstanding artistic traditions including music, dance, acting, oral literature, those are not to be found in any other genre anywhere else within Malaysia or in other parts of the world. It is essential that these artistic traditions be preserved to be handed down to future generations.*
- c. *The fact that Mak Yong provides an insight into the ethos of the Malay community stretching from Kelantan and Terengganu to Pattani in Southern Thailand on the one hand and the Riau islands of Indonesia on the other hand.*
- d. *The ritualistic elements present in the genre, including the incantation texts and some of the more specific kinds of rituals and ceremonies are not to be found in any other genre of the performing arts of the Malays, and their loss*

would be a serious loss to the Malay World in particular and to the world in general.

- e. *The preservation of Mak Yong is essential for scholars to continue their research, documentation and analysis of this and other Malaysian performance genres, related literary materials as well as the visual arts.*

(National Arts and Cultural Division (JKKN), 2005)

This study is related to the justification identified by the government, which has been mentioned above to enrich the documentation and analysis of Mak Yong performance including the study on visual art elements. This study is perhaps one of the documentation efforts upon Mak Yong traditional theatre. Local art including Mak Yong is an intellectual property inherited from old generation. All uniqueness of this art form is important to be documented. Perhaps, from the documentations, all elements of traditional and cultural arts can be ‘rescued’ from extinction because of rival from modern entertainment forms, which is more exciting to today’s modern society. Thus Mak Yong could become a reference, guidance and an idea to the new generation to the glorious work of Mak Yong traditional theatre (Utusan Malaysia, 2000).

Many efforts had been done seriously by the Ministry of Unity, Arts, Cultural and Heritage now known as Ministry of Information, Communication and Culture, National Art and Cultural Division, Heritage Division, together with ministries agencies as National Academy of Art to enrich documentations of Mak Yong in writing, Audio Visual and Interactive CD. The government also highly encourages any kind of research on Mak Yong either for Mak Yong development or revitalization, promotion and dissemination or to explore its history. According to Mr Rosnan Abd Rahman, the present prominent Mak Yong performer from *Kumpulan Mak Yong Seri Nilam Istana Budaya*, many information on Mak Yong are normally delivered in oral form, from early generation. If there is no effort to document this value of art, Mak Yong might be lost as the lost of the old generation of Mak Yong. Hence the fate of this art heritage will continuously be gone offhand (Sy Mussaddad Mahdi, 2009).

Generally, historical significance and development in creative elements of performance are important to be understood because it depicts the high aesthetical value from its visual heritage. Mak Yong is a traditional performance in Malaysia that is conserved by the government for art and cultural heritage. It is a unique and invaluable item of Malay heritage which was acknowledged by UNESCO as Malaysian Heritage because of its strong combination of the form and content of the performance and the visual element including costume. This kind of creative work is a precious treasure for Malaysia, which has to be preserved and documented because it is an artwork by the earlier generation in interpreting art and culture. The ideas, decorations and creative elements of the costume are derived from early local genius that should be appreciated and understood. Hence, as members of audience or, as Malaysians, we can judge Mak Yong not only in aesthetic values of its performance alone, but also in its supporting element; costume, which has an important significance to the value of Malay lifestyle and cultural background in terms of its form and content.

In term of the significance of the costume design, this study is important because of the role of costume in the performance itself. Costume is assumed as the connector between the reality of production needs and what they target to reach in the performance. Costumes are so powerful in making or marring any production, that when they ‘fail’ they create an impassable barrier of unbelievable assumptions (Clancy, 2008). This is because the actor and the costume will be evaluated as one image that is acting on the stage. It has its own value of suitability of colours, shape, form, texture and symbolism that gives a big impact to the whole performance (Cameron and Gilles, 1999).

It is important for the public to understand the role of costume in a production, rather than frequently assuming that costume in performing art is just clothes. Costume, whether it is used in traditional theatre, cultural performance, traditional dance, or even contemporary theatre, has the same purpose because costume design is part of artistic directing that gives double impact to performance. It is a part of performance craft and

can convey the information to the audience regarding the cultural and historical issue of the society. Theatre or other performing arts bring the art form; and it is just like the other art forms that act as a communication medium between artist and audience to convey the message (Allensworth, 1982). As a result, Double impact is needed to guarantee that performing art in Malaysia will reach international standards.

For the purpose of performing art, in order to manage a theatre production or to establish a particular performance for traditional theatre as Mak Yong, essential reference about the story or history and cultural detail of the performance is needed to ensure the performance can be presented in its original form. As Ghulam Sarwarl Sarwar mentioned in his research on Mak Yong, he found that a study about Mak Yong is important because, since Mak Yong is an important traditional theatre in Malaysia, the priceless information provided via a research or study in Mak Yong is able to assist future performers and researchers to understand Mak Yong for the whole aspect. At the same time, it can educate people about the art and cultural values that include Mak Yong performance.

Realistically, traditional art has been less appreciated by the Malaysian audience compared to international audiences even though it has a unique Malaysian identity that is formed by the cultural exchange of local and foreign elements in Malaysian Peninsular such as south Asia, East Asia and South East Asia (Rosmawati Mion, 2005). The establishment of educational value among Malaysian Audience upon the performance is important in order to upgrade uninformative Malaysian audiences to be appreciative intellect audiences who understand the performance, heritage and historical treasure behind the cultural performance. In preserving traditional art as mentioned by Datuk Seri Utama Rais Yatim in *utusan Malaysia* (2005);

“Lonjakan langkah perlu terus-menerus dilakukan agar khalayak lebih memahami tentang seni dan menghargai warisan budaya sendiri.”

According to Datuk A. Samad Said, playwright and theatre critic during an interview with *Majalah Pentas* (Dinsman, Rahimdin Zahari, 2006) Malaysia has two types of audience. One group would like to be entertained, and one group would like to think.” The group that watches theatre to think is the educated audience that watches the theatre to enjoy the value of art and most of them understand the form and content of theatre or performance. While the other group just watch theatre for entertainment and their minds are not theatre oriented (Abdul Samat Salleh, 2005). Audience is the evaluator to determine whether a performance is successful or not. Generally, the dramatic art might not be able to be successful if it relies on only one playwright, or a group of professional actors that are acting in the play, or a costume that is judged with other theatrical elements; but it needs an audience to accept, it cannot be separated because it is integrally bound together (Geon, 1980).

1.6 Definition of Terms

1.6.1 Stylistic

Stylistic refers to the word *style*, according to *New Oxford Dictionary* (2004), style in language term is the way that something is done or created. Style also is the fashion, shape or design of something. According to *Dictionary.com*, *styles* are the ways in which something is said, done, expressed, or performed: a style of speech and writing. *Style* also is the combination of distinctive features of literary or artistic expression, execution, or performance characterizing a particular person, group, school, or era.

In art, style is a particular, distinctive, or characteristic mode or form of construction or execution or manner in any art or work. According to the dictionary of art and artist, *style* is a term for the manner of execution in painting, writing or any kind of work of art as opposed to the subject matter or its organization. It also means the common characteristic of the art in a given period or of a school or movement. According to *Artlex dictionary*, style in art is an artist's characteristic manner of

expression. It is also a work of art by different artists who categorized their works into particular groups of style according to certain features in the work.

In order to get more explanation on the definition of style, *Artlex dictionary* has opinion from various artists and essayists state that:

"Picasso described himself as "a painter without style," explaining that "Style is often something which locks the painter into the same vision, the same technique, the same formula during years and years, sometimes during one's whole lifetime."

-Picasso (1963)

"In the final analysis, 'style' is an art. And art is nothing more or less than various modes of stylized, dehumanized representation."

-Sontag (1966)

According to Fernie in *Art History and its Method* (1995), style is a distinctive manner that allows the grouping of work into related categories. The stylistic analysis can be gained by referring to the number of examples. Style in the history of art is to identify the character of works produced in particular times. Then, it is enabling the researcher to define periods and cycles of the researched subjects. Authentication of style is the application of particular techniques used in establishing groups of object. Style in fashion is a form of designed object that constitutes the important aspect of social relationship that reflects the sensitivity that stimulates the variations in design. Style also provides an illusion of object characteristic which is not actually present.

According to *The American Heritage Dictionary of the English Language*, 'stylistics' in art is the study of the use of elements of language style, such as metaphor, in particular contexts. According to *Webster's New World College Dictionary*, the definition of 'stylistic' is the study of style as a means of analyzing works of art or

literature and their effects – now, often, specific, such studies use mathematical and statistical methods.

1.6.2 Development

According to the *New Oxford Dictionary*, (2004), linguistically, *development* is a process of becoming bigger or stronger. It refers to the act of improving by enlargement or refinement of a project or task. *Development* also is defined as the process of creating something those more advanced. It is also meant as a new event that could change a situation. According to dictionary.reference.com, *development* is the act or process of development, growth, and progress in child development and economic development. *Development* means the act of developing or disclosing that which is unknown; a gradual unfolding process by which anything is developed, as a plan or method, or an image upon a photographic plate; gradual advancement or growth through a series of progressive changes; also, the result of developing, or a developed state. According to thefreedictionary.com, *development* can bring various meanings -- ‘development’ is a process in which something passes by degrees to a different stage (especially a more advanced or mature stage); a progression of ideas, or the evolution of an object in a particular civilization, or the advancement of a human skill in a particular field. *Development* also means a progression from a simpler or lower to a more advanced, mature, or complex form or stage through particular time.

According to the businessdictionary.com, *development* brings at least four definitions such as;

- A systematic application of scientific and technical knowledge to achieve specific objectives or requirements.
- An extension of the theoretical or practical feature of a concept, design, discovery, or invention of a particular product or system.
- A process of economic and social transformation which is based on complex cultural and environmental factors and their interactions.

- Process of adding improvements to a parcel of land, such as grading, subdivisions, drainage, access, roads, utilities.

1.6.3 Stylistic Development

Stylistic development is an analysis of style in particular time or cycle. It is regarded as a historical analysis that could be done in subject matter or examples. In art history, this application lies behind the establishing of the two or more cycles of development in particular period, or in antiquity era to the new era (Fernie, 1995).

1.6.4 Mak Yong

Linguistically, there is no lucid evidence that shows the meaning and originality of the word '*Mak Yong*'. However, there are a number of opinions that assumed *Mak Yong* to refer to the word, '*Yong*' which is a variation of '*Hiang*', an old Malay word meaning divinity. It is also believed to have come from the word '*Ma-Hiang*' the Mother Spirit of pre-Muslim Malaya, which was believed to watch over rice crops and may at one time assumed a wider responsibility. Other views assume *Mak Yong* to be originated from the word '*Moyang*' that is probably a possible explanation found in the Malay words '*Moyang*' or *Poyang* which means ancestor or patriarch. Then the latter word was merged into '*Pawang*' that refers to shaman or magician that touch with the spirit world. '*Pawang*' is an ancient superstitions that until now is still practiced in the elaborate ceremony of *Mak Yong* carried out a *Bomoh* before the first performance of a *Mak Yong* play on a new stage namely *Buka Panggung* (Sheppard, 1983).

Mak Yong is an ancient traditional theatre that was believed to be originated from Pattani, 400 years ago. It is dance theatre form which incorporates the elements of ritual, stylized dance and acting, vocal and instrumental music, story, song, formal as well as improvised spoken text that performed principally in the province of Patani and the state of Kelantan. It is a unique theater form that perhaps can be likened to the

modern musical theatre genre found in western theatre. It is performed mainly as entertainment or for ritual purposes related to healing practices (Ghulam Sarwarl Sarwar, 1976).

1.6.5 Costume

According to *Chamber's Twentieth Century Dictionary*, *costume* is a complete style of dressing, including all the clothes, accessories, headgear, shoe that are worn at one time, as in particular country or period; dress; national costume (Geddie, 1961). According to *Etymological Dictionary of English Language* (1974, 138) the word ‘costume’ is derived from Latin language *consuetudinem*, ‘habit’ or ‘custom and then became as costume. All the above is derived from the fact that every place has its own costume (Filippou Fillipos, Harahoussou Ivonni, Kabitsis Christos, Koleta Maria, 2004). According to the historical aspect, *costume* is clothes or dress worn by people of all cultures since prehistoric time. Although the forms of costume are often determined by changing styles or fashions and other factors; the most notable are climate and geography, materials and technology, sexual attitudes and social status, migration and the inertia of tradition or habit. All of these have been just as influential; the basic determinant is climate. Clothing was probably developed primarily as a protection against or adaptation to climate (World Almanac Education Group, 2006).

Costume in scenography is a set of clothes designed by artists or costume designers according to playwright or theatre production and other creative personnel demand. Otherwise, costume is also created according to the culture, place and time and suitability of play and will be presented to the play. Costume becomes functional clothes that support a play or a performance either for theatre, dance or musical concert (Berneice, 1996).

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter will review some of the relevant writings and findings from previous works of other researchers and writers. This chapter will first discuss briefly about the subject matter of this research -- Mak Yong traditional dance theatre which covers its definition, historical background and performance structure. This is important in order to help the researcher and the readers to understand Mak Yong before proceeding to the historical development of the supportive elements of Mak Yong traditional theatre -- the costumes. Next, the chapter will discuss about costume as a human need followed by costume in theatre and its significance to the culture and social context.

In line with the study to trace the stylistic development and history of Mak Yong costume in Malaysia, is the target to analyze the subject matter -- Mak Yong, in term of form and content of the costumes. This chapter will then review about the previous research on stylistic developments of the work of art, which relate with the form and content to the work of art.

2.2 Mak Yong traditional dance theatre

Mak Yong is one of the Malay traditional theatres which, according to Mohamad Ghazali Abdullah (1995), Malay traditional theatre is an activity of recording cultural behaviour of Malay society. Through culture, a society could learn and appreciate

lifestyle system which is based on behaviors, believes, values and norms that were inherited from early generations, then it has been manifested into a cultural performance which displays the culture of a society. Culture that consists of beliefs system, economic system, social system and leading system, consequently could be understood and acquired by observers on Malay traditional theatre.

Ghulam Sarwar (1976); Kartomi (1995) define Mak Yong as a Malay theatre dance that consists of the elements of ritual, stylised dance, vocal and instrumental music, song, story and improvised formal text and stylised acting. It is performed principally in Kelantan (in the region of Setiu), Terengganu (Besut, which a border to the state of Kelantan) and Thailand (in the Patani area). Other than that, Mak Yong also can be found in the Riau islands of Indonesia. (Pudentia 1993; Omar Farouk 1989) Mak Yong is performed in the regional dialects of the Malay language. It is believed to have originated from the Kelantan (Patani region) then expanded to all over the region.

2.2.1 Origins of Mak Yong

The roots and origins of Mak Yong characterized by Rosini Jonit (2004) can be categorized into two. The first category was those gathered from mythical stories and etymology derived from many opinions, stories and sources, traced by previous researchers, are mostly in oral form from the villagers and Mak Yong activists. Hence, it is difficult to confirm the validity of the originality of Mak Yong. Mak Yong however is similar to the general theory of other Malay traditional theatre that believed to be recording activities of a human in daily life including culture (Mohamad Ghazali Abdullah, 1995). As referred to the research by Ghulam Sarwar (1976), Mohamed Affandi Ismail (1975) mentioned that, the movement of Mak Yong stimulated based on two theories. These theories were based on the mythical stories among the villagers of Kelantan. The movements were related to elements of ritual to gods and other invisible spirits and mimesis; the imitation was from the movement of natures and celebrations of natural phenomena.

The first theory is regard to the activity of ritual to gods and other invisible spirits and mimesis (the imitation of nature). The theory was based legend stories; *kisah dua beranak* and *kisah tiga beranak*. The first story is about the two brothers, *kisah dua beranak* that develop the Mak Yong movements through mimesis by imitating the movement and sound of nature such as the movement of the tree, where these two brothers were playing. They imitated the movement of wind blowing through the leaves, and follow the movement of how the leaves and branches swayed in the wind. Thus, the movement developed through mimesis and this inspired the Mak Yond dance movement. According to Ghulam Sarwar (1976), the two persons or the two brothers were identified or believed as ancient Pre Hindu-Javanese deity, *Semar* and his son *Turas*. From this source, Mak Yong was believed to have originally been of divine origin or inspiration.

Semar is the most important invisible being in Java-Hinduism belief. It has been adapted from the god status that becomes a comic figure which plays an important role in traditional theatre or other Javanese cultural features in Malay Peninsula possibly around the time of Srivijaya empire in the 10th century. In Mak Yong traditional theatre, *Semar* became as important as elder *Peran* role, the older and wiser of the pair of clowns, while in other performing arts such as *Wayang Kulit Siam* he plays an important clown role namely as *Pak Dogol* (Ghulam Sarwar, 2004).

The second story, according to Ghulam Sarwar (1976) is about *tiga beranak* story. A *Batak Putih* has asked a palace servant (*pengasoh*) to look for the Mak Yong for a royal occasion with the purpose of entertaining the prince, who finally engaged the three members of a family. They had acting and singing by performing as how parents entertain their child. This action led to a melismatic song of Mak Yong. Correspondingly, the movement of how the parent save their child from falling leaves and branches during a storm finally inspired the Mak Yong movement. This source is similar to the story narrated to Zaleha (1978/79) who wrote about Mak Yong History based on the source of Abdullah Awang; a Mak Yong exponent. She mentioned that an

action of parents entertaining their child named Yong by singing and dancing attracted villagers and finally this action became a popular performance namely Mak Yong, based on the name of those three family members.

Another story which also referred to the same action and was also adapting mimesis in creating Mak Yong performance was according to Tiong Emas Mak Yong group leader, Pak Muda Nor who was traced by Zaleha (1977/78). There was *Batak Putih*, who lived with her daughter named Yong at a field. One day, a bird attractant, *Tok Juara* had roamed at the field to get a bird. While he was catching the bird, he heard the sound of a woman lulling a child so melodiously. Then he found the women who had sung. She actually stayed at the field to watch over the rice crops from birds. Accordingly, *Tok Juara* returned to the palace, and told the King about *Batak Putih*. The King met *Batak Putih* and her child, and felt sympathetic towards them. At the same time, he also was attracted to *Batak Putih*'s melodious voice. Finally, the King invited *Batak Putih* and her child to stay in the palace and teach the palace community how to perform the dance theatre. Mak Yong probably was derived from sobriquet of *Batak Putih* by the king who always called *Batak Putih* as “*Maknya Yong*”; mother to Yong.

All stories above were engaged with the mimesis theory in the origins of Mak Yong dance movements. We can relate it with the root and origin of theatre in the human life. As explained by Freedly and Reeves (1962) in ‘A History of Theatre’ theatre or acting existed centuries ago since the early existence of human in this world. However, there is no evidence that demonstrates clearly, when and in which century of Human civilization the theatrical activity and acting was developed. Watling (1973) stated that, according to the beliefs of early generation, the origin of theatre activity existed since the era of ancient Egypt, centuries ago. It began from the brutal murder on an ancient hero called Orisis. The dead body then was cut and idolized and finally believed to be resurrected again as God.

According to Saparman Bakri (1982), the act of theatre acting in human life was begun by the act to imitate nature's movements such the fall of leaves, shake of trees and the movements of animals, etc. Saparman Bakri also emphasized that the origins of acting in theatre also came from the apprehension upon the changes of day and night, the changes of seasons such as rain, heat etc. It has begun since the primitive era. They adjusted the acting according to the lifestyles of the members of primitive society who had to survive for their life to look for foods, protection, accommodation etc. For example in order to seek for a greater hunt, they should imitate animal behaviour as a tactic to ensure the prey fall into their trap. Hence, we can conclude that the early intention of acting was to fulfil their needs. Consequently, if the tactic did not work to track the targeted animals, a human started to develop ritualistic occasion in order to fulfil their intention by pursuing super-natural powers. Accordingly, humans then created the movement, which finally developed into dance steps and acting movements of the theatre. As said earlier, these were inspired through the mimesis of natural phenomena. This theory of Saparman Bakri (1982), therefore coincides with mimesis theory of the origin of Mak Yong dance and acting movements inspired by nature, written by Ghulam Sarwar (1976) that referred to Mohamad Affandi Ismail.

The second theory is classified by Ghulam Sarwar (1976) according to Sheppard (1983) who stated that Mak Yong etymologically was derived from the term *Mak Hiang*, which refers to the name of rice spirit, which traced back to Hinduism and Indonesian *Dewi Seri*. According to Sheppard (1983), Mak Yong performance was derived from worship to the mother spirit of pre-Muslim Malaya or goddess of rice for agricultural activity. It was believed that this was utilised to watch over rice crops with the purpose of bringing profit to the crops. According to those three theories, Ghulam Sarwar (2004) has concluded that the theory of *Semar* and *Mak Hiang* rice spirits both refer to the act of imitating the nature and celebrating the phenomena of nature. Finally, the theories were believed to be able to create Mak Yong dance movements and express the soul via the lyric in Mak Yong song.

Another opinion by Nakula @ Abdullah Mohamed (1991) in Rosini Jonit (2004) about the definition of Mak Yong is also derived from Mak Hiang, which refers to the term *Hyang* or *Yang* which means *Deity*. *Hyang* or *Deity* according to Nakula refers to the master of all Deity which is equivalent to ‘*Nur Muhammad*’ in its *jamal* character symbolized as women while in its *jalai* character symbolized as a man. Philosophically, Mak Yong is a twin of puppet drama that emerged in the 14th Century, the same year as the birth of *Dewi Durga*, believed to be the first creator of the performance in the palace with the purpose to cure a mad patient.

Otherwise, Sheppard (1983) has also classified the root of the term Mak Yong, Yong, or Yang derived by the variation of *Hiang*, which is an old Malay word, meaning divinity. Mak Yong also was possibly derived from the Malay words *Moyang* or *Poyang* meaning ancestor or patriarch. The word might also merge into *Pawang* that refers to shaman or magician that touches the spirit world. *Pawang* is an ancient superstition that is practiced even until today in an elaborate ceremony. In an elaborate ceremony of Mak Yong a *Bomoh* is carried out before the first performance of a Mak Yong play on a new stage namely *buka panggung*.

2.2.2 History of Mak Yong

Many researchers in Mak Yong, for instance prominent scholars of Mak Yong in Malaysia such as Ghulam Sarwar (1976) and Sheppard (1983) had found that there are no early records to explain the origins of Mak Yong or confirm its history. Until now, it is still a mystery and folklore. Ghulam Sarwar (2004) explained that the root of Mak Yong is sinking deep into animism and shamanistic beliefs, as exemplified by the symbolism and spiritual meaning of the stories and dances. Sheppard (1972) and Ghulam Sarwar (1976) characterized the presentation of Mak Yong into four: as non-ritual theatre for entertainment, as ritual theatre associated with healing and done in combination with the shamanistic *Main Puteri*, and as urban commercial theatre which is traditionally based on twelve basic stories.

Sheppard (1972) and Ghulam Sarwar (1976) agree that Mak Yong was first developed in the region of Patani. Rosini Jonit (2004) had traced the history of Mak Yong in Patani based on the administration history of Malay Sultanate government, which stated about the relation between Kelantan and Patani. In the early 18th century, Patani is a region under the Malay Sultanate government until the Siamese government has taken Patani after Siamese-English declaration in 1909. However, there was a conflict to elucidate the status of Mak Yong to be either as a court art or folk art.

Sheppard (1983) emphasized that Mak Yong is a court performance until the 20th century and was only performed for Rajas and major Chiefs as a court entertainment. The statement according to Rosini Jonit (2004) refers to Sheppard (1974), a previous writing which stated that traditional performing art are established in Patani palace since the early time according to records by peter florist in Hikayat Patani (will be explained later). Sheppard also makes the first attempt to establish that Mak Yong which was in fact a court theatre performed in the ancient kingdom of Langkasuka (near northern part of the Malay Peninsula) and its ‘successor region’ - Ligor and Pattani. National Arts and Cultural Division (JKKN), 2005) Additionally, the statement supported by evidence was found in Nakula @ Abdullah Mohamed’s (1991) writing which mentions that Mak Yong started to be developed in Kelantan as a court performance since the 14th century under Cik Siti Wan Kembang’s government. According to Nakula @ Abdullah Mohamed’s (1991) Cik Siti Wan Kembang was also recognized as Dewi Durga of Cindai Wangsa or Serendah Sekebun Bunga state. Cik Siti Wan Kembang was the main symbol of Mak Yong performance and was involved directly to play the main character as Raja or Pak Yong.

Mak Yong probably developed to other regions beside Kelantan, such as Terengganu and South Siam because of the political power of Medang Bumi, Cik Siti Wan Kembang’s father who ruled Patani, Songkhla and Terengganu (Rosini Jonit, 2004). According to Nakula @ Abdullah Mohamed (1991) in Rosini Jonit (2004), Mak

Yong performance expanded to the entire Malay Archipelago region when Dewi Durga together with her younger brother Gajah Mada became the Mapateh Majapahit in East Java in 1339. Accordingly, they were combined with the entire Malay Archipelago starting by the colonization of Gajah Mada in Nusa Tenggara Archipelago including Bali, Sumbawa and Lombok. Simultaneously, Dewi Durga, together with her elder brother Raja Bharubhasa conquered Champa and Kemboja until Dewi Durga succeed to control Samudra and Lamuri then become the Queen of Lamuri (finally recognized as Aceh). The power expansion of Dewi Durga brought Mak Yong's development to Kemboja which recognized it as Yut Tke.

In the research by Ghulam Sarwar (1976) Mak Yong history can be divided generally into four stages; Period before 1878 and Period between 1878 and 1926 during the great flood, known as *bah air merah* which, was referred to as the establishment of the first known Mak Yong theatre in Kelantan palace by Tengku Temenggong Abdul Ghaffar. The following periods were between 1926 and the establishment of Seri Temenggong Mak Yong troupe in 1970, and the period after 1970.

The First period as explained by Ghulam Sarwar refer to the 17-Century or 1613 that recorded about the visitation of Peter Floris, a European trader to the Patani Palace to fulfill the invitation by Raja Ijau and Queen of Patani. This evidence recorded and described the existence of performing art in Patani Palace. However, in this journal, the writer did not mention about Mak Yong. Hence, Ghulam Sarwar (1976) has proven the statement by comparing the description made by the writers of *Hikayat Patani*, Andries Teeuw and David K. Wyatt (1970) with the real form of Mak Yong performance structure and other traditional dances. Therefore, Ghulam Sarwar (1976) proved that the *Hikayat Patani* only stated about *Nobat* that was used in the formal occasion of Patani Palace accompanied by the traditional dance and song by *biduan* of the palace mentioned as *Asyik Ikat-ikatan*. Possibly the previous researcher assumed that the dance performance is a Mak Yong according to the structure and visual of the performance that have the Javanese influences similar to Mak Yong performance. As a result, Ghulam

Sarwar (1976) concludes that the availability of Mak Yong is according to the first recorded date to indicate the existence of the genre is 1878, when, a British officer, Frank Swettenham first mentioned it in the article “A Malay Naunch”.

Mak Yong is basically folk art as emphasized by Ghulam Sarwar (2004). In the second stage of Mak Yong history, within the early 20th century, Sheppard (1983) and Ghulam Sarwar (2004) agreed that, the genre had received support from the Kelantan palace (1923 to 1935). It was an attempt to establish the classical version of Mak Yong that consists of the changes of Mak Yong performance style from the folk art to court entertainment. Mak Yong then was established as court performance and performed in the palace ground under support from Tengku Temenggong Long Abdul Ghaffar, the youngest son of Sultan Muhammad II of Kelantan. The cultural district was built in the old palace of Kota Bharu named as Kampung Temenggong. Various theaters were built to provide a place to stage Mak Yong performance.

Other than for entertainment purposes, Tengku Temenggong also established kampong Temenggong as a training centre to provide a chance to whoever was interested to study Mak Yong and other Kelantanese traditional performing arts such as *Wayang Kulit*, *Pencak Silat* etc. The palace recruited the performers and provided the salary and accommodations surround Kampong Temenggong. Moreover, the royal Mak Yong troupe then, expanded, and the number of innovation has been applied to Mak Yong including the costumes, producing refined Mak Yong style suitable to the status of Mak Yong during that time as a court entertainment. The support given by palace did not last beyond the death of Tengku Temenggong in 1935 which was coupled with the beginning of World War II which ended the tradition of Mak Yong in a court performance style in Kelantan. After this period, Mak Yong performance has slowed down. However, during the World War II, Mohamad Affandi Ismail (1974) identified that there were at least five active Mak Yong troupes that actively performed Mak Yong in Kelantan. The listed Mak Yong troupes consisted of: Mak Yong Minah, Mak Yong

Che Kemala, Mak Yong Anak Keli, Mak Yong Mek Haji and Mak Yong Che Mas (Ghulam Sarwar, 1976).

During the 1970s, Mak Yong was revitalized to the new innovative Mak Yong troupe, which was much more glamorous in form, as a commercial theatre. The new troupe named as Seri Temenggong was inspired by the efforts of Tengku Temenggong Abdul Ghaffar, under the leadership of the late Khatijah Awang (1941-2001) (National Arts and Cultural Division (JKKN), 2005). According to Ghulam Sarwar (2004), this troupe had been set up regarding the realization that younger performers of Mak Yong should be found following the important International Conference of Traditional Drama and Music held in Kuala Lumpur, in August 1969. The conference was organized by Malaysian Society for Asian Study. According to Sheppard (1983), Mak Yong, which was representative of traditional performing art from Malaysia, was performed in the conference. However, as reported by Ghulam Sarwar (2004), the performers for Mak Yong were more elderly in appearance and were unfavourably compared with the young and vibrant performers from Cambodia, Thailand, and Indonesia. This factor has led to the establishment of the Seri Temenggong troupe by Cultural Policy Maker (Ghulam Sarwar, 2004).

Sheppard (1983) stated that the Seri Temenggong continued to perform in Kota Bharu and Kuala Lumpur under the generous dedicated patronage of Tan Sri Dato Nik Ahmed Kamil, one-time Chief Minister of Kelantan. However, beyond time, Mak Yong practices today are rarely performed in the homeland of Kelantan for religious and economic reasons but expand to other states of Malaysia especially to Kuala Lumpur and to the study centre of performing art all over Malaysia.

2.2.3 Mak Yong performance structure

Traditionally, Mak Yong performed in the building of theatre known as *bangsal*. The theatre is usually a make-shift structure, built of wood using palm leaves as the roof and all sides are open. A formal theatre-opening (*buka panggung*) and closing rites (*tutup panggung*) are mandatory in Mak Yong performance. Normally, a *Pawang* (shaman) will be initiated to the ritual with the purpose of pursuing the superstitious power or invisible being to protect the performers from any undesirable incidents while the performance is on show and to gain the spirit's goodwill and ensure the success of a performance (Ghulam Sarwar, 2004).

Essentially, according to Mohd Ghazali Abdullah, the statement is associated with the detail study on Mak Yong performance structure by Ghulam Sarwar, a Mak Yong troupe includes about fifteen to twenty actors, actresses and dancers. It is performed entirely by females for the main roles although it is a man in character (Pak Yong) except for the Peran (comic role). (Mohamad Ghazali, 1995)

Mak Yong is presented in circular, which is suitable to the arena theatre; the circle theatre form where the play is presented in the centre of the theatre, while audiences are seated around the stage to enjoy the play closely. However, as further explained by Ghulam Sarwar, there is an exception for the opening of semi-ritualistic dance known as *mengadab rebab*. The actors, actresses and dances dance in an arrangement that intended to salute the orchestra and particularly the *rebab*. Like Mak Yong, this dance is believed to have certain magical significance to Mak Yong.

As arranged by the Mak Yong practitioners, proven by Ghulam Sarwar (1976) and associated with the statement by Mohd Ghazali Abdullah (1995), the steps of Mak Yong performance begin with the *Mengadap Rebab* occasion. The leading character; Pak Yong will sing alone followed by the chorus. Then, they dance in graceful movements, which are arranged in proper manner. Consequently, the group will get up

gradually and stand up once the solo finished singing the *Mengadap Rebab* song. Then, they will dance around the stage gracefully which is followed by the song titled *Sedayong Mak Yong* that is sung by the leading character.

For rituals Mak Yong, Ghulam Sarwar (2004) described that the purpose of rituals performance is to pay homage to teachers (*sembah guru*), graduation, or healing, that involve the *main puteri* trance sessions. The performance is more elaborate compared to the entertainment style and it takes about three days to finish. The performance begins at nine o'clock following the final evening prayer - isya' until the midnight then continue to the second and third nights, which also start on nine o'clock. The performance then, will reach to the peak level, in the final third night that go on until well after sunrise on the fourth day. However, the ritual performance is no more plasticized in recent decades especially to those staged in urban areas. Nowadays, the new style of Mak Yong performance is considerably shortened and simplified.

The performance of Mak Yong is similar although played different stories or is played by different troupes. Mak Yong has at least 12 repertoires who have been explained briefly by Sheppard in some of his articles. Sheppard also has documented Mak Yong stories in detail as a book for reference. All *Mak Yong* stories described permanent roles such as central figures, minor gods or heroes descended from gods, with a wide range of other characters, mythical and human (National Arts and Cultural Division (JKKN), 2005).

2.2.3.1 Roles in Mak Yong

Based on the explanation by Ghulam Sarwar (2004) there are at least eight permanent roles in Mak Yong as follows:

Roles	Character
Pak Yong	The lead role acting as King or Prince, the character is divided into two characters - Pak Yong Tua (elder King) and Pak Yong Muda (younger King or Prince). Traditionally, these roles are played by a woman and the role has spiritual significance to the performance. The notion of god-kingship gives Pak Yong an aura of divinity.
Mak Yong	This female lead is sometimes divided into the Mak Yong (queen) and Puteri Mak Yong (princess). This main female character is pivotal to the story. The character is always played by a woman.
Peran/ <i>pengasuh</i>	There are two main roles of male attendants - <i>Peran tua</i> (elder clown/servant) and <i>Peran muda</i> (younger clown/servant). They serve the main characters and act as companions. The character is deeply spiritual which traced back from the Javanese pre-Hindu god; Semar.
Inang/dayang	Two roles of female attendants are played by Inang sulong (the elder) and Inang bongsu (the younger). They are companions to the female lead characters.
Tok Wak	He is an elderly man who acts as royal astrologer, fortune-teller or royal executioner. This is an interesting character who fulfils defined functions within the story.
Dewa	This represents goddesses and good spirit. It engages with ‘other worldly’ beings. This characters is usually performed by men.
Jinn/Gergasi	This is a range of negative characters featuring genies and giants. They vary in spiritual power and malevolence. These characters provide the nasty creatures that plague the main characters and enhance a sense of drama.
Orang Darat	This is a village folk; the character provides comic relief and contrast to the high drama of the play.

Table 2.1

2.3 Costume in Mak Yong traditional dance theatre

Based on previous research, there is no detailed study on Mak Yong costume. Most of the books or articles on Mak Yong only gave a brief description about costumes used in Mak Yong. At the beginning, only Pak Yong has distinctive costume compare to other characters. This can be traced by the significance of Pak Yong costume that is expressed in one of Mak Yong Song that describe the appearance of Pak Yong and his costume. The explanation will be discussed in the next topic. However, there were costumes for Mak Yong, Dayang, Peran and other characters but the forms were always not the same.

According to Ghulam Sarwar (1976) who made a review of Mak Yong from the early reach made by Cuisener in 1936 and William Malm in 1968-69, during the 30 year-period from 1936 until 1969, the style of Mak Yong elements and structure was maintained. Descriptions by Cuisiner about Mak Yong costume, orchestra, and rituals were in accordance with the information acquired by Ghulam Sarwar in 1975 through personal communication with several Mak Yong practitioners and performers once active in Kampung Temenggong. The evidence showed that Mak Yong in its folk traditional form has not changed much. Research by William Malm in 1968-1969 was not different from Cuisener's observation in 1936.

In the article on Mak Yong by Sheppard and Norwani Nawawi (2003) maintained that, the origin of Mak Yong from court performing art possibly resulted the form of costume for Mak Yong especially the royal character who was highly decorated sophisticatedly suitable with the status that he had as a court performer. During the period of Kampung Temenggong (1923-1935), conducted by Tengku Temenggong Abdul Ghaffar, many elements of Mak Yong performance were refined and this was possibly because they were focusing on its dance and music rather than on theatrical aspects (Ghulam Sarwar, 2008). However, according to Sheppard (1983), during those times, the refinements also consisted of other theatrical elements including costumes.

Although Mak Yong performance is presented without scenery, royal patrons provided costumes, which were elaborated and often costly. Norwani Nawawi (2003) also stated that since that period, the costume enhanced with golden material on its fabric and decorative elements. Mak Yong costume has been said as full with the elements of Malay culture according to the statement of Tunku Abdul Rahman Putra who described Mak Yong from its stories, music, dances, and costumes as an ‘embodiment of Malay Culture’, and the courts of Patani and Kelantan reached the highest standard of refinements and artistic excellence (Sheppard, 1983).

According to Zubaidah Sual (2008) who traced the development of Mak Yong costume from classic to extravaganza, the earliest evidence showed that, visual and design for Mak Yong costume began in 1940.

“Dari rakaman fotografi orang-orang Barat yang datang ke Semenanjung ini, tidak pernah lansung terdapat rakaman tentang seni persembahan Mak Yong juga lain-lainnya. Hanya rakaman fotografi mengenai pemuzik gamelan pernah dirakamkan dalam tahun-tahun 1800 di negeri Pahang.”

- Zubaidah Sual (2008)

Sketches on costume for traditional dance showed that traditional gamelan dance accompanied by *La* and shawl was the earliest sketch that was recorded by Almarhum Tengku Ampuan Mariam Pahang in 1920. Every costume designed for performing art was described in a beautiful and highly decorative creation. Nowadays, most costume especially dance costume are modified to ensure the perfectness of appearance on stage. Hence, costume designers develop their idea and skill to fulfil this requirement by adapting traditional and modern elements. Material was no more a problem to enhance the costume because there were a variety of choices in the market that could be adapted to create a rich costume although just by using a synthetic material or textile.

Previously, the role of costume in Mak Yong was not important compared to acting or other performing art elements because of the limitations in economic aspect. Once economy was stable, at the same time, knowledge of Mak Yong genius was improved and everybody started to refine the appearance of costume to be more splendid and practical on stage. (Zubaidah Sual 2008).

2.3.1 Costume of Pak Yong.

Every character in Mak Yong has its own complete set of costume. Pak Yong was the only role that had his own distinctive costume from the beginning. The early evidence that described about Pak Yong costume was traced to be contained in the lyric of *menghadap rebab* song. As explained in 2.2.3: Mak Yong performance structure, *menghadap rebab* is the significance ritual for Mak Yong performance. It is a musical prelude for performance where all actresses and dancers of Mak Yong take their position or seat in cross-legged opposition on the stage floor, facing east to the *rebab* player to salute the *rebab*. This song is a description to explain that Pak Yong will appear on stage to begin his performance. The picturesque of his costume was stated in the second to fifth diagraph of the song.

*“Seorang raja siap memakai
Alat kelengkapan memangku negeri
Ambil seluar sarok ka kaki
Ambil baju timang ka badan
Baju melenkit di kulit manis*

*Ambil selindang pakai ka pinggang
Selindang menama Kain Chinda Jantan
Ambil pekong lilit ka pinggang
Tujuh lilit bertemu puncha
Pekong menama Pelangi Silang*

*Ambil keris selip ka pinggang
Keris kechik kerajaan
Tongkat kechik kesaktian
Keris ada dengan menama*

*Keris menama sepanah berang
Rentak di pangkal membunuh lawan
Rentak di tengah telaga darah
Rentak di hujung gagak lapar*

*Ambil setangan iseh tenggek di dahi
Tenggek ke kanan memangku negeri
Tenggek kiri mengadap Perang.”*

- Source from Ghulam Sarwar (1976)

At the beginning of the second diagraph it was described that Pak Yong was wearing complete regalia of office that consists of royal trousers and royal shirt that was fitting tightly to his skin. In the third diagraph of the song it was described that the Raja was wearing a shawl that became a sash wrapped around his waist in seven wraps. The sash was called *Pelangi Silang*. The fourth diagraph describe about the power of keris that slips into his waist. The fifth diagraph describe about *setangan iseh*, the head-cloth of Pak Yong that perches on his forehead. If the head-cloth perched to the right, meaning Pak Yong rules the country. If the head-cloth perched to the left, meaning Pak Yong will brave the war.



Plate 2.19: Stiffened headgear made of velvet – Mr Tharuwat collection

According to the explanation by Sheppard (1983) and Norwani Nawawi (2003), costume of elder Pak Yong (King) and younger Pak Yong (Prince) was slightly similar to one another. Pak Yong headgear is a stiff headdress known as *Mahkota*. It covered with velvet, which usually studded with small jewels and had a gilded edge. Embellish with the string of sweet scented jasmine buds often hung down over the left ear. It was sewn on to the edge of the headdress just before the beginning of the night's performance. The position of headgear was rising to a peak above the centre of the forehead. It was held in position by two short projections, which jutted down in front of the ears. At the beginning, headgear of elder Pak Yong (King) is highly decorated in dark colour compared to younger Pak Yong (prince). This is because to highlight elder Pak Yong is the most significant leading character in Mak Yong.

According to Mohd Ghazali Abdullah (1995), similar with the explanation by Sheppard (1983), at the beginning, around 19th century in Patani, younger Pak Yong wore a tubular circle of yellow silk round his head, with a golden flower standing up centrally in front, following the headdress of a royal Malay bridegroom in Patani. The fact supported by Norwani Nawawi (2003) that made observation on Winstedt writing about the earlier headdress of Mak Yong's dancers affected by the style of Malay-Patani royal wedding that used *gendik*, a headdress with gold garlands hanging might have that influence from China. Afterward, the headgear of younger Pak Yong was made of a low circular head-cloth of fine batik. Only at the beginning of the 20th century, after the establishment of Mak Yong in Kampong Temenggong around Kelantan palace, the head-cloth substituted with the stiff, velvet-covered crown that was introduced by Tengku Temenggong Abdul Ghaffar.

Moreover, in 1940s to 1950s, younger Pak Yong just wore head-cloth of fine batik called as *setangan batik* alone as head gear. This kind of headgear is similar to the headgear that Pak Yong wore in the earliest period, before Kampong Temenggong period as stated by Sheppard (1983). Sometime, the headgear is made of yellow silk and is decorated with jasmine buds. Since 1950s, the style maintained for a few decades until

the period of the establishment of Kumpulan Seri Temenggong in 1970s, both Pak Yong's crown are designed in similar style (Zubaidah Sual, 2008).

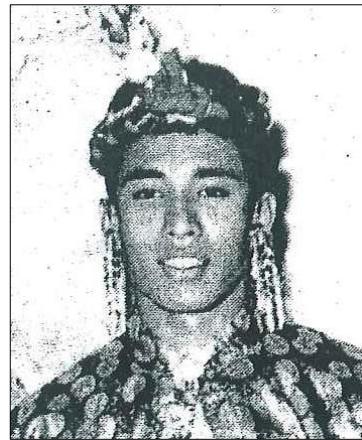


Plate 2.20: Headgear of bridegroom



Plate 2.21: Pak Yong in black costume with Peran – Mr Tharuwat collection

According to Zubaidah Sual (2008), by observing the photographic evidence and previous museum collections, we can say that the head gear for elder Pak Yong in 1940s to 1950s was made of black velvet decorated with stone, sequin, flowers and scented jasmine buds that hung down over the left ear. Starting from 1950s to 1960s, designer started using other materials than velvet such as satin and keep maintain the decorative element. Then, in 1960s to 1970s, bright colour such as red are used to highlight the power of elder Pak Yong role as a king. Finally, in this new era, headgear of Pak Yong became more variety, in many sizes and decorated in variety of style according to the creativity of designer. Design of head gear is not a limit to certain rule. It is just a function to give strength to the role and to beautify the appearance of the role as a King's crown. Normally the crown is made of velvet. The colour is in the same scheme as *La* and other accessories and it is decorated with golden lace.

The pattern of shirt worn by both elder Pak Yong and younger Pak Yong is slightly similar. According to Mubin Sheppard (1983), both characters wore a collarless blouse, short sleeved, close-fitting tunic usually made of yellow silk. They also wore a pair of trousers made of heavy silk. Traditionally, in the early stage, around 1930s to 1960s, the combination of a blouse and trousers was always to have been of different colour. The trousers were often in black or dark blue. Over the trousers, Pak Yong wore *samping* that covered a knee length sarong of woven silk or *songket*. The *samping* was embellished with the waistband, made of sarong that was folded several times to provide a narrow waistcloth (*punca potong*). It was worn round the waist and held an ivory hilted short *kris* in position above the left hip (Sheppard, 1983 and Zubaidah Sual, 2008).

According to early photo evidence traced by Zubaidah Sual (2008), in 1940s to 1950s, elder Pak Yong wore a suit of black satin and *samping* from rainbow cloth or *songket*. In 1950s to 1960s, a transformation of colour happened from just using dark colour changed to yellow by silk for blouse and trousers from satin. They wore *samping punca potong* by hand woven cloth in *tapak catur* pattern or *limar* cloth. In 1970s to

1980s, after the establishment of Kumpulan Sri Temenggong, blouse and trousers of Pak Yong Tua are of the same colour as the velvet, while *samping* of hand woven cloth in *tapak catur* pattern which was folded to develop a box pleat at the central front of the cloth. Since 1990s to the current Mak Yong, the basic pattern of the suit is maintained. However, the use of fabric was developed by using the richest fabric such as full ornamented *songket* or scattered patterned *songket* and decorated with diamond, beading and sequin.

In 1940s to 1950s, Pak Yong Muda wore the same blouse and trousers as elder Pak Yong. However, they also wore *kemban* from sarong on the top, over the blouse and *sampin* from rainbow patterned cloth. In 1960s to 1970s, younger Pak Yong wore same costume as elder Pak Yong but sometime their fabric was combined with brocade. This style was maintained until 1990s. Then, in the current Mak Yong, costume of elder Pak Yong and younger Pak Yong used exactly the same design and fabric, but decorated in variety style using diamond, beading or golden lace (Zubaidah Sual, 2008).



Plate 2.4: Elder Pak Yong and Younger Pak Yong acted together in 1950's – National Museum collection

Both Pak Yong wore a significant unique accessory, which became as a trademark to Mak Yong costume, which is called *Elau* or *La*. It is a beaded article of adornment that covers the chest and draped over the shoulders and reach almost to the waist. The style of *La* was just maintained, but the way it was decorated was improved according to the current skill of creating the craft and using available materials in the market. However at the beginning, Pak Yong did not wear the *La* – It was after the establishment of Kumpulan Sri Temenggong in 1970s that younger Pak Yong started to wear La similar to the costume of elder Pak Yong (Sheppard, 1983 and Zubaidah Sual, 2008).

2.3.2 Costume of Mak Yong Princess or Queen

From the beginning, Mak Yong and Princess or Queen wore a tunic fitting known as *kebaya*; long sleeved by hand woven cloth. The costume was fastened down the front with three gold and jewelled brooches and long finely woven silk or *limar* sarongs reaching to the ankles. This style was maintained until 1960s. Nevertheless, since 1970s, the traditional long *kebaya* was varied into modern long *kebaya* and *kebaya bandung*, using a variety of fabric such as brocade and hand woven cloth or silk. Nowadays Mak Yong performances are still using traditional *kebaya* (Sheppard 1983 and Zubaidah Sual 2008). However, according to Norwani Nawawi (2003), there was a period that the costume changed into *kemban* style that inspired by the old style *kemban* of Cik Siti Wan Kembang, the traditional costume of royal women in Kelantan. But since late 1980's especially in Kelantan, the form of costume in *kemban* style was not allowed to be worn and the costume changed again to the close fitting *kebaya*, or short sleeved *kebaya* that similar to *Asyik* dance's costume.



Plate 2.22: Mak Yong princess in *kebaya* costume with younger Pak Yong and Peran

Traditionally, the *kebaya* then was secured by a silver belt on which was fitted a gilded and jewelled oval-shaped belt buckle (*pending*), which covered the navel (Sheppard, 1983). Around 1980 to present Mak Yong, the design of the belt and the buckle (*pending*) are transformed to be more practical, save and modern. It is made of velvet and brocade, whose colour was suited with the *samping* and other accessories. The accessory was then decorated with diamond, beads and golden lace. The buckle held in place a long shawl or sash from *limar* or silk that is worn over the left shoulder and hung down to the knee in front. In 1950s to 1960s, the sash from long shawl was sometimes changed with *kain sibar* that normally embroidered with Malay *tekat* of gold thread. The method of wearing the *kain sibar* was similar to that of sash. The accessories of Mak Yong Princess or Queen consist of gold bracelets, brooches, anklets and rings. Both roles wore gilded coronets called *Pemeles* over the forehead. Current accessories, especially the small crown or gilded coronets (*pemeles*) are adapted to be replica accessory by velvet that was decorated with stone, diamond, beads and golden lace (Zubaidah Sual 2008).

2.3.3 Costume of Dayang / Female attendant

The earlier Mak Yong, until 1970, Dayang or Inang just wore a simple Kebaya; Malay style long-sleeved blouse and long silk sarong to suit with the character as the palace servant and Princess assistant (Sheppard, 1983). According to research by Zubaidah Sual (2008), at the beginning around 1940s to 1950s, costumes that were worn by Inang or Dayang were not uniformed. However, starting from 1960s, the costumes for Dayang or Inang were uniform using the same costume (short *kebaya*) and the same style. In 1970s, the costumes were varied. Sometime Dayang or Inang wore traditional kebaya but mostly using modern style kebaya influenced by 1970s contemporary fashion. From 1990 until today in Mak Yong performance, the costume and overall appearance of Dayang and Inang are totally changed into *kemban* dress or bustier that is made of modern *songket*. The skirt with box pleats uses full songket. They also wear *La* similar to Pak Yong's that cover over the chest and shoulder.



Plate 2.23: Dayang in 1960s – National Museum collection



Plate 2.24: Dayang in present performance, 2007 – Istana Budaya

Earlier Mak Yong until 1960s, the hairstyle of Dayang and Inang was fashioned with large bun at the back; *sanggul* embellished with a circle of jasmine buds fitted round the base of the bun (Sheppard, 1983). In 1970s, the hair were set in modern style of 60s and embellished with small flower. Then, from 1990s until today's Mak Yong performance, the accessory of Inang and Dayang are complete with *pemeles* (similar to that of Mak Yong and princess) that are worn over the fore head. Their hair is fashioned with bun at the back and beautified with hairpin. They also wear necklace (*dokoh*) and hand bangle made of velvet that is decorated with *Malay tekat*; gold thread embroidery and bead fringes (Zubaidah Sual, 2008).

2.3.4 Costume of Peran

From the very beginning, Peran did not wear any cloth except a sarong that covered from waist to knee in order to suit the comedy character and to make the audience laugh when they were in action. The character of Peran is also as a palace servant; hence, the costume was just a basic white collarless shirt or pagoda t-shirt (*baju potong siam*). It was worn with a long cotton sarong (*kain pelikat*) and a pair of loose cotton trousers. They also wore a head-cloth called *Semutar*, the locally cotton printed cloth. The cloth was also fashioned as a waistband (Sheppard, 1983 and Zubaidah Sual, 2008).



Plate 2.25 Peran in action, 1950s wearing *semutar* and sarong – National Museum collection

This style was maintained until 1950s. In 1960s Peran wore a short-sleeved and colourless shirt made of printed cotton fabric, cotton trousers with *genggang* motif, *samping* and waistband from *punca potong* cloth and head gear of cotton cloth- *setangan batik*. From 1970s to 1980s, Peran wore slightly similar style with previous style but without *samping*. They also wore a cap, *songkok* or *kopiah* as headgear. From 1990s to the present performance, Peran wore a costume that demonstrated more freedom in the creativity of the designer to enhance the comedy character. However, traditional elements such *samping*, waistband and head gear were maintained (Zubaidah Sual, 2008).

When we describe Mak Yong costumes on the preceding roles, we would notice that the costume of other characters such as Jinn, Dewa, Tok Wak and *orang darat* was normally more flexible in form; they were created according to the stories and creativity of the costume designer and they were not permanent and often changed. Sometimes, the costumes also acted as life prop or set to the Mak Yong performance.

2.4 Brief history of Costume

Costume is Clothing or dresses that since prehistoric times were worn by people of all cultures. In any societies or cultures, the form of costumes is often determined by most notable factors identified as climate and geography, materials and technology, sexual attitudes and social status, migration, custom of tradition or habit, and changing of styles and fashions (Trimingham, B.A, 2009). The function of costume to human body is basically to protect humans from any dangerous threat and as a protection against climate, which becomes the most significant purpose of costume determination.

According to Siti Zainon (2006), costume is generally linked with usage function. It is used to cover human body from hot and cold of climate and becomes an important material culture for the human to continue his life. According to geologists, the element of protecting body from cold can be seen clearly during the Ice Ages, where large parts of Europe were in extremely cold climate until the Palaeolithic era. Although social and psychological aspects influenced determination of details of costume, the main motive of using clothes is to cover our body for the purpose to keep out the cold. This advantage is taken by using fur or animal skin as a heavyweight cloth to cover human body. Nevertheless, in some ancient society, such as the Euphrates and Egypt climate is not the main reason of wearing clothes, but it was worn for reasons of modesty, or to display and protective magic (James, 2002).

Traditional costume of particular society or country is determined by ecology and climate of a particular place where a society lives. In hot climate traditional costumes are normally loose-fitting draped garments ranging from the loin cloth or kilt. While in cold climates the traditional costumes are fitted and sewn with multilayered garments for the purpose to heat human body. The objective of costume is to be designed with that characteristic to ensure that the costume could give protection to human body and comfortable to wear (Trimingham, B.A, 2009).

In Malay society, a costume and accessory originally functioned as a symbol to the status and power, identity, belief, ritual of a person in society (Zubaidah Sual, 1995). Costume is a part of custom equipment to complete human life with consideration on value, norms and culture (Siti Zainon, 2006). Nevertheless, the function of costume and accessory are expanded and change according to the period or current trends. Nowadays, costume is seen more importantly as a fashion tool that emphasizes designer's creativity (Trimingham, B.A, 2009). In terms of cultural aspect, a dress is a development of human expert, knowledge, belief, arts, moral and taboo, which is not just functional as useful material as dress but representing a taste of society that relates with symbol and aesthetical value (Tylor in Siti Zainon, 2006).

Costume from the very beginning started by adapting natural material such as bark or straw, vegetable fiber and animal fiber before the existence of various weaving techniques. Siti Zainon (2006) and Zubaidah Sual (1994) characterized the history of costume was parallel with human behavioural history, as a human that has a mind; they are smart to exploit natural source around them to create clothes or dresses. According to James (2002), in primitive era, human used animal skin and fur as their clothes although the skin was very heavy and hampering movement of the wearer. The skin also became very hard when it was dry. This phenomenon stimulated earliest methods to make the skin became softer and pliable by a laborious mastication of a skin hide or by wetting and beating the hide with a mallet. However, these two methods were unable to make the pliable lasting. Then, they discovered that by rubbing the oil or blubber into the skin could make the skin pliable for much longer time until the oil dried out. Then the skill of processing the cloth from beast skin developed until the discovery of tanning method by immersing the skin in the water that contains tannic acid extract, which derived from soaked bark of the oak and the willow. The method was able to make the leather cloth permanently pliable and waterproof.

Hair or wool was also primitive material that adapted by early human especially in cold climate as a basic cloth. The process could produce a cloth that was warm, durable and pliable which could be cut and sewn to make garment. According to James (2002);

“Wool or hair of an animal is combed out, wetted and placed in layers on a mat. The mat is then rolled up tightly and beaten with a stick.”

Vegetable fibre or bark was a common early form of clothes that was used by early human to cover their body. The bark was stripped off and soaked in water, then three layers of bark were placed on the flat stone and were beaten with a mallet until it clung together and became a piece of cloth. To make the cloth durable, the cloth then was oiled and painted. However, this type of cloth was not easy to cut or sew, it just could be produced as a single rectangle drapery that wrapped to human body. From vegetable fibres such as flax, hemp, cotton, jut, grass, banana stem or pineapple leaves, an early weaving technique was discovered to create cloth that was more satisfactory. Then the skill of creating cloth and textile was developed by the discovery of the thread making from cotton and flax. This thread then would be weaved to develop a cloth that is smoother and finer. Various techniques and methods of weaving and making thread were explored until man developed a silk thread from silk insect that finally produced high quality silk cloth (Azah Aziz, 2006, James, 2002 and Zubaidah Sual, 1995).

Wrapping was the simplest and earliest method of using cloth in human civilization that rounded waist thus making a primitive form of skirt; sarong. Later, man put another square cloth that draped over the shoulders. Draped clothes were one of the marks of civilized human development especially in ancient Egypt, Assyria and Greek. These draperies cloth have various styles and were improved beyond times until to the ancient Sumerian civilization of Mesopotamia, evidence showed that human, for both sexes started using garment that displayed the development in weaving technique. They wore skirt that was composed by tufts of wool, which were arranged symmetrically and sometimes formed flounces, while border of rectangle cloth was sometimes decorated by

fringes. Later, the fringe shawl was adapted to be a complete costume. Then, from that development, the costume that previously composed by draped cloth was improved and designed to be a tunic with sleeve (a basic shirt) in which, during that time, it became as men's cloth. Accordingly, the style of garment was continuously developed until man produced variety forms and styles that basically based on human creativity and additionally influenced from the style of other region and culture (James, 2002).

The changes of style from one civilization to another, beyond era and place really influenced the movement of style development. Domination of earliest style of ancient Egypt and Middle Eastern dress tradition was took place by casual style of the Greeks and Romans that covered entire Mediterranean world. Styles of Middle Eastern also have many influences from Western costume (Trimingham, B.A, 2009). Religious factors also could give substantial influence to determine the style of traditional costume of a particular society. This is because, every religion have their own dress etiquette, which was different from one to another. This development was judged as development of law and rule of particular civilization or government. According to James (2002), it was interesting when the way to apply dresses or clothes was referred to the government law, as example Assyrian law of about 1200BC compelled married women to wear veils in public. The tradition became the earliest record of custom that continuously practiced within Middle East district until modern times today. Assyrian were dominated by Muslims, in this case, it was not merely a government rule but in fact, it was an Islamic rule that prescribed all Muslim women must cover their hair (*aurat*) with veil while in public or in front of stranger . This requirement was always suitable beyond times without boundaries of places or regions.

In term of style and fashion, historically, especially in western country, costume was a symbol of status that differentiated aristocrat and ordinary people. Costume of aristocrat people was more glam and grand compared to the costume of ordinary people. Trimingham and B.A (2009) characterized that fashion was considered as privilege of the aristocracy that interested in changing their costume into variety of styles compared

to the ordinary people that just stuck on the similar style. Moreover, the history of costume generally derived from recorded portrait of important people in aristocracy that presented to posterity in their finest and most impressive attire. Even to the upper class people, clothing was costly enough to be cared for and altered. It was just turned inside out for the purpose to be reused and passed to the next generation. Fashion and style during that period were identified infrequently improved or seldom involving radical change until the Industrial Revolution in the 18th and 19th centuries made the production of both cloth and clothing became easier and cheaper.

Malay society had started clothing tradition since the early civilization of Malay Archipelago. The existence of Malacca Malay Sultanate government since 15th Century has brought development of politic, economic and culture. According to the history, Malacca during that time was a trade centre of Malay world because of its strategic port that linked with trading from East and West Country. Textile and cloth from variety materials such as silk, *patola* and *cindai* from various countries such as China, India, Arab etc were among trading materials that really profitable in Malacca Port trade centre. The technique, motifs and colour that developed in the foreign textiles especially from India were influence much the creation of textile in this region – the Malay Archipelago (Zubaidah Sual, 1991 and Azah Aziz, 2006).

The early form of clothing in Malay society as stated by Graham (1908), in Kelantan, men cloth of ordinary people was simple that consists of variety draped cloths and wore as sarong, hanged on shoulder and tied around waist as cummerbund in which it was used to hang their weapon, money and tobacco container. They wore this kind of cloth daily except for formal occasion. While palace Rulers, royal people and traders wore a costume that had many influences from outside and using variety luxurious materials or textile such as brocade, gold thread embroidered textile and satin.



Plate 2.26: Mans in Kemban or wrapped cloth style in early 20th century 1908 – Busana Melayu



Plate 2.27: women in kemban using three pieces of cloth

Kemban was believed as an earliest women cloth that wore by Malay women since earlier than 15th Century. This kind of clothing was not just a basic cloth for ordinary women but also a part of complete traditional costume of princess and queen in most Malay Archipelago region such as, Malaysia, Java, Indonesia region, Siam and Pattani. The costume that based on three pieces of clothes consisted of sarong that covered waist to feet, the *kembau or kemban*; covered from chest to waist or feet and other draped cloth to cover the shoulder (Zubaidah Sual, 1991, Siti Zainon, 2006, Azah Aziz, 2006). All Malay women of early times according to Graham (1908) using same types of costume. Only the usage of textile and material differentiated between ordinary women and aristocrat women. *Kemban* was really synonym with Cik Siti Wan Kembang, the princess of ancient Kelantan state. Siti Zainon (2006), Azah Aziz (2006) and Zubaidah Sual (1991) described that costume of Cik Siti Wan Kembang consisted of *kemban* form limar silk textile, sarong using full ornamented songket and long shawl that covered entire upper part body. According to Siti Zainon (2006), *kemban* was the basic cloth of early Malay society of old Srivijaya government, it was also named as *dodot* in Javanese costume.



Plate 2.28: Cik Siti Wan Kembang attire

In Kelantan especially in rural area, the tradition of wearing *kemban* continued until the end of 19th Century. Only after the rule of Sultan Mansur in 1890-1899, the Sultan disapproved *kemban* to be worn by local Malay women and commanded to punish whoever wore that kind of cloth by sweeping the exposed body with mud. Hence, according to the rule, kelantanese women started wearing clothes that much more complete recognized as tunic that wore with sarong. The costume is identified as *baju kebaya* and *baju kurung*. These kinds of costumes were introduced to Malay society during Malay Malacca Sultanate government and have had strong influence and similar to the basic or traditional costume of other region especially from Middle East.

Kebaya, was derived from the turkey word “*al akibiya al turkiyya*” meaning a blouse that has a slip at front body (Zubaiddah Sual, 1991 and Azah Aziz, 2006) or derived from Arabic word “*habbaya*” meaning a long loose dress that has a slip at front body (Perpustakaan Negara Malaysia, 2009). From this source, it showed that *kebaya* probably has a strong background from Middle East. Another theory stated that this dress was brought by Portugal delegation to Malacca when Portugal colonized Malacca in 16th Century. Long dress with slip at the front body that worn by Portugal women has attracted Malay woman to wear this similar dress as the dress. *Kebaya* was worn by woman especially in Malacca, Johor and east coast, the pattern finally influenced Baba-Nyonya minority in Melaka to adapt *kebaya* as their traditional costume, however in their own style. Normally, *kebaya* was embellished with three brooches to complete its style and traditionally worn with sarong (Zubaiddah Sual, 1991 and Perpustakaan Negara Malaysia: 2009).

Baju kurung was designed to cover human body, it was similar to the ancient Egypt tunic that stated by expert originated from *djalabiyah* costume, the loose body shirt from Egypt. *Baju kurung* started worn by Malay women since 200 years ago when the governance of Sultan Johor, Almarhum Sultan Abu Bakar who stayed in Teluk Belanga, Singapura around 1800. Hence, it became national dress of Johor. Since then,

the clothing of *baju kurung* expanded to the other state of Tanah Melayu (Zubaidah Sual, 1991 and Azah Aziz, 2006) *Baju kurung* was also a national dress of Malaysia, according to National Cultural Policy 1972, which emphasized that traditional form of Malaysian costume must characterize national culture. Hence, *baju kurung* with *ombak mengalun* skirt has been prescribed as National dress of Malaysian women. While *Baju kurung cekak musang* with *sampin* and *songkok* or *tanjak* has been decided as traditional dress for Malaysian man. *Baju kurung cekak musang* was also one of the earliest costumes for Malay man. The basic pattern was as same as *baju kurung Teluk Belanga* except at the neck, which have 2-inch stand collar and button. This kind of dress code must be complied by Malaysian when attending formal occasion (Siti Zainon, 2004).

The neck pattern of *baju kurung* was in circle cutting and has slip in the front. It was finished by hand stitch embroidery such as *tulang belut*. *Baju kurung* was worn by both sexes. The long *Baju kurung* for man were until hipline and has three pockets at the front body, it worn with long trousers or Aceh pant. While, *baju kurung* for women was longer until knee, and worn with sarong or *songket*. Sometimes *baju kurung* was also worn with *kain dagang* (a sarong that was used as sampin or veil) (Zubaidah Sual, 1991; Perpustakaan Negara Malaysia: 2009). The sarong is one of the most significant clothes for Malay people that displays the originality of the nation. It has been worn by Malay people no matter what their gender, men, women or kids since the earliest time- starting from 14 century when Islam developed in this region and Malay people starting wearing a clothes and a cloth as sarong and veil (Azah Aziz, 2006)

2.4.1 Traditional Costume in Performing Art

In the field of performing art today, many performances especially the cultural performance normally use traditional costume. Some of the traditional costumes are maintained in its original or authentic form, whereas some involving many restorations, modifications and transformations of style rather than preserving the traditional value. All of the modifications and transformations are according to the creativity of a person

that regard to the performance as designer, director or choreographer. As emphasized by Siti Zainon (2006), creativity of designing the costume and enthusiasm of a particular cultural group in coordinating the costume in their performance is sometimes misleading from the real form. Realistically, the costume is in fact engaged with social, culture, politic, economic and history of a society. This diversity of costume form and style are finally generating the changes, in which it is analyzed and might have its own development.

Filippou Fillipos, Harahoussou Ivonne, Kabitsis Christos, Kolvieweta Maria (2004) in discussing about traditional costume to performance, have pointed that symbolic identity could be reflected in traditional costume of each race or society from the early generation. Costume was the pure costume that defined as the identity of an agricultural society and on the other expresses the relationship between an individual and the society. Costume was a symbol of the group which was under pressure that might be forced to conform to the communal spirit. Costume was one of the main informative factors to performance that should convey the audience the atmosphere of the event, the message of the dance, the values and facets of traditional society but not just used it as decorative element to performance.

According to Siti Zainon (2004), in focusing her research on costume for Selangor traditional dance, it was explained clearly about the relation of the costume with cultural, history and its value to traditional society as mentioned in previous research above. Moreover, it was written about the identity of the dance of any state in Malaysia which could be recognized by the costume and accessory that supported the dance structure. The pattern of traditional costume design might be the based reference in generating the identity of the performance. It appropriated with National Cultural Congress 20 years ago, which emphasized that, Malay art must be created with local element.

In discussing contemporary transformation of traditional costume in *Malaysian National Dance Festival (1992-2002)* by Nefi Imran (2004), has noted that, in the context of modern contemporary dance, the fastness development of creativity has lost a few aspect in choosing costumes, accessories, dance prop tools and human cultural live. Costume was a special aspect of the performance, and it needed an effective understanding to coordinate them as tools of the performance. Furthermore, competency of effect application, combination, the prop and the choose of material were needed to create a strong combination to performance. No matter how fast the art and cultural development but dance choreography and costume history in this region would continuously move as art process beyond the time with changing the concept in future.

2.5 Costumes in Theatre

Costume was important for a theatre play, every design was developed for a character has to be considered on elements and principles of art and its subjective aspect; an extrinsic and intrinsic elements of the performance or story played. Costume was a manner of dressing that consisted of the set of cloth completely covered from the upper part until bottom part of the human body (Siti Zainon, 2006). Costume in theatre was different from the costume in fine art; it was an enlargement, comment and focus to the costume usage in the real life. To the people who involved in theatre, it was art. While to the audience who watched the performance, it was the interpretation to the real life accordingly to the individual imagination (Crampton, 1976).

According to Crampton (1976), in some situations, the application of costume was primitive that in fact, should be made more pleasant, and has religious and civic elements. Every costume symbolized its own significant, which engaged the expression of idea through symbol became guidance to a person and brought the meaning to whom that wore the costume. Hence, the actor, costume and assumption to the selected form and symbol were able to make the character acceptable to the performing art.

Berneice (1966) categorized costume into five parts encompassed of the basic part, body part, bottom part, headdress and accessories. First part was the basic part, showed the overall outlook or form of the costume, which could be seen clearly by audiences; it was either a traditional costume or modern costume. Second part was the body that worn with dress, blouse, skirt or trouser which covered the actor's body. Third part was the bottom part or the feet, the appearance of the actor could give visual effect to the performance including the way the actor walked on the stage. Fourth part was at the head; headdress or headgear including the hairstyle. The head was styled according to the costume that worn by the actor/actress. Headdress or headgear was sometimes known as an accessory of the head. It was designed as an isolated item but suitable with the dress or costume designed for a character. While, hairstyle was how the hair was fashioned to suit with the costume and it was included with the wig. Hairstyle was sometimes including under conduction of makeup unit. Outside stage or theatre, hairstyles were different either at the present time or the early time, as same as a different between the social statuses in a particular society. Consequently, in theatre, hairstyle was sometimes has a strong significant to convey about history and social status to the audiences (Wilson, 1994).

Apparently, the costume and makeup were always inter-related with one to another in order to generate the appearance of the character. The fifth part was the accessories that normally used to embellish the costume so that it could make the perfect appearance to the character. However, the use of accessory was unnecessary which fixed according to the role that the actor played. Some characters or roles of the play needed to wear accessories but some not. Accessory sometimes assumed as hand prop, however it was not much differ, as example; the necklace that worn by an actress was an accessory to the costume, however if a necklace was brought by an actor to the stage as a gift to his heroin, the necklace was already categorized as a hand prop.

Wilson and Goldfard (1996) prescribed that the stage costume must fulfil six requirements that are; to enhance tone of the performance and production style,

determine the historical period and place of the story, the character's work, the character's personality, generate relationship between characters in which to differentiate between the main character and supporting characters. The good costume also was able to accomplish actor's needs especially by maintaining the practicality of costume that sometimes has only a short time to change their costume. Statement by Kidd (1998) supported the writing of both writers above by explaining that costume of theatre was more effective if it was planned properly, related to the production needs and suitable with the scene. The costume, acting and the scene have a same significant for the whole play because it supported each other because the costume would reflect to the characters that finally judged by the audiences either the theatre and combination of costume were successful or not. A good costume should be able to help the actor to express the character in term of extrinsic message; the age, social status and gender of the character, and intrinsic message; the emotion of the character either it was in mad, happy or sad and also mind stability of the played character.

Costume also has a strong relationship with other visual elements of the stage consisted of set, prop, lighting etc. The perfect combination of all visual elements would generate the great impact to the entire performance (Wilson, Goldfarb, 1996). Another function of costume was to please actor's movement. Berneice (1966) stated that costume in theatre revealed the realistic life. In addition, to ensure the costume could be worn by actor, stage costume should be suited with action played by actor. The material for costume must be in light or medium weight fabric, and stood while on the stage to avoid any burden to the actor. Cameron (1999) explained an actor should act on the stage without anxiety with the costume, acquire some guidance through the costume to possess a strong relationship between character and the acting. Normally, an actor need to feel of himself and the costume was particular individual to animate the character perfectly.

The colour of costume according to Jackson (1968) must be harmonized with the set to ensure the reflection of colour between these two elements; set as a background to

the costume. Through the style and its colour, the costume could give information to the audience about the details of a character and the story such as the age, social status, nationality, personality and era of the played story. It also could assist the actor's psychology to animate the character. Berneice (1966) emphasized that colour in stage costume also has relationship with other visual elements of theatre to generate the effect of form, time and place of the play. Hence, the colour of costume was finally determined by overall mode or colour generated by set and lighting.

There were two types of costume in theatre; period costume and modern costume. Period costume was related to the specific time and era that normally used in the play that narrated about either history or the story of particular era. In Malaysia, whereas, modern costume demonstrated current style of fashion that normally worn by present society (Jackson, 1968).

2.5.1 Elements of costume design in theatre

Designing process was the most important process that allowed a costume designer to develop the visual idea with the play director. They should communicate with their ideas through sketches following with the determination of material use, to develop the final costume to the play. Before the designing process, the designer must involve himself or herself with the text or script of the play. According to Wilson, Goldfard (1996); a designer must begin with the knowledge of the acting and structure of the whole story or performance that consisted of the main subject of the story, time or period, style, visual creation and understanding of the characters. The designer should be alert with any movement of the acting that encompassed the way of the actor walk, seat, stand, dance, fighting etc. Furthermore, the designer also needed to be alert with the physical character of the actor. Crampton (1976) also agreed with the significant of the understanding of text by a costume designer, in a way to determine the form of costume in particular play; generally, the designer must first read a plot (Play or performance structure according to the text (script) of the play), characters and mood of a play. The

designer must understand a plot and each dialog of a play to avoid any sudden change of a costume, for example; a colour that could affect the character.

In designing the costume for theatre, a designer must firstly emphasize on element and principle of costume design such as line, colour, fabric and accessory. According to Wilson (1994), line was the most important element in costume design. Essentially, line was the basic element of art, which obviously focused on the stage. Lines in costume design as referred to Grassner (1953), were not just regarded with the external outlook of the costume but encompassed the internal message or information brought by the costume. This statement meant by the vertical line developed by the effect of the draped cloth and pleats. While the vertical line, developed by draped cloth of circular or bias cutting. Effect of the draped cloth also generated three-dimensional effect to the costume.

Normally, line divided into two line forms according to Grassner (1953), a practical line and intrinsic line, which might demonstrate emotion of the character. Practical line was the tangible elements that could be seen clearly on a costume, which it was meant of an embroidery, motifs or ornament on a cloth, a pin tuck seam, or a pleat. Any kind of decoration or tangible elements that applied on costume must consider the visual effect to ensure the entire element could be seen clearly while on the stage, hence, the size of all remained applications or sewing/ decorating techniques must be increased. This factor was concerning the purpose of audience especially the long distance audience to enjoy the play on stage. As a result, the tangible line could convey information of the play to the audience. Line also demonstrated emotion of character. Vertical line normally engaged with the dignity or credibility of a person that loaded in a character. Horizontal line displayed peacefulness of a character and inclined line demonstrated the dramatic effect of a character. A character of cool and patient young man can be described by vertical line or motifs on his costume.

Colour was the second important element of the costume; as refer to Wilson (1996), normally, the costume of the main character was slightly contrasted than other character. Colour could give particular mood to a character; bright colour was normally applied to the happy mood, while dark colour for mystery or sad mood. The third important element was the fabric, according to Cohan (1981), fabric was regarded to the texture of the costume which reflected to the stage lighting. A designer must consider to the character of the fabric either has reflection effect, frost effect or softness effect. A fabric could generate the symbolic effect to the costume. Fabric with rough textures such as linen or calico demonstrated a poor or low class character, while fabric with soft and fine textures such as silk prefigured the rich and high class character.

The fourth important element of costume design was accessory, Cohan (1981) explained, ornamentation and accessory were decoration to the costume, it might enhance the costume appearance while on the stage. Piping, lace, ruffles, feather, waistband and beads could be added to embellish the costume. While stick, sunglasses, parasols, handbag, and other carried item could bring a difference and other definition of accessory. Every design of costume must have strength while on the stage, with its practicality to the actor, simple and not too detail. Every element must be huge and obviously could be seen by entire audiences of a theatre, hence they would able to watch every single entity that performed on the stage. Through the application of line, colour, fabric and accessory, audiences could understand every character on the stage (Wilson, Goldfarb, 1996).

2.5.2 Function of costume in theatre

According Wilson and Goldfarb (1996), costume could coordinate tone and style of the play. Together with lighting, costume must express an acting style. Other aspect of production such as set was arranged descendingly from costume, which became as background to the costume. The costume was always in the front and became a focused entity in every scene of the play. Costume also supported the play to determine the place

or location and period of the play. Costume should able to convey the information about when and where the scene was happening. In some productions, the director and designer were planned to make the time or period of the play keep being riddles to the audiences, in this case, the costume was normally plain or weird. Sometimes, a director and designer decided to make a gimmick through changing the period or time of the play, this kind of change might give a surprise to the audience as the attraction to make the play became more thrill and suspend. Costume normally could support the director to achieve what he intended for his directed play.

Costume could convey information about the character of a play, as daily clothes, costume described the personality of the character either they were aristocrat or poor people or executive or professional. In theatre, this mark must be clear to ensure the audience not confuse in order to interpret the character. Costume also could demonstrate a symbol especially to inhuman character, such as animal character or superstitious character. This kind of costume was not in realistic form but it was designed with an abstract idea to stimulate the miraculous form of creation. In order to design this kind of costume, a designer should develop imaginative idea to reflect with the symbolic quality of the character.

Costume also should show the relationship between characters as character is a part of the costume. As example, the main character was always worn a different costume compared to the other character in order to highlight the role. It was normally emphasized by a particular colour that specially adorned for the character or through different form compare to the other character. Costume also has to generate comparison to a group character, especially to differ between protagonist and antagonist group. Costume for protagonist character normally created by load with good element, such as a colour that symbolize ‘good’ like white. While, the costume for antagonist character was created by load with bad element such as using red or black colour to symbolize ‘evil’ or ‘severe’ of the character.

A costume should fulfil actor's requirement, no matter how its form and style of the costumes' character, it was in fact created for the actor. The costume must be comfortable to the actor and suitable with the character that played in the particular play. Finally, costume must be consistent with the production intention and other visual element of the theatre to ensure that the costume was able to support the play and the entire theatre production.

2.6 Stylistic Development

2.6.1 Style

Raleigh (1997) associated with the writing of Knight (1994) found that Style derived from the Latin name for a writing instrument, an iron pen, *stilus*. In antiquity, the term has come to designate the handled art, which regarding to the fluid elements of speech and might serve for an embodiment of literary method. Later, the application of the word has been extended to art other than literature and related to the whole range of the activities of man. The fact that we used the word "style" in describing the way of the architecture and sculpture, painting and music, dancing, play-acting, and sports fashioned by particular acting, method or idea. As the *stilus* or scratching on wax or paper, style has became the symbol of all that was expressive and intimate entirely in human nature; not only arms and arts, but man himself, has yielded to it.

In the visual art, according to Knight (1994), the idea of style as manner in which it was derived from the term *Maniera* that used by Giorgio Vasari to describe styles of individual artist, nations and period. *Maniera* was the habitual, distinctive way of drawing, painting and sculpting that referred to the signature aspect of the work of art similar to the Latin *Stilus*. The term *style* was gradually applied to the art field since late 16th Century AD and 17th Century AD followed by 18th Century, *style* fixed as an Art Historical term replacing the term *manner*.

In the writing by Munsterberg (2009) in discussing on method in art history, the term *style* referred to the resemblance several works of various artists that shared similar visual element which finally generated a particular characteristic way of creating art. Determination of a particular style must embed a group various monument, art and architectural evidences while the style of an artist identified by his/her own personal way of creating the artwork. The developed style must emphasize meaning and its content in order to make the idea widely acceptable to people. Whereas, a particular stylistic definition did not survive for longer because of the changes of ideas and tastes, and the changes of significance of particular art or major works according to its own period of time.

As referring to the effort of early theorists, there was an attempt to define the idea of style in theoretical terms; perhaps it could be used consistently in art history. Munsterberg (2009) has explained concept of style by a philosopher, Lang that from Munsterberg point of view as the most important attempt:

"The degree to which style is an idea that has been created by someone rather than quality that belongs to the objects. Like a work of fiction, it is an imaginative, interpretative accounting. Second, if it is a kind of story, it must come with storyline. In other words, inherent in the idea of a particular style is some kind of meaning or significant. Decisions about what to look for, and what to include or exclude, have been made with a goal in mind. Even if that goal is not form consciously, it is expressed through choices."

Knight (2009) found that there was a sentiment by a philosopher; Benedetto Croce and Aldous Huxley that against the conception of style by positing the romantic view of art; the work of art was unique, behind every abstraction of every conceptual element implied a pure intuition. Individual artistic never related from one to another or grouped in any meaningful way. Concept or history of style never existed because every artist began at his/her own start. However, these sentiments were disagreed by majority past and present historians and theorists.

From the formal system standpoint, Knight (1994) defined style as *shape grammar*, which was introduced in the early 1970's by George Stiny and James Gips in developing languages of designs. The function of shape grammars was to characterize design and style that more precise than the other methods within the established fields of art and architectural history and newly emerging fields of art such as computer science and technology. Shape grammars were systems or rules for characterizing the composition of design in spatial language and it was expressed with two or three-dimensional drawing. It was used widely to explore questions of composition and style and able to elucidate the style of all art fields including architectural, landscape design, painting, furniture or even ornamental design either it was geometric or organic characteristically.

The concept of style according to Knight (1994) was basically used as an ordering principle that allowed main part of particular artefact to be coordinated and grouped according to some tangible properties into style. It was applied to characterize phenomena of diverse fields such as social science involving art and design, anthropology, psychology etc to characterize; culture, human behaviour or the field of pure science like characterizing biological classification or chemical characteristic. In art, the concept was used to describe consistency of artworks or products of an individual, school, culture, period and geographic region accordingly to the establishment of stylistic category thus stimulating the predictive purposes of identification of unknown origin artworks. A study on stylistic change required the grouping of artwork into style. Accordingly, the styles then could be structured to establish broad relationships between individual styles or works based on the temporal, geographic factor, or other criteria.

Munsterberg (2009) categorized stylistic analysis into two forms; personal style and period style. Personal style was limited to the production of one artist, a specific historical individual. Munsterberg explained period style based on the establish theory by two prominent art historians, Winckelmann (1717-1768) and Wolfflin (1915) were

firstly detected in the writing by an art historian, that defined style by adopting biological model that engaged with the circle of life or natural growth; birth, progressed to maturity, a decline and death. Accordingly, the theory of period style defined began from the origin, which was in the early stage. Then involving progression, which was in the middle or classic phase. Followed by changes, which were in the late stage. Finally, downfall or disappearance of an artwork.

Every style has to have limitations, different according to the nations, periods and artists and referred to the place, time and event where the style began and ended (Winckelmann, 1764). The theory of period style by Winckelmann, according to Munsterberg (2009) was in sequential characteristic that suggested innovative framework to coordinate a group of artworks in specific order and reflected the value judgment. However, in early or late examples of Winckelmann theory of the beginning and the end of style, according to Munsterberg (2009) was in fact incomplete, while the mature or classic phase represented the perfect definition of style. By using Winckelmann model, the definition of period style could be adapted to various fields of art other than visual art.

Munsterberg (2009) then explained the period style by using the theory of Wolfflin (1915) that stated analysis of an artwork could stimulate connection of a particular part to the entire aspect of the analyzed artwork. Wolfflin created a group of various artworks then analyzed the artwork by opposition and comparison. Wolfflin's detailed concepts of period style have been very influential. In order to compare the way of stylistic evolve, Wolfflin developed five pairs of concept to analyze stylistic change; Linear versus Painterly, Plane versus Recession, Closed versus Open Form, Multiplicity versus Unity, and Clearness versus Unclearness. Through all comparisons derived from the concepts, Wolfflin argued for a division between two periods were essentially based on a basic change in the artistic style.

2.6.2 Stylistic change and development of style.

Style always changes, hence its development always grows, according to Knight (1994) style and stylistic change were traditional issue in art and architecture. Art historians have proposed various theories of style and its changes since hundred years ago. As examples, an art historian, Wofflin applied the theory of ‘Principle of stylistic change’ which was regarded with five pairs of concepts; Linear and Painterly, Plane and Recession, Closed and open Form, Multiplicity and Unity, and Clearness and Unclearness to understand the transformation of style between renaissance to baroque period (Wofflin, 1950).

Munsterberg (2009) emphasized that the change of style was essential because the change of ideas and tastes of artists beyond different times and period. According to Knight (1994), style evolution or stylistic change was the development of style that related to another style across time and space and how the new styles emerged from the existing style. It was characterized as a transformation of style. Transformation formally defined as an action that determined how the components of grammar were modified to form new grammars then developed new style of design. Generally, the transformation might be applied in an evolution of sample or work of art in any area of visual design. Explicitly, stylistic change involved with form and composition, which was directly regarded with social, cultural, functional, personal, or other meanings and determinants of style. The fundamental of understanding the stylistic change was the assumption of some continuity of form beyond times against which changes could be measured. The continuity was basically according to the commitment of the artist with the tradition of his/her works. Traditions might catalyze the artist to generate new forms and styles of the artwork based on the intention to revive his/her convention. Tradition was an essential root for the development of an artist work which without tradition, impossible for the artist to create a new style spontaneously. (Terry, 1994)

2.6.3 Form and content of the work of art

Art was defined as “form” and “content”; hence, all art consisted of these two things. “Form” consisted of the elements of art, the principles of design and the actual or physical materials that the artist has used to develop their artwork. "Content" was idea-based of the work of art, it was regarded with what the artist meant to portray into their artwork, how the individual patron reacted to the work of art and how it was reflected to the society, culture etc. It was also regarded with the intention and actual messages of the work of art (Esaak, 2003).

According to the previous writings on the stylistic development of the work of art, the study was regarded with the stylistic analysis of the development of the artworks of an artist as examples; Claude’s paintings (Britannica encyclopedia.com) and Goya stylistic development (Ansón). The writer divided the analysis on the artwork using into two parts as mentioned above, the form and content. The stylistic evolution examined by timeline: began from the early work of an artist to such period and to another period; phase by phase. In describing each phase, the writers firstly described the general concept of the artwork, aim of the artwork, methods and techniques in creating the artwork. Consequently, the writers explained the evolution of the artwork in term of the form of the work of art concerning the elements and principles of art; line, shape, form, space, texture, value, colour and composition. Followed by the description of content of the art; subject matter, influence from other artists, influence of other art’s movement so that as the influence of other foreign element that finally generated the particular personal style of the focused artist. The evaluation of an artwork was made repetitively in every phase or period and used the same process by considering the “form” and “content” to trace the stylistic development of a particular artwork.

2.6.3.1 Form

Form was the term used in art for an accepted framework or expression and the structural qualities of an artwork (Read, 1985). Bell (1913) described form as the essence of the works of art and it was the true content of an artwork and other kinds of content, such as narrative and symbolic elements. Ocvirk, Stinson, Wigg, Bone and Cayton (2002) defined form as the organization or inventive arrangement of all visual elements according to the principle that would develop unity in the artwork. Form was the total appearance or organization or whole outlook of an artwork, which consisted of the elements of art, the principles of design and the actual or physical materials that the artist has used in the artwork. Form, in this context, characteristically was concrete and undoubtedly easy to describe (Esaak, 2003). According to Zakaria Ali (1989), in describing form in term of its relation to the artist personally, form, was the way an artist represented himself or herself. It also defined as the whole aspect of an artwork created by an artist's idea and conception. It could be presented in abstract, semi-abstract or non- abstract. Some forms of the work of art represented in its characteristic whereas some, in realistic.

Form was one of the three basic components of a work of art other than subject and content. Form was used various way regarding to the work of art. It could be applied on any kind of art works such as sculpture, painting or architecture. Form referred to the total composition or organization of an artwork resulted by the use of elements of art with consideration on the relationship to the principles of design as example; harmony and variety. Form was important to the creation and understanding of art because without compromise, every work of art was different from one to another and has its own structure. The combination of basic appearance with the element of art, principle of the design and formal order principle in creating an artwork would finally generate the meaningful construction of an artwork (Ocvirk, Stinson, Wigg, Bone, Cayton, 2002).

Knight (1994) has stated that form was an essential part of design purpose and expression. The understanding of form was important in studying the stylistic change. It was rules of style that should be first understood in order to develop an understanding of style and its evolution. One should never limit oneself in term of to understand or study the form because it might result a wrong assumption on the researched subject, diminished the role of other aspect especially the dimension of design. Without the existence of form, there would be no other dimension of a design to be discussed, and without the understanding of form, a result of a visual study would be ill founded. Undoubtedly, by investigating a form, new issues and questions of other aspect of design or an artwork might be revealed, evenly imperative aspect of style.

2.6.3.2 Content

Content was regarded with internal evidence of the work of art, it was the basic idea and meaning of the artwork. It also included the ways in which a work was influenced by religion, or politics, or society in general, or in some substance, it was also regarded with the situation if artists used hallucinogenic or high imagination while the work of art was created (Esaak, 2003). As form, content also was one of the three basic components of a work of art. Ocvrick, Stinson, Wigg, Bone and Cayton (2002) defined content as;

“The expression, essential meaning, significance, or aesthetic value of a work of art. Content refers to the sensory, subjective, psychological, or emotional properties we feel in a work of art, as opposed to our perception of its descriptive aspects alone.”

Content was recognized as the emotional or intellectual message of an artwork. It was a statement, expression or mood of the artwork that could be read by observer of art that synchronized to the artist intention and essential idea of the work of art. In art, an idea became valuable only when it converted into the true visual, it was according to the creativity of the artist. Content was limited to recognizable association that

supported the artist, typically by a feeling stimulated by already known ideas. It was exactly never relied on the image appeared on the artwork but enhanced from particular form that created by the artist (Ocvirk, Stinson, Wigg, Bone, Cayton, 2002). The writers further explained about content in term of an abstract work of art, the meaning that artist intended to convey was frequently misunderstood, unappreciated and sometime generated confusion to the observer. This problem was normally depending on a degree of an abstraction of an artwork. An artwork with a strong degree of abstraction was too complicated and sometimes failed to be understood. Subject matter that intended by the artist to reach appreciation from observer might take longer route to convey its implied meaning. Finally, observer would misinterpret the result of an abstract artwork. Content was subjective according to the form or style of an artwork. For abstract art, the subject matter of the artwork was totally invented and hidden.

Content also involved development, progression and evolution, in which followed certain course. An artist was normally supported by feeling about subject, which was not representational. Consequently, the process was began by the manipulation of an artist to create a particular art form, which finally generated desirable content. In post-modernism point of view, content was quite difficult to be detected by observer and it was according to the objective of created art. Intuition of an artist in creating a work sometimes contradicted with its visual message. As example, an artist attempted to display a rebellious subject onto the visual artwork. However, the forms of the artwork illustrated the image that visualized tranquillity that in fact contrast to rebellious. This matter however was not fixed.

Even conventional art forms sometime scramble the roles of the components. Although content results from form, content sometimes function as the precipitating force. Thereby, placing it prior to the subject in the scheme of things. Also in some cases, the developing form may mutate into a subject and content altogether different from that original conceived.

- Ocvirk, Stinson, Wigg, Bone, Cayton, (2002)

Many people expected art as a work that presented something recognizable that revealed the “real” world by recording something perceived. Content in an artwork was not merely included a thing apparently but included reactions of the observer upon the displayed thing at the same time, concerning the idea of the artist behind the creation (Ocvirk, Stinson, Wigg, Bone, Cayton. 2002).

2.7 Conclusion

Mak Yong was Malay traditional theatre that stated by Mohd Ghazali Abdullah (1995), referred to the theatrical acting that imitated human behaviour in a society, which related with human beliefs, norms and cultures. It also referred to the acting of imitating nature movement until it might enhance ritualistic beliefs of a society to fulfil their desire of life. In the context of animism belief in Mak Yong, the acting and movement created is an adaptation of human behaviour upon the movement of nature that related with divinity belief about *Semar* and *Turas*, the Javanese deity. These two divine characters have a strong role in Mak Yong dance theatre as *Peran*, the joke and also as the male court attendant (Ghulam Sarwar, 2004).

As referred to the discussion that collected from various sources about the origin of Mak Yong, there were different opinions regarding to the root and origin of Mak Yong. Definition of Mak Yong from etymology Sheppard had a relationship with rice spirit, the spiritual world that engaged with the existence of *Dewa Dewi* that grounded animistic beliefs in Mak Yong that accepted by the early generation (Sheppard, 1983, Abdullah Mohamad @ Nakula, 1991). However, most of researches that based on oral interview by previous researchers with Mak Yong activist found out that generally, many sources were referred to the slightly similar folklore from one to another about the origin of Mak Yong. The root was claimed derived from the story of a family in the village that attempted to educate their children by entertaining family members each other. This activity finally attracted other people surrounding them to watch their

performance. The root of the word Mak Yong derived from the name of a person who acted in the play (mother to Yong). The idea of dance movement and song in Mak Yong were adapted from the movement and sound of nature (Ghulam Sarwar, 1974, Zaleha 1978/1979). These activities finally became an inspiration to create the gentle Mak Yong dance movement that remained to be practiced until today performance. This theory was engaged with mimesis theory that related with root and origin theatrical activity in human life (Freedly and Reeves, 1962, Watling, 1973, Saparman Bakri, 1982). Mak Yong and the theory of acting origin could be concluded having a strong similarity and have had through the same process.

The historical development of Mak Yong has its stages, there was no evidence to elucidate how Mak Yong began in this region. Moreover, there were arguments to determine the status of Mak Yong either it was folk art or court art. Scholars in Mak Yong such as Ghular Sarwar and Mubin Sheppard have different views about this matter. Sheppard claimed Mak Yong was a classic dance theatre that watched by palace rulers and community until early of 20th Century. Whereas, a study of Mak Yong by Ghulam Sarwar (1974) found out that there was no record that exactly explained Mak Yong originated from the court.

However, as researcher could conclude here that the development of Mak Yong occurred time to time in which from the beginning, it was performed as folk art. Then until in the beginning of 20th Century, Mak Yong was brought to the palace and directed under royal patronage, Tengku Temenggong Long Abdul Ghaffar. Since then, various transformations and refinements have been done on Mak Yong in term of the acting and dancing technique and other performance element including costume. According to Sheppard (1983) and Ghulam Sarwar (2002), during that time, Mak Yong has gone through reconstruction phase and all skills in Mak Yong including dancing, acting and musical aspect was formally studied by palace and commoner audience beside other Kelantan's art. By referring to the history of Mak Yong development; the factors indirectly contributed to the historical development and transformation of costume in

Mak Yong. According to the sources, it could be concluded that the changes and transformations of Mak Yong costume were generally linked to the administration politic and management of Mak Yong troupe in a particular period. It also referred to the style and dressing culture of local Malay society in Malaysia especially in Kelantan, current economic situation, current local fashion and trend, creativity of activist and supportive personnel in Mak Yong.

Basically, at the beginning, around the early 20th Century, form of Mak Yong costume was simple because the costume worn was only used daily clothes. Human nature needed something as clothes to cover their body. As researcher has been discussed in the previous topic about costume history, since pre-historic time, costume or cloth was needed to protect human body from any danger threat and surrounding such as ecological factors and climate. The way human dressed their body is determined by geography factors and culture and custom of a particular society or place. In some cultures in the world, status of a person was determined by the costume he wore (Siti Zainon, 2009. Trimingham, B.A, 2009). Moreover, to some human beliefs and cultures, dress or costume was assumed has magic power to protect both physical and spiritual life. According to James, the factor happened because, each belief and culture of a society including Malay society, had their own interpretation towards their dressing manner. The interpretation that sometimes influenced by social, political and economic situation encompassed the determination of the personal status who wore costume or function of the costume itself to individual or to a particular society.

Generally, as discussed in the topic before, most of the scholars and historians (Zubaidah Sual 1995, James 2002, Siti Zainon 2006, Trimingham, B.A, 2009) agreed that development in dressing culture has close relationship with the development of human skills that through normal process. Started by innocent and unknowledgeable, improve to be able creating a simple thing and then finally became advance and perfect. In other word, human no matter what culture, race or custom in this world, needed a dress or

costume for the purpose to protect their body and skin at the same time to display their status, belief, culture and norms they possessed.

As explained in the topic before, in Malay society, dressing culture has existed since the early Malay Civilization. The sources to get textile as material to cover human body could be possessed since the Malacca Malay Sultanate era because of the trade activity during that time. Early recorded photograph and observation by English colonial that wrote about Malay culture such as Graham (1908) demonstrated that dressing culture in this region was improved from the form of without wearing shirt to the form of wearing shirt. This thing happened no matter for man or women (Zubaidah Sual, 1995). Their early dress was formed by just using a few piece of cloth that worn as sarong, covered their body and head. This dressing manner was similar to the wrapping cloth culture that known the earliest method of using cloth in human civilization worn by ancient Egypt society. They used a few piece of cloth to cover their upper body and wore primitive form of skirt known as sarong. These two forms of draped cloth according to James 2002, were the one of the mark of civilization of human development.

In Malay Archipelago, dressing manner that used draped cloth, sarong and Kemban have began since earlier than 15th Century (Graham 1908, Zubaidah Sual 1995 and siti zainon 2006). In Kelantan, kembang was worn by woman especially in rural area until the end of 19th Century before the tradition of dressing manner changed to form of clothes that much proper such as baju kebaya and baju kurung. Malay society of Kelantan was the first society that actively involved in Mak Yong performance. According to the research and observation made by Ghulam Sarwar 1974, in the beginning of Mak Yong performance, there was no special costume for roles in Mak Yong except for Pak Yong character. This evidence could be clearly traced in Menghadap Rebab song that recorded the features and description of how was the appearance of the King or Pak Yong that would enter the stage. As explained in the

previous topic of Costume in Mak Yong traditional theatre, Pak Yong was described by the lyric of that song as wearing the complete regalia of office.

Subject on costume in Mak Yong was lack on the research compared to other Mak Yong performance element. The early recorded description about Mak Yong costume was written by Sheppard (1983). He explained about the costume of significant role in Mak Yong dance theatre such as Pak Yong (king or prince), Mak Yong (queen or princess), Dayang (female attendant) and Peran (the joker and male attendant). The explanation upon Mak Yong costume was the straightforward description that covered on what the characters wore according to the current Mak Yong performance, from the headdress and body part, colour of the costume, material to be used for the costume and decorative element of the costume. Sheppard has written briefly about the history and style development in Mak Yong costume, but he only stressed to analyse Pak Yong costume. According to Sheppard (1983) since early 20th Century until the period of Kampung Temenggong in 1920's to 1930's, Pak Yong costume had undergone three phases of transformation, started by the simplest form, then to the phase of adapting Pattani royal dress that became inspiration in creating Pak Yong costume, then the description of Pak Yong costume in current performance. Sheppard emphasized that the period of Kg Temenggong was the refinement era for Mak Yong. The momentum was done to the overall aspect of Mak Yong performance element including the costume. Since then, the costume for Mak Yong was reconstructed and started to be designed in proper form (Ghulam Sarwar 1974).

Most of other sources that wrote about Mak Yong costume were referred to Sheppard writing. By the brief description of Mak Yong costume by Sheppard, researcher could record the form of overall outlook of Mak Yong costume and identified the form of every piece of the costumes including the colour, material sources such as textile and decorative elements of the early form of Mak Yong costume. Subsequently, there was a research on Mak Yong costume done by Zubaidah Sual in 2008 that

attempted to identify the form of Mak Yong costume from the classic form to the extravaganza form, which became the current style of today Mak Yong costume.

Description and analysis were done on the photograph evidences and recent observation on Mak Yong costume in current Mak Yong performance. The analysis reviewed the Mak Yong costume since 1940's to 1990's onwards. Some of explanations have the similarity as the statement by Sheppard; however, some were based on her current analysis finding. Description of costume has set up chronologically according to the decades and divided by roles that encompassed the form of costume per piece, colour, material, decorative element and accessory. Through that analysis, researcher could identify every costume that designed to every character and it could be a basic guideline to the future research in Mak Yong costume. Through the writing and research on Mak Yong costume by Sheppard, Zubaidah Sual and brief note by Ghulam Sarwar, the changes of style and form of Mak Yong costume could be traced according decade by decade. However, factors of changes, detailed analysis in term of visual aspect were seldom to be focused by the previous researchers stated above.

Costume for Mak Yong has a significant in term of the function as stage costume. Mak Yong was a genre of classical dance theatre, hence costume that was worn in the performance was a performing art costume that being presented on stage. Each costume that worn by Mak Yong actor was a full set of dress from head to toe, consisted of basic part (full view of the worn costume), body part (dress such as shirt and sarong that covered actors body), bottom part, headdress and accessory. As what has been discussed in the topic before, costume was the important element to the play or to the Mak Yong performance to develop character. A set of stage costume has its own features as what has been explained in the topic before. The features must be clearly displayed on the stage so that all information about the character, mood, social status, place, culture and intrinsic message that driven by the actor could reach audience appreciation. Additionally, costume was able to enhance acting and performance quality

and support overall Mak Yong performance (Crampton, 1976, Berneice, 1966, Wilson, 1944, Goldfard, 1996).

Mak Yong was not merely a classical theatre, but it also represented cultural values and evaluated as a traditional cultural performance. Therefore, costume in Mak Yong, should fulfil a requirement to demonstrate culture and tradition of Malaysian society rather than just functioned as decorative element. Traditional values, heritages, identity and symbol of a society or a group and cultural values in Mak Yong costume should be preserved as other traditional performance. The costume should able to create local element, display an ethnic features, values and facets of represented traditional society or culture (Siti Zainon, 2004/2006, Filippou Filipos, Harassou Ivoni, Kabitsis Christos and Kolvieweta Maria, 2004). Mak Yong was a classical theatre that has been always improved and developed beyond times, hence, it was an art form that always had to face many changes and transformation as concluded by Nefi Imran (1992-2002), no matter how fast the art and cultural development occurred, costume history in traditional performance as Mak Yong would always move and expand following the art process that the concept could be changed in the future.

As a conclusion to the entire literature sources reviewed by researcher in this chapter, it could be traced that the development and history of Mak Yong costume were always hanged with changes and developments that happened in the content of Mak Yong performance such as management, style of performance structure, and its cultural values. Every changes and development that occurred in Mak Yong history indirectly affected the form of costume. However, the changes should not eliminate the content of Mak Yong costume as a stage costume. At the same time, the traditional and heritage values in Mak Yong should be preserved to ensure it could be maintained as an art form that always appreciated as the living heritage art of the world.

CHAPTER THREE

METHODOLOGY AND RESEARCH DESIGN

3.1 Introduction

In this chapter, the researcher focuses on constructing research design and methodology as a guideline to structure the entire thesis. This is a historical research that focuses to study on the development of form and content of Mak Yong costume in Malaysia from 1920's to 2000 and onwards. The objectives of the research were as follows:

- To trace the history and development of Mak Yong costume in Malaysia
- To identify the form and the content of Mak Yong costume
- To come up with the classification of style of Mak Yong costume in Malaysia

This research was carried out by investigating the gathered data of the past; an illustration of Mak Yong costume before and during *Kampung Temenggong* period, around 1920's-1930's, from which the analysis and interpretation of past research in Mak Yong were derived. The second collected data were photo evidences as early as those of 1940's to 1990's gathered from National Museum collections and private photos of past Mak Yong activists, from collections of National Arts and Cultural Division and Heritage Division, Ministry of Information, Communication and Culture, Malaysia. Present photo evidences - 2000 onwards were collected from sources in the Internet and private collections of current Mak Yong activists.

3.2 Research design

In order to achieve the objectives listed in the previous section, the following methods were employed:

Objective	Method
1. History and development of Mak Yong costume in Malaysia	Theoretical review to form a broad based knowledge of the subject.
2. Form and content of Mak Yong costume.	Analysis of form and content of costumes from 1920's to 2000 onwards using theory by Edmund Burke Feldman: <ul style="list-style-type: none">• Description• Analysis• Interpretation• Evaluation
3. Classification of style in Mak Yong costume in Malaysia	Interview with experts in costume design and Mak Yong to validate the form and content of Mak Yong costume.

Table 3.1

Each of the three objectives was achieved using a different method. For the first objective, to get the history of Mak Yong costume, the researcher referred to the review of related research and literature on Mak Yong and costume. For the second objective, to analyze the form and content of Mak Yong costume, the researcher employed Feldman critique process - Description, Analysis, Interpretation and Evaluation in the grounded theory of the analysis. Additionally, in order to gather information on content in Mak Yong costume, the researcher conducted several interview sessions with Mak Yong activists and referred to the literature review to support the interpretation and evaluation process of costume analysis. To achieve the third objective on the classification of style in Mak Yong costume, the researcher was conducted several interview sessions with experts in Mak Yong, costume design and cultural field.

3.2.1 Theoretical review

Literature review was the first method used in order to achieve the background and history of Mak Yong costume in Malaysia. The related research and literature review cover several studies which focus on Mak Yong, history of Mak Yong, history of costume, Mak Yong costume, style, form and content in visual art. The review process was conducted within the materials such as books, thesis, dissertation, encyclopedias, journals, articles in newspaper, periodicals, magazines and articles from the Internet.

3.2.2 Feldman theory

Criticism approaches by Edmund Burke Feldman was applied by the researcher to explain and analyze the form and content of Mak Yong costume in term of the visual aspect and related issues. Feldman provided the critical process by describing the facts, analyzing the facts, interpreting the evidences and evaluating the work of art (Feldman, 1970). In order to support the critical process and analysis of Mak Yong costume, the researcher has firstly separated gathered evidences - illustrations and photographs of Mak Yong costume according to decades and characters.

The researcher then constructed detailed table of Mak Yong costume that was divided into five significant parts of costume design - basic part (full view), body part (top and bottom body), headdress and accessory (Prisk Berneice, 1966). The critique process is arranged in chronological order (by decade) therefore the development of the costume is easy to be traced and analyzed.

3.2.2.1 Description

The following is the description of what the researcher could see from illustrations and photo evidences.

- The overall physical features of Mak Yong Costume
- Detail of visual facts - structure of the costume from head to bottom body part
- Detail of visual qualities of work of art - the formal elements and the principles of art and design.

The visual description was limited to data and visual facts displayed on photo evidences. The material used and the size of the costume was not included in the visual description because it may not be possible to identify the material and size of costume by just looking at the photo evidences. Moreover, the size of every visual fact or each part of costume is according to the size of the actor who worn the costume. The description of the colour was according to the colour displayed on the photo evidences. The researcher may not describe the colour of the costume of the early decades from 1920s to 1960s because the photo evidences were in grayscale. However, sources by past related research on Mak Yong costume stated that the description on material and colour used in Mak Yong costume were used to strengthen the description process.

3.2.2.2 Analysis

An analysis on how the costume was being organized was made and the relationship between the costumes of a character by decades was observed. All analysis was structured chronologically in the following manner:

- To explain how the element and principle of art and design were applied on the costume by referring to the element and principle of costume design.

- To explain the technical aspect of the costume - the way the costumes were constructed and decorated
- To observe the photo evidence on the way the costume were worn to the body - the arrangement and style of the costume according to the characters that indicate the relationship between the costume and the character.
- To analyze the similarities and differences of the costumes in order to observe on the development and relationship between the costumes of a character in Mak Yong from decade to decade

3.2.2.3 Interpretation

The following is the researcher's perspective regarding facts and content of Mak Yong costume.

- Explanation of the analyzed visual facts of Mak Yong costume from the researcher's point of view.
- Interpretation on the relationship between the costume and other related issues such as history of costume, social and cultural issues.

The interpretation process was also managed by adapting theoretical guidelines from literature review and interview. To support the interpretation and evaluation process, several interviews with Mak Yong activists in Kelantan and Kuala Lumpur were conducted by the researcher in order to gain the information in Mak Yong, the costume and the content of Mak Yong costume. The type of question for the interview was open-ended question.

3.2.2.4 Evaluation

Evaluation was made based on the following factors:

- Overall evaluation on development of style in Mak Yong costume beyond decades from 1920s to 2000 and beyond.
- The ability of Mak Yong costume as a stage costume to support the character played in Mak Yong dance theatre.
- The aspect of formalism in term of visual aspect, instrumentalism and cultural significance - the ability of Mak Yong costume to support Mak Yong performance to fulfill the criteria as a world heritage art.

In order to conclude the analysis based on four phases of critical process explained earlier, another analysis was done on similarities and differences of Mak Yong costumes to trace the development of the costumes decade by decades from early 20th century - 1920s to 2000 and beyond.

3.2.3 Interview

Interview was the method used to achieve the third objective - to trace the classification of style in Mak Yong costume. Several interview sessions with experts were conducted after the researcher completed the data and the analysis process. The interview was conducted in order to gain experts' opinion regarding the results of the analysis made by the researcher. The other purpose of getting the expertise's opinion was to validate the findings and the final results of the study.

3.2.3.1 Type of Interview and Question

3.2.3.1.1 Structured interview

Structured interview was selected for this study. It enabled the researcher to examine the respondents' level of understanding regarding a particular topic in depth. It can be used as a powerful form of formative assessment in order to explore respondent feeling and views about the research subject (Sociological research skill; Structured Interview, 2009).

The structured interview was very straightforward. It involved the researcher asking the respondents according to related topics. The researcher had a standard set of questions that were used to ask the respondents. The aim of this was to ensure that each respondent was presented with exactly the same set of questions in the same order. Hence, the researcher could easily interpret, evaluate and consistently aggregate the answer given by the respondents in standard capacity.

Structured interviews conducted in qualitative study allowed the researcher to engage in the respondent's views as instruments to compare or contrast the evaluation of the analyzed data generated by the researcher in order to achieve the objectives of the study (Wikipedia.com). The researcher needs to develop an interview schedule by listing the wording and sequencing the questions (Patton, 1990).

3.2.3.1.2 Open-ended Question

The open-ended form of question was used in the interview to provide the opportunity to the respondent to respond in whatever way they think suitable (Sulaiman Shamsuri, 2006).

Selected respondents to be interviewed as follows are an expertise in Mak Yong costume design and cultural field;

Expertise	Field and justification
Pn Zubaidah Sual	A freelance costume designer and researcher in Malay traditional costume and costume for performing art.
Tn Hj Tharuwat Ismail Bakti	An instructor and lecturer in the faculty of creative technology UiTM, specialize in classical dance such as Menora and Mak Yong. He was also an experienced costume designer or headdress designer for traditional theatre and performing art
Prof Madya Najib Mohd Nor	An expert in costume design and fashion field and an experienced costume designer for Mak Yong costume and theatrical costume in Malaysia.

Table 3.2

3.2.4 Phases of the study

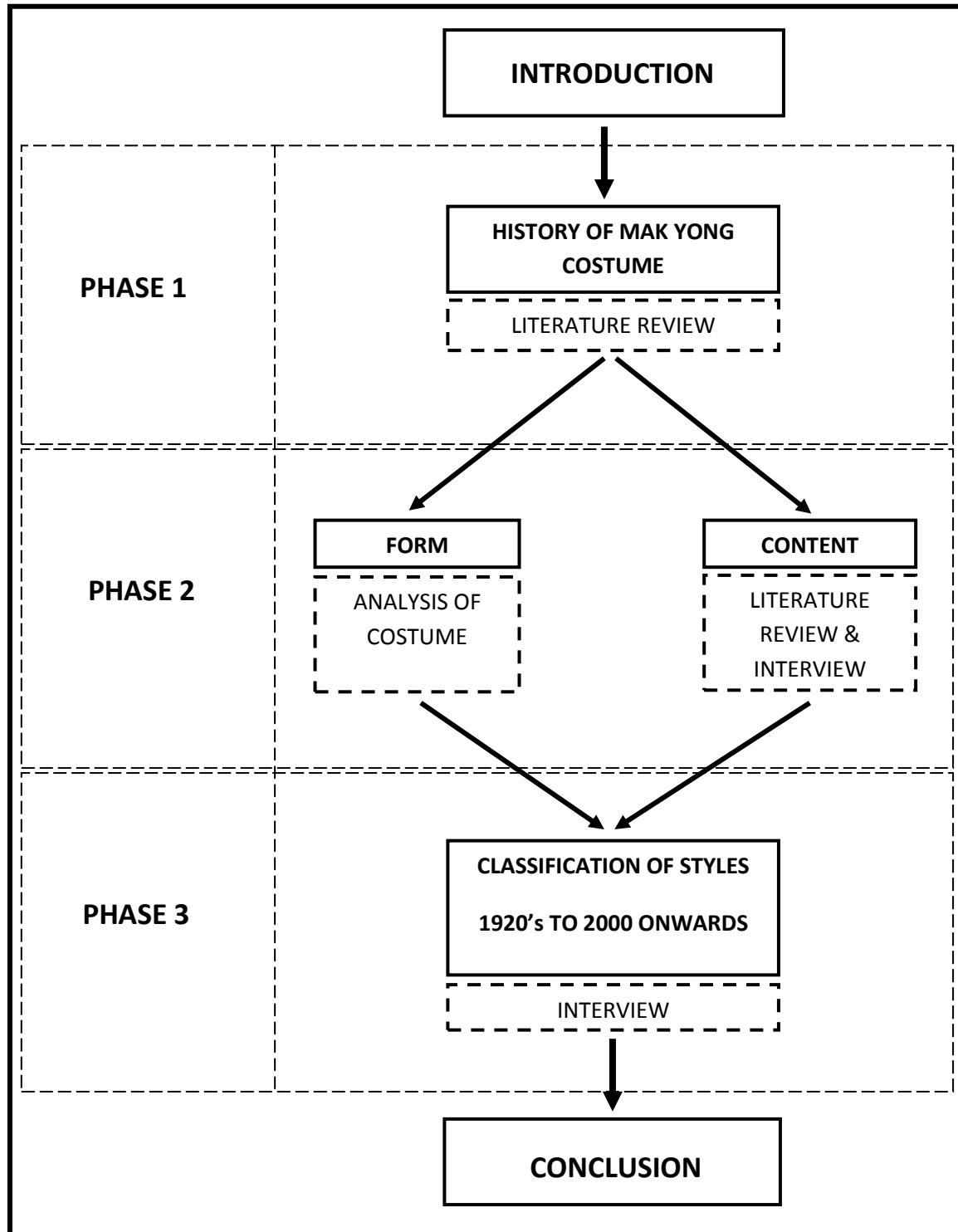


Figure 3.1

CHAPTER FOUR

DATA AND ANALYSIS

4.1 Introduction

In this chapter, the researcher will discuss about the data and evidences obtained from the National Museum's photo library, Ministry of Information, Communication and Culture, National Arts and Cultural Division, private collection of Mak Yong's activists and internet sources. All these data are used to assist the researcher obtain the development of style in Mak Yong's costume through times, beginning in the 1920s until the present performance, which has its forms evolved directly or in variation where it changed or return to its original forms. All data arranged in visual analysis to gain the details of the costumes. In order to extract the detail on the form and content, transformation and style changes that took place in the costume of Mak Yong, an analysis via critical process will be executed on the visual analysis and data collected from interviews and literature sources.

4.2 Visual data and analysis

Visual data are citations and evidences i.e. images and illustrations gathered from the mentioned sources, which analyzed in visual analysis. Every gathered evidences and images divided according the characters and the periods. Each of the images or visual data then, divided into five parts based on the theory of costume design from Berneice (1966), which encompass the basic part, body part, bottom part, headdress and accessories. Basic part is the overall form of the costume, body part is the part that is covered with dresses, bottom part or the feet and the head is the headdress or headgear including the hairstyle. However, the bottom part was not being focused in this analysis for the fact that, in Mak Yong performance, every character acts with bare foot. (Please proceed to the visual analysis on the next page).

4.3 Critical Processes

The analysis projected is based on the critical process through four stages that will be ran on the costumes to give a clear detail on the shape and arrangements of the costume, the similarities and differences in order to trace the development that had took place based on the facts found on the costume, the researcher's perspective and possible evaluation based on the early analysis.

4.3.1 Description

DESCRIPTION			
PAK YONG / KING AND PRINCE			
YEAR	BODY PART	ACCESSORIES	NOTES
EARLY 20 TH CENTURY Before Kampong Temenggong period	Divided into two body parts Top: - <i>Kemban</i> that using the <i>punca potong</i> cloth that wrapped the upper body and cover bust and chest. Bottom: - <i>Samping</i> with waistband made of separated cloth around waist.	Headdress: -A cotton cap from batik (<i>Setangan Batik</i>) with jasmine buds at left ear. Other accessories: -Kris slotted on left position of waistband.	Refer to Figure 4.1
EARLY 20 TH CENTURY 1920's-1930's During Kampong Temenggong period	Divided into two body parts top and bottom; blouse and trouser. Two layers top: -The first layer was a collarless blouse which was short sleeved. There were decorative borders to decorate neckline and sleeve hemline. -The second layer was a <i>Kemban</i> ; <i>Punca potong</i> cloth that wrapped to cover chest until waist line. The end of the <i>Kemban</i> was at the front. The <i>Kemban</i> was worn over the shirt. Bottom: - <i>Samping</i> with waistband made of separated cloth around waist.	Headdress: -A cotton cap from batik (<i>Setangan batik</i>) with jasmine buds at left ear. Other accessories: -Kris slotted on left position of waistband.	Refer to Figure 4.2
1950's	There were variety types and combination of costume. Top: -Frequently, both Pak Yong; elder and younger wore a plain collarless blouse.	Headdress: There were variety types of headgear as a crown for both Pak Yong. - A big crown; handmade crown decorated with beads, diamond, sequin on the body of	Refer to figure 4.6 to 4.9

	<p>The blouse was short sleeved that have opening at the front body.</p> <p>It was worn with plain trouser.</p> <p>For some costume, there were frost and shine effect can be seen at the material. (See trouser of Figure B2)</p> <p>For elder Pak Yong the colour of the blouse and trouser are same in colour. The common colour used as could be perceived on photo evidence is black or dark colour.</p> <p>For younger Pak Yong, the colour of blouse and trouser are different. Normally the trouser are darker than the shirt. (Zubaidah Sual, 2008 and Mohamad Ghazali Abdullah 1995)</p> <p>-In some instance, Younger Pak Yong also wore a white t-shirt; pagoda t-shirt and <i>Kemban</i>. In which, <i>Kemban</i>; a batik sarong that wrapped to cover chest. The end of the <i>Kemban</i> was at front. It was worn over the pagoda t-shirt.</p> <p>Bottom:</p> <ul style="list-style-type: none"> -Plain long trouser, that usually in dark colour. <p><i>Samping</i> with waistband made of separated cloth around waist.</p> <p>The <i>Samping</i> was tied in <i>ikatan lingkup</i> style, box pleat at the front.</p> <ul style="list-style-type: none"> - <i>Samping</i> with flower motives, such as batik sarong or a plain and textured cloth. The length of the <i>Samping</i> was covering from waist line to knee. 	<p>crown.</p> <p>Another decorative element was used to decorate the border of the head gear.</p> <p>A jasmine buds are placed a left ear as decorative element.</p> <p>However some of headgear does not have the jasmine buds.</p> <p>-A small crown without any additional decorative element. There were shining effect on the body of the crown (See figure B3)</p> <p>-A cotton cap from batik (<i>setangan batik</i>) with jasmine buds at left ear.</p> <p>Other accessories:</p> <ul style="list-style-type: none"> -La or necklace; net made of beads. <p>The upper part of the necklace was made of fabric. The finishing of the necklace decorated with mini balls.</p> <p>The necklace was covering the entire shoulder and chest starting from the neck until the up to the waist line.</p> <ul style="list-style-type: none"> -Kris slotted on left position of waistband. -Elder Pak Yong has a handkerchief which was slotted on <i>Samping</i>. -Bangle on both hands; left and right. 	
1960's	<p>Top:</p> <ul style="list-style-type: none"> -Frequently, both Pak Yong; elder and younger wore a plain collarless blouse. The blouse is short sleeved that have opening at the front body. It was worn with plain trouser. <p>There were shining effects that can be seen on the material of Pak Yong costume. (See the blouse of figure C3 and C4)</p> <p>Colour of the blouse and trouser were same and using bright colour.</p>	<p>Headdress:</p> <p>Handmade crown decorated with beads, diamond and sequin on the body of crown.</p> <p>Another decorative element was used to decorate the border of the head gear.</p> <p>Some of the headgears were simple in decoration.</p> <p>Other accessories:</p> <ul style="list-style-type: none"> -La or necklace; net made of beads. <p>The upper part of the necklace was made of fabric that decorated with sequin. The</p>	Refer to figure 4.16 to 4.20

	<p>There were decorative border that was decorated sleeve and trouser hemline. However some of the costumes were plain without any decorative border.</p> <p>Bottom:</p> <ul style="list-style-type: none"> -Plain trouser that have same colour with the shirt. <p>-<i>Samping</i> without motives but has duo colour tone or a <i>Samping</i> from sarong that waved with checkered pattern. The length of the <i>Samping</i> was covering from waist line to knee.</p> <p>The <i>Samping</i> was tied in <i>ikatan lingkup</i> style, box pleat at the front.</p> <p>-The <i>Samping</i> was worn with a long cloth or shawl as waistband around waist. The waistband usually in geometric motive.</p>	<p>finishing of the necklace decorated with mini balls. The necklace was covering the entire shoulder and chest starting from the neck until the up to the waist line.</p> <p>-Kris slipped on left position of waistband.</p> <p>-Elder Pak Yong has a handkerchief which was slotted on <i>Samping</i>.</p> <p>-Bangle on both hands; left and right.</p>	
1970's to early 1980's	<p>There were same silhouette and combination of all costume that consist of blouse and trouser.</p> <p>Top:</p> <ul style="list-style-type: none"> -Collarless blouse. The blouse was short sleeved that have opening at the front body. <p>Bottom:</p> <ul style="list-style-type: none"> -Trouser that made of same material and same colour with the blouse. <p>Most of costumes of Pak Yong during this period have a decorative border at sleeve and trouser hemline. There were variety types of material used for the costume; blouse and trouser. It was plain or have motive.</p> <p>Most of the material as can be seen from the photo evidence are shining for the entire fabric. The motive of the fabric was in geometric or floral. Sometime using scattered pattern <i>songket</i>.</p> <ul style="list-style-type: none"> - <i>Samping</i> was full ornamented <i>songket</i>, bunga tabur <i>songket</i> or shining material. The length of the <i>Samping</i> was covering from waist line to knee. <p>-The <i>Samping</i> was tied in <i>ikatan lingkup</i> style, box pleat at the front.</p>	<p>Headdress:</p> <p>There were variety types of headgear.</p> <p>Handmade crown decorated with beads, diamond and sequin on the body of crown.</p> <p>Mostly, the headgear was in high composition. Some of headgear was composed in high form, while some were just in short and small composition.</p> <p>Some of the headgear have border while some were decorated in other types decoration without border.</p> <p>There were jasmine buds on left of the headgear, some of them made of real flower but some made of beads.</p> <p>Some headgear has the string in the left and right sides.</p> <p>- Another type of headgear during this period was a folded cloth made of shining fabric.</p> <p>Other accessories:</p> <ul style="list-style-type: none"> -La or necklace; net made of beads. <p>The upper part of the necklace was made of fabric that decorated with sequin. The finishing of the necklace decorated with mini balls.</p> <p>The necklace was covering the entire</p>	Refer to figure 4.29 to 4.31

	<p>-The <i>Samping</i> was worn with cummerbund around waist. The cummerbund usually in plain and shining fabric.</p>	<p>shoulder and chest starting from the neck until the up to the waist line.</p> <p>-Bangle on both hands; left and right.</p>	
Late 1980's	<p>Top: -Collarless blouse. The blouse is short sleeved that have opening at the front body.</p> <p>Bottom: -Trouser that made of same material and same colour with the blouse.</p> <p>Most of the material as can be seen from the photo evidence are shining for the entire fabric and full of floral motive.</p> <p>- <i>Samping</i> made of shining fabric. The length of the <i>Samping</i> was covering from waist line to knee.</p> <p>The <i>Samping</i> was tied in <i>ikat pancung</i> style.</p> <p>-The <i>Samping</i> was worn with cummerbund around waist. The cummerbund usually in plain and shining fabric.</p>	<p>Headdress: -Handmade crown decorated with beads, diamond and sequin on the body of crown.</p> <p>Another decorative element was used to decorate the border of the head gear.</p> <p>There was a string of beads on left of the headgear.</p> <p>Pak Yong was also wore bud of flowers at right ear.</p> <p>Other accessories: -La or necklace; net made of beads.</p> <p>The upper part of the necklace was made of fabric that decorated with sequin. The finishing of the necklace decorated with mini balls.</p> <p>The necklace was covering the entire shoulder and chest starting from the neck until the up to the waist line.</p> <p>Bangle on both hands; left and right.</p>	Refer to figure 4.44
1990's	<p>There were same silhouette and combination of all costume that consist of blouse and trouser.</p> <p>Top: -Collarless blouse. Usually, the shirt is short sleeved however, few design of the blouse were long sleeve and tilted on shoulder. All of blouse have opening at the front body</p> <p>Bottom: -Trouser that made of same material and same colour with the blouse.</p> <p>Some of costumes of Pak Yong during this period have a decorative border at sleeve and trouser hemline. While some without decorative border. It was according to the type material was used. If the materials are highly decorated, hence the border is neglected.</p> <p>There were variety types of material used for the costume; blouse and trouser. It was plain or have motive.</p>	<p>Headdress: -Handmade crown decorated with beads, diamond and sequin on the body of crown.</p> <p>There was a strings made of beads or synthetic flower on left of the headgear.</p> <p>Pak Yong was also wore bud of flowers at right and left ear.</p> <p>Other accessories: -La or necklace</p> <p>There were varieties types of La, most of design are netted, made of beads which, the upper part of the necklace was made of fabric that decorated with golden lace, sequin or beads. The finishing of the necklace decorated with mini balls.</p> <p>There were other types of necklace which made of a piece of cloth that highly ornamented with embroidery, beads and diamante. The finishing or below part of the La were decorated with the beaded fringes.</p> <p>The necklace was covering the entire</p>	Refer to figure 4.49 and 4.50

	<p>Most of the material as can be seen from the photo evidence was shining and decorated fabric.</p> <ul style="list-style-type: none"> - <i>Samping</i> from <i>songket</i> or waved fabric. The length of the <i>Samping</i> was covering from waist line to knee. -The <i>Samping</i> was tied in <i>ikatan lingkup</i> style, box pleat at the front. -The <i>Samping</i> was worn with cummerbund around waist. The cummerbund usually ornamented with sequin and beads. 	<p>shoulder and chest starting from the neck until the up to the waist line.</p> <p>Bangle on both hands; left and right. Some of bangle has a fringe of beads on the opening; normally it was ornamented with sequins and beads.</p>	
2000 Onwards	<p>There were same silhouette and combination of all costume that consist of blouse and trouser.</p> <p>Top: -Collarless blouse. Usually, the blouse is short sleeved. The blouse has opening at the front body</p> <p>Bottom: -Trouser that made of same material and same colour with the blouse.</p> <p>All of costumes during this period have a thick decorative border at sleeve and trouser hemline using golden lace, embroidery and beading.</p> <p>Most of the material for the shirt and trouser as can be seen from the photo evidence was full ornamented <i>songket</i> fabric. Some of the costume was using plain fabric but decorated with <i>songket</i> border at sleeve and trouser hemming.</p> <ul style="list-style-type: none"> - <i>Samping</i> from full ornamented <i>songket</i>, and it was frequently decorated with beading. The length of the <i>Samping</i> was covering from waist line to knee. -The <i>Samping</i> was tied in <i>ikatan lingkup</i> style, box pleat at the front. -The <i>Samping</i> was worn with cummerbund around waist. The cummerbund usually in plain and decorated with golden lace. 	<p>Headdress:</p> <p>-Crown decorated with beads, diamond and sequin on the body of crown. The entire upper border or half of the upper border of the crown embellished with mini balls. There was a strings made of synthetic flower, or combination on beads and synthetic flower on left of the headgear.</p> <p>Other accessories:</p> <p>-La or necklace; net made of beads. The upper part of the necklace was made of fabric that decorated with golden lace, sequin or beads. The finishing of the necklace decorated with mini balls.</p> <p>The upper part of some La, have a piece decorated part of sequins and beads that attached with the beaded net. The finishing were also decorated with mini balls.</p> <p>The necklace was covering the entire shoulder and chest starting from the neck until the up to the waist line.</p> <p>Bangle on both hands; left and right. The bangles have a fringe of beads on the opening. It was using plain fabric and decorated with golden lace, beads, diamante and sequin.</p> <p>Usually, all of accessories such as headgear, La (the necklace) and bangles including the cummerbund were designed in a set, using similar fabric, colour, decoration and ornamentation.</p>	Refer to figure 4.56 to 4.58

Table 4.1

DESCRIPTION			
MAK YONG / QUEEN AND PRINCESS			
YEAR	BODY PART	ACCESSORIES	NOTES
EARLY 20 TH CENTURY 1920's- 1930's	<p>-<i>Kemban</i>; a big cloth that wrapped body, covers from chest to down. It was tucked at front.</p> <p>-Shawl was worn to cover the entire shoulder. There was a border on the shawl.</p>	<p>Hairstyle: -Large bun at the back; <i>siput</i> embellished with flowers and hairpin; <i>cucuk sanggul</i>.</p> <p>Other accessories: Waistband / cummerbund</p> <p>- Pending; oval-shaped belt buckle tied on cummerbund. It was worn on waist.</p> <p>-Hanged earring</p>	Refer to Figure 4.3
1950's	<p>-Classical long <i>Kebaya</i> or short <i>Kebaya</i> was worn with skirt from sarong.</p> <p>The <i>Kebaya</i> was usually using plain fabric, while the skirt was using ornamented fabric.</p> <p>The skirt was a sarong that folded at the front in <i>ikat tindih kasih</i> style.</p> <p>-There was a long shawl (<i>selempang</i>) worn over the left shoulder and hung down to the knee. The shawl was normally using ornamented fabric. The motive of the fabric was geometric or striped motive.</p>	<p>Hairstyle: -Large bun at the back; <i>siput</i> embellished with small flowers.</p> <p>-A gilded coronet worn over the head.</p> <p>Other accessories: -metal or gold waistband</p> <p>-Pending; Oval-shaped belt buckle tied on waistband. The buckle held in place a long shawl.</p> <p>-Gold bracelets</p> <p>-Brooches at the opening of <i>Kebaya</i>.</p> <p>-Ring</p>	Refer to Figure 4.10 and 4.11
1960's	<p>-Classical long <i>Kebaya</i> or short <i>Kebaya</i> was worn with a skirt.</p> <p>-The skirt folded at the front in <i>ikat tindih kasih</i> style.</p> <p>-The <i>Kebaya</i> and the skirt were in one suit, using same material and same colour. It was usually using plain fabric.</p> <p>The <i>Kebaya</i> and the skirt are sometimes decorated with embroidery and tambour beading of sequin and beads.</p> <p>-There was a long shawl (<i>selempang</i>) worn over the left shoulder and hung down to the knee. The shawl was normally using ornamented fabric. The motive of the fabric was geometric or floral and semi-geometric motive.</p>	<p>Hairstyle: -Younger Mak Yong: Large bun at the back embellished with flowers and hairpin; <i>cucuk sanggul</i>.</p> <p>A gilded coronet worn over the head up to the large bun. (Figure H10)</p> <p>-Elder Mak Yong: Large bun at the back; <i>siput</i> embellished with flowers and hairpin; <i>cucuk sanggul</i></p> <p>Other accessories: -Metal or gold waistband.</p> <p>-Pending; Oval-shaped belt buckle tied on waistband. The buckle held in place a long shawl.</p> <p>-Gold bracelet, ring and anklet</p> <p>-Brooches to tuck the opening of <i>Kebaya</i>.</p>	Refer to Figure 4.21 to 4.23

1970's to early 1980's	<p>Top: Sleeveless blouse or bustier. Most of the bustier was made of shining fabric.</p> <p>The bustier was sometimes decorated with tambour beading of beads and sequin. The decoration was done according to the material used. It was usually done on bustier which made of plain fabric.</p> <p>If the material were from shining fabric, the decoration was minimized such as a large piping from different colour or material attached at the upper part of the bustier. Or else, it was just plain without any decoration.</p> <p>Bottom: A sarong from scattered pattern <i>songket</i> or full ornamented <i>songket</i> with checkered patterns that folded of <i>ikat tindih kasih</i> style (figure D9) and frill or box pleated in the front. (figure D7 and D8)</p> <p>.</p>	<p>Hairstyle:</p> <ul style="list-style-type: none"> - Sometime, the hair was fashioned with half large bun at the back and half of hair was freed. <p>But sometime the entire hair was fashioned with large bun at the back.</p> <p>The hair embellished with flowers and hairpins; <i>cucuk sanggul</i>.</p> <p>A gilded coronet worn over the head up to the large bun.</p> <p>There was a string of synthetic flowers and dangling hairpins placed on the bun.</p> <p>Other accessories:</p> <p>La or necklace; net made of beads. The upper part of the necklace was made of fabric that decorated with golden lace, sequin or beads.</p> <p>Some of the finishing of the necklace decorated with mini balls while some was finished with large beads.</p> <p>The necklace was covering the entire shoulder and chest starting from the neck until the up to the waist line.</p> <p>-Instead of wearing La the role was also wore a golden choker.</p> <p>-metal or gold waistband</p> <p>-Pending; Oval-shaped belt buckle tied on waistband.</p> <p>-Gold bangle or gold bracelet</p> <p>-Arm ring made of fabric that decorated with sequins and beads.</p>	Refer to Figure 4.32 to 4.35
Late 1980's	<p>Modern <i>Kebaya</i> that ornamented with embroidery near the opening sleeve and hemline that was worn with sarong.</p> <p>It was worn with a sarong that folded in <i>ikat tindih kasih</i> style.</p> <p>The sarong was scattered pattern <i>songket</i> or full ornamented <i>songket</i> with checkered patterns.</p> <p>There was a shawl worn at the waist band and shoulder.</p>	<p>Hairstyle:</p> <p>Large bun at the back; <i>siput</i> embellished with highly decorated hairpins; <i>cucuk sanggul</i> and flower.</p> <p>Metal or gold waistband.</p> <p>Pending; Oval-shaped belt buckle tied on waistband. The buckle held in place a long shawl.</p>	Refer to Figure 4.45
1990's	Modern <i>Kebaya</i> that ornamented with embroidery on the body, sleeve and hemline. It was worn as in one suit of <i>Kebaya</i> and skirt or worn with sarong	<p>Headdress:</p> <p>The head was highly embellished. With a big crown or sometimes with gilded coronets called <i>pemeles</i> over the forehead.</p>	Refer to Figure 4.51 to 4.53

	<p>that folded in <i>ikat tindih kasih</i> style. Usually, the sarong was <i>songket</i> or weaved fabric with checkered pattern.</p> <p>Sometimes, Mak Yong was also wore a close-fitting short sleeved tunic or bustier that worn one suit with the skirt. This suit was completed with a <i>sash</i>; a piece of cloth from same material that worn over the left shoulder and hung down to the knee in front.</p>	<p>Jasmine buds or a string from beads or synthetic flower are worn on the both sides left and right of the crown.</p> <p>Hair was fashioned with the large bun at the back. The bun was embellished with large hairpins, hairpin groggy, dangling hairpins and flowers.</p> <p>Other accessories:</p> <p>There were varieties types of La, most of design are netted, made of colourful beads which, the upper part of the necklace was made of fabric that decorated with golden lace, sequin or beads. The finishing of the necklace decorated with mini balls or large beads.</p> <p>There were other types of necklace which made knitted thread and decorated with beads. The finishing or below part of the La were decorated with the beaded fringes.</p> <p>Or a <i>sibai layang</i> or <i>chest band</i>; a chest band made of plain fabric which, decorated with patchwork embroidery, sequin and beads. It was worn over shoulder.</p> <p>The necklace or chest band was covering the entire shoulder and chest starting from the neck until the up to the waist line.</p> <p>Waistband made of plain fabric that ornamented with sequin and beads.</p> <p>Sometimes, there was a shawl slotted on the waistband.</p> <p>Metal waistband or golden waistband was sometime used and worn on the <i>Kebaya</i> or blouse.</p> <p>Pending; Oval-shaped belt buckle tied on waistband. The buckle held in place a long shawl.</p> <p>Bangle made of plain fabric which ornamented with sequin and beads or gold bracelet.</p> <p>Metal arm ring or arm ring that made of plain fabric which ornamented with sequin and beads.</p>	
2000 Onwards	<p>Adaptation of Cik Siti Wan <i>Kembang</i> costume.</p> <p>Top: A bustier dress that have effect of <i>Kemban kain punca potong</i>. ; A cloth that wrapped to cover chest with ended</p>	<p>Headdress:</p> <p>The head was highly embellished. With a big crown or sometimes with gilded coronets called <i>pemeles</i> over the forehead.</p> <p>Jasmine buds or a string from beads, synthetic flower and dangling hairpin are</p>	Refer to Figure 4.59 and 4.60

	<p>at the front. The head and tail of the cloth are allowed to be slanting downward.(Siti Zainon 2006).</p> <p>The length of the dress was reaching below of knee.</p> <p>There was a cummerbund made of plain fabric which decorated with golden lace worn over the top body.</p> <p>Most of material used for the costume was full ornamented <i>songket</i>.</p> <p>Bottom: A sarong that folded in <i>ikat tindih kasih</i> style. The sarong was a full ornamented <i>songket</i>.</p>	<p>worn on the both sides left and right of the crown.</p> <p>Hair was fashioned with the large bun at the back, while half of the hair was freed or using synthetic long hair extension. The bun was embellished with large hairpins, hairpins goggy and flowers.</p> <p>Other accessories: La or necklace; net made of colourful beads. The upper part of the necklace was made of fabric that decorated with golden lace, sequin, stone or beads.</p> <p>The finishing of the necklace decorated with mini balls.</p> <p>The necklace was covering the entire shoulder and chest starting from the neck until the up to the waist line.</p> <p>Waistband made of plain fabric decorated with golden lace and stone.</p> <p>Pending; Oval-shaped belt buckle made of plain fabric decorated with golden lace, beads, diamante and stone, are tied on waistband.</p> <p>Bangle made of plain fabric which ornamented with golden lace, stone, sequin and beads.</p> <p>Earring and anklet</p> <p>Arm ring that made of plain fabric which ornamented with sequin and beads.</p> <p>Usually, all of accessories such as headgear, La (the necklace) and bangles including the cummerbund were designed in a set, using similar fabric, colour, decorations and ornamentation.</p>	
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Table 4.2

DESCRIPTION			
DAYANG / FEMALE ATTENDANT			
YEAR	BODY PART	ACCESSORIES	NOTES
EARLY 20 TH CENTURY 1920's- 1930's	Top: - <i>Kemban</i> ; a cloth that wrapped to cover chest with ended at the front. It was fashioned with <i>kain punca potong</i> ; the head and tail of the cloth are allowed to	Earring Necklace Gold bracelet	Refer to figure 4.4

	<p>be draped to down.(Siti Zainon 2006)</p> <p>Bottom: A sarong that have <i>pucuk rebung</i> motif which was folded in <i>wave heave tied</i> style.</p>	Anklet	
1950's	<p>There was no standard costume provided for the role during this period.</p> <p>Top: Most of female attendant wore their own clothes such as, traditional long <i>Kebaya</i>, traditional short <i>Kebaya</i> or <i>Kebaya bandung</i> which is in variety styles.</p> <p>Bottom: A batik sarong which folded in <i>tindih kasih</i> or <i>wiron</i> style.</p>	<p>Hair style: Variety</p> <p>Other accessories: A long shawl Earring</p>	Refer to figure 4.15
1960's	<p>Uniform of traditional short <i>Kebaya</i> worn in one suit with a skirt, the skirt were folded in <i>tindih kasih</i> style.</p> <p>Or Uniform of traditional short <i>Kebaya</i> worn with a batik sarong which folded in <i>tindih kasih</i> or <i>wiron</i> style.</p>	<p>Hairstyle: - Large bun at the back; <i>sanggul</i> embellished with a circle of jasmine buds fitted round the base of the bun.</p> <p>Brooches to tuck the <i>Kebaya</i> opening. -Earring</p>	Refer to figure 4.24 and 4.25
1970's to early 1980's	<p>Top: A bustier that has thick piping at the upper part.</p> <p>Or a close-fitting blouse with cap sleeved, the sleeve was tilt on shoulder.</p> <p>Or modern <i>Kebaya</i> or <i>Kebaya bandung</i>.</p> <p>The bustier, blouse and <i>Kebaya</i> were made of a shining fabric.</p> <p>All of the blouse or <i>Kebaya</i> It was worn with sarong in <i>ikat tindih kasih</i> style.</p> <p>The sarong was <i>songket</i> with scattered motive, or full ornamented <i>songket</i> with checkered pattern or shining fabric.</p> <p>There were a piece of decorated cloth; <i>kain sibar</i> or sash are worn over the left shoulder and hung down to the below of waistline in front.</p> <p>The cloth was decorated with gold thread embroidery, sequin and beads.</p>	<p>Hairstyle: - Large bun at the back; <i>sanggul</i> embellished with hairpins, dangling hairpins and a gilded coronet worn over the head up to the large bun.</p> <p>Other accessories: Gold choker or necklace similar to La, however the net was just in one layer.</p> <p>Waistband made of gold fabric.</p> <p>Pending; Oval-shaped belt buckle tied on waistband.</p> <p>Gold bracelet</p> <p>Earring</p>	Refer to figure 4.36 and 4.39

Late 1980's	<p>A close-fitting blouse with cap sleeve, the sleeve was tilted on shoulder. It was worn with sarong in <i>ikat tindih kasih</i>.</p> <p>The sarongs were using full ornamented <i>songket</i>.</p> <p>There were a piece of decorated cloth; <i>kain sibar</i> or sash are worn over the left shoulder and hung down to the below of waistline in front.</p> <p>The cloth was decorated with gold thread embroidery, sequin and beads.</p>	<p>Hairstyle: - Large bun at the back; <i>sanggul</i> embellished with hairpins and flowers.</p> <p>Other accessories: La or necklace, net made of colourful beads which, the upper part of the necklace was made of fabric that decorated with sequin or beads. The finishing of the necklace decorated with mini balls.</p> <p>The necklace was covering the entire shoulder and chest starting from the neck until the up to the waist line. Metal or gold waistband</p> <p>Pending; Oval-shaped belt buckle tied on waistband.</p> <p>Gold bracelet and Earring</p>	Refer to figure 4.46
1990's	<p>A long sleeved blouse, the length of blouse reaching the hipline.</p> <p>Made of plain fabric and decorated with patchwork or gold-thread embroidery at the sleeve hemline.</p> <p>The colour is in dark or bright colour such as black, dark blue, blue, maroon or red.</p> <p>The blouse was worn with a sarong of full ornamented <i>songket</i> with geometric or checkered pattern which was tied in <i>ikat tindih kasih</i>.</p>	<p>Headdress: The head was embellishing with gilded coronets called <i>pemeles</i> over the forehead.</p> <p>Hair was fashioned with the large bun at the back. The bun was embellished with large hairpins, small hairpins, dangling hairpins and flowers.</p> <p>Other accessories: <i>Sibai layang</i> or <i>teratai</i>; a chest band made of plain fabric which, decorated with patchwork embroidery of gold thread, sequin and beads. It was worn over shoulder.</p> <p>The chest band was covering the entire shoulder and chest starting from the neck until the up to the waist line.</p> <p>Waistband made of plain fabric that decorated with gold-thread embroidery, sequin and beads. Earring</p> <p>Bangle made of plain cloth that decorated with golden lace, stone, sequin and beads.</p>	Refer to figure 4.54
2000 Onwards	<p>There were varieties of silhouette of costume during this period.</p> <p>Early 2000, A three-quarter sleeved blouse that has decorative border at sleeve and blouse hemline, worn with a long skirt. The length of the blouse was reaching hipline.</p> <p>Mid 2000 style, a cap sleeved blouse</p>	<p>Headdress: The head was embellishing with gilded coronets called <i>pemeles</i> over the forehead.</p> <p>Hair was fashioned with the bun at the back. The bun was embellished with hairpins and flowers.</p> <p>Other accessories</p> <p>Bangle made of plain cloth that decorated</p>	Refer to figure 4.61 to 4.64

	<p>that has opening at front body worn with a loose skirt that have box pleat at the front.</p> <p>The sleeve was tilted at the shoulder. The length of the blouse was reaching hipline.</p> <p>Latest style, a bustier blouse that have readymade pleats at front body, similar to the effect of <i>punca potong</i>. The length of the blouse was reaching to down of hipline. It was worn in one suit with a skirt that fashioned in <i>tindih kasih</i> style.</p> <p>For the special role; <i>inang</i>, the usual costume was long <i>Kebaya</i> worn with waved sarong in checkered pattern.</p>	<p>with golden lace, sequin, stone and beads.</p> <p>La or necklace; net made of colourful beads. The upper part of the necklace was made of fabric that decorated with golden lace, sequin, stone or beads.</p> <p>The finishing of the necklace decorated with mini balls.</p> <p>Waistband made of plain fabric decorated with golden lace and stone.</p> <p>Pending; Oval-shaped belt buckle made of plain fabric decorated with golden lace, beads, diamante and stone was tied on waistband.</p> <p>Earring</p> <p>For the special role; <i>inang</i>, the was a <i>sibai dayang</i>: a piece of cloth that decorated with beads</p> <p>Usually, all of accessories such as headgear, La (the necklace) and bangles including the cummerbund were designed in a set, using similar fabric, colour, decoration and ornamentation.</p>	
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Table 4.3

DESCRIPTION			
PERAN / MALE ATTENDANT			
YEAR	BODY PART	ACCESSORIES	NOTES
EARLY 20 TH CENTURY 1920's- 1930's	<p>A piece of large cloth wrapped to cover the bottom body part; from waist to below of hipline. Another long cloth was tied to waist over the first cloth to strengthen the tie.</p> <p>And another piece of cloth was hung over the shoulder</p>	<p>Headdress: A piece of small cloth wrapped to the head</p>	Refer to figure 4.5
1950's	<p>Basic costume is a pagoda t-shirt and sarong <i>kain pelikat</i>.</p> <p>A piece long cloth; such as a shawl were worn in many ways, either it was tie on waist as waistband, or opened and formed as <i>Kemban punca potong</i>, or tied as ribbon that round the chest.</p>	<p>Headdress: A piece of small cloth wrapped to the head or without any headdress.</p>	Refer to figure 4.12 to 4.14

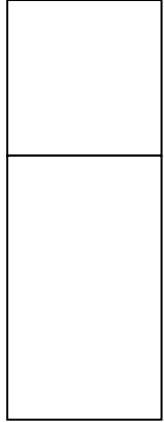
1960's	<p>A collarless, short sleeved shirt worn in one suit with the trouser.</p> <p><i>Samping</i> around waist to knee length. It was using <i>punca potong</i> cloth or it was just simply wrapped to the body.</p> <p>And another piece of cloth was hung over the shoulder or fashioned as neck tie.</p> <p>The cloth is a cotton fabric that have small printed flower pattern.</p>	<p>Headdress: A hat that worn over head or a piece of small cloth wrapped to the head</p>	Refer to figure 4.26 to 4.28
1970's to early 1980's	<p>A collarless, short sleeved shirt worn in one suit with the trouser. The material was from shining fabric.</p> <p>Another piece of cloth was fashioned as neck tie or tied on waist as waistband or hung over the shoulder.</p> <p>Sometimes, vest was also worn by <i>Peran</i>, the vest must be suit in colour with other clothes. The vest worn with collarless long sleeved shirt and calf length trouser. The hemming of the trouser was embellished with decorative border.</p> <p><i>Samping</i> around waist to knee length that was tied in <i>ikat lingkup</i> style (inverted pleat)</p> <p>Sometime, there was no <i>Samping</i> worn by <i>Peran</i>.</p>	<p>Headdress: A piece of small cloth wrapped to the head or hat worn over head.</p>	Refer to figure 4.40 to 4.43
Late 1980's	<p>A suit of long sleeved shirt with long trouser that fashioned in same style.</p> <p>The trouser was same colour with shirt. There were stripped pattern in various colours at both sleeves and trouser of the costume.</p> <p>Another piece of long cloth or patterned shawl was fashioned as neck tie and tied on waist as waistband.</p> <p>The same style of trouser and <i>Samping</i> was also combined with pagoda t-shirt and vest.</p> <p>The <i>Samping</i> was plain <i>songket</i> that in <i>ikat kembung</i> style.</p>	<p>Headdress: A colourful hat worn over head.</p>	Refer to 4.47 and 4.48
1990's	<p>A suit of shirt, trouser and vest worn with <i>Samping</i> from sarong; <i>kain pelikat</i> in <i>ikat lingkup</i> style. (inverted pleat)</p>	<p>Headdress: A colourful hat or <i>kopiah</i> worn over head Waistband</p>	Refer to 4.55

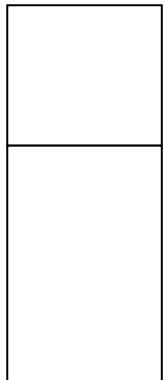
	<p>The vest and trouser was using same shining fabric.</p> <p>While the shirt using patterned fabric.</p> <p>Another piece of long cloth or patterned shawl was fashioned as neck tie.</p>		
2000 Onwards	<p>Round neck t-shirt of varieties colour worn with trouser and vest.</p> <p>The costume was worn with <i>Samping</i> from sarong; <i>kain pelikat</i> in <i>ikat lingkup</i> style or using <i>punca potong</i> cloth that tied in <i>ikat pancung</i> style.</p> <p>Most material used for the costume was a cotton fabric that patterned with geometric or checkered pattern.</p> <p>Some costume using sleeveless shirt with calf length trouser.</p>	<p>A piece of small cloth wrapped to the head or hat or <i>songkok</i> worn over head.</p>	Refer to figure 4.65 to 4.67

Table 4.4

4.3.2 Analysis

ANALYSIS		
PAK YONG / KING AND PRINCE		
YEAR	BODY PART: COSTUME AND ACCESSORY	NOTES
EARLY 20 TH CENTURY Before Kampung Temenggong period	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> Silhouette: The silhouette (general shape) of the entire costume was rectangle silhouette. The costume was combining two piece of cloth. Line effect on the design and the way the costume arranged to the body: Top: The <i>Kemban</i> of <i>punca potong</i> used to cover bust and chest. It was formed in horizontal order; a piece of cloth about a metre was horizontally wrapped to the body. The <i>kemban</i> was a draped bustier that covers the upper body with cloth in loose fold. The style of <i>Kemban</i> called as <i>punca potong</i>; the head and tail of the cloth are allowed to be draped to down. (Siti Zainon 2006), where the cloth was tied and tucked at the centre front. The bonding was forming an oblong shape from the front view. Effect of <i>punca potong</i> shapes the unorganized box pleats that form various vertical lines to the top body part of the costume. Bottom: The cloth that tied around the waist displayed the thick horizontal line effect on the waist, while the extra cloth of the waistband that allowed to be draping downward was displayed a vertical lines effect. Although the costume was worn to the body in horizontal order, however vertical lines that developed from folded and draped cloth dominate the entire design. 	Refer to Figure 4.1

	<ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space:  <p style="text-align: center;">Natural waist</p> <p>The proportion of the costume was natural waist proportion in which space of top body part much smaller than bottom body part. Top body part from shoulder to waist and bottom body part from waist to knee divided by a horizontal line on waist.</p> <p>The costume was arranged imbalanced according to the space of clothes on top body part that divided symmetrically because of the drop of cloth on the centre front, while on bottom body part, the space of the <i>samping</i> divided asymmetrically.</p> <p>The entire composition of costume was given a tension to the left side according to the placement of the ending of the waistband (the tied cloth and the strings of jasmine buds).</p> <ul style="list-style-type: none"> ▪ Emphasis and focal point of entire costume: <p>The entire composition of the costume showed the variety shapes accordingly the tied effects on chest and waist made the focal point of the costume was imperceptible. There was no design value that could be emphasized in the costume.</p> <h2 style="text-align: center;">2. ACCESSORY DETAIL</h2> <ul style="list-style-type: none"> ▪ Headdress: <p>The headdress called <i>setangan batik</i> (Sheppard, 1983) was from a piece of small batik cloth that folded become a low tubular circle around head. The body of the headdress was arranged in stiffly order, while there was extra cloth formed by the fold at the upper part of the headdress. The entire headdress develops a horizontal effect to the costume while combine with vertical effect of jasmine buds.</p> <p>About two to three strings of jasmine buds were placed at the left part of the headdress which is near to left ear. The jasmine buds adorned by arranging a natural jasmine flower that tied on a monofilament or a thread which finally develop a string. The length of the string was from the upper level of the headdress reaching to 2 to 3 inches below than ear level.</p>	
EARLY 20 TH CENTURY 1920's- 1930's During Kampung Temenggong	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: The silhouette (general shape) of the entire costume was rectangle silhouette. ▪ Line effect on the design and the way the costume arranged to the body: Two layers top: 	Refer to Figure 4.2

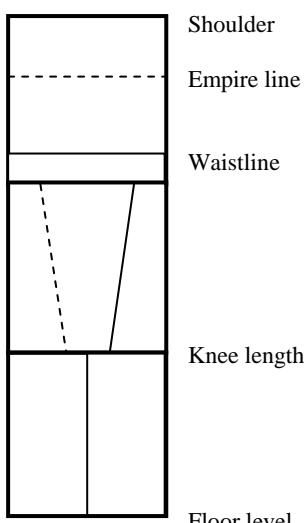
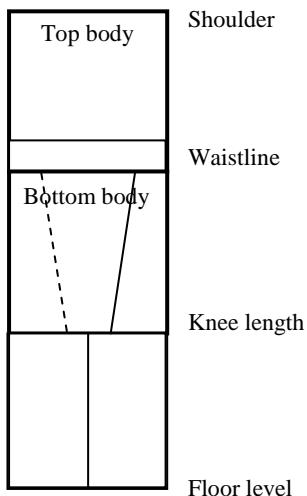
period	<p>First layer; a close fitting blouse with a decorative border on neckline and sleeve heming. The size of the border was about one inch thick that decorated with geometric decorative border of triangle and dotted motifs. The motive was arranged alternately.</p> <p>Second layer; The <i>Kemban</i> used to cover bust and chest. The <i>kemban</i> was a draped bustier that covers upper part of body in close fold. It was formed in horizontal order; a piece of cloth about a metre was horizontally wrapped to the body. The cloth of <i>Kemban</i> was tied and tucked at the centre front. The bonding was forming an oblong shape from the front view.</p> <p>Bottom: The cloth that tied around the waist displayed the thick horizontal line effect on the waist, while the extra cloth of the waistband that allowed to be draping downward was displayed a vertical lines effect.</p> <p>Although the costume was worn to the body in horizontal order, however vertical lines that developed from folded and draped cloth dominate the entire design.</p> <ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space:  <p>Natural waist</p> <p>The proportion of the costume was natural waist proportion in which, space of top body part much smaller than bottom body part. Top body part from shoulder to waist and bottom body part from waist to knee divided by a horizontal line on waist.</p> <p>The costume was arranged imbalanced according to the space of clothes on top body part that divided symmetrically because of the drop of cloth on the centre front, while on bottom body part, the space of the <i>samping</i> divided asymmetrically.</p> <p>The entire composition of costume was given a tension to the left side according to the placement of the ending of the waistband (the tied cloth and the strings of jasmine buds).</p> <ul style="list-style-type: none"> ▪ Emphasis and focal point of entire costume: <p>The entire composition of the costume showed the variety shapes accordingly the tied effects on chest and waist made the focal point of the costume was imperceptible. There was no design value that could be emphasized in the costume.</p> <h2>2. ACCESSORIES DETAIL</h2> <ul style="list-style-type: none"> ▪ Headdress: <p>The headdress called <i>Setangan batik</i> (Sheppard, 1983) was from a piece of small batik cloth that folded become a low tubular circle around head. The body of the headdress was arranged in stiffly order, while there was extra cloth formed by the fold at the upper part of the headdress. The entire headdress develops a horizontal effect to the costume while combine with vertical effect of jasmine buds.</p>	
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	About two to three strings of jasmine buds were placed at the left part of the headdress which is near to left ear. The jasmine buds adorned with arranging a natural jasmine flower that tied on a monofilament or a thread which finally develop a string. The length of the string was from the upper level of the headdress reaching to 2 to 3 inches below than ear level.	
1950's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: The silhouette (general shape) of the entire costume was rectangle pant silhouette. ▪ Line effect on the design and the way the costume arranged to the body: The costume was styled on actor's body using three combinations of clothes. The blouse and trouser that worn close to body and <i>samping</i> as additional clothes worn over the upper trouser. <p>The blouse was easy fitting blouse which is moderately loose to the body. The sleeve of blouse was short sleeve which, the length was on the middle of arm. The entire pattern and ornamentation of blouse and trouser were plain. The neckline of the blouse was round, scoop or U-neck.</p> <p>Another type of top body costume was a plain round neck t-shirt worn with the <i>Kemban</i>; a second layer that used to cover bust and chest. It was formed in horizontal order; a piece of cloth about a metre was horizontally wrapped to the body. The cloth of <i>Kemban</i> was tied and tucked at the centre front. The bonding was forming an oblong shape from the front view.</p> <p>The <i>samping</i> was from ornamented cloths, which from a rectangle form cloth, a sewed sarong are horizontally wrapped to the body. It was tucked either at the central or more to right or left side of body part. The effect of the folded cloth in <i>ikat lingkup</i> style shapes two inclined vertical lines, in which, between them; there was an un-split opening seem on the bottom of <i>samping</i> which is forms single front inverted pleat.</p> <p>The upper part of the <i>samping</i> was secured by a waistband that displayed the thick horizontal line effect on the waist, while the extra cloth of the waistband that allowed to be draping downward was displayed a vertical lines effect.</p> <ul style="list-style-type: none"> ▪ Texture and fabric: According the visual texture formed by frost and shining effect on the costume, it can be recognized that the material used for the blouse and trouser was velvet and black or dark coloured satin fabric (Zubaidah Sual, 2008). The satin fabric giving the smooth texture to the costume. <p>Fabric and texture of <i>samping</i> was in fine texture. In term of the visual texture, most of the <i>samping</i> have flower or organic motifs. There were flower motif at the front part of the folded <i>samping</i> and a line of flower motif arranged at the feet of sarong. The arrangement of the motifs refers to the batik sarong motif arrangement.</p> <p>Another types of <i>samping</i> was using a fine cloth that fully ornamented with abstract motif. The motif was similar to tie and dye motif which forms repeated organic shapes in harmony arrangement that laden the fabric surface; <i>limar</i> sarong. <i>Limar</i> was a woven cloth of older generation. It was a fabric that produced by single ikat technique. (Norwani Nawawi, 2003) Some <i>samping</i> was use a plain fabric that has texture. According to Zubaidah Sual, (2008) during this period, <i>pelangi</i> cloth or <i>batik pelangi</i>. Both types of fabric were a woven cotton that patterned using tie and dye technique (Azah Aziz, 2006). <i>Songket</i> or <i>limar</i> sarong was usually used as <i>samping</i>.</p>	Refer to figure 4.6 to 4.9

▪ **Colour:**

Dark colour as displayed in photo evidence as explained by Zubaidah Sual (2008) and Mubin Sheppard (1983), was black or dark colour such as dark blue. The *samping* using was a combination of dark and light colour.

▪ **Proportion and arrangement of line, shape and space:**



The costume divided into three parts; top part, middle (upper of bottom body part) and bottom part. The proportion of the costume was in normal waist proportion.

The top body part (blouse) was arranged in a square proportion. At the lower of top body part, there was a small rectangle shape that forms a thick horizontal line on waistline (waistband). For another types of top body part; the space was divided into two parts from shoulder to empire line, which the space was smaller than the space from empire line to waistline.

Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for *samping* at the upper part and leg of trouser at the lower part.

As explained above, there was an inclined vertical line at left side or right side of the *samping* that formed by the inverted pleats of folded *samping*. The placement of inclined vertical lines was resulted an asymmetrical effect on divided space of *samping* proportion. While at lower part, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was arranged symmetrically.

The entire composition and arrangement of space for costume was entirely balance but in variety arrangement. Vertical lines and horizontal lines were applied to the costume in similar quantity.

By observing the application of shape and the arrangement suitability of elements of art that occurred in entire design, the top body part displays unity according to the curve shape of neckline which, outfitted with the features and shape of a necklace that formed in circular principle. The similarity shows repetition of shape that developed in progressive rhythm. Additionally, it was also outfitted with the length and shape of sleeve which is fairly slanting down to the bodice of blouse.

Bottom body part was displays variety according to the various productions of lines, draped cloth styles and shapes of every single part of the clothes.

▪ **Emphasis and focal point of entire costume:**

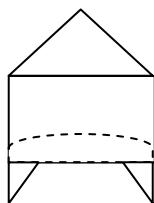
The necklace that worn on body on upper of top body part (shoulder) became the single different image of entire costume. Because the part was fully decorated with beads and decorative elements compare to other part that was plain without any decorative element.

2. ACCESSORIES DETAIL

▪ **Headgear:**

There were three types of headgear.

-The first headgear is a crown made of velvet (Sheppard 1983, Zubaidah Sual 2008) the colour was using dark colour seem similar with the colour of shirt and trouser.

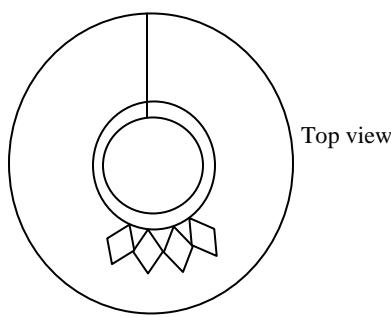


The headgear composed using combination of low triangular and tubular shape that seen as rectangle from the front view and single rectangle at the back view. The triangle shape placed on upper part of headgear and the tubular placed on lower part of the headgear.

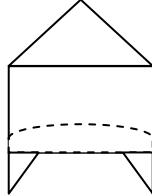
The decoration on the body of headgear was arranged in a group on the central front body of the headgear specifically on the triangular part. The motif of decoration was flower or crown symbol. Another decoration of sequin and beads was arranged on the rectangle part of the headgear. It was adorned in scattered form but in a large curve sequence.

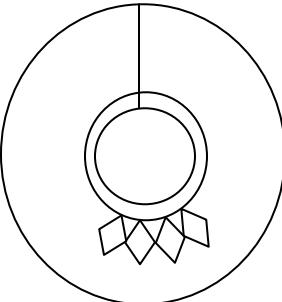
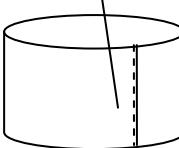
There was a thin golden lace on entire border of a headgear and thick border of lace in between the triangular shape and rectangle (tubular) shape of the headgear. The golden lace and border are placed in linear form which follows the original shape of the headgear that finally given the outline effect to the headgear. The synthetic wool that used to decorate the upper border of the head gear given the headgear furry line effect.

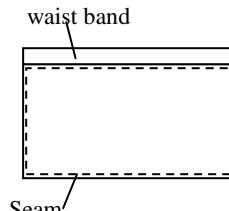
The second type of headgear is a simple crown. It is using metal material and composed in a low tubular shape. The decoration carved such as a stem image that adorned the crown surface shows the repetition value that arranged in sequence using increased

	<p>gradation from side to the centre front. The motif that cover entire surface of the crown was embossed in high relief.</p> <p>The third type of headgear was called <i>Setangan batik</i> (Sheppard, 1983) was from a piece of small batik cloth that folded become a low tubular circle around head. The body of the headdress was arranged in stiffly order, while there was extra cloth formed by the fold at the upper part of the headdress. The entire headdress develops a horizontal effect to the costume while combine with vertical effect of jasmine buds.</p> <p>About two to three strings of jasmine buds were placed at the left part of the headdress which is near to left ear. The jasmine buds adorned with arranging a natural jasmine flower that tied on a monofilament or a thread which finally develop a string. The length of the string was from the upper level of the headdress reaching to 2 to 3 inches below than ear level.</p> <p>▪ La or necklace</p>  <p>La was composed using small beads in various lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace to the bigger size at the lower part. The netted texture then finished with the mini ball of knit thread that put on ending of every beaded line.</p>	
1960's	<p>1. DRESS DETAIL</p> <p>▪ Silhouette: The silhouette (general shape) of the entire costume was rectangle pant silhouette.</p> <p>▪ Line effect on the design and the way the costume arranged to the body: The costume was styled on actor's body using three combinations of clothes. The blouse and trouser that worn close to body and <i>samping</i> as additional clothes worn over the upper trouser. The blouse was easy fitting blouse which is moderately loose to the body. The sleeve of blouse was short sleeve which, the length was on the middle of arm. The necklines of the blouse were round, scoop or boat neck.</p> <p>The <i>samping</i> was using a rectangle form cloth; a sewed sarong that horizontally wrapped to the body. It was tucked either at right or tend to the left side of body part. The effect of the folded cloth in <i>ikat lingkup</i> style shapes two inclined vertical lines effect, in which, between them; there was an un-split opening seem on the bottom of <i>samping</i> which is forms single front inverted pleat. The upper part of the <i>samping</i> was secured by a waistband that displayed the thick horizontal line on the waist, while the extra cloth of the waistband that allowed to be draping downward was displayed a vertical lines effect.</p> <p>▪ Decorative elements of costume: There was a decorative border on sleeve. The thick of the border is around one to two inches. The border was adorned with embroidery or overlapped straight stitches using</p>	Refer to figure 4.16 to 4.20

	<p>shining thread.</p> <ul style="list-style-type: none"> ▪ Texture and fabric: According to shining effect on the surface of the blouse and trouser that can be perceived from photo evidence, the material used was satin or silk. According to Zubaidah Sual (2008), during 1950's to 1960's, the fabric used for Pak Yong costume was silk, satin or brocade. Silk and satin is a smooth and soft type of fabric that given the costume shining and smooth effect. The brocade is a stiff type of fabric that normally enhance with shining or golden material. <p>Fabric and texture of <i>samping</i> was in fine texture. In term of the visual texture, most of the <i>samping</i> have geometric motif or checkered pattern from woven sarong; the chess site motif. Some <i>samping</i> was without motif but has duo colour tone; dark and bright colour - the rainbow cloth. The checkered pattern of the sarong shows the repetition of thick and thin lines in various colour; dark and bright that arranged vertically and horizontally. The weaving of repeated lines finally produce harmony pattern to the sarong. The <i>samping</i> that was folded naturally could not shows unity of the <i>samping</i> pattern according to discontinuity of lines.</p> <p>According to Zubaidah Sual, (2008) during this period, waved cloth such as <i>tapak catur</i>, <i>limar</i> sarong or <i>punca potong</i> cloths were usually used as <i>samping</i> for Pak Yong.</p> <ul style="list-style-type: none"> ▪ Colour: According to photo evidence, the colour that used for Pak Yong costume during this period was bright colour such as yellow silk (Zubaizah Sual, 2008) <ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space: <table border="1"> <tr> <td>Top body</td> <td>Shoulder</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Bottom</td> <td>Waistline</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td>Knee length</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td>Floor level</td> </tr> </table> <p>The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion.</p> <p>The top body part (blouse) arranged in a square proportion. At the lower of top body part, there was a small rectangle shape that forms a thick horizontal line on waistline (the waistband).</p> <p>Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for <i>samping</i> at the upper part and the leg of trouser at the lower part.</p> <p>As explained above, there was an inclined vertical line at left side or right side of the <i>samping</i> that formed by the inverted pleats of folded <i>samping</i>. The placement of inclined vertical lines was resulted an asymmetrical effect on divided space of <i>samping</i> proportion. While at lower part, the space of square proportion was vertically divided</p>	Top body	Shoulder			Bottom	Waistline				Knee length				Floor level
Top body	Shoulder														
Bottom	Waistline														
	Knee length														
	Floor level														

	<p>into two parts for left and right legs. The proportion was arranged symmetrically.</p> <p>The entire composition and arrangement of space for costume was entirely balance and but in variety arrangement. Vertical lines and horizontal lines are applied to the costume in similar quantity.</p> <p>By observing the application of shape and the arrangement suitability of elements of art that occurred in entire design, the top body part displays unity according to the curve shape of neckline which, outfitted with the features and shape of a necklace that formed in circular principle. The similarity shows repetition of shape that developed in progressive rhythm. Additionally, it was also outfitted with the length and shape of sleeve which is fairly slanting down to the bodice of blouse.</p> <p>Bottom body part was displays variety according to the various productions of lines, draped cloth styles and shapes of every single part of the clothes.</p> <ul style="list-style-type: none"> ▪ Emphasis and focal point of entire costume: The necklace that worn on body on upper of top body part (shoulder) became the single different image of entire costume. This is because the part was fully decorated with beads and decorative elements compare to other part that was plain without any decorative element. <h2>2. ACCESSORY DETAIL</h2> <ul style="list-style-type: none"> ▪ Headgear: The headgear was a crown made of velvet (Sheppard 1983, Zubaidah Sual 2008) the colour was using dark colour seem similar with the colour of shirt and trouser.  <p>The headgear composed using combination of low triangular and tubular shape that seen as rectangle from the front view and single rectangle at the back view. The triangle shape placed on upper part of headgear and the tubular placed on lower part of the headgear.</p> <p>The decoration on the body of headgear using big sequin was arranged to form various geometric lines and motifs. It was started from the central front, and then the motif that developed on left side was mirrored to the opposite side. Motif on tubular part was fuller than the space on triangular part. Every empty space of tubular part loaded with various scattered motif while the triangle part was simpler.</p> <p>There was metallic or shining material adorned with beads were arranged on entire border of a headgear and in between the triangular shape and rectangle (tubular) shape of the headgear. The border are placed in linear form follows the original shape of the headgear that finally given the outline effect to the headgear.</p> <p>The synthetic wool that used to decorate the upper border of the head gear, it was attached along the border given the headgear furry line effect or attached alternately.</p>	
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	<ul style="list-style-type: none"> ▪ La or necklace:  <p>Top view</p> <p>La was composed using small beads in various lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace to the bigger size at the lower part.</p> <p>The netted texture then finished with the mini ball of knit thread that put on ending of every beaded lines.</p> <ul style="list-style-type: none"> ▪ Hand bangle: <p>The thick of hand bangle was around one inch. It was plain without any ornament.</p>	
1970's to early 1980's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: The silhouette (general shape) of the entire costume was rectangle pant silhouette. ▪ Line effect on the design and the way the costume arranged to the body: The costume was styled on actor's body using three combinations of clothes. The blouse and trouser that worn close to body and <i>samping</i> as additional clothes worn over the upper trouser. The blouse was close fitting blouse. The sleeve of blouse was short sleeve which, the length was on the middle of arm. The necklines of the blouse were round neck. Some of blouses were using mandarin collar. The <i>samping</i> was using a rectangle form cloth; a sewn sarong or a long cloth that horizontally wrapped to the body. <p>Joining seam</p>  <p>A sewn sarong</p>	Refer to figure 4.29 to 4.31

	 <p>Un-joined long cloth</p> <p>The sarong wrapped in <i>ikat lingkup</i> style, it was tucked either at right or tend to the left side of body part. The effect of the folded cloth in <i>ikat lingkup</i> style shapes two inclined vertical lines, in which, between them; there was an un-split opening seem on the bottom of <i>samping</i> which is forms single front inverted pleat.</p> <p>While the long cloth just simply wrapped to the body and develops a split on the <i>samping</i>. The split forms an inclined vertical line effect that can be seen from the front view of <i>samping</i>.</p> <p>The upper part of the sarong or <i>samping</i> was secured by a waistband that displayed the thick horizontal line effect on the waist.</p> <ul style="list-style-type: none"> ▪ Decorative elements of costume: There was a decorative border on sleeve. The decoration was in linear principle that the thick size of the border was around one to two inches. The border was adorned with embroidery or overlapped straight stitches using shining thread and sequin, or brocade ribbon. Some of decorative border was created in foliated shape; this kind of decorative border was created by enhancing the leaf or petal images with sequin. ▪ Texture and fabric: Most of fabric that used for blouse and trouser was from shining materials that are plain or ornamented. The plain fabric was satin or plain brocade while the ornamented fabric was brocade and <i>songket</i>. ▪ Colour: Favourite colour that being used for costume during this period was red. Red was always
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	<p>in combination either for blouse or trouser or <i>samping</i>. Normally, the blouse and trouser were worn as one suit using same colour and fabric.</p> <p>The usual combination was bright red for blouse and trouser worn with black or dark brown or dark green <i>samping</i>. Yellow or orange blouse and trouser worn with a black <i>samping</i>. This example shows that the combination that using harmony colour which combining contrast value of colour; dark colour on bright colour and cold colour of <i>samping</i> worn over the warm colour of blouse and trouser.</p> <p>Another example of colour combination was using bright red worn over bright orange colour. This combination was using monochromatic colour in which, both combined colour was from warm colour family and using same colour value; bright colour. This colour was adorned with a gold waistband and golden thread of woven cloth. The using of black colour in this warm colour combination given contrast value for the decorative element of the design, the gold sequin that used on black decorative border support the entire outlook of the border became more outstanding than the highly decorated fabric surface.</p> <p>▪ Proportion and arrangement of line, shape and space:</p> <p>The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion.</p> <p>The top body part (blouse) was arranged in a square proportion. At the lower of top body part, there was a small rectangle shape that forms a thick horizontal line on waistline (waistband).</p> <p>Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for <i>samping</i> at the upper part and the leg of trouser at the lower part.</p> <p>As explained above, there was an inclined vertical line at left side or right side of the <i>samping</i> that formed by the inverted pleats of folded <i>samping</i>. The placement of inclined vertical lines was resulted an asymmetrical effect on divided space of <i>samping</i> proportion. While at lower part, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was arranged symmetrically.</p> <p>The entire composition and arrangement of space for costume was entirely balance but in variety arrangement. Vertical lines and horizontal lines are applied to the costume in similar quantity.</p> <p>By observing the application of shape and the arrangement suitability of elements of art</p>
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that occurred in entire design, the top body part displays unity according to the curve shape of neckline which, outfitted with the features and shape of a necklace and the arrangement of beads in necklace that formed in circular principle. The necklace were created using colourful beads, the rhythm of curve line can be detected according to the group of colours of beads that develop a line which also arrange in circular principle. The similarity shows repetition of shape that developed in progressive rhythm. Additionally, it was also outfitted with the length and shape of sleeve which is fairly slanting down to the bodice of blouse.

Bottom of the body part was displays variety according to the various productions of lines, draped cloth styles and shapes of every single part of the clothes.

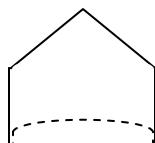
▪ Emphasis and focal point of entire costume:

The necklace that worn on body on upper of top body part (shoulder) became the single different image of entire costume. Because the part was fully decorated with beads and decorative elements compare to other part that was plain without any decorative element.

2. ACCESSORY DETAIL

▪ Headgear:

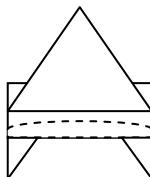
There were three types of headgear that commonly worn during this period.



-The first headgear was a crown made of velvet, the colour was using dark colour. It was composed using a pentagon shape that became as a body of the headgear. The upper body of the headgear was decorated with metallic hairy decorative material. It was attached along the border given the headgear furry line effect.

The body was decorate with a simple decoration with sequins that was arranged scanty in which finally develops a triangle shape. Below than the triangle shape, there was a line of circle and foliated sequins arranged. The rest space of the headgear was allowed empty. This decoration arrangement makes the emphasis impact to the triangular shape developed at the central front of headgear body.

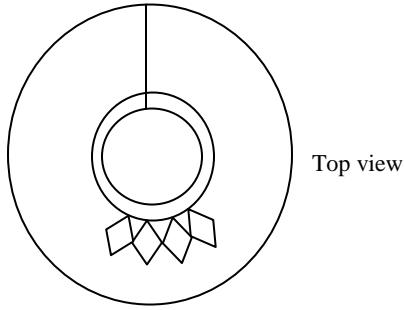
According to the basic shape of the headgear body and shape that developed by decorative element, shows the unity value to the headgear.

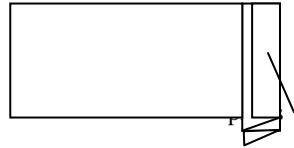


The headgear was using black velvet; it was composed using combination of triangular and low tubular shape. The triangle shape placed on the middle part of the headgear while the tubular placed on lower part of the headgear.

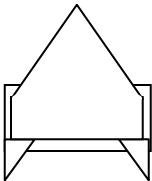
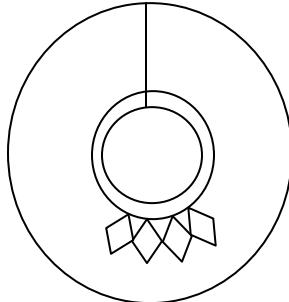
From the front view, can be seen that there was an overlapping of shapes occurred; the tubular shape overlapped by the triangular shape. This arrangement of shapes shows that the central front of triangle shape became as a main focus to the headgear while the tubular was became as a background or basic frame to the headgear.

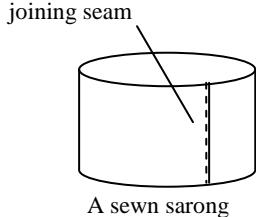
The tubular shape was decorated with simple scattered flower shaped sequin. Entire border of tubular was decorated with a tiny lace that develops a decorated shining outline

	<p>to the simple black tubular.</p> <p>The triangle shape was highly decorated with lines of sequins and lace. Shape of the decoration was dominated with organic shapes. On the central front of the headgear there was a triangular meander shape developed by waved line. Out of the upper part of triangle there were small foliated oval shapes arranged in ascended arrangement that finally forms a petals to the triangle. The inside of the triangle was decorated with a bud of flower image or oval shaped and foliated pattern which was created using sequin, there was a linear plant tendril image formed by lines of sequin and beads to beautify the overall outlook of the headgear.</p> <p>There was a thick lace that used to decorate the upper border of tubular shape; it was attached along the border give the headgear furry line effect.</p>  <p>The third headgear was composed using low tubular shape. The entire border of the headgear was decorated with golden lace. Flower image created by sequins was arranged in sequence to fill the headgear body. The interval between the flower images was around one inch. The upper part of the headgear decorated with decorative wires that formed to develop various curved line which, alternately overlapped one to another. The progresses develop a sparse textural element that could beautify the simple headgear.</p> <p>About one or two strings of jasmine buds were placed at the right side or both side of the headgear. The jasmine buds adorned with arranging a natural jasmine flower or large beads that tied on a monofilament or a thread which finally develop a string. The length of the string was from the upper level of the headdress reaching to the ear level.</p> <p>▪ La or necklace</p>  <p>La was composed using small beads in various lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace to the bigger size at the lower part.</p> <p>The net of beads then finished with the mini ball of velvet that put on ending of every beaded line. The upper border of necklace was embellished with sequins or lace.</p> <p>Hand bangle: The hand bangle was using a rectangular stiffed cloth that using Velcro at the opening.</p>
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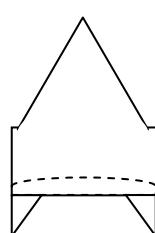
	 <p>Velcro</p> <p>The thick of hand bangle was around one to two inches. It was plain without any ornament.</p>	
Late 1980's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: The silhouette (general shape) of the entire costume was rectangle pant silhouette. ▪ Line effect on the design and the way the costume arranged to the body: The costume was styled on actor's body using three combinations of clothes - the blouse and trouser that worn on the body and the <i>samping</i> that worn over the trouser. The blouse was close fitting blouse. <p>The sleeve of blouse was short sleeve which, the length was on the middle of arm.</p> <p>The neckline of the blouse was round neck.</p> <p>The <i>samping</i> was using a rectangle form of long cloth that arranged with several pleats. It was horizontally wrapped to the body.</p>  <p>The <i>samping</i> wrapped to the body in <i>ikat pancung</i> style, it was tucked at the central front of body in which, the extra of cloth was folded several times became overlapped pleats that allowed to be draped to down. The effect of the folded cloth in <i>ikat pancung</i> style shapes various vertical lines that can be seen from the front view of <i>samping</i>. At the lower part of <i>samping</i> there was a piping using metallic material that attached to decorate the plain <i>samping</i>. The piping displayed the tiny horizontal line clearly.</p> <ul style="list-style-type: none"> ▪ Texture and fabric: Fabric that used for blouse and trouser was from ornamented shining materials; brocade. It was a combination of gold and silver thread with colourful thread that weaved on the entire surface of the fabric. Motif displayed on fabric surface was an organic or floral motif. The background of the entire pattern was a various striped lines in variety colours. ▪ Colour: Colour that being used for the costume was variety, as shown in example, the colour used was combination of purple (major colour of blouse and trousers, variety colours that blended in strip motif of a fabric and pink and gold colour for <i>samping</i>. The gold colour made the surface of costume seen as highly decorated. The example shows, the colour combination on the costume was using harmony colour of that combining dark colour value and pastel colour. The purple colour that used was from cold colour category, while pink colour derived from the tone of red colour; warm colour category. However 	Refer to figure 4.44

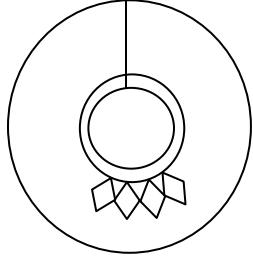
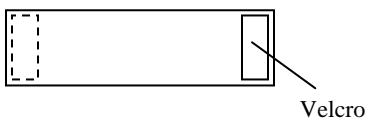
	<p>the pink of red category was toned down and become the pastel colour.</p> <p>▪ Proportion and arrangement of line, shape and space:</p>
	<p>The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion.</p> <p>The top of the body part (blouse) was arranged in a square proportion. Meanwhile, at the bottom of body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for <i>samping</i> at the upper part and leg of trouser at the lower part.</p> <p>As explained above, there were various vertical at the central front of <i>samping</i> that formed several pleats of folded <i>samping</i>. The placement of vertical on the centre front of <i>samping</i> results a symmetrical effect on divided space of <i>samping</i> proportion. And at the lower part, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was also arranged symmetrically.</p> <p>The entire composition and arrangement of space for costume was entirely in symmetrical balance but in variety principle according to the combination of square and curve shape. Vertical lines dominated the entire design according to the vertical effect of <i>samping</i>, trouser, sleeves and the stripped pattern of fabric surface.</p> <p>By observing the application of shape and the arrangement suitability of elements of art that occurred in entire design, the top body part displays unity according to the curve shape of neckline which, outfitted with the features and shape of a necklace and the arrangement of beads in necklace that formed in circular principle. The necklace were created using colourful beads, the rhythm of curve line can be detected according to the group of colours of beads that develop a line which also arrange in circular principle. The similarity shows repetition of shape that developed in progressive rhythm. Additionally, it was also outfitted with the length and shape of sleeve which is fairly slanting down to the bodice of blouse.</p> <p>▪ Emphasis and focal point of entire costume:</p> <p>The necklace that worn on body on upper of top body part (shoulder) became the single different image of entire costume. Because the part was fully decorated with beads and decorative elements compare to other part that was plain without any decorative element.</p>

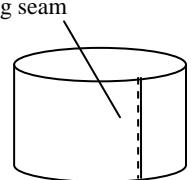
	<p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Headgear:  <p>The headgear was using dark colour brocade; it was composed using combination of pentagon and low tubular shape. The pentagon shape placed on the front part of the headgear while the tubular shape placed on lower and back part of the headgear.</p> <p>From the front view, it can be seen that there was an overlapping shapes occurred; the tubular shape overlapped by the pentagon shape. This arrangement shows that the pentagon shape placed on central front of the headgear became as a main focus to the headgear while the tubular was became as a background or basic frame to the headgear.</p> <p>The tubular was without any motif. Entire border of tubular was decorated with a tiny golden lace that develops a decorative shining outline to the tubular.</p> <p>The pentagon shape was highly decorated with lines of sequins and lace. Shape of the decoration was dominated with organic shapes which seem as plant tendrils. The pentagon shape was curved on every side. Out of the upper part of pentagon shape, there were small foliated oblong shapes arranged in ascended arrangement that finally forms decorative petals to the pentagon. The inside part of pentagon was ornamented with sequin and beads that arranged in symmetrical arrangement by the curved and straight lines of sequins.</p> <p>There was a hairy material made of synthetic farther in pink colour decorates the entire upper border of the headgear, it was attached along the border given the headgear furry line effect.</p> <p>About two to three strings of jasmine buds were placed at the left part of the headdress which is near to left ear. The jasmine buds adorned with arranging a natural jasmine flower that tied on a monofilament or a thread which finally develop a string. The length of the string was from the upper level of the headdress reaching to 2 to 3 inches below than ear level.</p> <ul style="list-style-type: none"> ▪ La or necklace:  <p>Top view</p> <p>La was composed using small beads in various lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace to the bigger size at the lower part.</p>
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	<p>The netted texture then finished with the mini ball of velvet that put on ending of every beaded line.</p> <p>The upper border of the necklace embellished with lace.</p> <ul style="list-style-type: none"> ▪ Hand bangle: <p>The hand bangle was using a rectangular stiffed cloth that using Velcro at the opening.</p>  <p>The thick of hand bangle was around one to two inches. It was usually studded with beads and sequins.</p>	
1990's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: <p>The silhouette (general shape) of the entire costume was rectangle pant silhouette.</p> <ul style="list-style-type: none"> ▪ Line effect on the design and the way the costume arranged to the body: <p>The costume was styled on actor's body using three combinations of clothes. The blouse and trouser that worn close to body and <i>samping</i> that worn over the trouser. The blouse was close fitting blouse. The sleeve of blouse was elbow sleeve which, the length was on the elbow level. Some of costume was long sleeved, where on top of the sleeve (on shoulder, there was another layer of wing sleeve that tilted. The necklines of the blouse were round neck.</p> <p>The <i>samping</i> was using a rectangle form cloth; a sewn sarong that horizontally wrapped to the body.</p>  <p>joining seam</p> <p>A sewn sarong</p> <p>The sarong wrapped in <i>ikat lingkup</i> style, it was tucked either at right or tend to the left side of body part. The effect of the folded cloth in <i>ikat lingkup</i> style shapes an inclined vertical line effect, in which, between them; there was an un-split opening can be seen on the bottom of <i>samping</i> which is forms single front inverted pleat.</p> <p>The upper part of the sarong or <i>samping</i> was secured by a cummerbund that displayed the thick horizontal line on the waistline.</p> <ul style="list-style-type: none"> ▪ Decorative elements of costume: <p>There was a decorative border on sleeve and trouser hemline. The decoration was in linear principle that the thick size of the border was around one to two inches. It was also created in foliated shape; this kind of decorative border was created by enhancing the flower petal pattern with embroidery, sequin, beads and diamond.</p> <ul style="list-style-type: none"> ▪ Texture and fabric: <p>Fabric that used for blouse and trouser was variety as example velvet, brocade, satin and polyester. Mostly, the fabric used was ornamented or printed fabric. The motif of a fabric was stripped or organic motifs. The surface of polyester or satin fabric was in smooth</p>	Refer to figure 4.49 and 4.50

	<p>and soft texture, the velvet was loose in texture while brocade that used metallic thread was quite rough in texture.</p> <p>The common fabric used for <i>samping</i> was a sarong from <i>songket</i>. The <i>songket</i> was a woven cloth that the entire surface was fully ornamented with golden or silver thread. Motifs of <i>songket</i> was using a meander motif that adapted from natural floral. The characteristic of the full ornamented <i>songket</i> of <i>samping</i> developed by motif that was arranged in a chain form in which between the chains, there was a main motif that attaching all chains. Some full ornamented <i>songket</i> was arranged with a particular motif repeatedly until it fills the entire fabric surface (Norwani Nawawi 2002).</p> <ul style="list-style-type: none"> ▪ Colour: <p>The colour that used during this period was variety, in which either the suit was in bright colour or dark colour. The combination of colours and colour value was also variety. Sometimes, dark colour such as black blouse and trouser combined with contrasted off white <i>samping</i>.</p> <p>But some costume was using same group of colour value; dark colour on dark colour from top to bottom part, as can be seen in the example, the striped colour of dark blue, purple and red on blouse and trouser worn with full ornamented black <i>songket</i> as <i>samping</i>.</p> <p>Some costume was using same group of colour value; bright colour on bright colour and using the same colour for the entire costume, as example a suit of yellow blouse and trouser worn with yellow <i>samping</i>.</p> <ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space: <p>The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion.</p> <p>The top body part (blouse) was arranged in a square proportion. At the lower of top body part, there was a small rectangle shape that forms a thick horizontal line on waistline (waistband).</p> <p>Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for <i>samping</i> at the upper part and leg of trouser at the lower part.</p>
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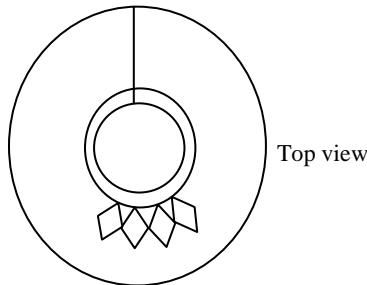
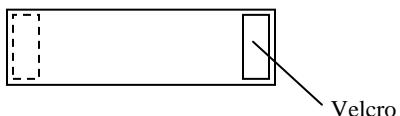
	<p>As explained above, there was an inclined vertical line at left side or right side of the <i>samping</i> that formed by the inverted pleats of folded <i>samping</i>. The placement of inclined vertical lines was resulted an asymmetrical effect on divided space of <i>samping</i> proportion. While at lower part, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was arranged symmetrically.</p> <p>The entire composition and arrangement of space for costume was entirely balance but in variety arrangement. Vertical lines and horizontal lines are applied to the costume in similar quantity. However, for costume that using stripped motif fabric, the effect of vertical lines look dominant than horizontal line.</p> <p>By observing the application of shape and the arrangement suitability of elements of art that occurred in entire design, the top body part displays unity according to the curve shape of neckline which, outfitted with the features and shape of a necklace and the arrangement of beads in necklace that formed in circular principle. The necklace were created using colourful beads, the rhythm of curve line can be detected according to the group of colours of beads that develop a line which also arrange in circular principle. The similarity shows repetition of shape that developed in progressive rhythm. Additionally, it was also outfitted with the length and shape of sleeve which is fairly slanting down to the bodice of blouse. The bottom of the body was look emptier than top body part.</p> <p>However, in some costume, the unity can be displayed entirely from the top to bottom part according to the harmony decorative element that created on the costume. As shown in example, decorative border that placed on sleeve and trouser hemming was repeated in term of shape and the way it was decorated, using similar motif and decorative materials, the size of repetition was in gradation but it was not in sequence. The basic shape of decorative borders was in rhythm with the basic shape the necklace. Hence the unity of entire costume can be seen clearly.</p> <ul style="list-style-type: none"> ▪ Emphasis and focal point of entire costume: The necklace that worn on body on upper of top body part (shoulder) became the single different image of entire costume. Because the part was fully decorated with beads and decorative elements compare to other part that was plain without any decorative element. <p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Headgear <p>The headgear was a crown made of velvet; the colour was using bright colours such as red and yellow.</p>  <p>The headgear composed using high pentagon shape as the basic frame of the front view and single tubular at the back view. The upper part and top of the pentagon shape was stylized with meander line. The pentagon shape becomes a main focus and basic body to the headgear.</p> <p>The surface of headgear body was fully decorated. The sequin was arranged follows the sketched image on the headgear body, then, it was form an ornament that embellishes space of headgear body. The ornament was a composition of foliated or flower images</p>
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	<p>that arranged in symmetrical order. The colour that fills the decoration was a combination of harmony colour such as red, pink, yellow, green and blue. Both colour group of cold and warm colour was blended to produce natural floral ornament.</p> <p>Mini balls of velvet were used to embellish upper part and top of headgear. It was executed with regular interval around one inch each.</p> <p>There was another type of headgear that composed using low tubular stylized with meander border. The body of headgear was studded with coloured gems stone that executed scattered form.</p> <p>About two to three strings of synthetic flower buds or beads were placed at the left part of the headdress which is near to left ear. The string adorned by arranging a flower that to be tied on a monofilament or a thread which finally develop a string. The length of the string was from the upper level of the headdress reaching to 2 to 3 inches below than ear level.</p> <p>▪ La necklace:</p>  <p>Top view</p> <p>La was composed using small beads in various lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace to the bigger size at the lower part.</p> <p>The net of beads then finished with the mini ball of knit thread that put on ending of every beaded line.</p> <p>The colour of beads was variety using harmony colours of green, pink, yellow, red and blue. Large and small beads were executed in alternate form. Somehow, there was a necklace that using a same colour and size of bead for the entire necklace.</p> <p>The upper border of the necklace was embellished with sequin in scattered arrangement or using readymade ornamented fabric such as beaded or sequined fabric and lace.</p> <p>There was another type of La; a chest band which executed in curved triangular principle. The triangle basic frame was oriented in reverse position. It was constructed using piece of cloth that ornamented with foliated motif that arranged in sequence and overlapped arrangement. Fine beaded fringes were arranged closely to fill the chest band border.</p> <p>▪ Hand bangle:</p> <p>The hand bangle was using a rectangular stiffed cloth that using Velcro at the opening.</p>  <p>Velcro</p> <p>The thick of hand bangle was around one to two inches. It was usually studded with</p>
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	<p>colourful beads and sequins. The studded ornament was curling plant tendrils or floral pattern. There were beads tassel embellish the opening part of hand bangle.</p> <ul style="list-style-type: none"> ▪ Cummerbund: The cummerbund was ornamented with sequin to form a repeated organic and plant tendrils motif that was arranged in sequence in regular interval. 	
2000 Onwards	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: The silhouette (general shape) of the entire costume was rectangle pant silhouette. ▪ Line effect on the design and the way the costume arranged to the body: The costume was styled on actor's body using three combinations of clothes. The blouse and trouser that worn close to body and <i>samping</i> that worn over the trouser. The blouse was close fitting blouse. The sleeve of blouse was elbow or short sleeve which, the length was on the elbow level or on the middle of arm length. The necklines of the blouse were round neck. <p>The <i>samping</i> was using a rectangle form cloth; a sewn sarong that horizontally wrapped to the body.</p>  <p>A sewn sarong</p> <p>The sarong wrapped in <i>ikat lingkup</i> style, it was tucked either at right or tend to the left side of body part. The effect of the folded cloth in <i>ikat lingkup</i> style shapes inclined vertical lines, in which, between them; there was an un-split opening can be seen on the bottom of <i>samping</i> which is forms single front inverted pleat.</p> <p>The upper part of the sarong or <i>samping</i> was secured by a cummerbund and oval shaped belt buckle. The cummerbund displayed the thick horizontal line on the waistline.</p> <ul style="list-style-type: none"> ▪ Decorative elements of costume: Entire costume of Pak Yong during this period was highly decorated. The surface of a fabric for blouse, trouser and <i>samping</i> was sometimes studded with clear or coloured diamantes or beads that follow the pattern of fabric. ▪ Texture and fabric: The popular fabric that usually being used for Pak Yong costume was full ornamented <i>songket</i>. <i>Songket</i> is woven fabric which having hard texture and rough surface. Normally, <i>songket</i> that being used for the costume was Indian <i>songket</i> or Terengganu 	Refer to figure 4.56 to 4.58

	<p><i>songket</i>. The waving technique of <i>songket</i> was combining silk, cotton or coloured polyester thread with golden or silver thread. (Norwani Nawawi, 2003) Motifs of <i>songket</i> was using geometric and floral motif that adapted from natural source. Some costume, especially the costume in early 2000, the fabric was a plain fabric from polyester type, however it was embellished with a border on sleeve and trouser hemline using <i>songket</i> fabric and golden lace.</p> <p>The common fabric used for <i>samping</i> was a sarong from <i>songket</i>. The <i>songket</i> was a woven fabric that the entire surface was fully ornamented with golden or silver thread. The Motifs of <i>songket</i> was using geometric and floral motif that adapted from natural source. The motifs was arranged in a chain form in which between the chains, there was a main motif that attaching all chains. Some full ornamented <i>songket</i> was arranged with a particular motif repeatedly until it fills the entire fabric surface (Norwani Nawawi 2002).</p> <p>▪ Colour: The popular colour combination of the costume was a monochromatic colour that combining colour from the same colour family and the same colour value; bright colour placed on bright colour in which both bright colour using warm colours in the similar colour tone. As perceived from example, the combination was orange trouser and blouse worn with yellow <i>samping</i> or yellow blouse and trouser worn with off white <i>samping</i>.</p> <p>Somehow, there were costume that entirely using same colour tone, as example bright orange of blouse and trouser worn with same orange tone of <i>samping</i>. This kind of colour combination was then blended with a harmony colour of decorative element (a decorative border). Or enhance with harmony colour of necklace which blended with the blouse, hence the necklace was seen embossed on the blouse surface.</p> <p>The colour of costume during this period was actually variety, such as a suit of red, a suit of dark purple, a suit of turquoise green, however it was combined using similar monochromatic colour combination.</p> <p>The colour of costume was normally matched with the colour of other accessories. Normally the colour of headgear, cummerbund, hand bangle waistband and belt buckle, pending was using same colour combination or same colour value and same material; velveteen. The colour of every decorative element of headgear was harmony; combined many colours that usually contrast each other. Mini balls that embellished headgear was also matched with the mini balls of the necklace.</p> <p>▪ Proportion and arrangement of line, shape and space:</p>
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	<p>The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion.</p> <p>The top body part (blouse) was arranged in a square proportion. At the lower of top body part, there was a small rectangle shape that forms a thick horizontal line on waistline (waistband).</p> <p>Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for <i>samping</i> at the upper part and leg of trouser at the lower part.</p> <p>As explained above, there was an inclined vertical line at left side or right side of the <i>samping</i> that formed by the inverted pleats of folded <i>samping</i>. The placement of inclined vertical lines was resulted an asymmetrical effect on divided space of <i>samping</i> proportion. While at lower part, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was arranged symmetrically.</p> <p>The entire composition and arrangement of space for costume was entirely balance but in variety arrangement. Vertical lines and horizontal lines are applied to the costume in similar quantity.</p> <p>By observing the application of shape and the arrangement suitability of elements of art that occurred in entire design, the top body part displays unity according to the curve shape of neckline which, outfitted with the features and shape of a necklace and the arrangement of beads in necklace that formed in circular principle. The necklace were created using colourful beads, the rhythm of curve line can be detected according to the group of colours of beads that develop a line which also arrange in circular principle. The similarity shows repetition of shape that developed in progressive rhythm. Additionally, it was also outfitted with the length and shape of sleeve which is fairly slanting down to the bodice of blouse. Bottom body part was look emptier than the top body part.</p> <p>However, in some costume, the unity can be displayed entirely from top to bottom part according to the harmony decorative element that created on the costume. As shown in example, decorative border that placed on sleeve and trouser hemming was repeated in term of shape and the way it was decorated, using similar motif and decorative materials, the size of repetition was in gradation but it was not in sequence. The basic shape of decorative borders was in rhythm with the basic shape the necklace. Hence the unity of entire costume can be seen clearly.</p> <p>▪ Emphasis and focal point of entire costume: The necklace that worn on body on upper of top body part (shoulder) became the single different image of entire costume. Because the part was fully decorated with beads and decorative elements compare to other part that was plain without any decorative element.</p> <p>2. ACCESSORY DETAIL</p> <p>▪ Headgear: The headgear was a crown made of velveteen, the colour was match with other accessories and executed as one set accessory. The form of headgear during this period was variety and structured in various proportion. There was no standard shape of headgear and the basic frame of the headgear was more stylized.</p> <p>Some headgear was combines square shape and curve shape. Either the curve shape dominates the design or both shapes were applied in similar and balanced proportion. However all of headgear having a two-dimensional dome shape or triangular shape at the central front as a zenith of the crown.</p> <p>Some of headgear was stylized in meander shape but some was clean and straight. The basic surface of headgear body embossed with the studded decorative elements that</p>
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	<p>create relief value to the surface. The decoration was using metal flower, brooch flower, beads, coloured gemstone and sequin that arranged in scattered form but in equal. Border of every single shape that occurred in the headgear was embossed with the golden lace, spangle or fine serrated gold ribbon.</p> <p>The entire proportion of the headgear was balance and in symmetrical arrangement.</p> <p>There was a cluster of flower or small petal placed on the central front of the headgear making the flower became as focal point of the headgear.</p> <p>Mini balls of knit thread were arranged on the upper part of the head gear follow along the top border. Somehow for some headgear the mini balls were arranged alternately but in regular interval.</p> <p>About two to three strings of synthetic flower buds or beads were placed at the left part of the headdress which is near to left ear. The string adorned by arranging a flower that to be tied on a monofilament or a thread which finally develop a string. The length of the string was from the upper level of the headdress reaching to 2 to 3 inches below than ear level.</p> <p>▪ La or necklace:</p>  <p>La was composed using small beads in various lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace to the bigger size at the lower part.</p> <p>The netted texture then finished with the mini ball of knit thread that put on ending of every beaded line.</p> <p>The colour of beads was variety using harmony colours of green, pink, yellow, red and blue. Large and small beads were executed in alternate form. Somehow, there was a necklace that using a same colour and size of bead for the entire necklace.</p> <p>The upper border of the necklace was embellished with sequin in scattered arrangement in equal sequence.</p> <p>▪ Hand bangle:</p> <p>The hand bangle was using a rectangular stiffed cloth of velvet fabric that using Velcro at the opening.</p>  <p>The thick of hand bangle was around one to two inches. The border of the bangle was embellished with various golden lace or spangle in ball or flower shapes or using twisted</p>
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	<p>gold thread or fine serrated gold ribbon. Inside the border, a space usually studded with golden flower shaped sequin and diamante. The studded ornament sequin that arranged in scattered form but in similar sequence.</p> <p>There were beads tassel embellish the opening part of hand bangle.</p> <ul style="list-style-type: none"> ▪ Pending (waist band and belt buckle): Executed in medium size of foliated oval shape. It was made of velvet which, the body was studded with diamante, coloured stone in scattered arrangement. At the centre point of the belt buckle, there was a cluster of small petals that form a flower, which made of metal material or beads or it was just simply using brooch metal flower. All of decorative elements was arranged to create an embossed surface to the belt buckle. The border of the belt buckle was embossed with the solid golden lace that adorned with thin serrated band or fine serrated gold ribbon and spangle that executed in high relief. All of accessories for <i>Mak Yong</i> during this period was created in one set that could be matched from one to another. ▪ Cummerbund: The cummerbund was using plain fabric but embellished with thick golden lace. The surface of cummerbund was sometime studded diamante and beads. 	
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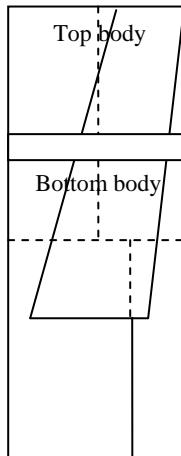
Table 4.5

ANALYSIS		
MAK YONG / QUEEN AND PRINCESS		
YEAR	BODY PART: COSTUME AND ACCESSORY	NOTES
EARLY 20 TH CENTURY 1920's- 1930's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hourglass shape ▪ Line effect on the design and the way the costume arranged to the body: The costume arranged using a piece of wide cloth more than a metre that simply wrapped to the body in horizontal order and become a <i>Kemban</i>; a draped bustier dress in loose fold that covers body. Another horizontal line developed by a waistband that placed on waistline on the front body part. Another piece of cloth, a shawl was worn to covering the shoulder part. It was also worn in horizontal order; however the extra of cloth that allowed to draping downward shown the vertical line effect to the costume. Although the costume was worn to the body in horizontal order however, Generally, the costume shows vertical lines effect dominates the entire design rather than horizontal line effect. It was according to the draped cloth which forms various vertical lines. Additionally, the basic cutting of costume was also in vertical principle. ▪ Decorative elements of costume: Too minimal, there was only a decorative border that can be found on shawl. 	Refer to Figure 4.3

	<ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space: <p>The proportion of the costume was natural waist proportion in which entire costume was set in large rectangular proportion. The rectangular proportion divided into two parts; top and bottom part.</p> <p>Space of top part was bigger than bottom part. On the lower part of top body, there was a small rectangle that displayed the horizontal effect to the costume. The line was also separates the top part and the bottom part.</p> <p>The bottom body part was simple and leaved empty without any shapes and lines.</p> <p>Entire proportion of costume was imbalance due to the fall clothed formed, was make tension to the left side of the costume.</p> <h2>2. ACCESSORY DETAIL</h2> <ul style="list-style-type: none"> ▪ Pending, the belt buckle: Belt buckle that was in oval shape. The surface was filled floral pattern. ▪ Hand bangle: The size was around one inch wide. The surface was fully ornamented. 	
1950's	<h3>1. DRESS DETAIL</h3> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: Vertical line effects dominate the entire costume according to the basic pattern and cutting of the costume. Costume was formed in vertical principle in which, realistically, the grain line for a piece of <i>kebaya</i> was operated in vertical principle. <p>Other than that, vertical line effect was also can be traced from the split and pleats that fashioned on the front bodice of the <i>kebaya</i>. The vertical effect also could be seen on the folded sarong that styled in <i>ikat tindih kasih</i>.</p> <p>The shawl was also worn to the costume in vertical order, then, it was flowed to downward in diagonal mode. It was worn as sash that crosswise from the left shoulder to waistline. From the execution sash that was diagonally draping downward, various</p>	Refer to Figure 4.10 and 4.11

	<p>effects of pleat and vertical crinkles were developed. This effect finally forms various unstructured vertical lines effect to the costume.</p> <p>Horizontal lines effect can be traced from the waistband that placed on waistline. The purpose of the waistband is to give the costume close fitting effect of loose and straight cut <i>kebaya</i>.</p> <p>The major pattern of shawl was arranged to the body in horizontal principle that form various size and style of horizontal line effect to the costume. Thick and tiny horizontal line of the shawl was adorned in harmony arrangement.</p> <ul style="list-style-type: none"> ▪ Decorative elements of costume: There was no decorative element can be seen in the costume. ▪ Texture and fabric: The texture of fabric that being used from the costume was soft and fine cloth. The <i>kebaya</i> was plain without any visual texture while the sarong and shawl was fully ornamented with tie and dye, geometric and stripped pattern. According to Zubadah Sual (2008), during this period, the costume or <i>kebaya</i> was using woven fabric. The <i>kebaya</i> was then matched with woven sarong in Muar/Pahang pattern. The woven sarong was made by a cotton thread that weaved to produced the plaid pattern of Muar or Pahang pattern (Azah Aziz, 2006). The common shawl that used for shawl or <i>selendang</i> was; <i>Limar</i>: a woven cloth of older generation. It was a fabric that produced by single ikat technique. The weaving process normally combining <i>pakan</i> thread and cotton thread (Norwani Nawawi, 2003). ▪ Colour: The photo evidence was limited in term of to determine the colour that being used for the costume during the period. As can be seen, the colour that used for <i>kebaya</i> was bright colour while sarong was using combination bright and dark colour. The colour of shawl was dark colour then combined with the bright coloured motif. ▪ Proportion and arrangement of line, shape and space: <p>The proportion of the costume; the long <i>kebaya</i> was in natural waist proportion. It was executed in rectangular setting. The space was divided into three equal parts; top body; from shoulder to waist, upper part of bottom body; from waistline to knee length and lower part of bottom body; from knee length to floor level.</p>
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The small rectangular shape of waistband that placed on waistline was emphasized to the design with purpose to create a close-fitting effect to the *kebaya*. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that make the whole shape of costume seem thinner (Tate, 1977).



Another natural waist proportion was for short *kebaya*. It was also executed in rectangular setting. However, the division of space was imbalanced, which, every space has distinctive width.

Top body; from shoulder to waistline, was set in regular proportion. A middle or upper part of bottom body; from waistline to hipline was have small space compare to other parts. Lower part of bottom body; from hipline to floor level have the longest and widest space than other parts.

At the lower part of top body, there was a small rectangular shape developed by the application of waistband that spanning the bodice of *kebaya*. The shape of waistband was emphasized with purpose to enhance the close-fitting effect to the *kebaya*. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that make the whole shape seem thinner. (Tate, 1977)

With this kind of proportion, the actress that worn the costume could be seen younger and taller than the actual size.(Tate, 1977). For both *kebaya*, the front bodice was symmetrically divided into two parts. Both space was divided in vertical order and having a same width. Both example of skirt or sarong that styled in *ikat tindih kasih* was asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance which, one part has a big space while another part has smaller space.

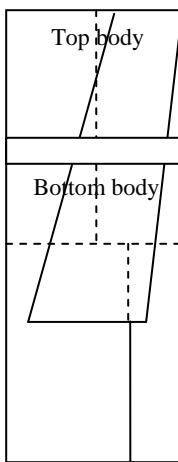
Spanning both spaces of top and bottom parts, there was a sash that worn crosswise from the left shoulder to waistline forming an overlapped space that executed in diagonal order. The shaped diagonal space was finally covering most of front bodice of *kebaya*, made it seem more outstanding than other clothes.

Entire proportion of the costume was asymmetrical balance. It was traced according to the flow of diagonal shape that formed from the left side top body part, that flowing downward to the right side. The setting of the diagonal flow made the space on the right side of costume much loaded with various design elements and patterns.

The asymmetrical arrangement that executed on the top body was then balanced by another asymmetrical arrangement that occurred on the bottom part of the costume; on sarong or skirt that folded to the left side of costume (in *ikat tindih kasih* style).

	<p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Crown: Executed in low tubular shape that on the upper part was adorned with meander shape. It was having a zenith on the centre front that seems as dome shape. It was embellished with embossed ornaments. ▪ Pending (waist belt and belt buckle): Executed in foliated oval shape. It was embellished with embossed ornaments. 	
1960's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: The costume was close-fitting or easy fitting <i>kebaya</i>, there were two types of style of <i>kebaya</i>; long style and short style. Vertical lines dominate the entire costume according to the basic pattern and cutting of the costume. Costume was formed in vertical principle according to the orientation of the grain line for a piece of <i>kebaya</i> that was operated in vertical order. Other than that, vertical line effect was also can be traced from the split and pleats that fashioned on the front bodice of the <i>kebaya</i> and on the folded sarong that styled in <i>ikat tindih kasih</i>. The shawl that worn over the shoulder was also executed in vertical order, then, it was flowed to downward in diagonal mode. It was worn as sash that crosswise from the left shoulder to waistline. The arrangement of the shawl as sash was diagonally draping downward. It was produce various effects of pleat and vertical crinkle that then develop various unstructured vertical lines effect to the costume. Moreover, the vertical line effect of the shawl was also strength with obvious vertical line that displayed on the border of the shawl. Horizontal lines effect can be traced on the decorative elements on the border of sleeve and skirt hemline and the waistband that placed on waistline. The purpose of the waistband is to give the costume close fitting effect of loose and straight cut <i>kebaya</i>. ▪ Decorative elements of costume: The <i>kebaya</i> was embellished with embroidered beads and sequin. The embroidery was done to enhance the outlook of the plain <i>kebaya</i>. Normally, the embroidery was adorned floral and flower motif which, alternately arranged with plant tendril motifs. There was a decoration place nearby the border of the sleeves and skirt hemline. The decoration was a machined stitch embroidery that sewn on three lines. Every line embedded with satin stitch embroidery in geometrical motifs and lines. ▪ Texture and fabric: The texture of fabric that being used from the costume was soft and fine cloth. Usually, the <i>kebaya</i> and skirt was plain without any visual texture. Some costume using shining fabric such as satin or silk but also in plain colour. Satin and silk fabric that used given a smooth texture to the costume. According to Zubaidah Sual (2008), during this period, the costume or <i>kebaya</i> was using brocade fabric in one suit but sometimes, the <i>kebaya</i> was matched with woven sarong. 	Refer to Figure 4.21 to 4.23

	<p>The shawl was fully ornamented with geometric and lines motifs; the limar shawl, made of a woven cloth of older generation. It was a fabric that produced by single ikat technique. The weaving process normally combining <i>pakan</i> thread and cotton thread (Norwani Nawawi, 2003). The motif or visual texture that developed on <i>limar</i> fabric was crowded and filled with abstract motifs or a repetition of a geometric motif that fill the entire fabric surface. However, according to Zubaidah Sual (2008), some costumes or <i>kebaya</i> was matched with <i>kain sibai</i>- the sash that embroidered with golden thread.</p> <p>▪ Colour: The photo evidence was limited in term of to determine the colour that being used for the costume during the period.</p> <p>As can be seen, the colour that used for <i>kebaya</i> and skirt was using bright colour. The colour of shawl was usually dark colour; however it was also combined with the bright colour, especially to the motif.</p> <p>▪ Proportion and arrangement of line, shape and space:</p>
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Another natural waist proportion was for short *kebaya*. It was also executed in rectangular setting. However, the division of space was imbalanced, which, every space has distinctive width.

Top body; from shoulder to waistline, was set in regular proportion.

A middle or upper part of bottom body; from waistline to hipline was have small space compare to other parts.

Lower part of bottom body; from hipline to floor level have the longest and widest space than other parts. At the lower part of top body, there was a small rectangular shape developed by the application of waistband that spanning the bodice of *kebaya*.

The shape of waistband that placed on waistline was emphasized to the design with purpose to enhance the close-fitting effect to the *kebaya*. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that make the whole shape seem thinner (Tate, 1977).

With this kind of proportion, the actress that worn the costume could be seen younger and taller than the actual size (Tate, 1977).

For both *kebaya*, the front bodice was symmetrically divided into two parts. Both space was divided in vertical order and having an equal width.

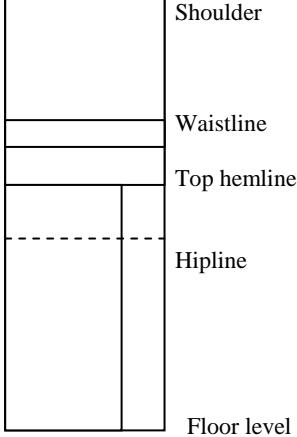
Both example of skirt or sarong that styled in *ikat tindih kasih* was asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance which, one part has a big space while another part has smaller space.

Spanning both spaces of top and bottom parts, there was a sash that worn crosswise from the left shoulder to waistline forming an overlapped space that executed in diagonal order. The shaped diagonal space was finally covering most of front bodice of *kebaya*, made it seem more salient than other clothes.

Entire proportion of the costume was asymmetrical balance. It was traced according to the flow of diagonal shape that formed from the left side top body part, that flowing downward to the right side. The setting of the diagonal flow made the space on the right side of costume much loaded with various design elements and patterns.

The asymmetrical arrangement that executed on the top body was then balanced by the other asymmetrical arrangement that occurred on the bottom part of the costume; on skirt that folded to the left side of costume (in *ikat tindih kasih* style).

	<p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Gilded coronet: Executed in arc shape that was meandered. It was embellished with embossed ornaments. <p>The hair was styled asymmetrically. The crown was worn centrally on the large bun, but the hairpin and flowers was only worn on the left side of head, while the right side was empty, making the ornamentation of head and hair seems inclined to the left side.</p> <ul style="list-style-type: none"> ▪ Pending (waist band and belt buckle): Executed in large size of foliated oval shape. It was embellished with embossed ornaments. The size of the belt buckle was large until might cover the actress waistline. ▪ Gold bracelet: In loop shape, it was ornamented with embossed decoration. The width size of the bracelet was around one inch. 	
1970's to early 1980's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: The costume was a combination of bustier and skirt or sarong. A bustier was in corset type – the close fitting bustier. At the top part of the bustier there was a thick piping that displays an obvious horizontal line. The bodice was divided into three panels and forms the princess line (in vertical principle) to the design. The purpose was to develop the tight and close fitting bodice. Other type of top bodice was a tank top or tank blouse that sleeveless. There was a split done on the centre front of bodice that displayed vertical line effect to the costume. The line was then enhanced with decorative border that make the vertical line effect more obvious. The waistband that worn over the bustier or blouse displays a horizontal line effect on the waistline. The skirt was a fitted skirt that fashioned in two fold types. The <i>tindih kasih</i> fold develop a single front pleat that can be seen from the skirt or sarong's front view. It was fold with tendency to the left side of bottom body. The pleat was forms an obvious straight or inclined vertical line effect. Another type of fold develops several box pleats that overlapped each other. The folded pleat forms two obvious vertical line effects at the centre front of the skirt. Multiple vertical lines was also could be seen beside the obvious vertical line. It was resulted by the hided pleats that follow the main pleat. ▪ Decorative elements of costume: The outlook of plain surface on bustier or top bodice was embellished with a thick piping that differed in colour as a border to the upper part of the top body. The thick of piping was around one inch. Some bustier was highly decorated with beads and sequins embroidery that fills the border and front space of bodice. The embroidery developed using organic motifs. The dominant motif was a curling plant tendrils motif. The motif was heading towards on ascending direction. The sleeveless tank top was embellished with decorative border that follow the split, neckline and armhole. The thick of the border was around one inch. The border was 	Refer to Figure 4.32 to 4.35

	<p>glitter than the bodice surface.</p> <ul style="list-style-type: none"> ▪ Texture and fabric: Most of the fabric that used for the costume was shining and glittered. The most popular fabric that used for top or bustier was ornamented or plain brocade. The brocade was normally a woven fabric that combines gold or metallic thread and coloured thread. <p>Some costume was using velvet fabric that embellished with decorative elements. <i>Songket</i> was worn as skirt or sarong. The type of <i>songket</i> that normally used during this period was full ornamented <i>songket</i> or scattered ornamented <i>songket</i> (<i>bunga tabur</i>).</p> <p>Full ornamented <i>songket</i> was a woven fabric that combines gold thread and other colour thread. The golden threaded motif filled the entire <i>songket</i> surface. It was weaved to develop checkered pattern.</p> <ul style="list-style-type: none"> ▪ Colour: The popular colour range that used during this period was colour in red scheme such as maroon, bright red or magenta. Other common colour was black, gold and brown. <p>The colour combination that usually matched on the suit of costume was harmony colour or only using one colour for entire costume.</p> <p>The example of harmony colour was gold or yellow top, worn with maroon or brown <i>songket</i> as sarong. Or golden black top or bustier worn with harmony colour of full ornamented <i>songket</i>; that adorned by combining warm and cool colour range of blue, purple and magenta.</p> <ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space:  <p><i>Tindih kasih</i> style</p>	
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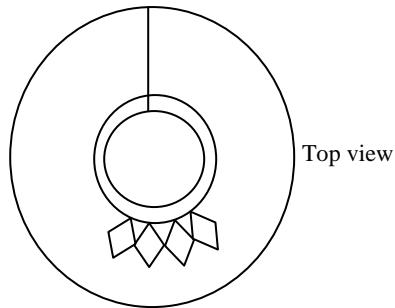
		<p>Shoulder</p> <p>Waistline</p> <p>Top hemline</p> <p>Hipline</p> <p>Floor level</p>	
		<p>Box pleat at the centre front</p> <p>The costume was executed in natural waist proportion which is set in rectangular setting. The natural waist displayed an un-equal space division of top and bottom body part. The space of top body was smaller than bottom body in which the top body was executed in square space while bottom body was executed in rectangular space.</p>	
		<p>The top part covered by bustier or tank top that cover from upper bust line- chest to the upper hipline (between waistline and hipline)</p>	
		<p>There small rectangular shape was placed horizontally on waistline as the basic proportion to the waistband. The waistband was worn over the top and develops an uneven horizontal division to the costume which made the whole shape seem thinner. (Tate, 1977)</p>	
		<p>The proportion of skirt or sarong that styled in <i>ikat tindih kasih</i> was imbalanced and asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance which, one part has a big space while another part has smaller space.</p>	
		<p>The proportion of pleat skirt was balance and symmetric. It was according to the pleat that developed on the central front of the skirt that become as middle point of the skirt proportion. The space of the skirt side (other than the pleat) was balance, in equal measurement.</p>	
		<p>Entire proportion of costume was balance but in variety proportion. It was traced according operation and arrangement of shape that differed from top body and bottom body.</p>	
		<p>However, for the costume that combining decorated bustier and centre front pleat skirt, the proportion was entirely balance according to the arrangement of decorative elements and the pleats on skirt that both arranged vertically at the centre front of body.</p>	
		<p>▪ Emphasis and focal point of entire costume:</p> <p>The necklace that worn on body on the upper part of top body part; from shoulder to chest became as the single different image of entire costume. It was fully decorated with beads and decorative elements compare to other part that was plain without any decorative element. The operation of beads that created in the necklace was repeated and in similar direction. The beads that adorned were same, using small golden beads for entire necklace.</p>	
		<p>2. ACCESSORY DETAIL</p>	

▪ **Gilded coronet and hair style:**

The gilded coronet was formed in arc shape; which, the arc line was in linear curve. Some of gilded coronet have zenith at the centre front. Both end side of the gilded coronet was formed in foliated shape. It was made of metal material. The surface was ornamented organic motif.

Most of flower and static hairpin was placed on one side of the head, while the other side was allowed empty or embellished with other types of hairpin such as dangling hairpin.

▪ **La or necklace:**



Top view

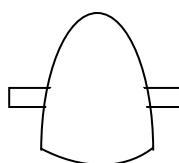
La was composed using small beads in various straight lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace. To the bigger size at the lower part.

The net of beads then finished with the mini ball of knit thread or large bead that put on ending of every beaded line.

The beads that used were small golden bead for the entire necklace.

The upper border of the necklace was embellished with sequin in scattered arrangement in equal sequence.

▪ **Arm Ring:**



The arm ring was executed in semi-oval foliated shape. The lower part was meandered. It was made of velveteen fabric, in red or dark colour. The surface of the arm ring was decorated with golden sequin that arranged to form plant tendrils motif that heading in ascending direction. The motif was arranged symmetrically.

The other type of arm ring was executed in a black ribbon. A bud of synthetic flower attached on the ribbon to enhance the arm ring outlook.

▪ **Gold bracelet:**

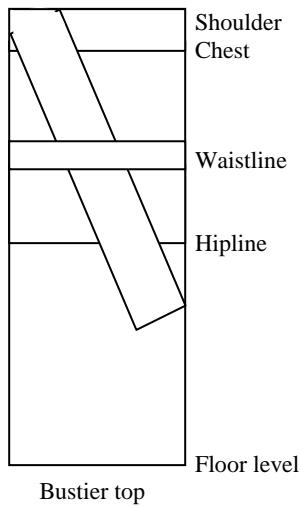
The width of the bracelet was around one to one and half inch. It was embellished with embossed in high relief organic motif.

	<ul style="list-style-type: none"> ▪ Pending (waist band and belt buckle): Executed in large size of foliated oval shape. It was embellished with embossed ornaments. The size of the belt buckle was large until might cover the actress waistline. <p>The waistband was executed in linear lengthways shape.</p>	
Late 1980's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: The costume was easy fitting <i>kebaya</i> that worn with sarong that patterned in modern cutting. The type of sleeve was leg o mutton sleeve and the length was reaching the wrist (long sleeve). The sleeve was gathered at the upper part; near the arms eye. <p>Vertical lines dominate the entire costume according to the basic pattern and cutting of the costume. The costume was constructed in vertical principle according to the orientation of the grain line for a piece of <i>kebaya</i> that operated in vertical order.</p> <p>Vertical line effect was also can be traced from arrangement of shapes and lines of the design. It can be detected from the split and fastening that developed on the centre front of <i>kebaya</i> bodice and the pleat that produced from folded sarong that fashioned in <i>ikat tindih kasih</i>.</p> <p>Decorative element of the <i>kebaya</i> was also arranged in vertical order because it was created follows the orientation of split and fastening that occurred on the centre front of <i>kebaya</i> bodice.</p> <p>The shawl that hanged on shoulder and shawl that slot at the waistband was also executed in vertical order. The shawls that allowed to draping downward were producing various pleats and crinkle effects that finally form various unstructured vertical line effects to the costume.</p> <p>Horizontal lines effect can be traced on the waistband that placed on waistline. The purpose of the waistband is to give the costume close fitting effect of loose <i>kebaya</i>.</p> <ul style="list-style-type: none"> ▪ Decorative elements of costume: The <i>kebaya</i> was embellished with gold thread embroidery that adorned with beads and sequin follows the border. Normally, the embroidery was adorned with floral and flower motif which, alternately arranged with plant tendril motifs. The embroidery was executed in vertical setting. ▪ Texture and fabric: The texture of fabric that being used for the costume was stiff and hard texture such as velvet and smooth texture such satin. The fabric of <i>kebaya</i> and skirt was plain without any visual texture. According to Zubaidah Sual (2008), during 1970's to 1980's, the blouse of <i>Mak Yong</i> or <i>Pak Yong</i> was usually using velvet fabric. ▪ Colour: The colour that being used for the costume was a combination of harmony colour. 	Refer to Figure 4.45

	<p>Various colours from variety group and colour value such as dark and bright colour or warm and cold colour was adorned in a design composition. As shown in example, the <i>kebaya</i> was in plain colour matched with harmony colour of <i>songket</i> that consist of blue, red, green and yellow. The colour of <i>songket</i> in checkered pattern was compliments each other.</p> <p>▪ Proportion and arrangement of line, shape and space:</p> <p>The costume was executed in natural waist proportion that oriented rectangular setting. The space was divided into three un-equal parts;</p> <p>Top body; from shoulder to waistline, was set in regular and square proportion.</p> <p>A middle or upper part of bottom body; from waistline to hipline was have small space compare to other parts.</p> <p>Lower part of bottom body; from hipline to floor level have the longest and widest space than other parts.</p> <p>The small rectangular shape that arranged on the lower part of top body was purposed to emphasize the waistline to the design. It was done by the application of waistband and belt buckle that could create a close-fitting effect to the <i>kebaya</i>. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that make the entire shape seem thinner. (Tate, 1977)</p> <p>The front bodice was symmetrically divided into two parts. Both space was divided in vertical order and having an equal width.</p> <p>As example the sarong that was styled in <i>ikat tindih kasih</i> was asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance which, one part has a big space while another part has smaller space.</p> <p>There where another two thin rectangular shapes that placed near the centre front of the costume. It was a shawl that hanged on the waistband. The existence of the shawl was added variety to the vertical proportion of the design and fills the bottom part of the design.</p> <p>Entire proportion of the costume was arranged symmetrically unless for the sarong, the space was divided in asymmetrical style according to the orientation of skirt that folded to the left side of costume (in <i>ikat tindih kasih</i> style).</p> <p>Variety space and shape arrangement could be seen on entire design, in which the bottom part of the design seen fully loaded than the top part of design that seen much emptier. The situation making the overall outlook of design imbalance and dense to downward.</p>
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	<p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Hairstyle: Highly embellished with variety static hair pins in various size. The hair pins are arranged in semi-circle principle follow the upper shape of large hair bun at the back side of head. The flower was worn in left right ear balance with the string of jasmine buds that placed on right ear. ▪ Pending (waist band and belt buckle): Executed in large size of foliated oval shape. It was embellished with embossed ornaments. The waistband was executed in linear lengthways shape. 	
1990's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: According to example, there was two types of costume that being used during this period. Long modern <i>kebaya</i> and bustier blouse. The costume was either worn as one suit with a skirt or worn with <i>songket</i> sarong. <p>The <i>kebaya</i> was close fitting that patterned in modern cutting; the length was reaching hipline to the knee length. Both type of <i>kebaya</i> was long sleeved. Vertical lines dominate the entire <i>kebaya</i> according to the basic pattern and cutting. The costume was constructed in vertical principle according to the orientation of the grain line for a piece of <i>kebaya</i> that operated in vertical order. Some of pattern of <i>kebaya</i> was combined with curved shapes and square shape</p> <p>Every shape that created on the <i>kebaya</i> was arranged in vertical orientation. The obvious vertical line effect can be detected from the split and fastening that developed on the centre front of <i>kebaya</i> bodice. Some split or fastening was linearly straight to downward, but some <i>kebaya</i>, the fastening or split was curved at down part. It was according to <i>kebaya</i> pattern cutting.</p> <p>Decorative element of the <i>kebaya</i> was arranged in vertical order because it was created follows the orientation of split and fastening that occurred.</p> <p>Another type of top bodice was a plain bustier without any decorative lines. The bustier was a corset type of bustier- the close fitting bodice. It was cover the body from chest to the hipline. The effect of horizontal line that could be seen on the bustier was just on both upper and lower bodice border.</p> <p>However the empty space of the bustier was adorned with diagonal line effect of stiff sash that worn over the bustier bodice, crosswise from the right shoulder to the centre of the waistline then reaching to the left side bodice and ended on hipline point.</p> <p>The waistband that worn over the bustier or blouse displays a horizontal line effect on the waistline.</p> <p>The shawl that slips at the waistband also executed in vertical order. The shawls were allowed to draping downward and produce various pleats and crinkle effects that finally form various unstructured vertical line effects to the costume.</p> <p>Horizontal lines effect can be traced on the waistband that placed on waistline. The purpose of the waistband is to give the costume close fitting effect of loose <i>kebaya</i>.</p> <p>The skirt was a fitted skirt that fashioned in <i>ikat tindih kasih</i>. The fold style was produce single front pleat that develops an obvious straight or inclined vertical line effect to the</p>	Refer to Figure 4.51 to 4.53

	<p>design which, can be seen from the skirt or sarong's front view. It was fold with tendency to the left side of bottom body.</p> <p>▪ Decorative elements of costume: Decorative element was usually just oriented to the <i>kebaya</i> because mostly, the <i>kebaya</i> was constructed using plain fabric compare to the bustier costume that was using highly ornamented fabric of golden thread and shining material such as brocade and <i>songket</i>. Hence, the decorative element on the bustier was neglected.</p> <p>The <i>kebaya</i> was embellished with gold thread embroidery that adorned with beads and sequin. It was created to forms floral and flower motif that, alternately arranged with plant tendril motif. The embroidery linearly follows the centre front split or fastening of <i>kebaya</i>, or it was oriented by follows the curved or waved line frame to fill the front space of <i>kebaya</i>.</p> <p>▪ Texture and fabric: The texture of fabric that being used for the costume was stiff and hard texture such as velvet brocade and <i>songket</i>.</p> <p>The <i>kebaya</i> was worn with matched woven sarong. The type of <i>songket</i> that normally used during this period was full ornamented <i>songket</i> that composed in checkered pattern. The motif was arranged with repeatedly until it fills the entire fabric surface (Norwani Nawawi 2002). Then it weaved using various coloured thread to produce a checkered pattern. The <i>songket</i> was a combination of gold thread and colourful thread. The golden threaded motif was filled the entire <i>songket</i> surface.</p> <p>▪ Colour: The colour that being used for the costume was variety that used bright colour such as red, orange or yellow and colour such as black, or dark blue. The <i>kebaya</i> was in plain colour matched with harmony colour combination of checkered patterned <i>songket</i> that consist of blue, red, green and yellow.</p> <p>▪ Proportion and arrangement of line, shape and space:</p> <p style="text-align: center;"><i>Kebaya</i></p>
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The costume was executed in natural waist proportion that oriented in rectangular setting. The space was divided into three un-equal parts;

Top body; from shoulder to waistline, was set in regular and square proportion.

A middle or upper part of bottom body; from waistline to hipline was have small space compare to other parts.

Lower part of bottom body; from hipline to floor level have the longest and widest space than other parts.

Somehow, for long *kebaya*, the three spaces of rectangular proportion was divided equally from shoulder to waistline, waistline to knee length and knee length to floor level.

The small rectangular shape that arranged on the lower part of top body was purposed to emphasize the waistline to the design. It was done by the application of waistband and belt buckle that could create a close-fitting effect to the *kebaya*. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that make the entire shape seem thinner. (Tate, 1977)

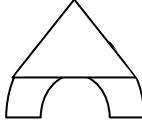
The front bodice of *kebaya* was symmetrically divided into two parts. Both space was divided in vertical order and having an equal width.

As shown in example, the sarong that was styled in *ikat tindih kasih* that was asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance which, right side has a big space while another left side has smaller space.

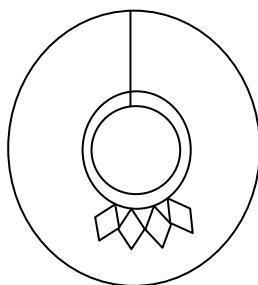
There where another two thin rectangular shapes that placed near the centre front of the costume. It was a proportion of a shawl that hanged on the waistband. The existence of the shawl was adding variety to the vertical proportion of the design and fills the bottom part of the design.

For *kebaya*, the proportion was arranged symmetrically, unless for the sarong, the space was divided in asymmetrical style according to the orientation of skirt that folded to the left side of costume (in *ikat tindih kasih* style).

The proportion of the bustier costume was arranged in asymmetrical form for top and bottom body according to application of sash that worn crosswise from the left shoulder to waistline that formed in diagonal order. The orientation of skirt that folded to the left

	<p>side of costume (in <i>ikat tindih kasih</i> style) was also displayed an asymmetrical element in term of dividing space on the design. Lines were dense to the left side of the costume, however, the shawl that draping on the centre front of costume balances the entire proportion.</p> <p>Variety space and shape arrangement could be seen on entire design, somehow, both costume proportion was balanced by the application of La, and chest band that worn on the upper part of top body.</p> <ul style="list-style-type: none"> Focal point of the costume: The necklace or chest band that worn on the upper part of top body; from shoulder to chest have distinctive design element in term of shape, orientation and arrangement of decorative elements that different from other part of costume. For la; it was fully decorated with beads. The operation of beads that created in the necklace was repeated and arranged in similar direction; circular principle. The chest band was fully decorated with sequin and beads, which the motif was balanced with the motif that arranged on the <i>kebaya</i>. <h2>2. ACCESSORY DETAIL</h2> <ul style="list-style-type: none"> Headdress and hair style: The crown was formed in arc that combined with triangular shape at the upper front part of the crown; the triangular shape was set as a zenith to the crown. Both triangular and arc shapes were stylized and meandered to develop an organic shape as basic frame to the crown.  <p>The crown was made of a board as basic frame to form a stiff body. Then the wrapped with velvet fabric and become the basic surface of the body.</p> <p>The body was ornamented with solid golden lace and solid colourful lace that combined and formed to create various organic lines that seem as curling plant tendrils motif. The lace was also placed at the crown border to create an embossed effect in high relief in order to stabilise the stiff form of the crown. The empty space of crown body was filled with large sequin and studded with colourful stones.</p> <p>Both sides of the head, up to left and right ears, there were two to three strings of synthetic jasmine buds were placed in balance position.</p> <p>The jasmine buds adorned with arranging a synthetic flower that tied on a monofilament or a thread which finally develop a string. The length of the string was from the upper level of the headdress reaching about 4 to 5 inches below than ear level.</p> <p>Some head dress orientation was using dangling hairpin to replace the synthetic jasmine buds. For some headdress or hair style, the arrangement of jasmine buds or dangling hairpin was imbalanced in which it was placed on one side of the head, while the other side was allowed empty.</p> <p>At the back position, the static hair pins were arranged along the upper part of large hair bun. The arrangement of headdress was dense at the front view and simplified at the back view.</p>	
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▪ **La or necklace:**



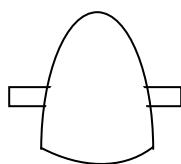
Top view

La was composed using small beads in various straight lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace, to the bigger size at the lower part. The netted texture then finished with the mini ball of knit thread or large bead that put on ending of every beaded line. The beads that used were colourful small beads that combined with golden beads. The upper border of the necklace embellished with sequins.

Other type of La or necklace that was constructed using knit thread that adorned with golden beads, red or other coloured beads. In arranged in different netted arrangement of beads texture but follows the circular principle, there was a line that created using red big beads seem as a border to necklace.

Other than la, the princess was also using chest band on the upper part of top body. The chest band was made of black or dark coloured velvet fabric. It structured in meandered triangular shape that was oriented in reverse position. The summit of the triangle was place on the lower part of the chest band. The border embellished with foliated spangle that follow the basic shape's outline. The surface filled with embroidered sequins and beads that created to form scattered large flower and organic motif. The motif arranged in regular interval.

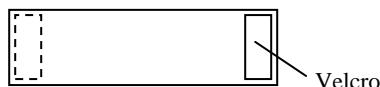
▪ **Arm Ring:**



The arm ring was using metal material. It was executed in semi-oval foliated shape. The upper part was meandered. The surface was embellished embossed organic motif.

▪ **Hand bangle:**

The hand bangle was using a rectangular stiffed cloth of velvet fabric that using Velcro at the opening.



Velcro

The thick of hand bangle was around one to two inches. It was usually studded with golden beads and sequins. The studded ornament was curling plant tendrils.

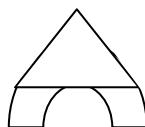
	<ul style="list-style-type: none"> ▪ Waist band and belt buckle: Executed in medium size of foliated oval shape or circle shape. It was embellished with embossed ornaments. <p>The waistband was formed on thin rectangular shaped of piece of stiff velvet fabric. It was ornamented with colourful sequin and beads in plant tendrils motif.</p>	
2000 Onwards	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: According to example, the costume was combining two pieces of garment. The bustier top and skirt. The bustier was in modern cutting in which, it was executed in corset cutting- the ready sewn of close fitting bustier that adapting the style of <i>Cik Siti Wan Kembang</i> costume. It was adapted with the effect of <i>Kemban kain punca potong</i>. The style was forms multiple pleats at the centre front of the costume bodice, which is oriented in vertical principle. Technically, it was ready sewn <i>punca potong</i> style that finally forms unorganized vertical lines effect to the costume. The effect of unequal extra cloth that allowed to draping downward results bias effect to the cloth that forms small diagonal lines effects. Other vertical line effect can be detected from the skirt that was fashioned in <i>ikat tindih kasih</i>. The fold style was produce single front pleat that develops an obvious straight or inclined vertical line effect to the design which, can be seen from the skirt's front view. It was fold with tendency to the left side of bottom body. Horizontal line effect that could be seen on the costume was on the waistband, border of bustier dress and border of skirt. The waist band was about two inches thick and worn on waistline. The purpose of the waistband was to give close fitting effect to the bustier top. ▪ Decorative elements of costume: The entire costume was plain without any decorative elements because the fabric was already highly ornamented. The only decorative element that occurred was beads and diamante that studded on fabric surface, which follows the motif of the fabric. The border waistband was decorated with golden lace. ▪ Texture and fabric: The texture of fabric that being used for the costume was stiff and hard texture of full ornamented <i>songket</i>. The fabric was weaved by combining gold thread with single coloured thread or multiple coloured thread. The full ornamented <i>songket</i> was either in plain or having plaid and striped motif. ▪ Colour: The colour that normally being used for the costume was from warm colour category such as orange, red or yellow. Sometime the colour of bustier top and a skirt was combined as one suit, but sometime it was combined by using different colour. The combination was usually using monochromatic colour that both combined colour were in the same colour category but differed in term of the colour value as example, dark colour combined with bright colour; such as red bustier top, worn with maroon skirt. Or combine the colour from the same colour value or category as example, warm colour combined with other warm colour such as bright red and bright orange. Somehow, for some costume, weaved pattern of full ornamented <i>songket</i> was already composed in harmony colour. Hence, the effect of colour composition was strongly in harmony combination. The monochrome colour was cheered up with the combinations of La in colourful harmony colour. 	Refer to Figure 4.59 and 4.60

	<p>The colour of costume was normally matched with the colour of other accessories. Normally the colour of headgear, cummerbund, hand bangle waistband and belt buckle, pending was using same colour combination or same colour value and same material; velveteen. The colour of every decorative element of headgear was harmony; combined many colours that usually contrast each other. Mini balls that embellished headgear was also matched with the mini balls of the necklace.</p> <ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space: ▪ <p>Shoulder</p> <p>Waistline</p> <p>Knee length</p> <p>Floor level</p> <p>The costume was executed in natural waist proportion that oriented in rectangular setting. The space was divided into three un-equal parts;</p> <p>Top body; from shoulder to waistline, the middle; from waistline to knee length and the bottom; from knee length to floor level.</p> <p>The small rectangular shape that arranged on the lower part of top body was purposed to emphasize the waistline to the design. It was done by the application of waistband and belt buckle that could create a close-fitting effect to the straight bustier dress. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that makes the entire shape seem thinner. (Tate, 1977)</p> <p>The bodice of bustier was symmetrically divided into two parts by the existence of pleats on the centre front bodice. Both space was divided in vertical order and having an equal width.</p> <p>As shown in example, the sarong that was styled in <i>ikat tindih kasih</i> that was asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance right side has a big space while the left side has smaller space. The orientation was then creating a single vertical line on the left side of skirt.</p> <p>The entire proportion of the costume was balance in term of space and line effects arrangement.</p> <ul style="list-style-type: none"> ▪ Focal point of the costume: <p>The necklace that worn on the upper part of top body; from shoulder to chest have distinctive design element in term of shape, orientation and arrangement of decorative elements that different from other part of costume. It was fully decorated with beads. The beads that created in the necklace was repeated and arranged in similar direction; circular principle.</p>
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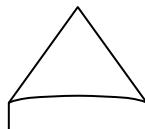
2. ACCESSORY DETAIL

▪ Headress and hair style:

The crown was composed in tubular or arc shape that combined with triangular shape at the upper part of centre front of the crown; the triangular shape was set as a zenith to the crown. Both triangular and arc shapes were stylized and meandered to develop an organic shape as basic frame to the crown.



Arc shape



Tubular and triangle

The crown was made of a board as basic frame to form a stiff body. Then it was wrapped with velvet fabric and become the basic surface of the body.

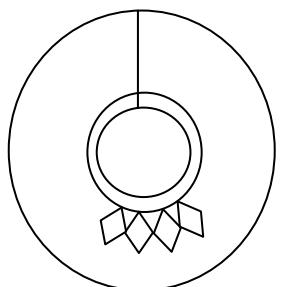
The body was studded with colourful gemstones in various shapes that arranged in scattered pattern. The border of the crown was embossed with the solid golden lace that adorned with thin serrated band or fine serrated gold ribbon and spangle that executed in high relief. And the end or side part of the crown, there was another extra part that composed in foliated shape proportion. The both ending sides of face part were embellished with bead tassels that the length was arranged in ascended gradation.

Dangling hairpin was used to embellish the left side of the headdress. While, at the right side, there were two to three strings of synthetic jasmine buds that tied on a monofilament or a thread which finally develop a string. The length of the string or dangling hairpin was from the upper level of the headdress reaching about 4 to 5 inches below than ear level.

At the back position of the hairstyle, there were groggy hairpin that created in flower form was attached to the back bun. It was arranged in sequence and in regular interval.

The arrangement of headdress was dense at the front view and simplified at the back view.

▪ La or necklace:



Top view

La was composed using small beads in various straight lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted

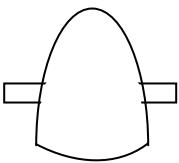
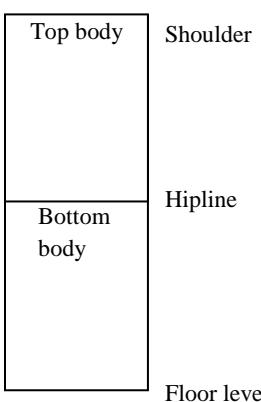
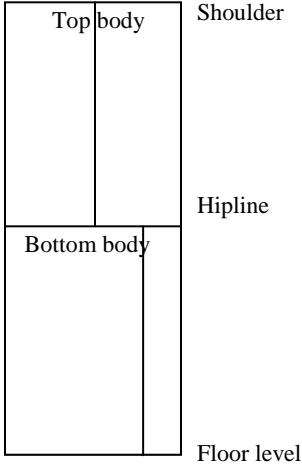
	<p>texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace, to the bigger size at the lower part.</p> <p>The net of beads then finished with the mini ball of knit thread or large bead that put on ending of every beaded line.</p> <p>The beads that used were colourful small beads that combined with golden beads.</p> <p>The colour of beads was variety using harmony colours of green, pink, yellow, red and blue. Large and small beads were executed in alternate form. Somehow, there was a necklace that using a same colour and size of bead for the entire necklace.</p> <p>The upper border of the necklace was embellished with sequins.</p> <ul style="list-style-type: none"> ▪ Arm Ring:  <p>The arm ring was executed in semi-oval foliated shape. The lower part was meandered. It was made of velveteen fabric, in red or yellow colour. The surface of the arm ring was decorated with beads and sequins that arranged to form plant tendrils motif that heading in ascending direction. The motif was arranged symmetrically. The border of the arm ring was embellished with the solid golden lace that adorned with thin serrated band or fine serrated gold ribbon and spangle to form emboss effect.</p> <ul style="list-style-type: none"> ▪ Hand bangle: <p>The hand bangle was using a rectangular stiffed cloth of velvet fabric that using Velcro at the opening.</p>  <p>The thick of hand bangle was around one to two inches. It was usually studded with golden beads and sequins. The studded ornament was curling plant tendrils. There were a fringes of beads embellished the opening of bangle.</p> <ul style="list-style-type: none"> ▪ Pending (waist band and belt buckle): <p>Executed in medium size of foliated oval shape. it was made of velvet which, the body was studded with diamante, coloured stone in scattered arrangement. At the centre point of the belt buckle, there was a cluster of small petals that form a flower, which made of metal material or beads or it was just simply using brooch metal flower. All of decorative elements was arranged to create an embossed surface to the belt buckle. The border of the belt buckle was embossed with the solid golden lace that adorned with thin serrated band or fine serrated gold ribbon and spangle that executed in high relief.</p> <p>All of accessories for <i>Mak Yong</i> during this period were created in one set that could be matched from one to another.</p>	
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Table 4.6

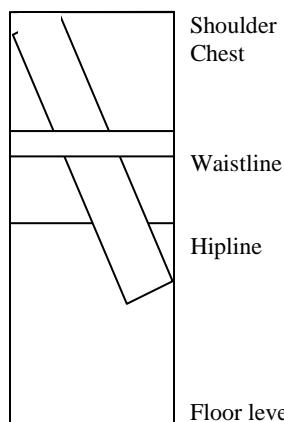
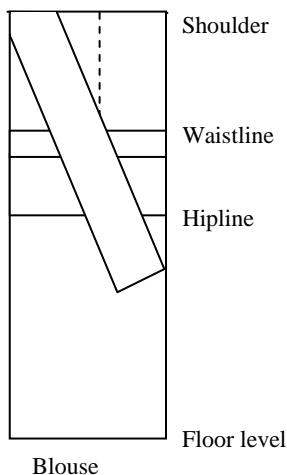
ANALYSIS		
DAYANG / FEMALE ATTENDANT		
YEAR	BODY PART: COSTUME AND ACCESSORY	NOTES
EARLY 20 TH CENTURY 1920's- 1930's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> Silhouette: Rectangular silhouette Line effect on the design and the way the costume arranged to the body: The costume arranged using two pieces of wide cloth more than a metre that using draping method was simply wrapped to the body in horizontal order as a <i>Kemban</i> - a draped bustier in loose fold and matched with sarong. Another piece of cloth; a shawl was worn to covering the shoulder part. It was worn in horizontal or vertical order. The draped <i>Kemban</i> was oriented in <i>punca potong</i>; the extra cloth border was allowed to be slanting downward to the left side bodice. It was develops various unorganized vertical lines in inclined or straight forms. The sarong that was worn in wave heave style develops various pleats at the left side skirt that form multiple vertical line effects to the costume. Entire composition of the costume shows that the vertical and horizontal line effects were applied to the design in similar quantity. Proportion and arrangement of line, shape and space:  <p>The proportion was un equal according to the position of the top <i>Kemban</i> that ended on the hipline.</p> <p>The costume was oriented in asymmetrical arrangement because both lines of <i>Kemban</i> and sarong was tended to load on the left side of entire body rather than the right side that allowed empty. From the vertical point, this proportion making the design look imbalanced and give tension to the left side of the costume. Somehow, from the horizontal point, both space on top body part and bottom body part was divided equally. The length of top <i>Kemban</i> and sarong was seen same in composition.</p> <p>2. ACCESSORY DETAIL</p> <p>As illustrated in figure 4.14, the normal accessory that being used during this time was gold earring, bracelet, and anklet and neck lace. The surface of accessories was decorated with organic motif</p> 	Refer to figure 4.4

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1950's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: There was no exact costume for <i>Dayang</i> during this period. The costume was just according to what the actress wish to wear. (interview with <i>Mak Yong</i> practitioner: En Ahmad and En Mad Gel, June 2009) According to photo evidence, mostly, the dancer or female attendant wore <i>kebaya</i> with skirt by fine cotton batik or batik sarong. The silhouette of traditional <i>kebaya</i> was normal or sheath silhouette. ▪ Line effect on the costume: According to basic pattern and cutting of traditional <i>kebaya</i>, the costume was oriented in vertical order and dominated with vertical lines. 	Refer to figure 4.15
1960's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: The costume was close-fitting traditional short <i>kebaya</i>. It was worn in uniform by all female attendants. The costume was worn in one suit; <i>kebaya</i> and skirt from same material or the <i>kebaya</i> was worn with sarong. Vertical lines dominate the entire costume according to the basic pattern and cutting of the costume and the orientation of the grain line for a piece of <i>kebaya</i> that was operated in vertical order. The vertical line effect can be traced on the split and pleats that structured on the centre front bodice of the <i>kebaya</i>. Other than that, the vertical line was also can be detected on the folded sarong that styled in <i>ikat tindih kasih</i>. ▪ Decorative elements of costume: The costume was plain without any decorative element. ▪ Texture and fabric: According to photo evidence, the costume was using plain fabric; some fabric that used was having a shining effect. Sometime the skirt using ornamented fabric or sarong. The pattern was using geometric pattern. Sometime it was also matched with batik sarong. The batik sarong is a cotton fabric that patterned by a motif block that draw on the fabric surface using a liquid of candle and finally dyed with colours ▪ Colour: The photo evidence was limited in term of to determine the colour that being used for the costume during the period. As can be seen, the colour that used for <i>kebaya</i> using bright colour while the colour of skirt was from dark colour group. 	Refer to figure 4.24 and 4.25

	<ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space:  <p>The proportion was un equal according to the length of the <i>kebaya</i> that ended on the hipline. It was executed in rectangular setting. The space was divided into two parts from shoulder to hipline and from hipline to floor level.</p> <p>The front bodice of <i>kebaya</i> was symmetrically divided into two parts. Both space was divided in vertical order and having an equal width. The skirt that styled in <i>ikat tindih kasih</i> was asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance which, one part has a big space while another part has smaller space.</p> <p>2. ACCESSORY DETAIL Flower that embellished the back bun was created in a line then executed round the bun.</p>	
1970's to Early 1980's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: According to example, there were three types of costume that being used during this period; the blouse, modern <i>kebaya</i> or <i>kebaya bandung</i> and bustier. The costume was worn with <i>songket</i> sarong. <p>The blouse and <i>kebaya</i> was close fitting blouse, that the length was reaching hipline. The sleeve of blouse was cap sleeve that tilted at the shoulder. The sleeve of <i>kebaya</i> was leg o mutton sleeve. Vertical lines dominate the entire blouse and <i>kebaya</i> according to the basic pattern and cutting.</p> <p>In blouse, the obvious vertical line effect can be detected from the split and fastening that developed on the centre front of blouse bodice.</p> <p>There were few panels on <i>kebaya</i> bodice - the purpose is to give the dart to <i>kebaya</i> that could give close fitting effect. The panel forms obvious vertical line effects to the costume on the front bodice.</p> <p>Another type of top bodice was a plain bustier without any lines on the design. The bustier was in corset cutting that constructed to develop a close fitting bodice. It was cover from chest to the waistline. However the empty space of the bustier and symmetrical proportion of the blouse were adorned with diagonal line of stiffened <i>sibai</i></p>	Refer to figure 4.36 and 4.39

	<p><i>dayang</i> (a sash) that worn over the bustier bodice, crosswise from the right shoulder to the centre of the waistline then reaching to the left side bodice or vice versa and ended on hipline point.</p> <p>The waistband that worn over the bustier or blouse displays a horizontal line effect to the waistline. The purpose of the waistband was to give the costume close fitting and youthful effect to the role (Tate, 1977).</p> <p>The skirt was a fitted skirt that fashioned in <i>ikat tindih kasih</i>. The folding style was produce single front pleat that develops an obvious straight or inclined vertical line effect to the design which, can be seen from the skirt or sarong's front view. It was fold to the left side of bottom body.</p> <ul style="list-style-type: none"> ▪ Decorative elements of costume: Decoration on both types of bustier or blouse was too minimal or neglected because the type of fabric that used was already ornamented. ▪ Texture and fabric: The texture of fabric that being used for the costume was stiff and hard texture such as brocade and scattered pattern <i>songket</i>. <p>The brocade was plain brocade that weaved by coloured metallic thread.</p> <p>The blouse or bustier was worn with matched woven sarong. The type of <i>songket</i> that normally used during this period scattered pattern <i>songket</i> or striped pattern <i>songket</i>. The <i>songket</i> was a combination of gold thread and colourful thread. According to Norwani Nawawi (2002), <i>songket bunga bertabur</i> is a songket with the various (two or three) floral motifs that arranged alternately in isolated form. The strip <i>songket</i> or <i>songket jalur</i> was adorned with large motif in a vertical arrangement that suitable for men attire.</p> <ul style="list-style-type: none"> ▪ Colour: The colour that being used for the costume was variety such as turquoise green, magenta and gold. <p>There were at least three types of colour combination that usually used for the costume: Contras colour combination that using complimentary colour in composition such as red and green as displayed in figure 4.36.</p> <p>Harmony colour combination using different colour value and different colour category such as gold and black as displayed in figure 4.39.</p> <p>Monochromatic colour combination that combining the colour from same category but varied with different colour value or colour tone such as light turquoise green and dark green.</p>	
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▪ **Proportion and arrangement of line, shape and space:**



Bustier

The costume was executed in natural waist proportion that oriented in rectangular setting. The space was divided into three un-equal parts;

Top body; from shoulder to waistline, was set in regular and square proportion.

A middle or upper part of bottom body; from waistline to hipline was have small space compare to other parts.

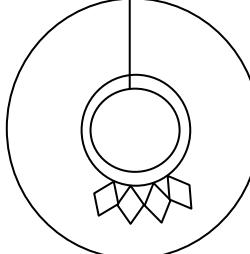
Lower part of bottom body; from hipline to floor level have the longest and widest space than other parts.

The small rectangular shape that arranged on the lower part of top body was purposed to emphasize the waistline to the design. It was done by the application of waistband and belt buckle that could create a close-fitting effect to the top bodice; blouse or *kebaya*. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that make the entire shape seem thinner. (Tate, 1977)

The front bodice of blouse was symmetrically divided into two parts. Both space was divided in vertical order and having an equal width.

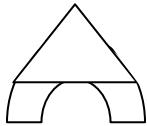
	<p>As shown in example, the sarong that was styled in <i>ikat tindih kasih</i> was asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance which, right side has a big space while another left side has smaller space.</p> <p>The proportion of the top body part of costume; the bustier and blouse was arranged in asymmetrical form according to application of sash that worn crosswise from the left shoulder to waistline that formed in diagonal order.</p> <ul style="list-style-type: none"> ▪ Focal point of the costume: The focal point of the costume can be traced on the middle part of body which, there were a belt buckle and sash that seem emphasized and different from other form or shape that composed on the costume. The sash and belt buckle was highly decorated that could beautify the entire costume. <h2>2. ACCESSORY DETAIL</h2> <ul style="list-style-type: none"> ▪ Gilded coronet and hair style: The gilded coronet was formed in arc shape; which, the arc line was in linear curve. Some of gilded coronet have zenith at the centre front. Both side part of the gilded coronet was formed in foliated shape. Then, it was embellished with a dangling hairpin and a bud of flower on both side or left side of bun. The surface was with ornamented organic motif. ▪ Necklace: A line made of velvet fabric in about one inch thick decorated with studded sequin that arrange in winding line. There were fringe of small golden beads attached to the necklace. ▪ Gold bracelet: The width of the bracelet was around one to one and half inch. It was embellished with embossed in high relief organic motif. ▪ Pending (waist band and belt buckle): Executed in medium size of foliated oval shape. It was embellished with embossed ornaments. The waistband was executed in linear lengthways shape. ▪ Sash: Made of black or dark colour velvet fabric, embellished with gold thread embroidery and gold sequins. The motif of the embroidery was using geometric motif that adorned with floral motif. 	
Late 1980's	<h2>1. DRESS DETAIL</h2> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: The costume was close fitting blouse, that the length was reaching hipline. The sleeve was cap sleeve that tilted at the shoulder. Vertical lines dominate the entire blouse according to the basic pattern and cutting. The obvious vertical line effect can be detected from the split and fastening that developed on the centre front of blouse bodice. Bodice space of blouse that oriented in symmetrical proportion was then adorned with diagonal line of stiffed <i>sibai dayang</i> that worn over the blouse bodice, crosswise from the right shoulder to the centre of the waistline then reaching to the left side bodice and ended on hipline point. 	Refer to figure 4.46

	<p>The waistband that worn over the bustier or blouse displays a horizontal line effect to the waistline. The purpose of the waistband was to give the costume close fitting and youthful effect to the character. (Tate, 1977)</p> <p>The skirt was a fitted skirt that fashioned with pleat that folded several time on centre front of the skirt. The fold style develops multiple vertical line effect effect to the design.</p> <ul style="list-style-type: none"> ▪ Decorative elements of costume: Decoration on both types of bustier or blouse was too minimal or neglected because the type of fabric that used was already ornamented. ▪ Texture and fabric: The texture of fabric that being used for the costume was stiff and hard texture such as brocade and full ornamented <i>songket</i>. ▪ Colour: As shown in the example, the colour that being used for the costume was harmony colour combination from such as blue, red, yellow and gold. ▪ Proportion and arrangement of line, shape and space: <p>The costume was executed in natural waist proportion that oriented in rectangular setting. The space was divided into three un-equal parts;</p> <p>Top body; from shoulder to waistline, was set in regular and square proportion.</p> <p>A middle or upper part of bottom body; from waistline to hipline was have small space compare to other parts.</p>
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	<p>Lower part of bottom body; from hipline to floor level have the longest and widest space than other parts.</p> <p>The small rectangular shape that arranged on the lower part of top body was purposed to emphasize the waistline to the design. It was done by the application of waistband and belt buckle that could create a close-fitting effect to the blouse. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that makes the entire shape seem thinner (Tate, 1977).</p> <p>The front bodice of blouse was symmetrically divided into two parts. Both space was divided in vertical order and having an equal width.</p> <p>The entire proportion of the top body part - the blouse was asymmetry according to application of sash that worn crosswise from the left shoulder to waistline which was executed in diagonal order.</p> <p>As shown in example, the space and line of skirt was arranged in symmetrical form according to lines that developed from the pleats at centre front of skirt.</p> <p>The entire proportion of costume was imbalance because design elements were dense only at the top body part.</p> <ul style="list-style-type: none"> ▪ Focal point of the costume: The necklace that worn on body on the upper part of top body part; from shoulder to chest became as the single different image of entire costume. It was fully decorated with beads and decorative elements compare to other part that was plain without any decorative element. The operation of beads that created in the necklace was repeated and in similar direction. The beads that adorned were same, using small golden beads for entire necklace. <p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Hair style: The back bun adorned with flowers that arranged in semi-circle form at left side of head. ▪ La or necklace:  <p>Top view</p> <p>La was composed using small beads in various straight lines in order to form diamond shapes that consistently arranged in circular principle. The production of that netted texture showed the existence of repetition of the diamond shape that created in increased gradation. From the smaller size of diamond shape at the upper part of the necklace, to the bigger size at the lower part.</p> <p>The netted texture then finished with the red colour mini ball of knit thread that put on ending of every beaded line.</p> <p>The beads that used were small golden bead for the entire necklace.</p>	
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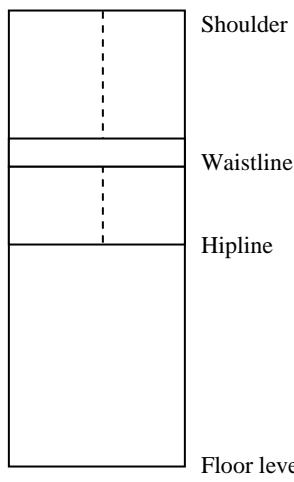
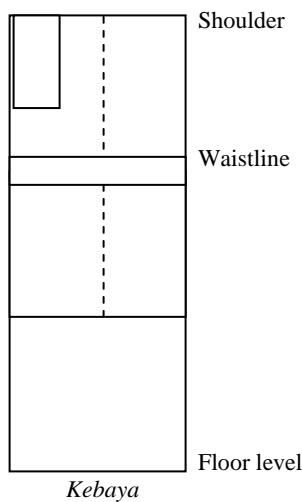
	<p>The upper border of the necklace was embellished with sequin in scattered arrangement in equal sequence.</p> <ul style="list-style-type: none"> ▪ Gold bracelet: The width of the bracelet was around one to one and half inch. It was embellished with embossed in high relief organic motif. ▪ Pending (waist band and belt buckle): Executed in medium size of foliated oval shape. It was embellished with embossed ornaments. <p>The waistband was executed in linear lengthways shape.</p> <ul style="list-style-type: none"> ▪ Sibai dayang: Made of black or dark colour velvet fabric, embellished with coloured sequin and beads. The motif of the embroidery was using curling plant tendrils motif. 	
1990's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: According to example, the costume that being used during this period was a blouse that was worn with <i>songket</i> sarong. <p>The blouse was easy fitting; the length was reaching little bit lower than hipline. The sleeve was wrist length sleeved or long sleeve. The blouse was empty except the decorative elements on the sleeve.</p> <p>Somehow, the waistband that worn over the blouse displays a horizontal line effect on the waistline and affect a horizontal line to the entire blouse. The purpose of the waistband is to give the costume close fitting effect.</p> <p>The application of chest band that worn over the shoulder that overlaps the blouse given diagonal line effect to the design, especially on the top body part.</p> <p>Decorative element of the blouse was arranged in horizontal and diagonal order because it was created follows the orientation of sleeve border and the chest band.</p> <p>The sarong was fashioned in <i>ikat tindih kasih</i>. The fold style was produce single front pleat that develops an obvious straight vertical line effect which, can be seen from the skirt or sarong's front view. It was fold with tendency to the left side of bottom body.</p> <ul style="list-style-type: none"> ▪ Decorative elements of costume: The blouse, waistband and chest band was embellished with gold thread embroidery that adorned with beads and sequin. It was created to forms floral and flower motif that, alternately arranged with plant tendril motif. ▪ Texture and fabric: The texture of fabric that being used for the costume was stiff and hard texture such as velvet brocade and <i>songket</i>. <p>The <i>songket</i> is a woven fabric. The type of <i>songket</i> that normally used during this period was full ornamented <i>songket</i> that composed in checkered pattern. The <i>songket</i> was a combination of gold thread and colourful thread. The golden threaded motif was filled the entire <i>songket</i> surface. It was a woven cloth that the entire surface was fully ornamented with golden thread, motif was arranged in a chain form in which between the chains, there was a main motif that attaching all chains. Some full ornamented <i>songket</i></p>	Refer to figure 4.54

	<p>was arranged with a particular motif repeatedly until it fills the entire fabric surface (Norwani Nawawi 2002).</p> <ul style="list-style-type: none"> ▪ Colour: The colour that being used for the costume was variety such as red, maroon, blue purple, black and dark blue. <p>The <i>kebaya</i> was in plain colour matched with harmony colour combination of checkered patterned <i>songket</i> that consist of blue, red, green and yellow.</p> <ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space: <pre> graph TD TB[Top body] --- WS[Waistline] WS --- BB[Bottom body] BB --- FLOOR[Floor level] TB --- SHOULDER[Shoulder] BB --- HIPLINE[Hipline] BB --- LENGTH[Length of short kebaya] </pre> <p>The costume was executed in natural waist proportion that oriented in rectangular setting. The space was divided into three un-equal parts;</p> <p>Top body; from shoulder to waistline, was set in regular and square proportion.</p> <p>A middle or upper part of bottom body; from waistline to lower point than the hipline was having small space compare to other parts.</p> <p>Lower part of bottom body; from hipline to floor level have the longest and widest space than other parts.</p> <p>The small rectangular shape that arranged on the lower part of top body was purposed to emphasize the waistline to the design. It was done by the application of waistband and belt buckle that could create a close-fitting effect to the <i>kebaya</i>. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that makes the entire shape seem thinner (Tate, 1977).</p> <p>As shown in example, the sarong that was styled in <i>ikat tindih kasih</i> that was asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance which, right side has a big space while another left side has smaller space.</p> <ul style="list-style-type: none"> ▪ Focal point of the costume: The chest band that worn on the upper part of top body; from shoulder to chest have distinctive design element in term of shape. Somehow, the elements, orientation and arrangement of decorative elements are matched with decorative element in the other part of costume. It was fully decorated with sequin, beads and gold thread embroidery. <h2>2. DRESS DETAIL</h2> <ul style="list-style-type: none"> ▪ Headdress and hair style: The crown was formed in arc that combined with triangular shape at the upper front part
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	<p>of the crown; the triangular shape was set as a zenith to the crown. Both triangular and arc shapes were stylized and meandered to develop an organic shape as basic frame to the crown.</p>  <p>The crown was made of a board as basic frame to form a stiff body. Then the wrapped with velvet fabric and become the basic surface of the body. The body was studded with large sequin colourful stones.</p> <p>At the right side part of the headdress there was a dangling hairpin and flowers that attached to the back bun. The position was imbalanced in which it was placed on one side of the head, while the other side was allowed empty.</p> <p>The entire arrangement of headdress was dense at the front view and simplified at the back view.</p> <ul style="list-style-type: none"> ▪ Chest band: The chest band was made of red or coloured velvet fabric. It was structured in triangular shape that was oriented on the costume in reverse position. The summit of the triangle was place on the lower part of the chest band. The border was embellished with foliated spangle that follow the basic shape's outline. The surface filled with patchwork embroidery of golden thread, sequin and beads that created to form a cluster of flower and organic motif. ▪ Waistband: The waistband using was formed on thin rectangular shaped of a piece of stiff velvet fabric. It was ornamented with colourful sequin and beads in plant tendrils motif. ▪ Hand bangle: The hand bangle was using a rectangular stiffed cloth of velvet fabric that using Velcro at the opening.  <p>The thick of hand bangle was around one to two inches. It was usually studded with golden beads and sequins forms curling plant tendrils motif.</p>	
2000 Onwards	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Natural or sheath silhouette of hour glass shape. ▪ Line effect on the design and the way the costume arranged to the body: According to example, there were about three types costume that being used during this period; bustier dress, blouse and traditional <i>kebaya</i>. All of types of costume combining two pieces of garment. The top and skirt. <p>The bustier was a close fitting corset that designed with adaptation of Cik Siti Wan Kemang costume, which was constructed in a straight cut pattern. It was adapted with the effect of <i>Kemban kain punca potong</i>. The style was forms multiple pleats at the centre front of the costume bodice, which is oriented in vertical principle. It was finally</p>	Refer to figure 4.61 to 4.64

	<p>forms unorganized vertical lines effect to the costume. The effect of unequal extra cloth that allowed to draping downward results bias effect to the cloth that forms small diagonal lines effects.</p> <p>The second type of costume was easy fitting blouse, that the length was reaching hipline. The sleeve was cap sleeve that tilted at the shoulder. Vertical lines dominate the entire blouse according to the basic pattern and cutting.</p> <p>The obvious vertical line effect can be detected from the split and fastening that developed on the centre front of blouse bodice.</p> <p>The other type of blouse was easy fitting blouse without split or fastening at the centre front bodice. The horizontal lines dominate the design; it was according to trimming that fashioned at the sleeve and hemline border. Additionally, the horizontal line was also could be seen from the combination of the blouse with the necklace that have wide facing that oriented in circular principle but tend to develop a curved horizontal line.</p> <p>The third type of costume was a traditional long <i>kebaya</i> that worn with sarong which, specially worn by <i>Inang</i>; the nanny or elder female attendant. The <i>kebaya</i> was in easy fitting cutting. Vertical lines dominate the entire <i>kebaya</i> according to the basic pattern, cutting of the costume and the orientation of the grain line for a piece of <i>kebaya</i> that was operated in vertical order. Other than that, vertical line effect was also can be traced from the split and pleats that fashioned at the centre front bodice of <i>kebaya</i>.</p> <p>Horizontal line effect that obviously could be seen on the all types of costume was the waistband, border of bustier dress, blouse and border of skirt. The waist band was about two inches thick and worn on waistline. The purpose of the waistband was to give close fitting, and youthful effect to the role (Tate, 1970).</p> <p>The skirt: Vertical line effect can be detected from the skirt that was fashioned in <i>ikat tindih kasih</i>. The fold style was produce single front pleat that develops an obvious straight vertical line effect to the design which, can be seen from the skirt's front view. It was fold with tendency to the left side of bottom body.</p> <p>Other than skirt in <i>ikat tindih kasih</i>, the loose skirt was also worn by the role. The skirt that normally matched to be worn with the blouse was composed to forms a single box pleat at the centre front of the skirt. It was develops two vertical lines that obviously can be seen front the front view.</p> <p>▪ Decorative elements of costume: The entire costume was plain without any decorative elements because the fabric was already highly ornamented.</p> <p>Only for certain costume, there was a trimming that fashioned on the sleeve and hemline border. The trimming was constructed using an ornamented fabric that attach to the border. There was a piping attached between the trimming material and the border. The border of waistband was decorated with golden lace.</p> <p>▪ Texture and fabric: The texture of fabric that being used for the costume was stiff and hard texture of <i>songket</i>, brocade and woven fabric with checkered pattern.</p> <p>The <i>songket</i> that being used was Indian <i>songket</i>, Terengganu <i>songket</i> or Pakistani <i>songket</i> (Zubaidah Sual, 2008). The type of pattern that being used was normally scattered <i>songket</i>. The <i>songket</i> was woven fabric that was weaved by combining gold thread with single coloured thread or multiple coloured thread. The scattered <i>songket</i>, according to Norwani Nawawi (2002), <i>songket bunga bertabur</i> is a <i>songket</i> with the various (two or three) floral motifs that arranged alternately in isolated form. The strip <i>songket</i> or <i>songket jalur</i> was adorned with large motif in a vertical arrangement that suitable for men attire.</p>
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	<p>In some today <i>Mak Yong</i> performance, full ornamented <i>songket</i> was also used for <i>Dayang</i> or female attendant costume. It is a woven cloth that the entire surface was fully ornamented with golden thread, motif was arranged in a chain form in which between the chains, there was a main motif that attaching all chains. Some full ornamented <i>songket</i> was arranged with a particular motif repeatedly until it fills the entire fabric surface (Norwani Nawawi 2002).</p> <p>The brocade fabric that normally used was plain brocade fabric or ornamented brocade of small petal or flower pattern.</p> <p>▪ Colour: The colour that being used for the costume was variety. There were two types colour combination that favourably used for the costume.</p> <p>The colour that normally being used for the costume was harmony colour combination using different colour value and different colour category such as gold and turquoise blue or green.</p> <p>Monochromatic colour combination that combining the colour from same category but varied with different colour value or colour tone such as purple combined with maroon or peach colour combined with maroon and bright orange.</p> <p>Somehow, there was costume that entirely using same colour tones, as example maroon colour of bustier dress combine with skirt in the same maroon colour. This kind of colour combination was then blended with harmony colour of necklace which in order to enhance the overall appearance of the costume.</p> <p>The colour of costume was normally matched with the colour of other accessories. Usually the colour of headgear, cummerbund, hand bangle, waistband and belt buckle was using same colour combination or same colour value and same material; velveteen. The colour of every decorative element of headgear was harmony; it was a combination of many colours that usually contrast each other.</p> <p>▪ Proportion and arrangement of line, shape and space:</p> <p>The diagram illustrates the vertical proportions of a traditional Malay costume. It shows a bustier at the bottom, followed by a knee-length skirt, a waistline, and a shoulder section at the top. The waistline has a decorative vertical panel with a central vertical slit.</p>
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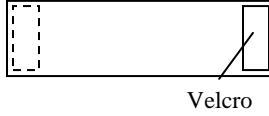


The costume was executed in natural waist proportion and oriented in rectangular setting. For *kebaya* or bustier dress, the space was divided into three equal parts- Top body; from shoulder to waistline. The middle; from waistline to knee length and the bottom; from knee length to floor level.

For blouse, the space was divided into three un equal parts- Top body; from shoulder to waistline, the middle; from waistline to hipline or lowers than hipline and the bottom; from hipline or lowers than hipline to floor level. The space of upper part was in regular square proportion. The space for middle part was small compare to other part and the bottom has widest space than other part.

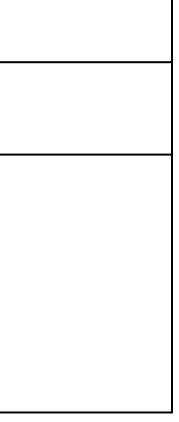
The small rectangular shape that arranged on the lower part of top body was purposed to emphasize the waistline to the design. It was done by the application of waistband and belt buckle that could create a close-fitting effect to the straight bustier dress. The existence of the waistband to the entire proportion develops an uneven horizontal division to the costume that make the entire shape seem thinner. (Tate, 1977)

The bodice of bustier, blouse and *kebaya* were symmetrically divided into two parts by the existence of pleats on the centre front bodice or split and fastening at the centre opening of front bodice. Both space was divided in vertical order and having an equal width.

	<p>As shown in example, the sarong that was styled in <i>ikat tindih kasih</i> was asymmetrically divided into two parts in vertical order. Width of both spaces was imbalance in which, the right side has a big space while the left side has smaller space. The orientation was then creating a single vertical line effect on the left side of skirt.</p> <p>For loose skirt that has single box pleat at the centre point, the space was balance and divided in symmetrical order.</p> <p>The entire proportion of the costume was balance in term of space and arrangement of design elements however bottom body part was look more dense compare to the bottom body part.</p> <p>▪ Focal point of the costume: The necklace that worn on the upper part of top body; from shoulder to chest have distinctive design element in term of shape, orientation and arrangement of decorative elements that different from other part of costume. It was fully decorated with beads. The operation of beads that created in the necklace was repeated and arranged in similar direction; circular principle.</p> <h2>2. ACCESSORY DETAIL</h2> <p>▪ Headdress: The headdress was simplified. It was made of velvet fabric in red, maroon, yellow or black colour. It was executed in low tubular form while, at the front view, it was oriented in triangular setting and having zenith at the centre front. The geometric shape was meandered to develop an organic outlook to entire headdress.</p> <p>The headdress was arranged using single coronet or using another large hairpin that patterned in a set with the coronet. The large hairpin was placed on the upper back bun making the headdress seem having two levels coronet.</p> <p>The border of the headdress was embossed with golden lace and spangle. The body of headdress was embellished with various circle shaped sequin, square shaped sequin or flower shaped sequins and diamante that arranged in scattered form but in regular interval and sequence. There was a bead fringes were placed on the front part of the headdress.</p> <p>Most of <i>Dayang</i> headdress were without flower string. However, for some headdress especially in early 2000, about one or two strings of synthetic flower buds were placed at the left part of the headdress which is near to left ear. The string was created using synthetic flower that tied on a monofilament or a thread which finally develop a string. The length of the string was long, from the upper level of the headdress reaching to the bust line.</p> <p>▪ Hand bangle: The hand bangle was using a rectangular stiffed cloth of velvet fabric that using Velcro at the opening.</p>  <p>The thick of hand bangle was around one to two inches. The border of the bangle was</p>
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	<p>embellished with various golden lace or spangle in ball or flower shapes or using twisted gold thread or fine serrated gold ribbon. Inside the border, a space usually studded with golden flower shaped sequin and diamante. The studded ornament sequin that arranged in scattered form but in similar sequence. There were beads tassel embellish the opening part of hand bangle.</p> <ul style="list-style-type: none"> ▪ Pending (waist band and belt buckle): Executed in medium size of foliated oval shape or circle shape. <p>It was constructed using a foliated oval shape or circle shape board as a basic frame that wrapped with velvet fabric. The border of the belt buckle was embellished with various golden lace or spangle in ball or flower shapes or using twisted gold thread or fine serrated gold ribbon. At the centre of the belt buckle there was a cluster of small petals and flowers that arrange to form a focal point of the entire decoration structure. The space between the focal point and the border; inside the belt buckle was filled with various scribble or curling lines that arranged in symmetrical order. All of accessories during this period were created in one set that could be matched from one to another..</p>	
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ANALYSIS		
PERAN / MALE ATTENDANT		
YEAR	BODY PART: COSTUME AND ACCESSORY	NOTES
EARLY 20 TH CENTURY 1920's- 1930's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Line effect on the design and the way the costume arranged to the body: The costume arranged using two pieces of wide cloth more than a metre that simply wrapped to the bottom body part body in horizontal order as sarong. Another piece of cloth; was worn to covering the shoulder part. It was worn in horizontal or vertical order. <p>The sarong was oriented in <i>punca potong</i>; the extra cloth border was allowed to be slanting downward to the left side. It was develops various unorganized vertical and diagonal line effects.</p> <p>Another piece of cloth worn to secure the sarong. The extra cloth that slanting downward develops various unorganized vertical and diagonal line effects.</p> <p>The cloth that hanged on shoulder develops multiple vertical lines in inclined or straight form.</p> <p>Other line effect can be detected was in waistline where the cloth are folded shows the horizontal line effect.</p> <ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space: Exaggerated proportion. The costume was just exaggerated on one part of the body. There were no exact shape could be recognized because entire costume was arranged in unorganized form. The costume was imbalance and in asymmetrical arrangement. ▪ Head-cloth: The cloth that simply wrapped to head and develops a turban, it was oriented in low tubular basic frame. The lines created from the way the cloth was rounded on head were unorganized 	Refer to figure 4.5

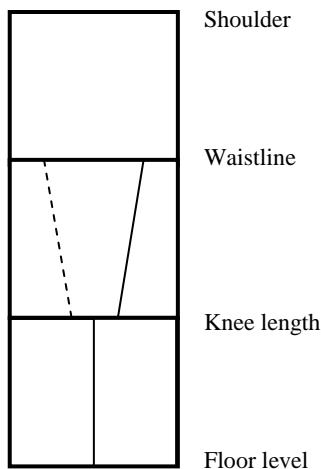
1950's	<p>Silhouette: Empire sheath silhouette or normal silhouette of rectangular shape.</p> <p>Line effect on the design and the way the costume arranged to the body: The costume arranged using two pieces clothes for top and bottom body. Vertical and horizontal lines were applied to the design in the same quantity.</p> <p>Horizontal line effects developed by the application of cloth that wrapped and tied to the body in horizontal order. Normally, by using a piece of cloth that freely tied on top body was forming various horizontal line effect on the top body part, waist line and chest. The effect from the tied cloth that allowed to be slanting downward were then develops various vertical line effects to the costume.</p> <p>The way the sarong was worn to the body was also produce various unorganized vertical line effect in inclined or straight form. The sarong was folded several times and tucked at the centre front. The orientation of the sarong develops various pleated effects of inverted pleats that finally form several vertical line effects.</p> <p>The pattern of the sarong in plaid pattern was also giving the costume extra effect of vertical and horizontal line effects.</p> <p>Texture and fabric: A cotton sarong in plaid pattern. The pattern was in large plaid pattern of normal sarong; <i>kain pelikat</i>.</p> <p>The t-shirt was made of cotton fabric which quite stretchable.</p> <p>The fabric that used as shawl was a light weight cotton fabric that has small foliated or flower pattern arranged in scattered form. The cloth was recognized as <i>semutar</i>. (Zubaidah Sual, 2008)</p> <p>Colour: The t-shirt was using white t-shirt while the sarong was combining dark and bright colour.</p> <p>Proportion and arrangement of line, shape and space:</p>  <p>Empire line</p> <p>Waistline</p> <p>Floor level</p> <p>Normal waist or empire sheath proportion. The space on the design divided into two to three parts. The basic part was from shoulder to waistline and the waistline to knee length. The additional part was the proportion for another piece of cloth that used for comedy purpose or hand prop. It was either tied on chest or waistline or wrapped to the body as <i>kemban punca potong</i>. The position was variety in natural waist or empire sheath proportion.</p>	Refer to figure 4.12 to 4.14
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	<p>The sarong, cloth as waistband or <i>punca potong</i> was tied on the centre point front body. The orientation was symmetry and could balance the space division.</p> <p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Head-cloth: The (<i>semutar</i>) cloth that simply wrapped to head and develops a turban, it was oriented in low tubular basic frame. The lines created from the way the cloth was rounded on head were unorganized 	
1960's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Rectangular pant silhouette. ▪ Line effect on the design and the way the costume arranged to the body: The costume arranged using two pieces clothes for top and bottom body that combined with <i>samping</i>. The sleeve was short sleeve. <p>Although some shirt was plain without any design elements, however, vertical line effect was dominating entire composition of design. This was according to the application of a piece of cloth that tied on the neck or hanged on shoulder. The hanged cloth on shoulder was executed in vertical order and the extra cloth of tied cloth that were allowed to be slanting downward was develops an obvious vertical line effect on the top body part.</p> <p>Some costume have fastening at the centre front body, the orientation develop a vertical line effect to the costume.</p> <p>The <i>samping</i> was worn to the body in horizontal order; however, the way the <i>samping</i> was simply wrapped to the body using <i>kain lepas</i> was form an inclined vertical line. The line effect was arranged on the right side of <i>samping</i>.</p> <p>The <i>samping</i> was also tied in <i>ikat pancung</i> style; the effect of the tied style that tucked at the centre front body was allowed the extra cloth of <i>samping</i> to be slanting downward. The orientation was forming unorganized pleats that develop various vertical lines and uneven diagonal line effects.</p> <p>The pattern of the sarong in plaid pattern was also giving the costume extra effect of vertical and horizontal line effects.</p> <p>Normally, a piece of cloth was tied on waistline as waistband was forming an obvious horizontal line effect effect. The end of the tied cloth was at the centre front body; the extra of the tied cloth was allowed to be slanting downward then develops various vertical line effects to the costume.</p> <ul style="list-style-type: none"> ▪ Texture and fabric: A cotton <i>samping</i> of sarong or <i>punca potong</i> cloth in small plaid pattern. <p>The shirt and trouser were using same plain fabric.</p> <p>The fabric that used as shawl was a light weight cotton fabric that has small foliated or flower pattern arranged in scattered form. The cloth was recognized as <i>semutar</i>. (Zubaidah Sual 2008)</p> <ul style="list-style-type: none"> ▪ Colour: The costume was using dark or bright colour, the colour of entire costume, for top and bottom body was same. It was matched with <i>samping</i> that form in harmony colour combination of dark and bright colour. 	Refer to figure 4.26 to 4.28

	<ul style="list-style-type: none"> ▪ Proportion and arrangement of line, shape and space: <p>The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion.</p> <p>The top body part (shirt) was arranged in a square proportion. The shirt either plain without any design elements or divided into two parts equally, according to the front bodice fastening that occurred on front body.</p> <p>Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for <i>samping</i> at the upper part and leg of trouser at the lower part.</p> <p>As explained above, there was an inclined vertical line at left side or right side of the <i>samping</i> that formed by the split of <i>samping</i> that wrapped to body. The placement of inclined vertical lines was resulted an asymmetrical effect on divided space of <i>samping</i> proportion.</p> <p>Another type of <i>samping</i> was styled in <i>ikat pancung</i>. It was tied on the centre point of front body. The orientation of <i>samping</i> was symmetry and could balance the space division.</p> <p>While at lower part of bottom body, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was arranged symmetrically.</p> <p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Head-cloth: <p>The cloth (<i>semutar</i>) that simply wrapped to head and develops a turban, it was oriented in low tubular basic frame. The lines created from the way the cloth was rounded on head were unorganized.</p> <p>Other type of headdress was a hat that executed in low tubular form.</p>	
1970's to early 1980's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Rectangular pant silhouette. 	Refer to figure 4.40 to 4.43

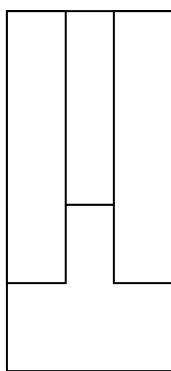
	<p>▪ Line effect on the design and the way the costume arranged to the body: Normally, the costume arranged using two pieces of clothes for top and bottom body that combined with <i>samping</i>. Sometime, the costume was also in three pieces; shirt, vest and trouser that combined with <i>samping</i>. The sleeve was short, elbow or long sleeve. Usually, the shirt was plain without any design element. However, some design was constructed with the fastening at the centre front bodice that develops a single vertical line effect.</p> <p>Somehow, for the costume without design element and line, vertical line effect was still dominating entire composition of design. This was according to the application of a piece of cloth that tied on the neck or the cloth that hanged on shoulder. The hanged cloth on shoulder was executed in vertical order. The extra of tied cloth that were allowed to be slanting downward was develops an obvious vertical line effect on the top body part.</p> <p>The vest that worn over the shirt was also executed in vertical order. This was according to the basic pattern and cutting of the vest which oriented in vertical grain line. The shape of the vest from front view was also giving the costume an effect of vertical line.</p> <p>The <i>samping</i> was worn over the trouser in <i>ikat lingkup</i> style develops an inclined vertical line effect at centre, left side or right side of the <i>samping</i> that formed by the inverted pleats of folded <i>samping</i>.</p> <p>▪ Decorative elements: There were a trimming or decorative borders at the sleeve or trouser hem line. It was around one inch thick.</p> <p>▪ Texture and fabric: A cotton <i>samping</i> of sarong in plaid pattern.</p> <p>The shirt and trouser were using different types of fabric, normally in plain surface. However, the small checkered pattern fabric was also used for shirt. The shirt usually combined with plain trouser.</p> <p>The plain fabric was sometimes have a shining effect, hence the fabric are recognized as satin fabric.</p> <p>The vest was also using checkered pattern fabric.</p> <p>▪ Colour: The costume was using dark or bright colour. Normally the top and bottom part using different colour, if the shirt in dark colour, hence the trouser were in bright colour vice versa. The common colour combination of the costume was harmony colour, usually, red become a popular colour during this period. The red was always combined with orange or yellow colour and adorned with dark colour such as black, grey and brown in one composition. It was matched with <i>samping</i> that form in harmony colour combination of dark and bright colour.</p>	
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▪ Proportion and arrangement of line, shape and space:



The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion.

The top body part (shirt) was arranged in a square proportion. The shirt was plain without any design element.



Top body part with vest

The vest that worn over the shirt in some design varies the proportion of the costume. The upper part, at the shirt bodice was divided into three thin rectangular proportions in which, both side parts have same width and arrangement. The central part was shorter, making the arrangement seem dissipated. Somehow the arrangement was then united by the square proportion of *samping* at the lower part, below the shirt position.

Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for *samping* at the upper part and leg of trouser at the lower part.

As explained above, there was an inclined vertical line at the centre, left side or right side of the *samping* that formed by single inverted pleat the developed from *ikat lingkup* style. The placement of inclined vertical lines on the *samping* that tucked to the left or right side was results an asymmetrical effect on divided space of *samping* proportion. While for *samping* that tucked at the centre, the space division was symmetry in which, both side have equal width.

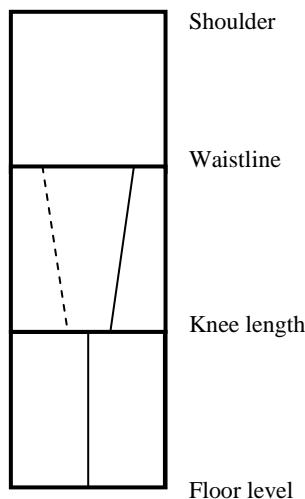
	<p>While at lower part of bottom body, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was arranged symmetrically.</p> <p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Head-cloth: The cloth (<i>semutar</i>) was simply wrapped to head and develops a turban; it was oriented in low tubular basic frame. There were unorganized lines were created from the way the cloth was rounded on head. <p>Other types of headdress was a hat that executed in low tubular form. There was a decorative element that embellished the hat surface. The decoration was created to form various circle motifs using gold material.</p>	
Late 1980's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Rectangular pant silhouette. ▪ Line effect on the design and the way the costume arranged to the body: Normally, the costume arranged using two pieces clothes for top and bottom body that combined with <i>samping</i>. Sometime, the costume was also in three pieces; shirt or t-shirt, vest and trouser that combined with <i>samping</i>. The sleeve was short or elbow sleeve. <p>Some shirt was plain without any line effect or design element. However, some design was constructed with obvious decorative elements that develop multiple horizontal line on sleeve and trouser. The shirt was also constructed with fastening at the centre front bodice that develops a single vertical line effect.</p> <p>The vest that worn over the shirt was also executed in vertical order. This was according to the basic pattern and cutting of the vest, which oriented in vertical grain line. The shape of the vest from front view was also giving the costume an effect of vertical line effect.</p> <p>Somehow, for the costume without line effect or design element, vertical line was still dominating entire composition of design. This was according to the application of a shawl that tied on the neck. The extra cloth of the tied shawl that allowed to be slanting downward was develops an obvious vertical line effect on the top body part.</p> <p>The <i>samping</i> that was worn over the trouser in <i>ikat kembong</i> style develops various vertical lines effect at centre, right side of the <i>samping</i> that formed by gathers produced by the folded <i>samping</i>.</p> <ul style="list-style-type: none"> ▪ Decorative elements: There were multiple trimmings or decorative borders were attached of sleeve and trouser hem line. The trimming was variety in colour. Each trimming was around two inches thick. <p>Decorative border using golden ribbon was also used to embellish the border of the vest; it was attached on front opening or split and on armhole.</p> <ul style="list-style-type: none"> ▪ Texture and fabric: A woven fabric of <i>songket</i> worn as <i>samping</i>. It was composed in scattered or striped pattern. <i>Songket</i> was a hand woven <i>songket</i> that combining gold thread and cotton thread. The scattered <i>songket</i> or <i>bunga bertabur</i> or strip <i>songket</i> – <i>songket jalur</i>, according to Norwani Nawawi (2002), <i>songket bunga bertabur</i> is a songket with the various (two or three) floral motifs that arranged alternately in isolated form. The strip <i>songket</i> or <i>songket jalur</i> was adorned with large motif in a vertical arrangement that suitable for men attire. 	Refer to 4.47 and 4.48

For some costume, the shirt and trouser were using different types of fabric. The fabric was normally plain without any ornamentation. However, some costume was worn in a suit in which the shirt and trouser were made of same fabric.

▪ Colour:

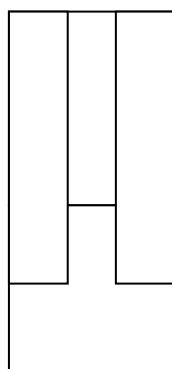
The colour of a suit of costume was variety. The common colour combination that usually matched for the costume was using harmony colour combination. Colours from different colour value, tone or colour group was combined in a costume: as shown in example a suit of green costume that was adorned with red and pink decorative elements was combined with green *samping* and yellow shawl. Or a costume was combining maroon, white, gold, yellow, black and brown in one suit of costume.

▪ Proportion and arrangement of line, shape and space:



The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion.

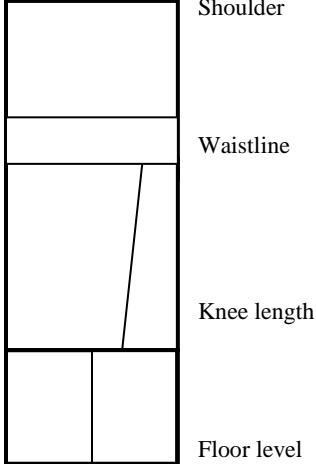
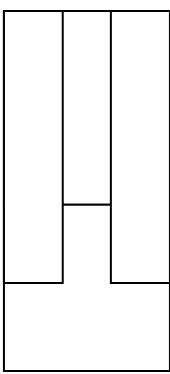
The top body part (shirt) was arranged in a square proportion. The shirt was plain without any line effect or design element.



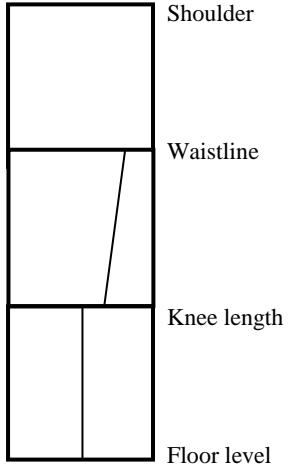
Top body part with vest

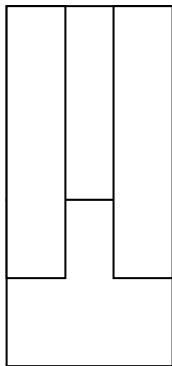
The vest that worn over the shirt in some design varies the proportion of the costume. The upper part, at the shirt bodice was divided into three thin rectangular proportions in which, both side parts have same width and arrangement. The central part was shorter, making the arrangement seem dissipated. Somehow, the arrangement was then united by

	<p>the square proportion of <i>samping</i> at the lower part, below the shirt position.</p> <p>Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for <i>samping</i> at the upper part and leg of trouser at the lower part.</p> <p>As explained above, there was a various vertical line develop at the centre or right side of the costume. It was formed by various gather developed from <i>ikat kembong</i> style. The placement of inclined vertical lines on the <i>samping</i> that tucked to right side was results an asymmetrical effect on divided space of <i>samping</i> proportion. While for <i>samping</i> that tucked at the centre, the space division was symmetry in which, both side have equal width.</p> <p>While at lower part of bottom body, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was arranged symmetrically.</p> <p>2. ACCESSORY DETAIL</p> <p>Headdress: A hat that executed in low tubular form. The colour the cap was variety in blue, green or black colour</p>	
1990's	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Rectangular pant silhouette. ▪ Line effect on the design and the way the costume arranged to the body: Normally, the costume arranged using three pieces of clothes; shirt or t-shirt, vest and trouser that worn with <i>samping</i>. The sleeve was short or elbow sleeve. <p>Usually, the t-shirt or shirt was plain without any design element. Somehow, vertical line was still dominating entire composition of design. This was according to the application of a piece of cloth or scarf that tied on the neck. The extra cloth of scarf that were allowed to be slanting downward was develops an obvious vertical line effect on the top body part.</p> <p>The vest that worn over the shirt was also executed in vertical order. This was according to the basic pattern and cutting of the vest which oriented in vertical grain line. The shape of the vest from front view was also giving the costume an effect of vertical line effect.</p> <p>The long <i>samping</i> was worn over the trouser in <i>ikat lingkup</i> style develops an inclined vertical line effect at left side or right side of the <i>samping</i> that formed by the inverted pleats of folded <i>samping</i>.</p> <ul style="list-style-type: none"> ▪ Decorative elements: There were multiple trimmings or decorative borders were attached on sleeve and trouser hem line. The trimming was variety and in contrasted colour. Each trimming was around one to two inches thick. Decorative border was created using gold and satin ribbon or patchwork from other fabric. ▪ Texture and fabric: A cotton <i>samping</i> of sarong; <i>kain pelikat</i> in plaid pattern. <p>The vest and trouser worn as one suit using same fabric that normally in plain surface. The fabric as shown in example has a shining effect from satin fabric.</p>	Refer to 4.55

	<p>The shirt was using a fabric with abstract motif.</p> <ul style="list-style-type: none"> ▪ Colour: The colour of a suit of costume was variety. The common colour combination that usually matched for the costume was using harmony colour combination. Colours from different colour value, tone or colour group was combined in a costume: as shown in example a suit of pink trouser and vest worn with grey and blue shirt. The costume was combined with plaid pattern sarong as <i>samping</i> that adapted in blue colour range. It was then matched with green cummerbund. ▪ Proportion and arrangement of line, shape and space: 	
	<p>The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion. The top body part (shirt) was arranged in a square proportion. The shirt was plain without any design element.</p>  <p>Top body part with vest</p> <p>Floor level</p> <p>The vest that worn over the shirt in some design varies the proportion of the costume. The upper part, at the shirt bodice was divided into three thin rectangular proportions in which, both side parts have same width and arrangement. The central part was shorter, making the arrangement seem dissipated. Somehow, the arrangement was then united by the square proportion of <i>samping</i> at the lower part, below the shirt position.</p> <p>Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for <i>samping</i> at the upper part and leg of trouser at the lower part.</p>	

	<p>The <i>samping</i> was in the middle part of proportion, the length of sampan was reaching calf length. As explained above, there was an inclined vertical line at the centre, left side or right side of the <i>samping</i> that formed by single inverted pleat the developed from <i>ikat lingkup</i> style. The placement of inclined vertical lines on the <i>samping</i> that tucked to the left or right side was results an asymmetrical effect on divided space of <i>samping</i> proportion. While for <i>samping</i> that tucked at the centre, the space division was symmetry, in which, both side have equal width.</p> <p>While at lower part of bottom body, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was arranged symmetrically.</p> <p>2. ACCESSORY DETAIL</p> <ul style="list-style-type: none"> ▪ Headdress: A white fez or a hat that structured in low tubular shape. ▪ Waistband: A stiff form of hajj waistband made of canvas or cotton material. The colour was bright green. 	
2000 Onwards	<p>1. DRESS DETAIL</p> <ul style="list-style-type: none"> ▪ Silhouette: Rectangular pant silhouette. ▪ Line effect on the design and the way the costume arranged to the body: Normally, the costume arranged using three pieces of clothes; shirt or t-shirt, vest and trouser or combination of shirt and trouser, both styles was worn with <i>samping</i>. The sleeve was either sleeveless, short or elbow sleeve. <p>Usually, the t-shirt or shirt was plain without any design element. Somehow, vertical line effect was still dominating entire composition of design. This was according to the application of a piece of cloth or scarf that tied on the neck. The extra cloth of scarf that were allowed to be slanting downward was develops an obvious vertical line effect on the top body part.</p> <p>The vest that worn over the shirt was also executed in vertical order. This was according to the basic pattern and cutting of the vest which oriented in vertical grain line. The shape of the vest from front view was also giving the costume an effect of vertical line.</p> <p>The <i>samping</i> was worn over the trouser in <i>ikat lingkup</i> style develops an inclined vertical line effect at left side or right side of the <i>samping</i> that formed by the inverted pleats of folded <i>samping</i>.</p> <p>The <i>samping</i> was also tied in ikat pancung style; the effect of the tied style that tucked at the centre front body was allowed the extra cloth of <i>samping</i> to be slanting downward. The orientation was forming unorganized pleats that develop various vertical line effects and uneven diagonal line effects.</p> <p>The pattern of the sarong in plaid or stripped pattern of fabric was also giving the costume an extra effect of vertical and horizontal lines.</p> <ul style="list-style-type: none"> ▪ Decorative elements: There was decorative border using golden lace embellished the vest. It was attached to the neckline, front split or armhole of the vest. ▪ Texture and fabric: Most fabric that used for vest and trouser was a cotton fabric in stripped or checkered pattern. 	Refer to figure 4.65 to 4.67

	<p>The fabric for t-shirt was from stretchable cotton fabric in plain surface.</p> <p>A cotton <i>samping</i> of sarong; <i>kain pelikat</i> in plaid pattern or <i>punca potong</i> cloth in plaid or checkered pattern.</p> <p>A suit of <i>Peran</i> costume was never worn in one suit, every single piece of clothes were from different type of fabric.</p> <p>▪ Colour: The colour of a suit of costume was variety and colourful. It was sometimes do not matched from one to another.</p> <p>The common colour combination that usually applied to the costume was using colourful combination or harmony colour combination. Colours from different colour value, tone or colour group was combined in a costume.</p> <p>Every piece of clothes that worn was already in patterned using variety harmony colour. As shown in example, a strip of black and white vest, worn with plain light brown t-shirt, strip of black and maroon trouser combined with maroon colour tone of sarong as <i>samping</i> and brown colour range of scarf.</p> <p>Or red, black and white stripped pattern shirt and black trouser worn with harmony colour of <i>punca potong</i> cloth as <i>samping</i>.</p> <p>▪ Proportion and arrangement of line, shape and space:</p>  <p>The diagram illustrates the vertical proportion of a Peran costume. It is divided into four horizontal sections: Shoulder (top), Waistline (second from top), Knee length (third from top), and Floor level (bottom). The waistline section includes a diagonal line representing the side seam of the garment.</p> <p>The costume divided into three parts; top, middle (upper of bottom body part) and bottom. The proportion of the costume was in normal waist proportion.</p> <p>The top body part (shirt) was arranged in a square proportion. The shirt was plain without any design element.</p>	
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Top body part with vest

The vest that worn over the shirt in some design varies the proportion of the costume. The upper part, at the shirt bodice was divided into three thin rectangular proportions in which, both side parts have same width and arrangement. The central part was shorter, making the arrangement seem dissipated. Somehow, the arrangement was then united by the square proportion of *samping* at the lower part, below the shirt position.

Bottom body part (below of waistline to floor level); was structured in rectangle proportion, it then divided into two parts for *samping* at the upper part and leg of trouser at the lower part.

The *samping* was in the middle part of proportion, the length of *samping* was reaching knee length. As explained above, there was an inclined vertical line at the centre, left side or right side of the *samping* that formed by single inverted pleat the developed from *ikat lingkup* style. The placement of inclined vertical lines on the *samping* that tucked to the left or right side was results an asymmetrical effect on divided space of *samping* proportion. While for *samping* that tucked at the centre, the space division was symmetry, in which, both side have equal width.

Another type of *samping* was styled in *ikat pancung*. It was tied on the centre point of front body. The orientation of *samping* was symmetry and could balance the space division.

While at lower part of bottom body, the space of square proportion was vertically divided into two parts for left and right legs. The proportion was arranged symmetrically.

2. ACCESSORY DETAIL

Headdress:

Hat, *songkok* or a fez that executed in low tubular shape, the colour was normally in dark colour such as maroon, black or grey.

The cloth (*semutar*) that simply wrapped to head and develops a turban, it was oriented in low tubular basic frame. The lines created from the way the cloth was rounded on head were unorganized.

Table 4.8

4.3.2.1 Analysis similarities and differences

PAK YONG / KING AND PRINCE		
YEAR	SIMILARITY	DIFFERENCES
EARLY 20 TH CENTURY Before Kampung Temenggong period	-	-
EARLY 20 TH CENTURY 1920's- 1930's During Kampung Temenggong period	<ul style="list-style-type: none"> ▪ In term of the basic form, maintain with the same silhouette and proportion. ▪ Using <i>Kemban</i>; a bustier at the top body part. ▪ Using head-cloth; <i>setangan</i> batik that maintained with the form and basic structure. ▪ A string of jasmine bud that created using natural jasmine flower placed on left side of head-cloth. 	<ul style="list-style-type: none"> ▪ Wore a blouse under the <i>Kemban</i>; bustier at the top body part. The blouse was embellishing with decorative border at neckline and sleeve hemline. ▪ The <i>Kemban</i> was simply wrapped and bound to the body neatly without a tail: an extra part of the wrapped cloth that allowed to be slanting down.
1950's	<ul style="list-style-type: none"> ▪ Some costume maintained with the basic form; the top body was worn in two layers. First layer; a blouse, second layer; a <i>Kemban</i>; bustier. ▪ Using head-cloth; <i>setangan</i> batik that maintained with the form and basic structure. ▪ A string of jasmine buds that created using natural jasmine flower placed on left side of headgear. ▪ Wearing a cloth waist band that tied on the left side body part. 	<ul style="list-style-type: none"> ▪ The shirt that worn as the first layer under the <i>Kemban</i> was a simple pagoda t-shirt. ▪ Some costume; the blouse on top body part was worn in only one layer. ▪ The costume worn in one set, blouse; the round neck tunic, trouser in dark or black colour that worn with <i>samping</i> of limar cloth with tie and dye motif. ▪ Elder Pak Yong slots a handkerchief on waistband. ▪ A handmade velvet headgear in high tubular form. The headgear was decorated with sequin, beads and the furry decorative border on the upper part. The motif on the headgear body was arranged in line to forms geometric and organic motifs. ▪ Some headgear without jasmine bud. ▪ Wearing a necklace; La that made of beads. The finishing of the necklace

		decorated with mini balls of knit thread or velvet.
1960's	<ul style="list-style-type: none"> ▪ Basic form of costume maintained. The costume worn in one set, blouse; the round neck tunic and trouser that worn with <i>samping</i>. ▪ A handmade velvet headgear in high tubular form. The body of headgear was highly decorated with sequin, beads and the furry decorative border on the upper part. The motif on the headgear body was arranged in line to forms geometric and organic motifs. ▪ Wearing a necklace; La that made of beads. The finishing of the necklace decorated with mini balls of knit thread or velvet. ▪ Wearing a cloth waist band that tied on the left side body part. ▪ Elder Pak Yong slots a handkerchief on waistband. 	<ul style="list-style-type: none"> ▪ The colour of the costume was using bright colour fabric. ▪ <i>Samping</i> in tapak catur; checkered pattern. ▪ Decorative border on sleeve and trouser hemline in linear form with one to two inch thick, it was created with embroidery and stitched of metallic or shining thread. ▪ Some headgear was constructed high tubular basic frame in geometric or linear form, the decoration was minimal. ▪ The headgear was composed without string of jasmine buds. ▪ Hand bangle
1970's to early 1980's	<ul style="list-style-type: none"> ▪ Basic form of costume maintained. The costume worn in one set, blouse; the round neck tunic and trouser that worn with <i>samping</i>. ▪ Decorative border on sleeve and trouser hemline in linear form with one to two inch thick. ▪ Wearing a necklace; La that made of colourful beads. The finishing of the necklace decorated with mini balls of knit thread or velvet. 	<ul style="list-style-type: none"> ▪ Some costume was worn without la. ▪ No handkerchief that slotted on waistband ▪ Golden metal waistband or stiff cummerbund round waist neatly without a tail: an extra part of the wrapped cloth that allowed to be slanting down. ▪ Decorative border changed in term of material use that using brocade ribbon or golden ribbon and golden lace. Some decorative border was executed in foliated shape. It was embellished with beads and sequin. ▪ Fabric from shining materials those were plain or ornamented such as satin, plain brocade, ornamented brocade in organic motif and <i>songket</i> in striped or scattered pattern. ▪ <i>Samping</i> using sarong from <i>songket</i> and brocade fabric.

		<ul style="list-style-type: none"> ▪ Some costume worn without necklace: La. ▪ Basic form of headgear was simplified, executed in low tubular basic frame and smaller scale. The shape was meandered to give organic effect to the headgear. Decoration on body was minimal using sequins that was arranged scanty or develops a lines. Some of the upper border embellished with metallic furry material, while some headgear was allowed empty without any furry decorative material. ▪ Some headgear has string of jasmine buds that created using natural jasmine flower placed on left side of headgear. ▪ For some headgear, the string of jasmine buds replaced with the string of large beads. It was placed on both side part of headgear. ▪ Hand bangle or bracelet made of shining material.
Late 1980's	<ul style="list-style-type: none"> ▪ Basic form of costume maintained. The costume worn in one set, blouse; the round neck tunic and trouser that worn with <i>samping</i>. ▪ Fabric from shining materials such as ornamented brocade in organic motif and <i>samping</i> using brocade fabric. ▪ Golden metal waistband round waist neatly to secure the <i>samping</i>. ▪ Wearing a necklace; La that made of colourful beads and decorated with mini balls of knit thread or velvet. 	<ul style="list-style-type: none"> ▪ A handmade velvet headgear that composed in high tubular form. The body of headgear was highly decorated with sequin, beads and furry decorative border on the upper part. The motif on the headgear body was arranged in line to forms organic motifs. ▪ A string of fine beads place on the left or right side of headgear. ▪ Hand bangle made of stiffed cloth. The thick was around one to two inches. It was studded with beads and sequins.
1990's	<ul style="list-style-type: none"> ▪ Basic form of costume maintained. The costume worn in one set, blouse; the round neck tunic and trouser that worn with <i>samping</i>. ▪ Fabric from shining materials such as ornamented brocade. ▪ Hand bangle made of stiffed cloth. The thick was around one to two inches. It was studded with beads and sequins. 	<ul style="list-style-type: none"> ▪ Other types of fabric that being used were satin and velvet. ▪ The length of sleeve was variety; short, elbow and long sleeve. Some costume, there was a tilted wing placed on sleeve shoulder. ▪ Decorative border that executed in foliated shape. It was embellished with sequin and beads.

	<ul style="list-style-type: none"> ▪ Wearing a necklace; La that made of colourful beads. The finishing of the necklace decorated with mini balls of knit thread or velvet. ▪ A handmade velvet headgear that composed in high tubular form. The body of headgear was highly decorated with sequin and beads. ▪ A string of fine beads placed on the left or right side of headgear. 	<ul style="list-style-type: none"> ▪ The <i>samping</i> was using full ornamented <i>songket</i>. ▪ The motif of hand bangle was created using sequin that composed to form curling plant tendrils motif. ▪ Cummerbund made of velvet in dark colour, studded with sequin that forms a repeated organic and plant tendrils motif that was arranged in sequence in regular interval. ▪ Some costume matched with different type of La; a chest band that structured in curved triangular principle. It was made of a piece of cloth that highly ornamented with embroidery, beads and diamante. ▪ The decorative element of the headgear was executed to fill the entire surface of headgear body. The sequin was arranged closely to form the ornament of foliated or flower images in harmony colour. ▪ Mini balls of velvet were arranged in regular interval were used to embellish upper part and top border of headgear. ▪ Another type of headgear composed using low tubular basic frame that stylized with meander border. The body of headgear was studded with coloured gems stone. ▪ Other than using fine beads, the synthetic flower was also composed as a flower string that placed on the left or right side of the headgear.
2000 Onwards	<ul style="list-style-type: none"> ▪ Basic form of costume maintained. The costume worn in one set, blouse; the round neck tunic and trouser that worn with <i>samping</i>. ▪ The length of sleeve was variety; short, elbow and long sleeve. Some costume, there was a tilted wing placed on sleeve shoulder. ▪ The <i>samping</i> was using full ornamented <i>songket</i>. 	<ul style="list-style-type: none"> ▪ The fabric that commonly used for the costume was full ornamented <i>songket</i>. ▪ Decorative border on sleeve and trouser hemline that executed in linear principle using combination of various golden lace or decorative ribbon in various sizes. The size of the border was around two to three inches wide. The surface of ribbon was sometime studded diamante and beads.

	<ul style="list-style-type: none"> ▪ Wearing a necklace; La that made of colourful beads. The finishing of the necklace decorated with mini balls of knit thread or velvet. ▪ Mini balls of velvet that embellished headgear was arranged in regular interval were used to embellish upper part and top border of headgear. ▪ String of fine beads and synthetic flower placed on the right side of the headgear. 	<ul style="list-style-type: none"> ▪ Hand bangle made of stiffed cloth. The thick was around one to two inches. It was created in rectangular or foliated shape. It was studded with beads and sequins. There was a bead fringes embellished the opening part of the hand bangle. ▪ Cummerbund from plain fabric that embellished with thick golden lace. The surface of cummerbund was sometime studded diamante and beads. ▪ Headgear made of velveteen that executed in high tubular basic frame. It was variety in term of basic shape and form. Some headgear was combines square shape and curve shape. Some of headgear was stylized in meander shape but some was clean and straight. The body surface was embellished with beaded embroidery, diamante and various types of golden lace or bands. ▪ All of accessories were created in one set that could be matched from one to another.
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Table 4.9

MAK YONG / QUEEN AND PRINCESS		
YEAR	SIMILARITY	DIFFERENCES
EARLY 20 TH CENTURY 1920's-1930's	-	-
1950's	<ul style="list-style-type: none"> ▪ The way hair was styled an arranged by large bun at the back. ▪ Wore a gilded coronet with flower at upper of the big bun. The coronet executed in arc shape and embellished with embossed ornaments. ▪ Belt buckle in foliated oval shape ▪ Gold bracelet 	<ul style="list-style-type: none"> ▪ The entire form of costume; classical long <i>kebaya</i> or short <i>kebaya</i> worn with ornamented sarong that folded <i>ikat tindih kasih</i> style. ▪ A long shawl of limar fabric that worn as sash.
1960's	<ul style="list-style-type: none"> ▪ Maintained the entire form of costume; classical long <i>kebaya</i> or short <i>kebaya</i>. ▪ Ornamented sarong that folded in <i>ikat</i> 	<ul style="list-style-type: none"> ▪ Some shawl of limar fabric has a decorative border. ▪ The <i>kebaya</i> has a decorative element on bodice by sequin and beads embroidery,

	<p><i>tindih kasih</i> style.</p> <ul style="list-style-type: none"> ▪ A long shawl of limar fabric that worn as sash. ▪ Belt buckle in foliated oval shape. ▪ The way hair was styled an arranged by large bun at the back. ▪ Wore a gilded coronet with flower at upper of the big bun. The coronet executed in arc shape and embellished with embossed ornaments. ▪ Gold bracelet 	<p>that adapted to forms organic and flower motif which alternately arranged with plant tendril motifs.</p> <ul style="list-style-type: none"> ▪ Decorative border on sleeves and skirt hemline. The decoration was a satin stitch in geometrical motifs and lines.
1970's to early 1980's	<ul style="list-style-type: none"> ▪ Ornamented sarong or skirt that folded in ikat <i>tindih kasih</i> style. ▪ Belt buckle in foliated oval shape. ▪ The way hair was styled an arranged by large bun at the back. ▪ Wore a gilded coronet with flower at upper of the big bun. The coronet executed in arc shape and embellished with embossed ornaments. ▪ Gold bracelet 	<ul style="list-style-type: none"> ▪ Bustier that worn on top body part was made of brocade or velvet fabric. For the velvet bustier, the front bodice was decorated with golden sequin and beads that forms organic and curling plants tendril motif. ▪ Another type of costume was a tank top, sleeveless blouse that embellished with decorative border. ▪ The fabric that normally used was velvet and brocade. ▪ The sarong was using scattered pattern <i>songket</i> or full ornamented <i>songket</i> in chequered pattern and harmony colour. ▪ Wearing a necklace; La that made of golden beads and the finishing decorated with large bead. ▪ The skirt that fashioned has multiple box pleats at the centre front of skirt design. ▪ Fabric for skirt by <i>songket</i> in scattered motif or brocade. ▪ Wearing a necklace; La that made of small golden beads. ▪ Arm ring in foliated shape that embellished with golden sequin in curling plant tendril motif.

		<ul style="list-style-type: none"> ▪ Dangling hairpin on left position of back bun.
Late 1980's	<ul style="list-style-type: none"> ▪ Ornamented sarong or skirt that folded in ikat <i>tindih kasih</i> style. ▪ The skirt or sarong was using full ornamented <i>songket</i> in chequered pattern and harmony colour. ▪ Belt buckle in foliated oval shape. 	<ul style="list-style-type: none"> ▪ Medium length <i>kebaya</i> that using velvet fabric; the length was until hipline. The <i>kebaya</i> was embellished with gold thread embroidery, beads and sequin in floral and plant tendrils motif at the centre front bodice and sleeve hemline. ▪ Shawl that slotted on waistband. ▪ Various types of hair pins; such as static hairpin and dangling hairpin in various sizes were arranged on the back bun.
1990's	<ul style="list-style-type: none"> ▪ Ornamented sarong or skirt that folded in <i>ikat tindih kasih</i> style. ▪ The skirt or sarong was using full ornamented <i>songket</i> in chequered pattern and harmony colour. ▪ Skirt that folded in <i>ikat tindih kasih</i> style. ▪ Medium length <i>kebaya</i> that using velvet fabric; the length was until hipline. The <i>kebaya</i> was embellished with gold thread embroidery, beads and sequin in floral and plant tendrils motif at the centre front bodice and sleeve hemline. ▪ Other type of fabric was using shining material as ornamented brocade fabric. ▪ Belt buckle in foliated oval shape. ▪ Shawl that slotted on waistband. ▪ Various types of hair pins; such as static hairpin and dangling hairpin in various sizes were arranged on the back bun. 	<ul style="list-style-type: none"> ▪ Long <i>kebaya</i> that using velvet fabric. The <i>kebaya</i> was embellished with gold thread embroidery, beads and sequin in floral and plant tendrils motif. It was oriented by follows the curved or waved line frame to fill the front space of <i>kebaya</i> and sleeve hemline. ▪ Some costume was bustier that worn in one suit with skirt in <i>ikat tindih kasih</i> style. ▪ Sash that worn in one suit with the bustier and skirt using ornamented brocade fabric. ▪ The waistband was ornamented with colourful sequin and beads in plant tendrils motif. ▪ Wearing a necklace; La that made of colourful beads. The finishing of the necklace decorated with mini balls of knit thread or velvet. ▪ Other type of La; necklace created using with knit thread and coloured beads. It was arranged in different finer netted arrangement of beads texture in circular principle. ▪ Chest band that worn on the upper part of top body. It was made of black or dark coloured velvet fabric in meandered triangular shape that was oriented in reverse position. It was

		<p>embellished with foliated spangle, embroidered sequins and beads that form scattered large flower and organic motif.</p> <ul style="list-style-type: none"> ▪ The coronet that executed in meandered arc and triangular shape or low tubular basic frame. It was made of velvet fabric. The body was ornamented with sequin, colourful stones and solid golden lace to create organic and plant tendrils motif. ▪ Strings of synthetic jasmine buds worn at left or right position of head. ▪ Hand bangle made of velvet, the surface was embellished with sequin and beads in curling plant tendril motif.
2000 Onwards	<ul style="list-style-type: none"> ▪ Skirt that folded in <i>ikat tindih kasih</i> style. ▪ Wearing a necklace; La that made of colourful beads. The finishing of the necklace decorated with mini balls of knit thread or velvet. ▪ Various types of hair pins; such as static hairpin, hairpin groggy and dangling hairpin in various sizes were arranged on the back bun. 	<ul style="list-style-type: none"> ▪ Overall form of costume; a bustier dress that have effect of <i>Kemban kain punca potong</i>. ; A cloth that wrapped to cover chest with ended at the front. The head and tail of the cloth are allowed to be slanting downward. The length was reaching knee or calf level. ▪ Full ornamented <i>songket</i> for entire costume. ▪ Waistband was made of plain fabric that embellished with thick golden lace. The surface was studded with diamante and beads. ▪ Medium size of oval shaped belt buckle made of velvet which. The body was studded with diamante, coloured stone, beads and brooch metal flower. The border was embellished gold lace and spangles. ▪ The crown was composed in low tubular or arc shape and triangular shape as basic frame. The shape was meandered to develop an organic shape. it was made velvet fabric. The body was studded with colourful gemstones in various shapes, golden lace and spangle. The front part was embellished with bead tassels.

		<ul style="list-style-type: none"> ▪ Hand bangle made of stiffed cloth. The thick was around one to two inches. It was created in rectangular or foliated shape. It was studded with beads and sequins. There was a bead fringes embellished the opening part of the hand bangle.
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Table 4.10

DAYANG / FEMALE ATTENDANT		
YEAR	SIMILARITY	DIFFERENCES
EARLY 20 TH CENTURY 1920's-1930's	-	-
1950's	-	<ul style="list-style-type: none"> ▪ There was no exact costume for the role. Commonly, the role was wearing various type of short and long <i>kebaya</i>. ▪ <i>Wiron</i> skirt or skirt that folded in <i>ikat tindih kasih</i> using sarong of fine batik cloth.
1960's	<ul style="list-style-type: none"> ▪ Short <i>kebaya</i>. ▪ Skirt folded in <i>ikat tindih kasih</i> style. ▪ Some costume was worn with sarong of fine batik cloth. 	<ul style="list-style-type: none"> ▪ <i>Kebaya</i> worn in uniform by all female attendant roles. ▪ Some costume worn as one suit sung same fabric for <i>kebaya</i> and skirt. ▪ Hair was styled with large bun at back, embellished with a circle of jasmine buds that fitted round the base of the bun.
1970's to early 1980's	<ul style="list-style-type: none"> ▪ Skirt folded in <i>ikat tindih kasih</i> style. ▪ Short <i>kebaya</i> in modern pattern 	<ul style="list-style-type: none"> ▪ Bustier top that has thick piping at the upper part. ▪ Close-fitting blouse with cap sleeved, the sleeve was tilt on shoulder. ▪ All of costume were made of shining fabric such as plain brocade or ornamented brocade fabric. ▪ The costume was worn with sarong or skirt from brocade or <i>songket</i>. The <i>songket</i> was scattered pattern fabric. ▪ Sash that made of black or dark colour velvet fabric, embellished with gold thread embroidery and gold sequins.

		<ul style="list-style-type: none"> ▪ Foliated oval shaped belt buckle worn with metal or golden waist belt ▪ Gilded coronet that formed in arc shape that have zenith at the centre front. ▪ Dangling hairpin and a bud of flower on either both side or left side of bun. ▪ Gold choker or necklace similar to La, however the net was just in one layer.
Early 1980's	<ul style="list-style-type: none"> ▪ Skirt in <i>ikat tindih kasih</i>. ▪ Close-fitting blouse with cap sleeved, the sleeve was tilted on shoulder. ▪ All of costume was made of shining fabric such as plain brocade or ornamented brocade fabric. ▪ Sash that made of black or dark colour velvet fabric, embellished with gold thread embroidery and gold sequins. ▪ Foliated oval shaped belt buckle worn with metal or golden waist belt 	<ul style="list-style-type: none"> ▪ Full ornamented <i>songket</i> in single colour. ▪ Wearing a necklace; La that made of colourful beads. The finishing of the necklace decorated with mini balls of knit thread or velvet. ▪ Hair styled with large bun at the back that embellished with flowers.
1990's	<ul style="list-style-type: none"> ▪ Skirt that folded in <i>ikat tindih kasih</i> style. 	<ul style="list-style-type: none"> ▪ Easy fitting blouse made of velvet fabric. The length was reaching little bit lower than hipline. The sleeve was long sleeve. The blouse was embellished with gold thread embroidery, beads and sequin in floral and plant tendrils motif at sleeve and bodice hemline. ▪ The skirt or sarong was using full ornamented <i>songket</i> in chequered pattern and harmony colour. ▪ Waistband was made of a piece of stiff velvet fabric that ornamented with colourful sequin and beads in plant tendrils motif. ▪ Chest band made of velvet fabric that structured in reversed triangular shape. It was embellished with patchwork embroidery of gold thread, sequin and beads.

		<ul style="list-style-type: none"> ▪ Coronet was created on low tubular basic frame and using stiffed velvet fabric. The body was studded with large sequin colourful stones. ▪ Various hairpins such as static hairpin or dangling hairpin were used to embellish hair.
2000 Onwards	<ul style="list-style-type: none"> ▪ Skirt that folded in <i>ikat tindih kasih</i> style. ▪ Various hairpins such as static hairpin or dangling hairpin were used to embellish hair. 	<ul style="list-style-type: none"> ▪ Overall form of costume; a bustier dress that have effect of <i>Kemban kain punca potong</i>. ; A cloth that wrapped to cover chest with ended at the front. The head and tail of the cloth are allowed to be slanting downward. The length was reaching knee or calf level. ▪ Close-fitting blouse with cap sleeved, the sleeve was tilted on shoulder using brocade fabric or traditional <i>kebaya</i> worn with woven sarong of chess base motif worn with loose A line skirt with single box pleat at the centre front. ▪ Fabric using brocade and <i>songket</i> in scattered pattern or full ornamented ▪ Wearing a necklace; La that made of colourful beads. The finishing of the necklace decorated with mini balls of knit thread or velvet. ▪ Simplified headdress made of velvet fabric that executed in low tubular and meandered triangular form. Some of headdress was arranged using single coronet or using another large hairpin on back bun that patterned in a set with the coronet. The body of headdress was embellished with various circle shaped sequin, square shaped sequin or flower shaped sequins, diamante and various foliated or beaded spangle. ▪ Strings of synthetic flower buds were placed at the left part of the headdress. ▪ Medium size of oval shaped belt buckle made of velvet which. The body was studded with diamante, coloured stone, beads and brooch metal flower. The border was embellished gold lace and spangles.

		<ul style="list-style-type: none"> ▪ Hand bangle made of stiffed cloth. The thick was around one to two inches. It was created in rectangular or foliated shape. It was studded with beads and sequins. There was a bead fringes embellished the opening part of the hand bangle. ▪ All of accessories were created in one set that matched from one to another.
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Table 4.11

PERAN / MALE ATTENDANT		
YEAR	SIMILARITY	DIFFERENCES
EARLY 20 TH CENTURY 1920's-1930's	-	-
1950's	<ul style="list-style-type: none"> ▪ Head cloth; a piece of cloth that rounded head. ▪ A piece of another cloth; a shawl namely <i>semutar</i> that worn freely either to be hanged on shoulder, wrap the body as <i>Kemban</i>, to be tied in ribbon on body or as waistband. 	<ul style="list-style-type: none"> ▪ Overall form of costume; wearing pagoda t-shirt and sarong in plaid pattern namely <i>kain pelikat</i>.
1960's	<ul style="list-style-type: none"> ▪ Head cloth; a piece of cloth that rounded head. ▪ A piece of another cloth; a cotton shawl namely <i>semutar</i> that worn freely either to be hanged on shoulder, wrapped the body as <i>Kemban</i>, to be tied in ribbon on body or as waistband. 	<ul style="list-style-type: none"> ▪ Overall form of costume; short sleeved shirt with round neckline, worn in a suit with trouser using plain fabric and <i>samping</i>. ▪ Has <i>samping</i> that simply wrapped over the trouser using <i>kain lepas</i> ▪ <i>Samping</i> that tied in <i>ikat pancung</i> style using <i>punca potong</i> cloth. ▪ Low tubular cap
1970's to early 1980's	<ul style="list-style-type: none"> ▪ Maintained overall form of costume; short sleeved shirt or t-shirt with round neckline, worn with trouser using plain fabric and <i>samping</i>. ▪ Has <i>samping</i> that simply wrapped over the trouser using <i>kain lepas</i>. ▪ <i>Samping</i> that tied in <i>ikat pancung</i> style using <i>punca potong</i> cloth. 	<ul style="list-style-type: none"> ▪ The costume of body part was not worn as a suit. Normally the trouser and shirt was using different fabric or material. ▪ Some shirt using plaid or chequered patterned fabric ▪ There was a vest that worn over the shirt, it was embellished with decorative border at front opening or split and armhole.

	<ul style="list-style-type: none"> ▪ Low tubular cap. ▪ Head cloth; a piece of cloth that rounded head. ▪ A piece of another cloth; a cotton shawl namely <i>semutar</i> that worn freely either to be hanged on shoulder, wrapped to the body as <i>Kemban</i>, to be tied in ribbon on body or as waistband. 	<ul style="list-style-type: none"> ▪ <i>Samping</i> was tied in <i>ikat lingkup</i> style. ▪ There were decorative elements as trimming or decorative border could be detected on costume; vest and trouser hemline. ▪ The cap was embellished with various circle motifs using golden material.
Late 1980's	<ul style="list-style-type: none"> ▪ Maintained overall form of costume; short sleeved shirt or t-shirt with round neckline, worn with trouser using plain fabric and <i>samping</i>. ▪ Some costume, maintain using vest that worn over the shirt, it was embellished with decorative border at front opening or split and armhole. ▪ A piece of another cloth; a shawl or scarf that worn freely either to be hanged on shoulder, wrapped to the body as <i>Kemban</i>, to be tied in ribbon on body or as waistband. ▪ Low tubular cap 	<ul style="list-style-type: none"> ▪ Shirt of some costume was stylized in which, having an elbow length sleeve and V-shaped neckline. ▪ Some costume was worn in one suit using same fabric and same orientation of decorative element. ▪ Sleeve of above shirt and trouser hemline was decorated with multiple trimmings or decorative borders in variety colour. Each trimming was around one and two inches thick. Decorative border using colourful ribbon. ▪ <i>Samping</i> was styled in <i>ikat kembong</i> using woven fabric of <i>songket</i> that composed in scattered or striped pattern. ▪ A shawl using polyester fabric.
1990's	<ul style="list-style-type: none"> ▪ Maintained overall form of costume; short sleeved shirt or t-shirt with round neckline, worn with trouser using plain fabric and <i>samping</i>. ▪ Maintained using vest that worn over the shirt, it was embellished with decorative border at front opening or split and armhole. ▪ Trouser hemline was decorated with multiple trimmings or decorative borders. Each trimming was around one and two inches thick. Decorative border using coloured ribbon. ▪ Costume was worn in one suit using same fabric and same orientation of decorative element. 	<ul style="list-style-type: none"> ▪ Shirt with printed ornament in abstract motif. ▪ Using shining fabric; satin. ▪ <i>Samping</i> was tied in <i>ikat lingkup</i> style using plaid patterned sarong; <i>kain pelikat</i>. The <i>samping</i> was lengthening until calf length. ▪ White fez or a cap worn over head.

	<ul style="list-style-type: none"> ▪ A piece of another cloth; a scarf or shawl that worn freely either to be hanged on shoulder, wrapped to the body as <i>Kemban</i>, to be tied in ribbon on body or as waistband. ▪ Low tubular cap 	
2000 Onwards	<ul style="list-style-type: none"> ▪ Maintained overall form of costume; short sleeved shirt or t-shirt with round neckline, worn with trouser using plain fabric and <i>samping</i>. ▪ Maintained using vest that worn over the shirt, it was embellished with decorative border at front opening or split and armhole. ▪ <i>Samping</i> was tied in <i>ikat lingkup</i> style using plaid patterned sarong; <i>kain pelikat</i>. ▪ A piece of another cloth; a scarf or shawl that worn freely either to be hanged on shoulder, wrapped to the body as <i>Kemban</i>, to be tied in ribbon on body or as waistband. ▪ Low tubular cap 	<ul style="list-style-type: none"> ▪ Costumes were not worn in a suit, mostly, the shirt and trouser using different fabric, pattern and colour. Sometimes the combination was not matched from one to another. ▪ Some costume was just worn alone without vest. ▪ The shirt and trouser were plain without any decorative element. ▪ Some <i>samping</i> was styled in <i>ikat pancung</i> using plaid patterned <i>puncak potong</i> cloth. ▪ Most of costume using cotton fabric for shirt and trouser while polyester fabric for scarf or shawl. ▪ Variety headdress; <i>songkok</i> or turban or a piece of a cotton shawl namely <i>semutar</i> that worn freely either to be hanged on shoulder, wrapped to the body as <i>Kemban</i>, to be tied in ribbon on body or as waistband

Table 4.12

4.3.3 Interpretation

4.3.3.1 Pak Yong

4.3.3.1.1 Early 20th century, before the period of Kampung Temenggong.

Generally, the design was created for a male character, which was intended to play the king's character as the hero or main lead in the story. Although the person who acts the character was played by women, the costume was adapted from the dressing style of Malay man during that time, but maintains the politeness of Malay women feature, therefore the costume must be able to cover the whole body, especially their significant parts. There was no attempt of specific concept to be brought to surface by this design, for as the early of 1920s century, the costume was inspired by Malay society's everyday attire, where the both sex would tie their cloths on their chests and would wear sarongs on their bottom body part. Sarong is a prominent older dress on Malay people for all gender (Zubaidah Sual, 1994, Norwani Nawawi, 2003 and Azah Aziz, 2006). According to Mr. Awang Omar, Mdm. Sepiah Ahmad and Mr. Mad Gel as in the interview dated 2 June 2009, in the early stage, the costumes worn for Mak Yong performances were just as they were, using whatever they could get. The costumes at that time were even considered unimportant as an element of the performance.

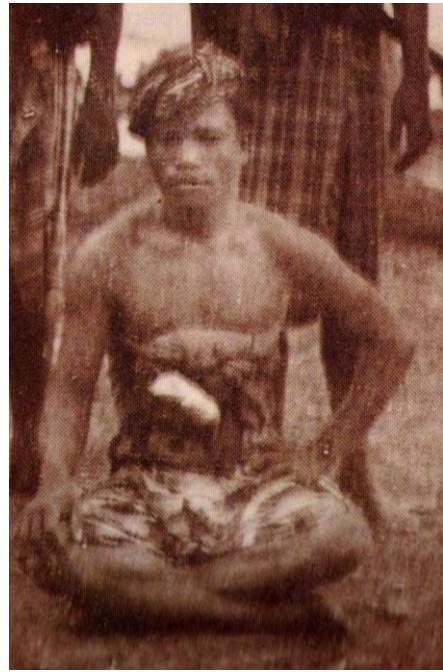


Plate 4.69: Early *kemban* style on men and setangan batik as daily clothes – Busana Melayu

Headdress-*setangan batik* that is worn by PakYong bears a big meaning in Malay attire, it is like a last piece of puzzle to be completed. It is also symbolic and has the intrinsic values as cultural equipment that is customary to the kings. (Siti Zainon, 2006) The *setangan batik* worn completed the costume of a king, which was also adapted from the men's tied headgear. With the good-smelling jasmine buds attached, it gave the psychological effect that help to feel the character (Mad Nor and Sepiah Ahmad 2009).

From the view of Malay culture, the waistband is to secure the *samping* they wear. Waistband is one of the five attires in the robes of the kings that become the structural base of Pak Yong's costume. Waistband or *ikat pinggang* is a symbol of the government attire, which is one of the customary attire that normally worn by the group of rulers in royal and official functions. It will never be used by the commoners (Azah Aziz, 1990). Therefore, the wearing of waistband in the combination of Pak Yong's costume strengthens the character of the king.

Behind the vertical lines that dominated the design, from the form seen in the term of costume or fashion design context, the vertical lines normally emphasize height and give the slim effect to the wearer, the lines follow the growth line that blend naturally to the body (Tate, 1977 and Barbara, Cletus Anderson, 1999). In the term of intrinsic meaning carried by the line effect for the performance, the vertical lines engaged with the grandeur of the character's dignity or credibility (Grassner, 1953 and Barbara, Cletus Anderson, 1999). Hence, besides completing the look of a king on the character, the application of vertical lines that dominated the costume also enhanced the upright emotion of the character. From the researcher's point of observation based on the limited supply of material and limitation of creativity at that period, the costume designed in scarce for the character of Pak Yong had shine the character more than the other costumes at that period.

4.3.3.1.2 Early 20th century, during the period of Kampung Temenggong-1920's to 1930's

The costume showed additional blouse on it, in the effort of refinement of the Mak Yong performance that followed the establishment of Kampong Temenggong as culture and local art centre especially for staging Mak Yong's performance (Ghulam Sarwar 2002, Sheppard 1983). The costume was cultivated with a little improvement and still based on the early idea of making a costume that emphasized the characteristic of a king. However, the additional blouse helped explained more of the status of king played by the character, showing the development of dressing style.

The concept of the costume with traditional characteristics was more visible than before, the character was adapted with much more perfect and complete design. The traditional values were visible on the ornamentation that involved traditional geometric motifs on the decorative borders and on the pattern of the waistband that was attached to the costume, although there were still limited supplies of materials. The costume was able to explain more on the king status played by the role, because according to the

observation and analysis, other costumes from the early of the 20th century, still had no tops on, only had sarong tied to their chests, except for Pak Yong's character who had complete set of specially made costume (Ghulam Sarwar, 1976). While filling the features of traditional attires, it also showed that the evolution of human dressing continued to getting better time to time.

Headdress; *setangan batik* that is worn by Pak Yong bears a big meaning in Malay attire, it is like a last piece of puzzle to be completed. It is also symbolic and has the intrinsic values as cultural equipment that is customary to the kings. (Siti Zainon, 2006). From the view of Malay culture, the waistband is to secure the *samping* they wear. Waistband is one of the five attires in the robes of the kings that become the structural base of Pak Yong's costume. Waistband or *ikat pinggang* is a symbol of the government attire, which is one of the customary attire that normally worn by the group of rulers in royal and official functions. It will never be used by the commoners (Azah Aziz, 1990). Therefore, the wearing of waistband in the combination of Pak Yong's costume strengthens the character of the king.

From the researcher's point of view, this costume also showed a domination of vertical line, which carries the same meaning as the one in the earlier periods, which emphasized the higher level of the figure and brought to the emotion stability or the grandeur of the Pak Yong character (Tate, 1977 and Barbara, Cletus Anderson, 1999).

4.3.3.1.3 1950's

Costume at this period became more developed and was design in a form of a set of costume, which according to the original idea the full set of costume was made for the male character played by female actor, however, this time, the must-have feminine characteristic on the costume was totally dismissed. The design concept of this costume experimented with the classical concept that referred to traditional Malay costumes. The masculine identity conquered the costume, as the costume was cultivated as a complete

attire of royal attire for the king, which uses five pieces of outfits; top, trousers, sarong (*samping*), waistband and crown. According to Siti Zainon (2006), the costume was a complete combination of outfits which was worn by the kings, merchants and the nobles of the past. This complete set of attire was also mentioned in the song *menghadap rebab* Mak Yong (lyric of *menghadap rebab* in Ghulam Sarwar, 1974).



Plate 4.70: The costume worn by elder Pak Yong and Younger Pak Yong in 1950's that different for the whole structure – National Museum collection

However, there was still limited use of materials for the costume to make the character of king more convincing. The costume's colour is more to dark colours where it could be assumed as appropriate with the structure of performance of Mak Yong itself, besides for entertainment, Mak Yong is also performed on ritual purposes, such as performing for the guru (*sembah guru*) or for the purpose of spiritual treatment (Ghulam Sarwar, 2002). This was because, according to the Western point of view, black is associated with power, authority and mystery (Smith, 2009). This colour meaning is made firmed by the opinions that oversee from the aspect of Malay cultures that black is the important colour in Malay beliefs, which represents bad forces. However, black also represent the ever-changing role (Syed Ahmad Jamal, 1992). According to Azah Aziz

(2006), the black costume normally synonym with the costume of warrior, hence, it can be relate that, the costume in black colour could demonstrate the warrior spirit of Pak Yong.

From the fashion point of view, black is a classic colour that could make wearer appears thinner and more sophisticated (Smith, 2009). With such explanation, black made Pak Yong character looked sophisticated. Nevertheless, black also depicts grieving mood on the character, making it looks distraught (Wilson, 1996). According to the interview with Mr. Mad Nor dated 1 June 2009, the costume was completed by the wearing of *la* or the necklace that was to enhance the plain outlook of the costume. *La* is *baju layang* in a beautifully adorned form which originated from the fairyland, which when worn on Pak Yong, it could depict the character of Pak Yong originated from the same place.

A crown shaped with triangle-like peak carries the symbol of mountains or *meru*. The symbol on the crown is closely connected with divine majesty or depicting a king having privileged relationship with the divine. Besides that, the *meru* symbol represents power, gratuity and agility (Siti Zainon, 2006). As can clearly be seen here, the use of crown to Pak Yong character is not only a head deco, but being the symbol of a king's power that has connection not only to the human and the government but also to the divine force that rules the world.

From the view of Malay culture, the waistband is to secure the *samping* they wear. Waistband is one of the five attires in the robes of the kings that become the structural base of Pak Yong's costume. Waistband or *ikat pinggang* is a symbol of the government attire, which is one of the customary attire that normally worn by the group of rulers in royal and official functions. It will never be used by the commoners (Azah Aziz, 1990). Therefore, the wearing of waistband in the combination of Pak Yong's costume strengthen the character of the king.

From the domination of line effect on the design, there were no emphatisations seen due to the fair application of horizontal and vertical line on the costume. However, the proportion was divided into three parts in an equal space, making the costume looking neither tall nor short and resulted repetition effect that was a bore (Barbara, Cletus Anderson, 1999).

4.3.3.1.4 1960's

The costume was in the same form as the one in the previous period, by maintaining the same concept referred to the traditional Malay costume. The costume was complete from top body part to bottom body part, just like the one designed in 1950s in the form of a set of attire. The costume also still in the early intention, made for the male character played by female actor. The masculine identity dominated the entire costume which was cultivated as a complete set of outfit, like the one mentioned in the song *menghadap rebab* Mak Yong (lyric of *menghadap rebab* in Ghulam Sarwar, 1974). Also a complete set of outfit as regalia of office for the king using five pieces of outfit; top, trousers, sarong (*samping*), waistband and crown. According to Siti Zainon (2006) the costume was a complete combination of outfits which was worn by the kings, merchants and the nobles of the past.

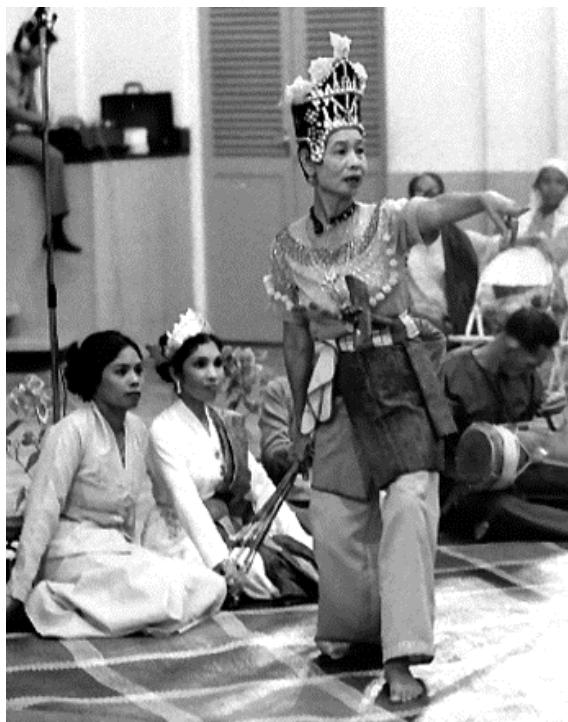


Plate 4.71 Elder Pak Yong, 196-0's in complete King's attire – National Museum Malaysia

From the domination of line effect on the design, the proportion maintained with the earlier orientation, as there were no emphases seen due to the fair application of horizontal and vertical line on the costume. However, the proportion was divided into three parts in an equal space, making the costume looking neither tall nor short and resulted repetition effect that was a bore (Barbara, Cletus Anderson, 1999).

A crown shaped with triangle-like peak carries the symbol of mountains or *meru*. The symbol on the crown is closely connected with divine majesty or depicting a king having privileged relationship with the divine. Besides that, the *meru* symbol represents power, gratuity and agility (Siti Zainon, 2006). As can clearly be seen here, the use of crown to Pak Yong character is not only a head deco, but being the symbol of a king's power that has connection not only to the human and the government but also to the divine force that rules the world.

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Plate 4.72 The costume in light colour scheme

However, the colour of the costume began to change with the application of bright colours such as yellow (Zubaidah Sual, 2008). The colour yellow was used to explain the character carried was a character of a king, for according to the Malay

tradition, yellow is synonym with the Malay kings' attires and historically forbidden for ordinary people (Azah Aziz, 2006 and Siti Zainon, 2006). The entire costume, with the application of bright colours and combined with the wearing of the greatly adorned *La* or necklace inclusive of the decorative elements on the costume, really emphasized the character of king played by Pak Yong. The fabric used for the costume was a fine texture fabric according to the plain effect demonstrated on the fabric's surface. The effect symbolized the character as the people of higher class or wealthy people (Robert, 1981).

4.3.3.1.5 1970's to early 1980's

The costume was still in the same form and arrangement as that of the previous period, the costume covered the top to bottom body parts and worn in one suit. The costume was in its respective form, but the design showed continuity and some similarity in some feature, such colour, with Mak Yong- princess' costume, which was designed with the similar concept that displayed the modern traditional culture. The basic idea or intention of the costume produced was to put it on the male character played by female actor. The basic cuts of the costume fitted the woman's body figure, which was cut in the close fitting form to produce a more modern cut accordingly to the current trend, where around 1960s to the late 1970s, most of the fashion styled was in body fitting form (Norwani Nawawi, 2003). This matter is caused by the modern transformation done on Mak Yong in the 1970s, which followed the establishment of *Kumpulan Seri Temenggong* led by the late Allahyarhamah Khatijah Awang, where the style of Mak Yong's performance began transforming to the adaptation of more modern style.

Although the current fashion style influenced the cutting of Pak Yong's costume, the basic structure of design was still maintained by adapting the complete royal attire of the king, which mentioned in the song *menghadap rebab* Mak Yong (lyric of *menghadap rebab* in Ghulam Sarwar, 1974). A complete set of outfit as regalia of office for the king which consisted of five pieces of outfit; top, trousers, sarong (*samping*),

waistband and crown, was still used, which according to Siti Zainon (2006) the costume was a complete combination of outfits which was worn by the kings, merchants and the nobles of the past.

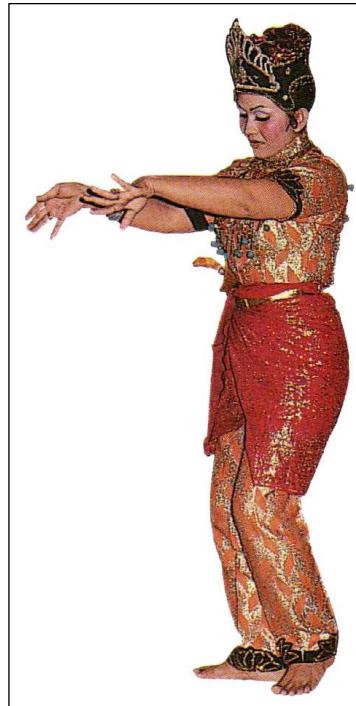


Plate 4.73: Pak Yong in 1975 – Encyclopaedia of Malaysia

From the domination of line effect, the proportion maintained with the earlier orientation, as there were no emphases seen due to the fair application of horizontal and vertical line on the costume. The proportion was divided into three main long parts at the legs (bottom body part), which emphasized the taller effect to the figure (Barbara, Cletus Anderson, 1999).

A crown shaped with triangle-like peak carries the symbol of mountains or *meru*. The symbol on the crown is closely connected with divine majesty or depicting a king having privileged relationship with the divine. Besides that, the *meru* symbol represents power, gratuity and agility (Siti Zainon, 2006). As can clearly be seen here, the use of crown to Pak Yong character is not only a head deco, but being the symbol of a king's

power that has connection not only to the human and the government but also to the divine force that rules the world. From the view of Malay culture, the waistband is to secure the *samping* they wear. Waistband is one of the five attires in the robes of the kings that become the structural base of Pak Yong's costume. Waistband is a symbol of the government attire, which is one of the customary attire that normally worn by the group of rulers in royal and official functions. It will never be used by the commoners (Azah Aziz, 1990). Therefore, the wearing of waistband in the combination of Pak Yong's costume strengthens the character of the king. The costume was also stayed completed with the wearing of *la* or the necklace that was to enhance the plain outlook of the costume. Other purpose of *La*, according to the interview with Mr. Mad Nor (1.6.2009) was put on Pak Yong's costume to depict the origin of the character, which is from the fairyland.



Plate 4.74: Decorative border – Encyclopaedia of Malaysia

The decorative border on the costume in many shapes showed the costume had a technique of costume decorating that was more developed and creative than before. The motif was either floral motif or adapting meander or *awan* motif, which is the significant motif of Malay world that embellish art and craft mostly (Azah Aziz, 2006). Some decorative border had undergone enlargement and the motifs simplified so that the element could be clearly seen although seen from afar, with the purpose of enhancing the details to the vision of the audience, because the motifs or decorations produced could create a new line effect that helped the audience to understand the character (Wilson and Goldfard, 1996). By applying heavy decorative elements and visibly clear, the character of Pak Yong as the main lead could be highlighted from other characters (Wilson and Goldfard, 1996). Nevertheless, some costume used only fine decorative

elements and could only give embossed effects and texture on the decorative elements. Other texture effects that could be seen were at the fabric used, where at that time, the fabric was heavily blended with golden materials, which symbolised wealth; power and confidence on the character (Color gold meaning, 2009 and Gold definition, 2009). This was due to the expensive and valuable materials that related to the roles of the wealthy such as the royalties (Syed Ahmad Jamal, 1992).

The warm colour range dominated the costume and according to the Western scholar's opinion, the colour range emphasizes courage, energy, flamboyance and encourages socialization in the character of Pak Yong (Smith, 2009). By putting on warm colours in Pak Yong's costume, it helped to make the character livelier, stronger and prominent than other characters to symbolise a dedicated king and ruler (Wilson, 1996). Red also often used in Pak Yong's costumes, which is also the important colour in Malay culture. According to the history records, most people in the past used red or *kesumba*. In Malay culture, red represents braveness and fighter (Syed Ahmad Jamal, 1992). The application of red in Pak Yong's costume could give the warrior influence to the character, conceiving the idea that Pak Yong not only the main leading character that is great in dancing and singing, but he may also be the bravest warrior. Red is a favourite colour of Malay, there were at least 30 types of colour in Malay world that named with the red word consisting the group colour of old yellow to light pink (Azah Aziz, 2006).

4.3.3.1.6 Late 1980's

The form of wearing, general and basic idea was maintained as that one of the 1970s. The entire structure of the costume was similar in term of fabric usage, design elements and proportion. However, the costume in this period showed more variation in the application of colours. Modern colours began to be applied on limitlessly which could be interpreted as the costume at this period was freely designed and was not bound to other particular setting in fabric use, the colour and the decorations. It just followed the period's flow and made to beautify and glitter the entire performance (Mat Gel, 2009).

The costume was matched with harmonious colours which were also put together with matching headdress. The enlargement of the decorative elements on the headgear gave the great impact as the royal crown. Mr. Awang Omar opinionated in an interview dated 2 June 2009, that the head is where the brain kept, and logically, by that, it has to be beautifully and carefully worn.

4.3.3.1.7 1990's

The costume was still in the same form and arrangement as that of the previous period, the costume covered the top to bottom body parts and worn in one suit. Same traditional Malay attire concept modelled. The basic idea or intention of the costume produced was to put it on the male character played by female actor. Therefore, the male identity was stressed in the costume, like in the previous years. The costume was cultivated to form a complete set of outfit as regalia of office for the king which consisted of five pieces of outfit; top, trousers, sarong (*samping*), waistband and crown, which was a complete outfit combination worn by the kings, merchants and the nobles of the past (Siti Zainon, 2006).



Plate 4.75: Pak Yong wearing sophisticated dark colour costume in 1990's – JKKN photo collection

From the domination of line effect on the design, there were no emphases seen due to the fair application of horizontal and vertical line on the costume. However, the proportion was divided into three parts in an equal space, making the costume looking neither tall nor short and resulted repetition effect that was a bore (Barbara, Cletus Anderson, 1999) However, the costume of this era was developed in a more decent cut; easy-fit cutting, loose-fit tops referred to the changes of the period's fashion style that began in the year 1989, where body-fit cutting was out of style. Norwani Nawawi, 2003).

A crown shaped with triangle-like peak carries the symbol of mountains or *meru*. The symbol on the crown is closely connected with divine majesty or depicting a king having privileged relationship with the divine. Besides that, the *meru* symbol represents power, gratuity and agility (Siti Zainon, 2006). As can clearly be seen here, the use of crown to Pak Yong character is not only a head deco, but being the symbol of a king's power that has connection not only to the human and the government but also to the divine force that rules the world. From the view of Malay culture, the waistband is to secure the *samping* they wear. Waistband is one of the five attires in the robes of the kings that become the structural base of Pak Yong's costume. Waistband or *ikat pinggang* is a symbol of the government attire, which is one of the customary attire that normally worn by the group of rulers in royal and official functions. It will never be used by the commoners (Azah Aziz, 1990). Therefore, the wearing of waistband in the combination of Pak Yong's costume strengthen the character of the king.

At this era, there were some innovations and changes on the costume or at least on some elements of the costume. The costume was not focused on one particular style but was designed in variety of forms based on the creativity of the costume designer. La, the necklace was specially worn by the main leads only, Pak Yong the king and Mak Yong the princess or the queen. Hence, showed differences between the king and palace attendants.



Plate 4.76: Another type of La worn by Allahyarhamah Khatijah Awang – JKKN collection

There were also La produced in different orientation, embroidered la, without fully braided with beads was a new dimension of the decoration on Pak Yong's costume introduced. Designers began to daringly try new fresher styles to be able to make different and attractive costumes from the regular Pak Yong's costume. However, the costume was still a five-piece; the only changes were on the decoration on the costume.

The costume with different shape of sleeve, as exemplified by the 1990s' costume, was a reference to the earlier costume. According to an interview with Mr. Mad Gel on 2 June 2009, there were costumes that resembled the costume of *menora*, with curved upward wings on the shoulders. The costume was a gift from the King of Patani to the delegation of Kelantan government which had stopped by and taught Mak Yong steps there, while sending the golden flower (*bunga emas*) to Ayuthia. In the past, the Mak Yong's costumes were all mixed up with influences from the Malay and the Siamese. After theatre had been brought to the palace, the Mak Yong then had its own special costumes.

The decorative border on the costume in many shapes showed the costume had a technique of costume decorating that was more developed and creative than before.

Some decorative border had undergone enlargement and the motifs simplified so that the element could be clearly seen although seen from afar, with the purpose of enhancing the details to the vision of the audience, because the motifs or decorations produced could create a new line effect that helped the audience to understand the character (Wilson and Goldfarb, 1996). By applying heavy decorative elements and visibly clear, the character of Pak Yong as the main lead could be highlighted from other characters (Wilson and Goldfarb, 1996).

The Pak Yong's costume that consisted of variety of colours showed that the design at this period was freely done with creativity of the designers and was not bound to any colour theories for stage costume. Apart from that, it could not be emphasized clearly the tendency of choosing colours for the costume, but most photo evidences showed the costume style went back to the colour options as the ones around 1940s to 1950s, which inclined to used dark colours as discussed before. From the researcher's point of view, dark colours were an option to make the costume looked more sophisticated and elegant (Smith, 2009). The enhancement of sophistication and glittery effects on the costume could doubled by adding beads and diamante to adorned the fabric's surface that usually in dark coloured brocade,. The headgear became stouter and firm, adorned with beads to enhance the grandeur of the character.

4.3.3.1.8 2000 onwards

In its entirety, the costume maintained the structure, concept and composition from the classic style since 1940s. The main idea is the costume designed for the male character which could be played by female or male actor, therefore the costume made to fit the unisex cuttings and easy-fit. The costume is cultivated with classical concept which referred to the traditional Malay costume. The masculine identity dominated the entire costume which was cultivated as a complete set of outfit, like the one mentioned in the song *menghadap rebab* Mak Yong (lyric of *menghadap rebab* in Ghulam Sarwar, 1974). Also a complete set of outfit as regalia of office for the king using five pieces of

outfit; top, trousers, sarong (*samping*), waistband and crown. According to Siti Zainon (2006) the costume was a complete combination of outfits which was worn by the kings, merchants and the nobles of the past.



Plate 4.77: Elder Pak Yong in action with costume – Istana Budaya collection

From the domination of line effect on the design, the proportion maintained with the earlier orientation, as there were no emphases seen due to the fair application of horizontal and vertical line on the costume. However, the proportion was divided into three parts in an equal space, making the costume looking neither tall nor short and resulted repetition effect that was a bore (Barbara, Cletus Anderson, 1999). Although in the streams of modernity, the costume returned to the pattern of classic attire to bring back the authenticity of Mak Yong as the world's heritage. The costume of this period mostly made from full ornamented songket which classically, was worn by the royalties, elites and nobles of the past (Norwani Nawawi, 2003). Hence, the character of Pak Yong as a king could be directly explained by the costume.

Although the costume is not adorned by other decorative elements, the luxurious effects on the fabric, which is synonym with the palace is very prominent and affected the status of wealthy character of Pak Yong. From the researcher's point of view, in the material culture part, the costume that cultivated in this way is most appropriate to stress

the character of king. However, in the costume design part, it is just enough to design the costume by using imitation technique on the songket i.e. by using other fabric that is printed with *songket*'s motifs or combining plain polyester fabric with *songket* as decorative border as depicted in figure 4.56 and photo evidence below:



Plate 4.78: Costume that combining plain fabric and *songket* decorative border in bright colour – JKKN collection

The colours used were bright and lurid, such as orange and yellow blended together with gold to strengthen the character of the king. According to the Malay tradition, yellow is synonym with the kings' attire in the past (Azah Azah, 2006 and Siti Zainon, 2006). The costume's colour is dominated by gold, warm colour range and the combination was depicted by the opinion of Western scholar as emphasizing the wealth, courage, energy, joy, flamboyance and encourages socialization in the character (Smith, 2009). The application of these colours makes the character stays in the energetic and cheerful mood, besides making the character strong and prominent than other characters to symbolise a dedicated king and ruler (Wilson 1996). As main leading, the costume that worn by Pak Yong should show relationship of the character to other character via decorative element and accessories that adorned in the costume combination. This, could

make costume for a king character, played by Pak Yong contrast an expose than the costume of other character (Wilson, 1996).



Plate 4.79: La of present Pak Yong – Istana Budaya

Eventhough in this period, *la*, the necklace that is put on all characters including the female attendants and princess is similar, it does not affect the Pak Yong's costume a bit, for the costume still makes the Pak Yong's character stand out as a king for its own unique differences; from the aspects of the pattern structure of the costume, headgear, colours and fabric. Apart from that, the wearing of *la*, which is a beautifully adorned *baju layang* depicted that the stories in Mak Yong, including the character of Pak Yong are originally about the life in the fairyland (Mohamad Nor Jaafar, 2009).



Plate 4.80: Pak Yong headgear in present time – Istana Budaya

A crown shaped with triangle-like peak carries the symbol of mountains or *meru*. The symbol on the crown is closely connected with divine majesty or depicting a king having privileged relationship with the divine. Besides that, the *meru* symbol represents power, gratuity and agility (Siti Zainon, 2006). As can clearly be seen here, the use of crown to Pak Yong character is not only a head deco, but being the symbol of a king's power that has connection not only to the human and the government but also to the divine force that rules the world.



Plate 4.81: Readily sewn of *samping ikat pancung* – Istana Budaya



Plate 4.82: Accessory used for Pak Yong in present time – Istana Budaya

From the view of Malay culture, the waistband is to secure the *samping* they wear. Waistband is one of the five attires in the robes of the kings that become the structural base of Pak Yong's costume. Waistband or *ikat pinggang* is a symbol of the government attire, which is one of the customary attire that normally worn by the group of rulers in royal and official functions. It will never be used by the commoners (Azah Aziz, 1990). Therefore, the wearing of waistband in the combination of Pak Yong's costume strengthen the character of the king. The details of the costume in this period are mostly ready-made, there is no need to go through the complicated tying process to the *ikat pancung* for example, but the *samping* is readily sewn with various pleats on the waist, one just need to hook up the button as if wearing skirts. The modern stream makes the costume designer become more creative and begin developing more practical costumes. Most accessories are handmade, replicas to the actual gold accessories. This helps to save costs in costume making, and in the same time, designers are able to mix and match the accessories according to their creativity.

4.3.3.2 Mak Yong

4.3.3.2.1 Early 20th century, 1920's to 1930's

The basic idea of design was for the female main lead, the character of princess. The structure of the attire could be interpreted as the simplest and was only referred to the daily dressing style of Kelantan's Malay women in the early of 20th century. The way of dressing stayed to be wear until the early of 1920s, although historically during the time, the slit blouse or *kebaya* was already worn in current dressing style (Zubaidah Sual, 1994 and Norwani Nawawi, 2003). In term of the accessory used, the waistband and hairpin were attached to expose the character's role as a princess.



Plate 4.83: *Kemban* in Cik Siti Wan Kembang style – Busana Melayu

The concept of the costume was cultivated in the form of traditional Kelantanese Malay attire, according to a source; it could be that the fabric limar was used to make the costume, as that of the attire of Kelantan's prominent women king, Cik Siti Wan Kembang. However, the design for the costume was simpler than the Cik Siti Wan Kembang's original attire and was not consisted of 3 pieces of clothes, but 2 pieces of clothes instead (Azah Aziz, 2006).

The waistband worn was not only meant as the accessories for the costume but is a symbol of government attire for the royalties and should never be worn by the commoners (Azah Aziz, 1990). The waistband was usually worn together with *pending*; a belt buckle that carries a meaning or symbolic that related to the symbol luxury and dignity (Siti Zainon, 2006). Therefore, the use of waistband and *pending* in the combination of costume strengthen the character of Mak Yong as a princess or queen. From the fashion side, waistband was worn to give the tall effect to the costume because

the proportion will look more rectangle, and giving the uneven horizontal division to the costume, making the wearer looks slimmer and (Tate, 1977).

4.3.3.2.2 1950's

The costume, which used *kebaya* was inspired by the traditional attire of the Malay of that period. As recorded in the history of Malay wardrobe, *kebaya* or slit outfit was worn by the Malay women since early of 20th century and stays as choice of everyday outfit until the 1960s before the modern trend arrives (Norwani Nawawi, 2003). According to Mrs Sepiah Ahmad, 77, who has been active in Mak Yong since early 40s, stated in an interview dated 2 June 2009, that in the earlier stage, costume in Mak Yong was not considered as important and they used whatever there was. The traditional *kebaya* was fixed for the character to give a decent appearance to the character, since Mak Yong is a traditional Malay theatre; therefore, the elements of Malay traditional have to be displayed in the performance, including the dressing style in order to maintain Malay cultural heritage (Azah Aziz, 2006)

In other way, the *kebaya*-like outfit was put on the character because that was all they could afford, due to the economic situation and the World War II was on. The country was just began to develop, however there were groups of Mak Yong performers that are actively performing, with most of them were the performers back in the period of Kampung Temenggong. After the era of in-palace performance, these Mak Yong activists returned to their respective hometowns and formed their own dearth Mak Yong groups, for there were no more supports from the palace (Muhamad Affendi Ismail (1975). It followed that the dressing styles were in scarcity, were not specially designed but using the actors' own collection of attires.



Plate 4.84: Costume of princess in 1950's – National Museum collection

The waistband worn was not only meant as the accessories for the costume but is a symbol of government attire for the royalties and should never be worn by the commoners (Azah Aziz, 1990). The waistband was usually worn together with *pending*; a belt buckle that carries a meaning or symbolic that related to the symbol luxury and dignity (Siti Zainon, 2006). Therefore, the use of waistband and *pending* in the combination of costume strengthen the character of Mak Yong as a princess or queen. As of the customary, the shawl worn by the character was called *sibai* or sash also carries intense symbolic from the perspective of Malay culture, indicate the status of the person, be it the royalty or ruler in the palace. The ranks and status were differentiated by the usage of colours and material (Siti Zainon, 2003 and Azah Aziz, 2006). The character of princess or queen, even though the wearing of sash was not determined in detailed manner, but by wearing just shawl was enough to depict the importance of the status of Mak Yong's character in the palace. Indirectly, it made the character easy to be recognized and appreciated by the audience.

The additional of accessories such as shawl that functioned as a sash and pending helped to differentiate Mak Yong's character from the other supporting characters and make the character more visible. The fabric *limar* and traditional woven fabric also support the outlook of the costume so that it will have the traditional elements that created dissimilarity on the costume between the princess and the female attendant. From the stage costume side, it is crucial that the main leads to look different from the supporting characters (Wilson, 1960)

4.3.3.2.3 1960's

The *kebaya*-inspired shape and basic structure of the costume were maintained, as it could be interpreted as inspired by the Malay's traditional attire. However, changes could be seen through the arrangement of costume that was specially design for the character, which was decorated with particular decorative elements. According to Puan Sepiah Ahmad, 77, the sort of attire was worn to give a decent appearance to the character in an effort to match the form of costume with the status of Mak Yong as a traditional Malay theatre. Symbolically, the *kebaya* worn by Mak Yong the princess or the queen represents the gracefulness through the (Syed Ahmad Jamal, 1992 and Azah Aziz, 2006). It indirectly made a sweeter character of a princess or queen.



Plate 4.85: Princess in 1960's – National Museum collection

As that of the 1950s, the waistband worn was not only meant as the accessories for the costume but is a symbol of government attire for the royalties and should never be worn by the commoners (Azah Aziz, 1990). The waistband was usually worn together with *pending*; a belt buckle that carries a meaning or symbolic that related to the symbol luxury and dignity (Siti Zainon, 2006). Therefore, the use of waistband and *pending* in the combination of costume strengthen the character of Mak Yong as a princess or queen.

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4.3.3.2.4 1970's to early 1980's

At this period, there was a huge change done on the basic structure of the costume. The costume changed totally from the decent *kebaya* to bustier that exposed the shoulders and upper chest. The entire costume started to show its own design and style. This happened due to the transformation in the entire elements of Mak Yong's performance, which by that period, Mak Yong started the modern concept due to the establishment of the Seri Temenggong group by Allahyarhamah Khatijah Awang at

1970 that brought the obvious changes of style in Mak Yong (Ghulam Sarwar, 2002 and Mat Gel 2009). It resulted in the changes of the costume from traditional form to the modernised form, which finally generated a new concept that was more to modern cuts of western style but based on the classic and traditional elements especially by the use of fabric and decorative elements using Malay awan motif mostly (Norwani Nawawi, 2003 and Azah Aziz, 2006).



Plate 4.86: Mak Yong princess in 1970's – JKKN collection

The new concept of costume at that time was created with the effort to readapt the earlier form of costume in the bustier form and Cik Siti Wan Kembang's attire. At the same time, the costume took in consideration of the changing of the period's fashion trend, where the most women, at that time, like to wear fit to body outfit in variety of styles (Norwani Nawawi, 2003). Besides that, it also involved the adaptation of western fashion trend that quite exposing the body. The costume maintained the use of waistband and *pending* (belt buckle) to give the tall effect to the costume because the proportion will look more rectangle, and giving the uneven horizontal division to the costume, making the wearer looks slimmer and (Tate, 1977).

As that of the 1950s, the waistband worn was not only meant as the accessories for the costume but is a symbol of government attire for the royalties and should never be worn by the commoners (Azah Aziz, 1990). The waistband was usually worn together with *pending*; a belt buckle that carries a meaning or symbolic that related to the symbol luxury and dignity (Siti Zainon, 2006). Therefore, the use of waistband and *pending* in the combination of costume strengthen the character of Mak Yong as a princess or queen. Apart from that, the domination of vertical line effect in the costume was naturally appropriate with human body, and at the same time giving the effect of grandeur emotion of the character, hence, the costume characteristic could enhance the status of the costume visually and psychologically.

The wearing style of Mak Yong's costume and hairstyle were similar to the female attendants' costumes. However, to some costumes, there were a few emphasized elements to exaggerate the character of the princess. The emphasis was based on the vast decorative element and contrast colours that were blended together in the costume. Apart from that, the use of la or the necklace on the character helped the character to become prominent and more beautiful than the common costume worn by the female attendants. As that of Pak Yong, la strengthens the information on the characters and stories performed were about the life and stories that took place in fairyland (Mohd Nor Jaafar, 2009).

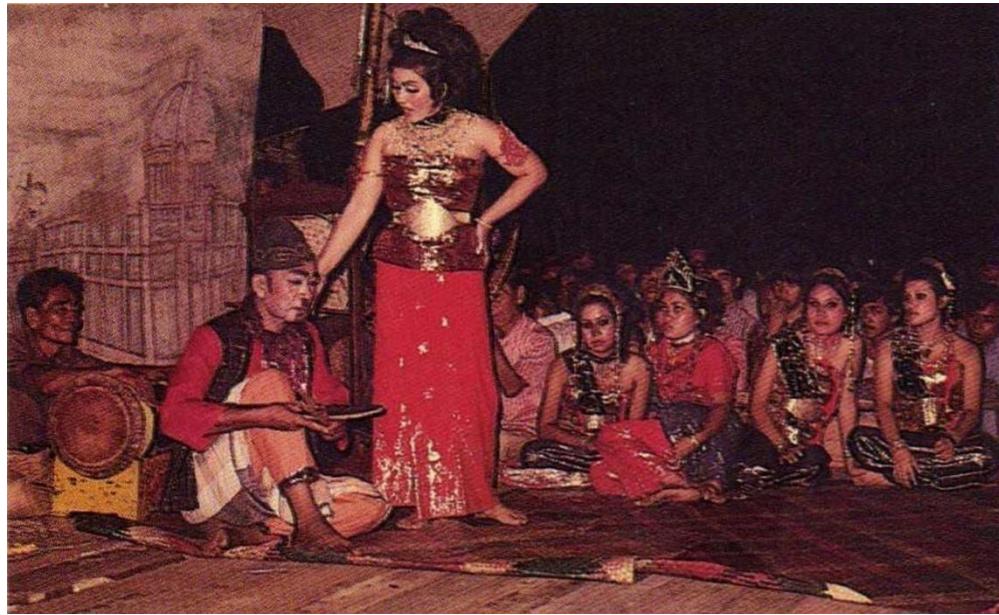


Plate 4.87: Same colour tone used in a 1970s' performance

The costume was dominated by warm colour range, and the combination of red especially, as depicted by the western scholars was to emphasize courage, to enhance emotion, energy, flamboyance and to encourage socialization in the character (Smith, 2009). According to the perspective view by the Malays, red represents strong impudence and self-esteem and Malay's favourite colour (Syed Ahmad Jamal, 1992 and Azah Aziz, 2006). Mak Yong's costume was also underlined to match with Pak Yong's costume, to state that Pak Yong is the partner to Mak Yong. By putting in bright and warm colours to Mak Yong's costume, it helped to make a princess with more happening mood, livelier, strong and prominent than other characters.

4.3.3.2.5 Late 1980's

Starting from this period, the concept of the costume had returned to traditional Malay concept like what was worn in the 1940s to 1960s, using long or short *kebaya*. This was because at this time, the actress were not allowed to wear bustier like the one they used to in the 1970s. However, the cutting of the attire still focused on the modern cut; the *kebaya* they styled were more to the *kebaya* fashion of that period, which are

looser in easy fitting cutting and looked more graceful. Mak Yong went back to the wearing of shawl on the upper body part in an effort to return to the earlier form of Mak Yong's costume. As stated by Puan Sepiah Ahmad in an interview dated 2 June 2009:

“Kita dulu bila jadi puteri, pakai baju molek-molek dalam main Mak Yong sebab nak bagi nampak comel, nampak molek. Kita pakai baju, berselit selendang dipinggang sebab nak bagi nampak sopan sebagai seorang puteri.”

The modernization that was applied to *kebaya*, however, still maintained the classic elements through the use of fabrics, matching of shawl, accessories such as belt buckle and application of decorative elements. The classic elements need to maintained, no matter whatever evolution occurred to the shape of costume, for the sake of emphasizing that the structure of Mak Yong's performance is a traditional Malay dance theatre. As a customary, the waistband worn was not only meant as the accessories for the costume but is a symbol of government attire for the royalties and should never be worn by the commoners (Azah Aziz, 1990). The waistband was usually worn together with *pending*; a belt buckle that carries a meaning or symbolic that related to the symbol luxury and dignity (Siti Zainon, 2006). Therefore, the use of waistband and *pending* in the combination of costume strengthen the character of Mak Yong as a princess or queen.



Plate 4.88: Princess in late 1980's – JKKN photo collection

The costume showed enhancement in the decorative elements which had been enlarged with the usage of gold thread and glittery material to outstand the character of the princess. The glittery and golden toned materials represent wealth, luxury and power (Color gold meaning, 2009 and Gold definition, 2009). The material could give expensive and valuable effect on the costume on stage. Besides that, the colours used in the costume were a combination of bright and harmonious colours that represent good and calm mood to the character of princess, whom was said to be the pivotal to the story (Wilson, 1996).

4.3.3.2.6 1990's

The concept of the costume was maintained as that of the 1980s, which is in the traditional form. The costume maintained the use of semi-long *kebaya* which focused in the modern cuts. Indirectly, it maintained the original elements of Mak Yong's costume which functioned to give graceful values to the appearance of Mak Yong as a princess.

However, at this period, *la* was again worn with the costume as it was in the 1970s. Nevertheless, there are different orientations in making the *la* such as the bead braiding and there are some that used other than *la* which is called chest band. This transformation showed that the designer dared to change the design of the costume and the accessories to go with the new fresher style, hence, it managed to change the outlook of the costume so that it could explain development between the style of the 1980s and 1990s.



Plate 4.89: Princess in 1990's – JKKN photo collection

Some costumes stayed with the same orientations as that of the 1980s. However, it could be seen that at this period, the colours used were more variety and keen to going back to use the dark colours such as black and dark blue. It could be interpreted that the use of such colours formed a style that makes the costume to look more sophisticated and elegant (Smith, 2009). The decorative elements maintained as that of the costume in the late 1980s, however some of them enhanced the fabric's surface which is fully

adorned with beads and diamantes on the dark colours, which could enhance more sophisticated elements and glittery effects on the costume.

The waistband worn was not only meant as the accessories for the costume but is a symbol of government attire for the royalties and should never be worn by the commoners (Azah Aziz, 1990). The waistband was usually worn together with *pending*; a belt buckle that carries a meaning or symbolic that related to the symbol luxury and dignity (Siti Zainon, 2006). Therefore, the use of waistband and *pending* in the combination of costume strengthen the character of Mak Yong as a princess or queen.

The head gear for the character of Mak Yong had started to get enlarged to enhance the height of Mak Yong's character status as a princess or queen, whom has to be dressed beautifully from top to toe and beautify the entire outlook of the costume. The gilded coronet (*pemeles*) or head gear was folded to have a shape of uneven triangle that carries the symbol of *gunungan* or *meru*. The crown symbol is closely related with the divine majesty or displays a privileged relationship between the princess or queen with the divine. The symbol *meru* that structured in meandered or uneven triangular basic frame also represents the symbol of power and gratuity of the character (Sheppard, 1958 and Siti Zainon, 2006). It can be clearly seen here that the wearing of gilded coronet on Mak Yong's character was not only as an accessory, but it carries the symbol of grandeur for the royalties, which in reality, not only have to watch their relationship not only with human and the commoners but also with the divine. Some accessories were simplified and self-made to cut the cost production of the costumes and accessories, while in the same time, designers could mix and match the accessories creatively.

In the end of 1990s, the costume has started to have variety of forms that showed an increase to the designers' creativity and courage to create something new which is closer to the styling of classic costume of Cik Siti Wan Kembang. However, the form of costume was stylized with modern cutting, as if it went back to the bustier form of costume which was popular in the era of 1970s and the early 1980s.

4.3.3.2.7 2000 onwards



Plate 4.90: Mak Yong princess in today performance – ASWARA photo collection

At this period, the concept of Mak Yong's costume was inspired by the classic attire that was adapted from Cik Siti Wan Kembang's attire. The basic idea for the structure was referred to the original form of the queen's royal attire, which used 3 pieces of high quality clothes from the songket, silk and *limar* fabric's batch. That type of attire was also worn by the commoners of Kelantan around 1800s to early of 1920s, but the fabric used is common fabric such as sarong or *kain punca potong* (Zubaidah Sual 1991, Norwani Nawawi 2003 and Azah Aziz 2006). Nevertheless, there was one of the elements of classic attire on the royal costume that was not applied on the current Mak Yong's costume- it is called *kain sibai* that covers the shoulders. That part of costume is replaced with *la* or the necklace, like of that worn by both Pak Yong and Mak Yong around 1990s.



Plate 4.91: La or necklace of Mak Yong princess

La is the identity for the earlier character of Pak Yong but, through times, *la* was also worn on other characters, which indirectly became a unique identity to the Mak Yong's dance theatre. *La*, the necklace was actually known as *baju layang*, an accessory to Mak Yong's costume and was put on to maintain the earlier intention to create difference and makes the reality of the story visible, which is also imagined that the characters and story of Mak Yong is all about the fairyland.

The costume of Mak Yong today holds the elements that exposed the body but in the most classical arrangements. Through the researcher's observation on the latest Mak Yong performance, there is a new dimension that is being practised in the wearing of Mak Yong's costume to support the outlooks of the costume from the form and the content, especially on the effort to make the bustier orientated costume transforms into a more decent costume where the exposed body part would be covered with a layer of a almost see-through fabric, and then *la* or the necklace will be put atop of it. With this kind of wearing, the skin that usually exposed through the narrow opening of braided beads could be protected from being directly seen (see picture below). Besides that, to cover up the entire exposed body part, a sort of body stocking is used to show that although the costume designed looks a little bit sexy, there is variety alternative which fits the modern flow to solve any difficulties regarding the practicality of the designed costume.



Plate4.92: La that worn in two layers with see-through chest band that normally worn by princess and Dayang in present Mak Yong performance

The fabric used for the costume is a luxurious fabric from the full ornamented songket adorned with decorative elements. The costume really is cultivated in the actual attire of the kings and the royalties which uses the same type of fabric or imitation of the actual fabric used for the Malay kings' or aristocrat attires (Dewangga costume) by the artificial fabric or songket. Concerning the visual quality of the fabric and researcher's observation, as an audience, a glimpse at the costume, one can tell that the character carries a role of princess from the palace in the fairyland.

The colours applied which mostly are bright colours from the warm colour range and blended with gold colour could be interpreted as a strengthen agent to the character as a royalty. According to Malay tradition, yellow is synonym with the Malay kings' and queens' attires from past until present (Siti Zainon, 2006). The colour of the costume is dominated by gold and warm colour range and the combination, according to a Western scholar, emphasizes wealth, power, energy, joy, flamboyance and encourages socialization in the character (Smith, 2009). The application of the colours helped the character of Mak Yong princess to stay in energetic mood and in a way to present a character of a royal person that is the main attraction for the entire performance (Wilson 1996).

The waistband worn was not only meant as the accessories for the costume but is a symbol of government attire for the royalties and should never be worn by the commoners (Azah Aziz, 1990). The waistband was usually worn together with *pending*; a belt buckle that carries a meaning or symbolic that related to the symbol luxury and dignity (Siti Zainon, 2006). Therefore, the use of waistband and *pending* in the combination of costume strengthen the character of Mak Yong as a princess or queen.



Plate 4.93: Headgear of Mak Yong – Istana Budaya

The head gear for the character of Mak Yong had started to get enlarged to enhance the height of Mak Yong's character status as a princess or queen, whom has to be dressed beautifully from top to toe and beautify the entire outlook of the costume. The gilded coronet (*pemeles*) or head gear was folded to have a shape of uneven triangle that carries the symbol of *gunungan* or *meru*. The crown symbol is closely related with the divine majesty or displays a privileged relationship between the princess or the queen with the divine. The symbol *meru* that structured in meandered or uneven triangular basic frame also represents the symbol of power and gratuity of the character (Sheppard, 1958 and Siti Zainon, 2006). It can be clearly seen here that the wearing of

gilded coronet on Mak Yong's character was not only as an accessory, but it carries the symbol of grandeur for the royalties, which in reality, not only have to watch their relationship not only with human and the commoners but also with the divine.



Plate 4.94: Accessories of Mak Yong princess

The exaggerated accessories used simple materials of decorative elements which are replicas to the actual gold costume. This can save some costs in making the costume, and at the same time, the designer can mix and match the accessories according to their own creativity including the general concept which has been underlined for the performance of Mak Yong's dance-theatre. The costume is also adapted in a more practical form. There is a technique of folding, for example, *ikat kembang jantan* or pleat on the centre front bodice, which traditionally tied using un-sewn sarong in the past, is now simplified to a sewn form. This kind of application makes dressing the actors easier and saves time if the character needs to change costume during the performance.

4.3.3.3 Dayang / Female Attendant

4.3.3.3.1 Early 20th century, 1920's to 1930's

There was no specially made costume, only clothes used to wrap the body around which was adapted from the early dressing style of Kelantanese Malay women around 1800 to the early of 20th century, 1920s (Norwani Nawawi, 2003 and Azah Aziz, 2006). From the researcher's point of view, this was because of the status of the character, only as supporting characters that showed no importance to give it specially designed costumes. However, this character just followed the limitation of whatever put on Mak Yong princess and that the female attendants' should never outshine the character of the princess. Accessories worn had at least made the character appeared more sophisticated, appropriately fitted the status of female attendant who lives and works in the palace as attendant or caregiver to the princess.

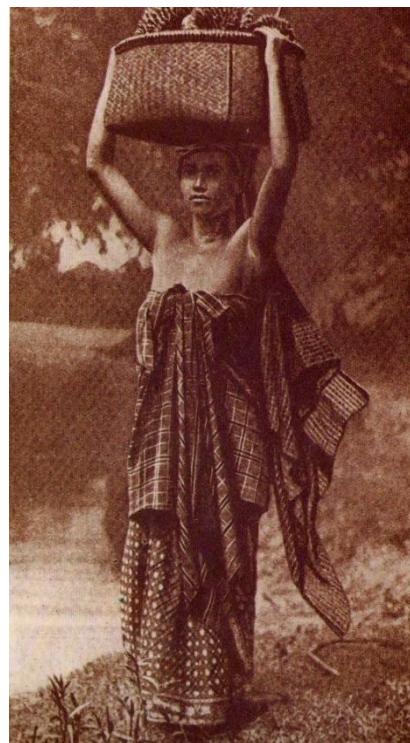


Plate 4.95: *Kemban* as daily attire in early 20th century- Busana Melayu

4.3.3.2 1950's

Costume is free and did not fixed to the dressing ethical codes for the character. Like the costume for the princess, which mostly was short *kebaya*, slit tops were the daily attire for the Malay women, even for social outings (Norwani Nawawi, 2003). At this period, every dancer wore their own collection of costumes to make them look appropriately dress when dancing on stage. There were varieties of *kebaya* style modelled by the female attendants that it could be interpreted that the particular performance was a play of celebration where people gathered and enjoy themselves. The dancing women, who were playing the character of female attendants made the performance night as a platform to show off their talents and beauties as well as sharing their passion on fashion, through the many wearing style of the *kebaya* which sometimes looked advancedly modern than the reality of the story being played.



Plate 4.96: Variety style of Dayang's costume in 1950's – National Museum Collection

According to the experienced Mak Yong activists, in an interview dated 2 June 2009, the costume was not seriously taken, worn just as it was, having appropriate dress to wear on stage would be just enough, so that the dancers would look neat and pretty

when performing. (Mat Gel, Mad Nor Jaafar and Sepiah Ahmad, 2009). From the researcher's point of view, the dancers are one of the attraction to the performance, which adorned the stage, should look pretty and make themselves up to help beautify the visual element of the entire performance (Berniece, 1966 and Jackson 1968).

In other way, the *kebaya*-like attire was worn on the character because that was all they could afford, due to the instable economic condition and World War II was taking place. At that period, there were not many active Mak Yong groups; however, there were several that actively performing. Most of them were former dancers of the Kampung Temenggong's period. The passion they had for Mak Yong never faded out, although no longer supported by the palace, they kept going on, even in scarcity (Muhamad Affendi Ismail, 1975). That explains their dearth costumes, which used their own costumes.

4.3.3.3.3 1960's

There was special design for the female attendants' costume at this period. During the time, the costume's concept was traditional, using the traditional short *kebaya*. The form was simple and simply adorned to make sure that the costume did not overshadow or at least looked similar with the costume for Mak Yong who held the role of princess or queen, and created moderate outlooks. *Kebaya* was used to make the character looked gracefully and depicted the decency of a female attendant (Syed Ahmad Jamal, 1992 and Azah Aziz, 2006).



Plate 4.97: Dayang in 1960's – National Museum photo collection

The costume was uniformly worn to display balance and unity to all the dancers who played the character of female attendants. The unification emphasized that the character orientated and fill the space of the stage as a team. It was a customary for the dancers to dress in uniform shape so that the dances looked neat and uniformed. The simple and uniformed costume helped to boost the character of princess up whom always being in the middle amongst the attendants when performing on stage. Hence, it showcased the relationship between the female attendants and the princess and made the relationship understandable (Wilson, 1960).

4.3.3.3.4 1970's to early 1980's

The specially designed costume showed visible style transformation. As of the one of 1960s, the costume maintained in the uniform form and had its own set. The entire costume began showing identity in the developed unique styles of design. The changes were related to the transformation process in the entire elements of Mak Yong's performance, where at that time; Mak Yong had begun to change into modern concept

following the establishment of Kumpulan Seri Temenggong led by Allahyarhamah Khatijah Awang in 1970, which finally brought obvious changes of style in Mak Yong (Ghulam Sarwar, 2002 and Mat Gel, 2009). In its entirety, the costume composed with consideration of the flow of fashion trends, where women at that period loved the body-fit dress in many styles (Norwani Nawawi, 2003).

Some costumes' proportions changed totally into bustier that exposed the top body part as that one of Mak Yong princess. It was created in the effort to readapt the earliest costume used that was in the bustier form. It was also a result from adapting the western fashion style that exposing some skins. Some other costumes were specially designed with the modern-style cuts which looked unique, which was a result of adapting the *menora* costume that also has the similarities with the Kelantan-originated *asyik* dance. According to Norwani Nawawi (2003), the costume was composed with inspiration from the short *kebaya* or *kebaya Kota Bharu*, however the long *kebaya* sleeves were modified into cap sleeves that expanded and tilted at the end. The sleeves were designed that way to ease the dance moves modelled in the performance. All designs mentioned above had generated new design concept to create classic style in more modern cuts. Both types of costumes were worn together in one performance. There were, somehow, some costumes still used short kebaya but in more modern cuts. This type of *kebaya*, or *kebaya Kota Bharu* was adapted from the designs in the era of 1960s and 1970s which was often wore by the women that era (Norwani Nawawi, 2003).



Plate 4.98: Dayang in 1970's

Beginning in this era, the female attendants' hair were styled and adorned. From the Malay culture's point of view, head accessories such as *bunga sunting*, dangling hairpin and coronet with the symbol of *gunungan rendah* showed status of grandeur and power (Siti Zainon, 2006). However, the use of head accessories was not quite appropriate for the character of female attendants, because they are just the palace attendants. If it was really necessary to put some accessories, it should be minimal. But according to some evidence, the stylings were almost similar to the princess and sometimes it outshone the princess's head accessories.

Since this era, the attendants began wearing waistband and belt buckle (*pending*) like the one worn by Mak Yong the princess as decorations to complete the outlook of the costumes. In Malay culture, waistband carries the symbol of royal attire, worn only by the kings and ruler on official ceremony (Azah Aziz, 1990). The wearing of the waistband completed with *pending* or the belt buckle as that one styled in the combination of costume for the female attendants, which carries the symbol of grandeur and luxury (Siti Zainon, 2006). Based on this explanation, according to the Malay history, the waistband and belt buckle or pending, are the part of accessories for the

royalties and should never be worn by the commoners such as attendants, so it was inappropriate to put them on the character.

However, by taking in consideration the creativity factors and the development of dressing trend for cultural programmes, *pending* and waistband worn could visualise the classic elements that are appropriate with the fixed design concept. Apart from that, from the theory of fashion view, the wearing of waistband and *pending* gives the horizontal effect from the proportion of the costume, making it looks more rectangles, to give the tall effect to the costume. It resulted in the creation of uneven horizontal division on the costume that could make the wearer looked slimmer and younger (Tate, 1977). The entire costume and hair styles applied, including the fabrics was almost similar to the main lead, however the structure was simplified so that it will not become too prominent.

The colours used are varied and bright, with additional of glittery materials which sometimes overwhelmed the costume of Mak Yong. Bright colours were used to give the exuberant mood for the character (Wilson, 1996). In the researcher's opinion, as palace attendants cum dancers for the performance, bright colours are quite appropriate for the character, because the female attendants were always being said as the flavour of the performance, living the performance up and escorts for the princess. Somehow the application of colours and fabrics were sometimes too bright and overshadowed the character of the princess. Nevertheless, the application of *sibai dayang* as a sash that was located on the shoulder became the identity to the female attendants' character, because traditionally, the female attendants used dull-coloured *sibai* cloth to show the status as palace attendants (Azah Aziz, 2006, Siti Zainon, 2006 and Zubaidah Sual, 2008).

4.3.3.5 Late 1980's

The costume maintained the modern cutting like the one worn in 1970s, which was a result of adapting the *menora* costume that also has the similarities with the Kelantan-originated *asyik* dance. According to Norwani Nawawi (2003), the costume was composed with inspiration from the short kebaya or *kebaya Kota Bharu*, however the long *kebaya* sleeves were modified into cap sleeves that expanded and tilted at the end. The sleeves were designed that way to ease the dance moves modelled in the performance. The cuts and structure were entirely different than the one worn by Mak Yong. It was also worn in the uniform form and sometimes used variety of colours.



Plate 4.99: Dayang in 1980's – JKKN photo collection

The colours used for the character was unique as they consisted of warm or dull colours which they psychologically and appropriately, as a stage costume, represents the moderate mood (Wilson, 1996). This type of colours fitted the characters well, as they depicted the female attendants in moderate appearance for it was not too prominent and duller than the costume of the princess. Although the fabric used was from the glittery

type, more than the fabric used for the princess' costume which has frost effect, but the colour combination has toned down due to the glittery effect of the fabric.

La or necklace and pending applied were similar with the one that worn by the princess, which symbolized power and rank of grandeur to the character of princess (Siti Zainon, 2006). In reality, the stressing of rank and authority is no way related with the character of the female attendants; therefore, *la* is not quite fit with the character. However, according to the elaborate dressing trends in cultural performance, the purpose of adding accessories and decorative elements is not more than just to enhance the outlook of the costume. Nevertheless, the application of *sibai dayang* as a sash that was located on the shoulder became the identity to the female attendants' character, because traditionally, the female attendants used dull-coloured *sibai* cloth to show the status as palace attendants (Azah Aziz, 2006, Siti Zainon, 2006 and Zubaidah Sual, 2008).

4.3.3.3.6 1990's

The basic structure of the costume was more or less similar with the princess' and was in the same concept. The costume was cultivated in the loose-fit blouse form with modern cuts, due to the local fashion taste that then preferred loose and graceful dress than the tight, fit to body type (Norwani Nawawi, 2003). The traditional elements were enhanced by the dress cuttings with the usage of fabric and decorative elements. At this period, the costume looked more elaborate and lavishly decorated, that in a glimpse, it looked so much like the costume and accessories worn by the princess' character. The only difference was the simpler orientation of the decorative elements on the costume.



Plate 4.100 Dayang in performance with Pak Yong and Peran

The colours for the costume of the female attendants are bright, but in cool and subdued shades, which according to Barbara and Cletus Anderson (1999), this group of colours give fresh and exuberant mood to the character. The matching of the colours mentioned above, seemed appropriate with the character for in the researcher's mind, as palace attendants cum dancers for the performance, exuberant colours fit them well, as the female attendants were always being said as the flavour of the performance, living the performance up and escorts for the princess. Somehow the application of colours and fabrics were sometimes too bright and overshadowed the character of the princess.

The hair was beautifully styled and adorned using coronet that has the symbol of low mount which carries the higher rank and the status of the character played (Siti Zainon, 2006), including the other hair accessories. If observed from the cultural, symbolism and history aspects, coronets are not supposed to be applied to the female attendants for the symbolism reasons. However, as a purpose to beautify the characters who also is dancers, the application of the accessory could be put into consideration, but it really has to look different from what the princess has to display the relationship between the characters in a performance (Wilson, 1996 and Berniece, 1966).

4.3.3.7 2000 onwards

The costumes exposed variety in forms, some of it maintained the available forms and some were created in new styles and has strong, similar concepts with the princess's or queen's costume. The costume is still in uniform form. There are costumes that have the similar design basics with the costume of Mak Yong. It is clear that the costumes in this era has going back to the adaptation of classic costumes, like the ones that was dominant around 1800 until the early of 20th century, which basically, the style is similar with the style of Cik Siti Wan Kembang, only the simplified fabric and form make the differences. (Zubaidah Sual, 1991, Norwani Nawawi, 2003 and Azah Aziz, 2006). However there is one of the elements of the classic attire that was not applied on the latest Mak Yong costume that is *sibai dayang* that covers the shoulder. That element is substituted by the wearing of *La* or necklace, which was also worn by Pak Yong as well as Mak Yong around 1990s.

The La today has become an identity for Mak Yong dance theatre. La, which was originally known as *baju layang* is an accessory on Mak Yong's costume and is worn to preserve the early intention to create something unique and to explain the reality of the story that is all about the lives in the fairyland.



Plate 4.101 costume of Dayang that in the same structure with princess – Istana Budaya

Like the costume of Mak Yong, the female attendants' also has the elements that expose some skins. However, through the researcher's observation, there is one new dimension that has been practiced in the wearing of Mak Yong's costume in the means to support the outlook of the costume from the form and content aspects, especially in the effort to make the bustier orientated costume into more decent outfit. The upper chest that is exposed is covered with a layer of almost see-through clothes, and then la or necklace would be placed on the layer to keep the skin from sights. There is also this kind of body stockings, used to cover the exposed body part resulted from the wearing of bustier. With the application of such alternative, it shows that although the costume was designed in a quite sexy orientation, there are options to solve any issues regarding the designed costumes.

The fabric used is a fabric that interprets the beauty of the palace, which is adorned with glittery effects, but not as much as Mak Yong's costume. The objective is to differentiate the status, as that of the early 20th century, where the women's style of dressing, be it the royalties or the commoners is from the same cuttings, although the materials used are different (Norwani Nawawi, 2003).

There are also some costumes that use same fabric for two different characters, but the colour combinations made the differences. Such costumes, in the eyes of the researcher, are inappropriate because in reality, regarding the status, a king could never wear the same as that of the commoners.



Plate 4.102: Dayang in 2005 performance – JKKN photo collection

Apart from that, there are also costumes that again using blouses in the modern form, like the one worn in 1970s and 1980s. The design was a result of adapting the *menora* costume that also has the similarities with the Kelantan-originated *asyik* dance. According to Norwani Nawawi (2003), the costume was composed with inspiration from the short *kebaya* or *kebaya Kota Bharu*, however the long *kebaya* sleeves were modified into cap sleeves that expanded and tilted at the end. The sleeves were designed that way to ease the dance moves modelled in the performance. Meanwhile some costumes are modified with the non-slit modern blouse cuts. This type of cutting is totally different with what the Mak Yong wear and creates unique identity for the character of female attendants.

The application of colours in this period is varied, however, bright colours are mostly used as they could bring exuberant and happening mood to the character (Wilson, 1996). The colour match could be interpreted as appropriate with the character cum dancers, as the flavour of the performance and as escorts for the princess. The scene where the princess joking around with her attendants in these bright coloured costumes lived up the exuberant moods on the performance. That colour, according to a Western scholar, was depicted as to emphasize energy, joy and flamboyance emotion on the

character (Smith, 2009). However, normally, the colours for the female attendants are toned down.

4.3.3.4 Peran / Male Attendant

4.3.3.4.1 Early 20th century, 1920's to 1930's

The costume was too simple without shirt, only covered certain body parts. The wearing of costume was not properly done for the character is only as comedian. The lines formed were mixed between vertical and diagonal lines depicted involvement of variety of emotions and dynamic movement (Barbara, Cletus Anderson, 1999). As a comedian, the actor is free to make any movements and to play with emotions to create hilarious acts. The costume referred to the daily attire of common men in Kelantan around 1800 to the early of 20th century. The costume used 3-piece of clothes to cover the body, to be tied around the waist and head (Graham, 1908). The sarong become the main costume for Peran because sarong is one of the most significant clothes for Malay people that displays the originality of Malay people that be worn no matter what their gender since the earliest time, hence it is suit to be displayed as Malays art heritage (Azah Aziz, 2006).



Plate 4.103: Early 20th century daily clothes – Busana Melayu

4.3.3.4.2 1950's

The costume used simple combination that was inspired from the daily attire of Malay men at that time. As shown in the picture, that style of dressing is still modelled today, but usually they wear it at home especially by the rural community. There was no costume that was designed especially for the character, because then, special costume was only for the character of Pak Yong (Ghulam Sarwar, 1976). However, according to evidence, the costume began showing continuity among the actors who played the role of male attendants, because they have the similar dressing style. This indicated that, at this period, the costume for the male attendants has been decided, although the making of it was according to whatever they could get due to the limited material supplies. The decision to have costume was just to make simple and moderate appearance that appropriate for the character. As stated by Mr. Mad Gel and Mr. Awang Omar in an

interview on 2 June 2009, the costume for male attendants was never fixed in true meaning; they just used anything to make the character looked funny.



Plate 4.104: Peran in action 1950's – National Museum photo collection

One of the elements used was a piece of cloth that was styled in variety of ways with knots that sometimes imitated the way of women dressing. The cloth was also acted as hand props that showed the character's freedom to create comedy acts. A piece of cloth was tied to the head as *semutar*, which showed the traditional elements inherited by the Kelantan's Malay society. *Semutar* is a headdress that represents the identity of Kelantan. Symbolically, it represents the courage of the Kelantanese to face any circumstances (Norwani Nawawi, 2003). The use of *semutar* as headdress depicts the strong symbolic values which could be interpreted as a source of strength for the character as assistant or advisor to the king who is willing to face any challenges for the sake of Pak Yong and the palace. Apart from that, it represented the strength of the performance's identity as an art that originated from Kelantan.

4.3.3.4.3 1960's

There was an improvement for the costume in this era, where the costume has begun to design in proper form. Costume for the male attendants was designed in complete men attire of the early 20th century, which to the researcher; the costume highlighted the Malay traditional elements that are the concept of the designed (Norwani Nawawi, 2003). The cutting of the costume and the way it was styled are similar to each other and for some performances, the male attendants also wore uniformed costumes like the female attendants. However, the outlooks of the costumes were varied by the stylization of the clothes they wear. The comedy element could be found on the costume by the reversed wearing of the *songkok* and many other ways. As done previously, a stylised piece of cloth also has given comical impact on the costume.

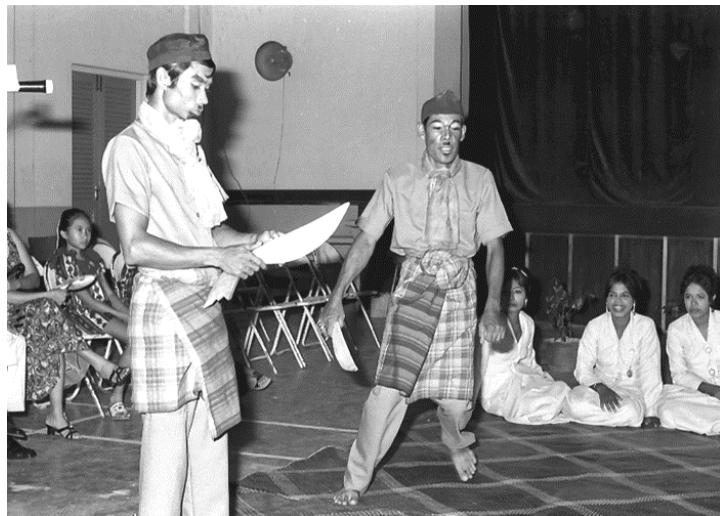


Plate 4.105: Peran in 1960's – National Museum photo collection

The fabric with rough texture effect on the costume worn by the Peran or male attendants is usually made from cotton, which demonstrated low standards and scarcity of the character (Robert, 1981). The headdress was modernized by using simpler hat, which showed some modern influences on the costume. In the same time, *semutar* was still in use, making the cultural value and symbolism expressed in the wearing of *semutar* could be maintained through the dressing tradition of the character. Purposely,

it gave the strong impression that the Peran, as assistant or advisor is willing to face any challenges for the sake of Pak Yong and the palace.

4.3.3.4.4 1970's

The costume preserved the same design concept and form to enhance the traditional elements; however, the costume was focused more on the application of festive and shiny fabrics, which symbolised the wealth and higher-class character (Robert, 1981). The costume that was styled using the shiny and fine textured fabric, could meant to showcase the environment of the palace, as the set of the performance. The unity took in consideration of the character of Peran, commoners who work in the palace, therefore the set and environment that surround the character should harmonize with the costume (Berniece, 1966, Cameron, 1999, Wilson and Goldfard, 1996).



Plate 4.106: Peran in 1970's

Some costumes adapted modern elements in the costumes through the narrower cuttings; according to the body figure and short or applying additional accessory, which was vest. The vest completed the outlook of the Peran's costume, which to the researcher; it made the costume more casual and relaxed. The character Peran has to be

light and casual because they are the comedian, which is one of the attractions to the performance. Should the character uses serious type of costume, e.g. warrior-like costumes, the emotions and understanding of the character will be distracted, thus, causing confusions to the character as comedians. According to Wilson (1994) and Kidd (1998), a good costume is a costume that is able to express the character's extrinsic message, social status and emotions. Besides that, costume could also emphasize on several decorative elements so that the elements could be the enhancement factor to the costume. From the development of creativity, it was seen as an improvement because the design did not neglect the traditional elements that match the background of the palace and stay in concept.

Like other costumes in the period, red was still the dominant colour for the costume and the prominent colour of Malay (Azah Aziz, 2006). This could mean that red range was a trend in this period, or it was used to match with other colours used in other costume to create colour chrome for a particular performance. Symbolically, red means courage and determination in expressing emotions by the character. The costume also had dark colours on it, that was not appropriate for the character of Peran because such colours represent mystery and brought sad mood to the character. Headdress maintained like the one in the periods of 1950s and 1960s, using simpler hat, which showed modern influence, and *semutar* showed traditional elements, and thus displayed the Kelantan's art identity to the Mak Yong performance.

4.3.3.4.5 1980's

The costume maintained in the same form as that of the one in 1970s. However, the decorative elements were enhanced by adding various colours. The decorative elements made the costume for Peran looked quite adornful, as it were meant to match the costume with the whole set which was built in a resemblance of a palace. The appearance of the character was also to show that the life inside the palace is much better than outside.



Plate 4.107: Peran in late 1980's – JKKN photo collection

The fabric used was from cotton type, which has a quite rough texture, appropriate to make a statement of the character's status as commoners who serve in the palace (Robert, 1981). The dark colour range is actually not appropriate, because according to the theory of costume design, dark colours bring sad mood to the character, when in reality, Peran are the life of the performance (Wilson, 1994). However, the scarcity was successfully covered with colourful decorative elements that contrast with the costume's colour, with additional of knotted waistband that used various of bright colours, gave the exuberant and warm effects to entire outlook of the costume. Overall, the headdress was modernised by using hat, which showed modern element on the costume

4.3.3.4.6 1990's

The entire costume maintained the style form 1980s from the outfit combination part and the applied decorative elements. Some costumes replicated the features of previous costume. The difference spotted on the costume was the improvement of the fabric's quality. The costume used shiny fine fabric, added with colourful decorative

elements, including bright colours. Following this matter, the costume, in its entirety had put higher status to the character of Peran, which in reality, not only as male attendant, but also as advisor for the king. Although there were some split or confusion that resulted in differentiating the status of Peran, whether they are people of higher rank or the commoners, the costume helped to make the character stood out and important for the performance.



Plate 4.108 Peran in action in 1990's

Besides colourful modern-looked hats that worn to cheer up the character, Peran also used *kopiah* that is synonym with religious matters. However, *kopiah* also worn on unofficial affairs for its practicality (Norwani Nawawi, 2003). For Peran, the *kopiah* is part of the attire and does not represent anything symbolical.

4.3.3.4.7 2000 onwards

The costume began showing variation in cuttings and type. However most costume stays with the form of costumes from the previous period. The obvious morphed characteristic is from the context of fabric. The costume has returned to the rough and hard textured fabric, from the cotton type of fabric. Such texture fits the

character well in order to describe the status as commoners who serve in the palace (Robert, 1981).

Stripped fabric in various styles and colours are used to imitate the earliest woven cloth that normally in plaid and strip pattern (Azah Aziz, 2006). It is used to display the attractive visual texture on the character, which to the researcher, it represents the freedom of dressing for the character, and not bound to dress in particular code. The traditional elements maintained especially the usage of *semutar*- a head cloth that worn to displays the origin of Mak Yong – the Kelantan identity. The costume for Peran was not bound to one particular style, but involved various combinations in a Mak Yong's performance. Such dressing orientation could depict various comedic elements and thus, successfully bring the comic effect on the character. On some Peran's costume combination, there were obvious modern elements seen, such as the application of various type of headdress of hat, sometimes neck tie or blazer was modelled, however, the combination of outfit is improper and messed up, which aesthetically, it does not match each other totally. All elements are not in proper arrangement.

4.3.4 Evaluation

4.3.4.1 Pak Yong

4.3.4.1.1 Early 20th century, 1920's to 1930's

Overall, creativity in costume making still does not attract more attention, due to limited supply of materials. As emphasized by local Mak Yong activists in the 1920s, they would use the materials as it is and with what they could afford at that period. The styling of the costumes was done accordingly to the respective era (Awang Omar and Sepiah Ahmad, 2009). Therefore, the effort to enhance the character of the King at that time was still not perfect, because of limited supply of materials and creativity.

By adapting both male and female costumes, together with the domination of vertical design, the costume has succeeded in bringing the role of the man that was being played, while in the same time, was appropriate with the way a woman should dress at that time. From instrumentalism point of view, according to Mr. Awang Omar (2009), costumes functioned as an instrument to differentiate the status of the characters. Therefore, costumes for a character of someone from higher status were designed to look classier than other costumes of other characters.

4.3.4.1.2 Early 20th century, during the period of Kampung Temenggong

Advancement of dressing technique makes designs were done better, it was proven with the addition of blouse at the top body part. Although the application of material was still limited, with poorly done headdress and still looked old-fashioned, the result of the addition of blouse with particular decorative elements managed to enhance the overall outlook of the design.

The emphasis of intrinsic line, which represented by line effects that was adapted in the designs had successfully brought the character up, based on the evaluation that considered a theory, which stated that costumes with domination vertical line would reflect the grandeur emotion. (Barbara, Cletus Anderson, 1999).

4.3.4.1.3 1950's

Costumes showed satisfying improvement on proportion arrangement and covered the body from head to toe. Every shape in costumes were more arranged by showing unity especially at the top body part, a result from the matching of linear and curvy shapes, that followed a balanced flow and lines. (Tate, 1977).

Application of necklace on the top body part had successfully made the costumes of Pak Yong more festive and outstanding than other characters. This addition suited the status of Pak Yong's character, which played as the main leading character; a king who rules a country, which must be more outstanding than other characters (Wilson, 1966). The matching of necklace has also conveyed the information about the origins of the characters in the stories of fairyland which can be seen in Mak Yong repertoire. Hence, this costume was one successful costume that carried the information about the status of the character and the story in detailed manner towards the audience (Wilson and Goldfarb, 1966).

However, this costume was not entirely perfect from colour matching aspects due to the limitation of materials used at that period. The colour black used only added up to the sophisticated elements on the costume, furthermore, it successfully embossed the necklace worn on the top of the costume, or to help boost the mood for ritual formed performance. However, according to the nature of the Malays, black is not quite appropriate for the King's character because royalties costumes usually are in yellow, which is the colour for royalties (Azah Aziz, 2006 and Siti Zainon, 2006). From the theatrical point of view, dark colour represents the sad moods of the character, while most of the stories played did not show the Pak Yong character in grief.

4.3.4.1.4 1960's

As shown in the early periods, costumes displayed improvements on better proportion's arrangement that covers the entire body, from head to toe. Every shape in costumes were more arranged by showing unity especially at the top body part, a result from the matching of linear and curvy shapes, that followed a balanced flow and lines. (Tate, 1977).

Application of *la*, the necklace on the top body part had successfully made the costumes of Pak Yong more festive and outstanding than other characters. This addition suited the status of Pak Yong's character, which played as the main leading character; a king who rules a country, which must be more outstanding than other characters (Wilson, 1966). The matching of necklace has also conveyed the information about the origins of the characters in the stories of fairyland which can be seen in Mak Yong repertoire. Hence, this costume was one successful costume that carried the information about the status of the character and the story in detailed manner towards the audience (Wilson and Goldfarb, 1966).

The application of bright colours suits the character's status precisely. The combination of costumes with decorative elements and headgear which also rich with its own decorative elements is one complete and successful combination for the Pak Yong character as a King.

Wearing costume completed with waistband and headgear for the character has successfully depicted the actual attire of a king, which has given strong image to the character of Pak Yong itself. Not only supporting visually, but it put influences in the emotion of the actor who carries the role, and also to the understanding of the audience.

4.3.4.1.5 1970's to early 1980's

As shown in the early periods, costumes displayed improvements on better proportion's arrangement that covers the entire body, from head to toe. Every shape in costumes were more arranged by showing unity especially at the top body part, a result from the matching of linear and curvy shapes, that followed a balanced flow and lines (Tate, 1977).

If evaluated individually, this costume is said to be successful due to the improvement on the usage of fabric and richer decorative elements and the played role's wealth stability. This has indirectly produced a "wealthier-looking" and more appropriate costume for Pak Yong as a King.

Technically, enlarged decorative motifs implied the increasing in the application of costume design theory to the designing of Pak Yong costume, which resulted in the success of enhancing the supposedly decorated beautifully costume. Besides that, it succeeded to depict the lives of the royalties, which was adapted in the Mak Yong stories, in accuracy with the theory that believes costume is the instrument to convey information about the location, story and period of the played story (Wilson, Goldfarb, 1966 and Kidd, 1998).

The application of red is not quite right to be used for the character of King, from the Malay's point of view. But psychologically, red or any other warm colours are constantly used to give the effects of strong emotions towards the confidence and self-esteem of the character (Smith, 2009). For songket in red colour, the application of gold colour which is blended together with reds and warm colours in costumes can boost the richness of the used colours, unfortunately, there were lack of quantity and the gold colour used was too minimal. However for brocade, the colours were blended evenly with the gold, making the costume worn by Pak Yong looked more outstanding and glittery to give life to the character of the King.

If evaluated in group, in certain combination of colours and fabrics, the costume for Pak Yong was not really outstanding due to similarities of certain element of designs in other costumes. The application of colours was not much a help in differentiating Pak Yong character and the other because they used almost similar colours and materials especially for Pak Yong and Mak Yong the princess together with the female attendant. The wearing of *La* was not exclusively for Pak Yong, but it also worn by Mak Yong (the

significant other for Pak Yong), nevertheless, the result, Pak Yong's costume matched the partner's costume.

4.3.4.1.6 Late 1980's

In overall, costumes were considered successful as stage attire to represent the character's role, with a combination of traditional and modern elements. Costumes hold strongly to the pattern of Malay's way of dressing, which is to use five pieces of clothes with the adaptation of modern elements that fit the shape of the body and the usage of glittery brocade fabric. The designed and decorated costumes resulted an astonishing final outlook, as emphasized by Mak Yong activists (Mat Gel, Mad Nor, Sepiah Ahmad and Awang Omar, 2009). Even though almost all characters wore *La* (the necklace), Pak Yong's costume stood out as the main lead and King, because the fabric used for the costume was more glittery than other costumes.

Enlarged headgear, costume that is full with glittery materials from modern and gold colours overpowered the design making it richer and brought the image of the dedicated King. Other elements that were adapted into the design of the costumes which has been evaluated in the previous years, managed to state the status of the character and the environment of the story that was being played.

Pak Yong, by wearing costume that completed with waistband and headgear for the character has successfully depicted the actual attire of a king, which has given strong image to the character of Pak Yong itself. Not only supporting visually, but it put influences in the emotion of the actor who carries the role, and also to the understanding of the audience.

4.3.4.1.7 1990's

To evaluate individually, costume shapes more to variation where it shows the development of creativity that evolves in the design. Pak Yong's costume was beautifully decorated, making the overall outlook of the costume more stylish. From the view of adaptation creativity, the costume has also succeeded in enhancing the sophisticated features, which presented the costume in an expensive and glamorous look. The entire cutting and decorative element of the costume looked very modernized and referred to that period's dressing tastes. The traditional elements are still visible and never being put aside because of the five pieces dressing style of the Malays was still maintained. This kind of costume made the instrument of the performance to exhibit the graciousness of the Pak Yong character and to bring to reality that the character was actually played by women.

From the view of stage costume accuracy, if evaluated in group, Pak Yong's costume was not quite successful due to usage of dark colours, making the character less visible than other characters' costume which most of them were in bright colours. In stage costume, the colours play an important role to differ the characters, to point out the main leading character and the supporting characters. The main lead was supposed to use costume with bright colour (Wilson, 1996) since dark colours represent sad mood, as a King, Pak Yong should not be seen in sad moods. Nevertheless, the dearth was beautifully covered with glittery decorative elements studded on the costume, hence helped the Pak Yong character to stand out on stage even in dark coloured costume.

4.3.4.1.8 2000 onwards

Costume is more stabilized in proportion manner and the line effect covers the entire body from top to toe. Every shape in costumes were more arranged by showing unity especially at the top body part, a result from the matching of linear and curvy shapes, that followed a balanced flow and lines. (Tate, 1977). The costume,

psychologically and visually, through the colours adapted in the costume, inclusive of the application of highly ornamented material such as songket, suits the costume design's theory that suggest the Pak Yong's character as the main lead to be highlighted so that it can stand out amongst other characters. Hence, it introduces Pak Yong as powerful king that rules a country.

From the angle of on-stage practicality, the costume is designed to make it easier to put on. This type of costume followed exactly the technical of stage costumes (Crampton, 1976). Costume has successfully become the instrument of culture that reflects the rich culture of Malay Kelantanese in the traditional and classic forms, via the use of real material in royalty attires such as songket studded with precious stones. Other traditional elements that can be traced on the headgear, the technique of wearing *samping* and the matching of five pieces of Malay attire, like those recorded in the history of the Malays as the costumes of the ancient rulers (Siti Zainon, 2006).

In its entirety, the costume exactly meets the must-have elements in order to boost the Pak Yong's character as a King. However, as referred to the technical costume design, the decorative elements have to be enlarged and do not need to be cultivated in detailed manner to ensure that the entire design element could be displayed on stage and be appreciated by the audience fully (Wilson and Goldfard, 1996).

4.3.4.2 Mak Yong

4.3.4.2.1 Early 20th century, 1920's to 1930's

In its entirety, the costume was not really shine and had no creativity touch in it. This was because at that time, there was no specifically designed costume for the Mak Yong character, or the princess, and it was helped by the limited supply of material.

4.3.4.2.2 1950's

Taking into consideration the limitation of material and instable economic situation at that time, the costume for Mak Yong's princess could be evaluated as good enough, since the costume had succeeded to consider the important aspects in costume design, which to differentiate Mak Yong's character with other supporting characters through costume by adding (Wilson, 1996).

Through the character that wore traditional *kebaya*, with a classic-motif decorated shawl, the grace identity of Malay and the beauty of Malay traditional attires could be displayed (Azah Aziz, 2006). As a whole, the application of accessories added to the character, carried an intense symbolical meaning, from the perspective of Malay culture, that a complete Mak Yong's costume was not made for visual enjoyment, but the intrinsic meaning of the costume. This helped the actor and the audience to feel the character easily.

4.3.4.2.3 1960's

Costume was considered successful because of the dissimilarity with other characters, looking beautiful and heavily decorated; a product of design and arrangement of costume and accessories. The costume suited the image of princess or royalties who is always depicted as graceful and dresses in beautiful outfits (Norwani Nawawi, 2003). The character of Mak Yong was assumed as complete, not only visually but also from the intrinsic meaning of the costume and the accessories. This can help to appreciate the character easier.

4.3.4.2.4 1970's to early 1980's

The entire costume provided successfully to the respective identity of the Mak Yong. The design process became more creative due to adaptation of several traditional influences, and the expansion of fashion style has created a boost on the shapes of costume.

The use of glittery fabric managed to enhance the visual elements in the entire performance. However, the hairstyle, fabric and colours used for Mak Yong's costume were almost similar with female attendant's costume, making it did not follow the contrast elements that are supposedly be on Mak Yong's costume as the main lead, to differentiate the status and to show the relationship among characters (Wilson, 1996). However the scarcity was concealed by the use of accessories and additional of other decorative elements, that successfully outstood the Mak Yong character. The highly decorated fabric also succeeded to convey the information about the place or the situation depicted in the Mak Yong story (palace) and the detail of the story to the audience. The line effect, decorative elements and accessories worked together as the instruments for Mak Yong's costume at this period to show the credibility of the character as a princess.

4.3.4.2.5 Late 1980's

The entire orientation and shape of costume were different and had its own originality than the other characters' costumes. Mak Yong's costume looked more decent with long sleeve and perfect as the dress of a princess or queen. Some of the factors below are the reasons for the perfection of the costume:-

- Additional of vast and glittery decorative elements on the costume.
- The use of luxurious fabric like songket inclusive of the use of bright and harmonious colours.

- Mix and match of costume with other elements of accessories like the exaggerated *sanggul lintang*.

All these factors have made the character of Mak Yong, as a princess, became contrast and prominent than the other characters. The adaptation of traditional costume that was styled as stage costume with some factors in the theory of stage costume were considered to be emphasized, which functioned to differentiate the status of the characters and explain information about the reality of the story that was on play, made the costume almost perfect as stage costume. Costume that returned to its earlier, more traditional form, in its entirety had become the instrument to the Mak Yong performance, in order to emphasize that the performance is one of the traditional Malay theatre that needs to be strive for as a cultural heritage of Malaysian.

4.3.4.2.6 1990's

The orientation and shape of the costume, in its entirety were not far different from the costume of female attendants because it use the similar fabric, colours and decorative elements. Individually, costume could be evaluated as successful, thanks to the addition of vast and glittery decorative elements that decorated the costume, a perfect match to the luxurious fabric like that of songket for the sarong or costume that was worn in a pair and mix and match of other exaggerated elements of accessories. The costume design used dark coloured fabrics, which decorated with decorative elements made the costume looked expensive and sophisticated. The additional of glittery decorative elements also enhanced the design of the costume that when it was ready, it would look stunning and attractive.

However, if evaluated by group with other costumes, some of them failed to be prominent because of the combination of dark colours, making them less visible than the costumes of female attendants that mostly were using bright colours. Nevertheless, the basic orientation of costume and the wearing of *la* or necklace, on that type of costume,

together with other vast accessories managed to highlight the character of Mak Yong as a princess or queen although in fully accuracy.

For some costumes, only colour combinations were used, the fabric and decorative elements were similar to the female attendants' costumes. The only things that made the character different were the orientation of the decorative elements and the hairstyles. Costumes in this kind of combination were said to be a total failure to make the Mak Yong's character as a princess to be outstanding than the other supporting characters. From the theory of costume design, the colours that were used on costume were the decisive factors to the success or failure of the costume used. The costume for the main leading character must have contrasts from other supporting characters, or else the relationship between characters that is supposedly can be indicated would be a failure (Wilson, 1996). However, costume that returned to its earlier, more traditional form, in its entirety had become the instrument to the Mak Yong performance, in order to emphasize that the performance is one of the traditional Malay theatre that needs to be strive for as a cultural heritage of Malaysian.

4.3.4.2.7 2000 onwards

If evaluated individually, the costume this time is really a success because the basic structure of this costume is entirely adapted from the classic royal attire of Cik Siti Wan Kembang, the king of Kelantan. The basic combination of 2 pieces of costumes with *la* or the necklace managed to create its very own identity on the cultural dance-drama of Mak Yong. The identity created with the inspiration from the Kelantan's traditional attire has become the instrument that shows the richness of Kelantanese Malay culture in traditional and classic forms, while exposing the unique heritage of Kelantan's art to be made known of and appreciated by the world.

The use of fabrics and colours, including the highly ornamented material such as full ornamented songket in the combination for costume is more appropriate to make the

character of Mak Yong the princess more prominent amongst other characters. The design managed to meet the theory of costume design that suggests the Mak Yong princess or queen be highlighted so it will surface more than other characters. It also managed to indicate that the Mak Yong character is from the royalties. In overall, the costume met the theory of costume design, which functioned to indicate the status of the character and information about the story that was on (Wilson and Goldfarb, 1996).

If evaluated by group, the costume still looks satisfying and prominent although for some costume, they were designed with the similar design structure and proportion as of the costume of Mak Yong's character. The differences that can be spotted are colours, type of fabrics and hairstyles that were applied on Mak Yong's character that make the character looked far more different from the other supporting characters. However, there are some costumes for the princess, which were not 100 percent successful because of the usage of styles and fabrics that are similar to the supporting characters'. The only thing differentiated it and made the character to become prominent a little was the colours used.

From the progress of the costume basic design, the costume showed a satisfying improvement for adapting the classic attire with the modern world. Current creativity and material supply helped to fix the imperfections of the costume to become perfect and decent, so that less controversy regarding the costume style could be created. This is because although the original costume of Cik Siti Wan Kembang is covering only from bosom to the waist, it still decent because the exposed part will be covered with large shawl, but Mak Yong's costume was not. From the aspect of practicality on stage, the costume is design to be simpler and easier to put on. This type of costume works in accuracy with the costume technical that should be applied on (Crampton, 1976).

4.3.4.3 Dayang / Female attendant

4.3.4.3.1 Early 20th century, 1920's to 1930's

The minimalism concept that was applied on the female attendants' costume managed to make the character appear moderately, appropriate with the character's status as commoners who work as attendants in the palace. The costume worn managed to display the real content of the dressing culture of Kelantanese Malay women at that time.

4.3.4.3.2 1950's

Overall, the costume did not show unity. Although variety of beautifully done *kebaya* were worn by the dancers, the variety made the performance seemed less professional, messed up and the dance moves were not neat and graceful when performed on stage.

4.3.4.3.3 1960's

The costume in this character had succeeded to become the instrument that emphasized the role. The status of the character as a palace attendant was clearly visible as the simplicity on the arrangement of the costume, which used only the basic attires. The costume looked plain without any decorative elements and was worn in the form of a uniform which was very much appropriate with the role of female attendants. Although the costume was simple, the effect of the uniform made the performance looked good when it was styled and danced by numbers of dancers together, which gave the unity and clean impact for the whole performance.

4.3.4.3.4 1970's to early 1980's

The entire costume managed to provide new fixed identity to the female attendants' character. The design that adapted some traditional influences and the expanding modern fashion style at that period showed development of creativity on the design.

The application of glittery fabric that almost similar to the one that used for the costume of Mak Yong princess, as well as the waistband and belt buckle (*pending*), the orientation of hairstyle which almost totally similar and at certain combination, the costume went to a greater extent than the Mak Yong puteri's costume, making the costume not justly filled the elements of stage costume that should be on the supporting role like the female attendants, thus it failed to differentiate the status as well as to show the relationship between the characters of female attendants and the princess (Wilson, 1996). The result, the costume for the female attendants looked too adorned; hence, it quite failed to become the supportive elements in the plans to make the costume for Mak Yong really prominent when the main leading character was surrounded by the female attendants. However, the dearth was covered by the simplicity fixed on the surface of the costume, being plain without any decorative elements; a small use of accessories including the use of *sibai dayang* helped the character of female attendants to appear moderately.

4.3.4.3.5 Late 1980's

From the structure and design elements, the costume managed to be cultivated with its own style which could be the exceptional identity for the character which kept the classic and traditional elements although the costume was composed in a more modern form. The obvious complete difference at the form and structure of costume, accessories styling and simple hairstyles, inclusive of the application of fabric and colours between the female attendants' and princess' characters was seen as a success

creation of relationship between the two characters that highlighted the status of the character as palace attendants, in which, according to Wilson (1996) and Jackson (1968) the supporting characters will always less prominent compared to the main character. It resulted in the success of the costume as a stage costume.

4.3.4.3.6 1990's

If evaluated individually, the costume succeeded to bring back the values of courteous Malay tradition, fitted the original intention of dressing up in Mak Yong to make the character more beautiful and graceful (Sepiah, 2009). At this view, the costume managed to become the instrument to display the culture of Malay. However, the identity of Mak Yong could not be highlighted more for the costumes looked similar with most of other art performances even though the same structure and proportion were maintained.

If evaluated in a group together with other characters, there were too many similarities, such as colours, fabrics, decorative elements and accessories, which all those could be seen on the costumes of both female attendants and the princess, thus making it quite difficult to tell which is which. There are times when the colours used for the character of female attendants were more vibrant that they outshined the character of the princess or queen. If evaluated by theory of stage costume, the costume was a total failure in showing the relationship amongst characters, which the theory emphasized on the needs of contrast through colours and detail of the costumes for the main lead and the supportive characters (Wilson and Goldfard, 1996). There were only little differences involved, which were from the decorative elements and a quite simple hairstyle parts, however, they were not enough to make the characters look less prominent than the princess.

4.3.4.3.7 2000 onwards

For costume in the form of blouse, the obvious difference could be spotted through the structure of costume, the styling of accessories and simple hairstyles inclusive of fabrics and colours application, in its entirety, the costume managed to create a relationship amongst characters that can differentiate the status of the characters as palace attendants, in which, according to Wilson (1996) and Jackson (1968) the supporting characters will always less prominent compared to the main character. It resulted in the success of the costume as a stage costume.

For costume that were designed with the same structure as that of Mak Yong's costume, in one angle, the costume managed to display the identity which has been created with the inspiration from Kelantan's traditional attires, which could be a cultural instrument that displays the richness of Kelantanese Malay culture in the traditional and classic forms. Unfortunately, the costume has too many similarities in various aspects with the costume for Mak Yong. Although sometimes the colour combination in the costume and the dressing of the costume in uniform form helped to differentiate the two characters and assisted in outstanding the princess' character, it does not help much for this kind of style arrangement could not afford to give any features specialty in every costume for a particular character.

From the progress of the costume basic design, the costume showed a satisfying improvement for adapting the classic attire with the modern world. Current creativity and material supply helped to fix the imperfections of the costume to become perfect and decent, so that less controversy regarding the costume style could be created. From the aspect of practicality on stage, the costume is design to be simpler and easier to put on. This type of costume works in accuracy with the costume technical that should be applied on (Crampton, 1976).

4.3.4.4 Peran / Male attendant

4.3.4.4.1 Early 20th century, 1920's to 1930's

The costume was excessively simple, however appropriately fitted the society's daily wear. Compared to other characters, the simple costume succeeded to depict the character of palace attendants.

4.3.4.4.2 1950's

There was improvement in composition and coordination of costume. However, there was no special costume designed for the character, but by using the readied materials and outfit, resulted in the success of creating uniformed and casual costume, fitted the character of Peran. Traditional elements were applied unintendedly by putting *semutar* and the relations with other elements of the performance have created a strong relationship between the art of Mak Yong and the identity of Kelantan itself.

4.3.4.4.3 1960's

The costume had the forms changed, showing a good composition by adapting the complete Malay men's attire. Through the moderate yet sophisticated costume, the status of Peran, with their unique outfits, explained clearly. In the same time, make up effects and the casual wearing of the costume contributed to the messed up and comical effects, supported the forming of the comedian character carried by Peran.

4.3.4.4.4 1970's to early 1980's

The costume has varied and developed, sign of creativity expansion in styling the Peran. Decorative elements began to get attention on which it seemed that the elements had successfully enhanced the outlook of the costume. The application of bright and

lurid colours combined with other ranges of colours showed colour trends were applied on all characters, making the costume looked merry, which visually and psychologically, they enhanced the mood and emotion of Peran while acting, making the actors play the roles better. The application of traditional *semutar* has succeeded to make the costume an instrument to display the values of art heritage that became the identity of Kelantan's society.

4.3.4.4.5 Late 1980's

The enhancement of the decorative elements in the costume made the costume looked more complete than the previous ones. The cuttings and decorations arranged resulting in traditional elements that made the costume successfully enhanced the traditional values that ran along the genre of Mak Yong's performance as Malay traditional theatre.

The applied make up on their faces and blending of bright and dark colour background on the costume looked harmony and enhanced the exuberant mood on the character, while in the same time, it lessen the effects of seriousness on the costume (if donned without bright coloured decorative elements). The use of *Semutar* has stopped, thus, this has made the costume less strong to display the identity of Kelantan in the costume.

4.3.4.4.6 1990's

The costume maintained most of the elements and the costume, entirely, was a success for the character of Peran. This was because the costume worn displayed several strengths through the combination of traditional elements, colours and materials used. Those strength carried the reality of the story played as a story about what happens in the palace, strengthen the status of the story as traditional theatre and strengthen the character of Peran itself as palace attendants and comedians.

4.3.4.4.7 2000 onwards

The costumes have now varied, mostly stayed with the same basic forms and combination structure of the previous, which emphasized the traditional values on some parts. The costumes have also returned to the earlier forms that emphasized the low standard status of the character, which done by the usage of hard and rough textured fabrics. The comical elements have successfully shown with the use of striped pattern on the costume of many instances and the whimsical combination of outfits. Exuberant moods appeared through the application of harmony colours; a combination of bright and dark colour limitless fitted the cheerful character as comedian and the laughing factor of the performance. The entire costume evaluated as managed to become an instrument to depict how funny the character is.

4.4 Conclusion

In its entirety, the analysed data went through four stages, as what has been arranged above, showing the flow of the Mak Yong's costume's style development in Malaysia. It began from the earliest findings by the past research's sketch that explained about the costume worn around 1920s (Ghulam Sarwar, 1974 & 2002) until the year 2000 onwards. Every development happened has its own transformation from the aspect of form and has changes from the aspect of the content, starting from the simplest form, until it developed into a more exaggerated form which shows influences from fashion and modern attires until it went back to the historical, traditional and cultural filled original form, where the form was more beautifully decorated to display the beauty of Kelantan's Malay art, which is also Malaysia's art and cultural heritage.

CHAPTER FIVE

RESEARCH FINDINGS

5.1 Introduction

As research and detailed analysis has been done on the data and the subject of the study, the upcoming is important to present the findings of this study. These findings correspond to the three objectives of the research namely,

- To trace the history and development of Mak Yong costume in Malaysia
- To identify the form and the content of Mak Yong costume
- To come up with the classification of style of Mak Yong costume in Malaysia

The first finding was based on review that has been done on past research and literature source that related with the study, which cover several studies on Mak Yong, history of Mak Yong, history of costume, Mak Yong costume, style, form and content in visual art. The second finding was based on the result from the analysis process which has been done in the previous chapter, through the theory of critical process by Edmund Burke Feldman. The theory used to correspond to the questions brought up in the statement of the problem regarding the development of style, form and content of Mak Yong costume in Malaysia, from the earliest evidences that gathered by researcher; an illustration of Mak Yong costume in the 1920's until 2000 onwards, the present Mak Yong performance. The third finding was based on the answer that gathered from the interview session between researcher and experts in cultural and costume design field in order to validate the first and second finding as stated above. The purpose of the finding

is to achieve the third objective to develop a classification of style in Mak Yong costume in Malaysia.

5.2 Finding of the history and development of Mak Yong costume in Malaysia.

The history and development of costumes in Mak Yong refers to the history and development of the performance itself, where the political administration and the management of Mak Yong troupe caused all the alterations, including the contents and the ever-changing style of Mak Yong performance from one period to another. The development of style, dressing culture and contemporary fashion also played their part in the alterations.

The origins of history and dressing style in Mak Yong are not clear, for the early start of Mak Yong is also not genuinely identified (Ghulam Sarwar, 2002 and National Arts and Cultural Division (JKKN), 2005). However, according to Mohamad Ghazali Abdullah (1995), Mak Yong is one of the Malay traditional theatres, in the dance-theatre genre that theatrically attempts to imitate society behaviour or imitate nature movement. As a traditional Malay theatre, the elements and identity of Malay should be displayed on the costume. As stated by Tengku Abdul Rahman Putra in Sheppard (1983), Mak Yong is a theatre complete with stories, music, dance, costumes and the entire four elements of performance are the embodiment of Malay culture, and the courts of Patani and Kelantan that has reached the highest standard of refinement and artistic excellence. Therefore, the costumes are the costumes that put together traditional values, heritage, identity and symbol of society or group that carries the Mak Yong and the cultural values of the Mak Yong (Filippou Fillipos, Harahoussou Ivonni, Kabitsis Christos, Koleta Maria, 2004).

According to Sheppard (1983), the history and development of Mak Yong's costume, since the early of 20th century, have undergone three phases of transformation, started from the simplest form, and then morphed to the phase of adapting Patani's royal attire, which became the inspiration to create the costume and the third phases is the current style. Before Mak Yong enters the palace, the costumes believed to be indefinite. As history of Mak Yong recorded that the dance-theatre originated from Patani and brought to Kelantan around 200 years ago (Sheppard, 1983 and Norwani Nawawi, 2003), the costumes worn on the characters of king, princess or queen, female and male attendants were believed to have influences from the style of the ancient royalties and Malay society of Patani. The obvious style was the wearing of headgear. According to Sheppard (1983), Mohamad Ghazali Abdullah (1995) and Norwani Nawawi (2003), the earliest of Mak Yong's performance in Patani around 19th century, Pak Yong and other dancers wore headdress that was twisted and folded to form *destar*, made from yellow silk cloth with golden flower stood on central front. The costumes were said adapted from the style of wearing or headdress of royal Malay bridegroom in Patani. Norwani Nawawi (2003), Windstet (1962) also stated that costumes that used *gendik*, a headdress with gold garlands hanging might have that influence from China, which Malay Patani people also wear in their wedding, had finally affected the dressing style of Mak Yong's dancers. However, historically, the dressing style on body part has never been traced or explained in any writings.

However, if looked through the perspective of the costume's wearing style, especially for the character of princess, which originally referred most on the classic style of Cik Siti Wan Kembang's attire, according to Nakula (1991), was because Mak Yong began developing as court performance in the region of Kelantan since 14th century. Cik Siti Wan Kembang, also known as Dewi Durga is the main symbol of the performance, thus, she directly was involved in the performance playing the role as a king or Pak Yong (Rosini Jonit, 2004). Therefore, the next dressing style for the characters in Mak Yong, especially the princess, adapted most the dressing style of Cik Siti Wan Kembang and the palace community, which became the symbol of Kelantan's

attire. Besides that, the bustier-based costume as that one of Cik Siti Wan Kembang's was also referred to daily wears of women in the centuries ago, which according to history, human need clothes to cover their bodies from the climate and dangerous threats (Siti zainon 2006 and Trimmingham 2009). In addition, to wear sarong tied to the bosom was the earliest dressing style used by the Malays especially in Kelantan and worn continuously to the early of 20th century (Graham, 1908, Zubaidah Sual, 1994, Norwani Nawawi, 2003 and Azah Aziz, 2006).

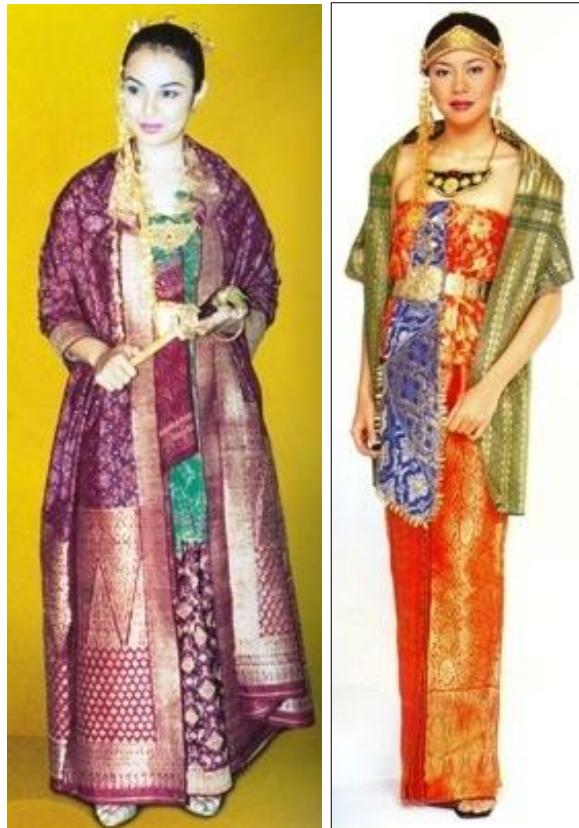


Plate 5.109: Classical Cik Siti Wan Kembang attire (left) and the modern form of the costume (right) that most influence the costume of female character in Mak Yong performance



Plate 5.110: Daily clothes of rural people in Kelantan around 20th century

The earliest and precise explanation on the costumes in Mak Yong performance can be traced in one of the Mak Yong's main songs, entitled Menghadap Rebab (Ghulam Sarwar, 1976). The lyric tells the description about the king's appearance, whom will come down the ring and perform Mak Yong, wearing complete royal attire to depict the ruling king (please refer to chapter 2). According to Sheppard (1983), costumes that depict royalties are usually beautifully adorned, appropriate with the status Of Mak Yong dance theatre as a court's performance. However, in a research done by Ghulam Sarwar (1976), it was proven that Mak Yong did not originated from the palace, but it was a folk art that was brought to the palace to properly administered and formed. The costumes for the characters in Mak Yong were designed to match the each of the characters.

Back to the history of Mak Yong, as emphasized by Ghulam Sarwar (1974, 2002) is not clear and the authenticity could not be proven. But according to the sources from Ghulam Sarwar (1974, 2002), Sheppard (1983) and Rosini Jonit (2004), there was

a development in occurred in the history of Mak Yong, which contributed much on the huge development of the costume. It was all begin when the palace took over the management of Mak Yong, directed by royal patronage from 1923 to 1935. The person who held the responsibility to bring Mak Yong on the surface was Tengku Temenggong Long Abdul Ghaffar, the youngest son of Sultan Muhammad II of Kelantan. Since then, Mak Yong began experiencing various innovations and refinements that led to the transformation from common folk art played in rural areas to a more proper form that performed in the palace. Since then, the costumes for each character were determined, especially for the character of Pak Yong. Ghulam Sarwar (1976) emphasized that the costume had its own distinctive style compared to other characters that did not have permanent costume and the styles keep changing.

According to Sheppard (1983), various innovations were done since the establishment of Mak Yong in the period of Kampong Temenggong. The costumes improved to much more sophisticated looks, filled with the Malay culture's elements to represent the status of Mak Yong as a court performance, to which stated by Ghulam Sarwar (1976), the period of Kampong Temenggong marked the reconstruction period of the performance elements of Mak Yong, which started by designing the costumes in proper forms. 20th century was also the glory era for the costumes, where the designs were blended experimentally using materials of gold characterization from the palace. However, after Mak Yong stepped out of the palace's patronage, the costume and crown became simpler than the previous when they are under the palace's patronage. (Norwani Nawawi, 2003).

The next development in the costumes was detected by Zubaidah Sual (2008). Based from evidence, the entire design of the costumes began around 1940s, according to the movement of the era, the designs of costume were adapting the modern and classic elements. For Pak Yong, the costume was complete regalia of office, from top to bottom where the basic form and structure had not changed much beyond time. From the early of 20th century, the costume of Pak Yong was focused on the same combination of

outfit from one period to another, which covered- the headgear, short-sleeved and round neck tunic that matched with a pair of trousers, *samping*, waistband and *keris*. Normally, the form and structure of costumes for younger and elder Pak Yong were similar and did not show much difference. Both young and old Pak Yong wear accessory that is placed on the chest, a necklace called *La* or *Elau* made from braided beads from various colours to enhance the overall outlook of the costume.

Sometimes the tunic and trousers are from the matching colours and sometimes matched with contrast colours. However, most of the time the tunic was matched with darker tone trousers and the usual colour used was yellow (Sheppard, 1983 and Norwani Nawawi, 2003). The visible development seen from 1940s to 1990s was only on fabric, colours and accessories that were matched with costumes. The fabric at the beginning was normally using the hand-woven cloth, such as a woven cloth in Pahang pattern that similar to bugis woven cloth (Azah Aziz, 2006), a woven cloth in *genggang* pattern – the strip pattern, songket, *pelangi* cloth and *punca potong* cloth. Up until 1970, most fabric are brocade fabric that weaved with golden thread. Then the latest development in 1990s, the costume for Pak Yong was beautifully adorned with the application of luxurious fabric such as songket to enhance the character (Zubaidah Sual, 2008).



Plate 5.111 Luxurious *songket* worn in Mak Yong performance displays the development of style visually and the improvement of economic stability and marketing situation in present time.

The design of headgear for Pak Yong had a slight change in the form and the design development. According to Sheppard (1983), the headgear is a costume element in Mak Yong, introduced by Tengku Temenggong Long Abdul Ghaffar whilst the refinements in Mak Yong's performance were done back in the period of Kampong Temenggong. The headgear was a crown covered with stiff velvet adorned with precious stones, worn together with scented jasmine buds on the left ear. The crown was to substitute the low tubular head-cloth made from fine batik. According to Norwani Nawawi (2003), the design of the headgear might have some elements of *kecopong* – the head of classic dance *Menora* that holds the firm and hard built structure. Up until the latest form, the headgear for Pak Yong is constructed using *upih pinang* or paper board that is wrapped with velvet cloth.



Plate 5.112: Stiff headgear covered by velvet that used since Kampong Temenggong – Tharuwat collection



Plate 5.113: Classical type of gilded coronet (*pemeles dahi*) worn since 1950's until 1980's – JKKN photo collection



Plate 5.114: Revived form of gilded coronet worn since 1990's to present performance – Mr. Tharuwat collection

Meanwhile, the costume for Mak Yong showed obvious development through times. According to Sheppard (1983), the princess or queen Mak Yong wore *kebaya* complete with a sash on the shoulder, made neat by waistband and belt buckle (*pending*). He again stated that the princess' hair was adorned with gilded coronet called *pemeles* or *gendik* that beautified the forehead and head, added with beautiful flowers adorning the bun. According to Zubaidah Sual (2008), this style was maintained through times until today, although they are actually various forms of costumes, which consist of *kebaya* and bustier blouse. According to Norwani Nawawi (2003), in Kelantan, the dancers of Mak Yong including the princess had always wear sarong that tied on the bosom since the earliest recorded time. Nevertheless, since 1989, dancers are obliged to wear *kebaya*, which is more complete in form with accessories, as stated by Sheppard

(1983) and Zubaidah Sual (2008). As Pak Yong's costume, other than the changed forms and basic structures, Mak Yong's costume had also showed developments through times with enhancement on the elements of the costume, from the applications of fabric and accessories, to the matching of colours (Zubaidah Sual, 2008).



Plate 5.115: Transformation of *kebaya* from left- 1960's-1970's-1980's-1990's

According to Sheppard (1983), from the earlier period until the 1970s, the female attendants or *Inang* wore just a simple *kebaya* and *sarong*, which according to Norwani Nawawi (2003), almost similar with what worn by the character of princess. However, they only wore the *kebaya* in simple form without any luxurious accessories. Zubaidah Sual (2008), stated that around the beginning of 1940s to 1950s, costume that was worn by *Inang* or *Dayang* - female attendant was not uniformed. Only until 1960s, the costume was arranged in uniform. During 1970s, *kebaya* was worn to display some developments by using modern cuts that followed the fashion trends of the 1960s. Since 1990s, up until today's Mak Yong performance, the form of the costume is totally changed into bustier corset. Other developments, according to Zubaidah Sual (2008) were on fabrics, colour arrangements and decorative elements including La, which is similar to Pak Yong's accessory that was placed over the chest and shoulders. The

hairstyle for female attendants, was very much simpler on the earlier periods, but in 1970s, it improved and stylised in various hair accessories and headdresses including the gilded coronet similar to what worn by the queen or princess (Zubaidah Sual, 2008).



Plate 5.116: La or necklace that at the beginning in 1950's to 1960's it was only worn by Pak Yong; the King, since 1970's it started to be worn by princess and finally, since 1980's until present Mak Yong performance, it worn to almost all characters including supportive characters – Dayang; the palace attendant.

The costume for Peran (male attendants) was described as being developed from a wrapped cloth to a complete set of outfit, shirts and trousers. Sheppard (1983) and Norwani Nawawi (2003) explained that beginning from 1940s, Peran wore only a basic t-shirt known as *baju potong siam*, with a cotton sarong called *kain pelikat* and a pair of loose cotton trousers.



Plate 5.117 Semutar that worn by Peran since old days performance until present performance.

They also wore a head-cloth called *semutar*; the locally cotton printed cloth. The cloth is also fashioned as a waistband. According to Zubaidah Sual (2008), this style maintained until 1950s and through times, not much of developments traced, because the changes involved only the application of fabric or the form of top shirt, which is more varied and used traditional patterned fabrics. From 1990s up to the current performance, the stylize of costume developed to a more free forms according to the creativity of the designers in order to enhance the comical character, while in the same time, preserve the traditional characteristics like the outfit of Malay men, complete with *samping*.

5.3 Finding of form and content of Mak Yong costume in Malaysia

5.4.7 Form, content and development of Mak Yong costume

Based on the analysis done in previous chapter, overall studies found that style evolution in costumes happened era by era. The evolution developed hand in hand with creativity and external factors. Studies found that some costumes, especially the ones for female attendants and princess received many innovations and revivals that they made the today's costume looked nothing like the previous forms. The form of costumes were much simpler around 1940s to 1960s, using less adorned traditional attire, while in

1970s, the design began showing modern influences in the costumes cuttings. Since 2000 to date, the costumes are enhanced in material using and decorations, however, overall form returned to the more classical forms.

5.4.7.1 Pak Yong costume



Plate 5.118: The earliest and most classical type of Pak Yong costume that still worn by performers in rural area of Kelantan in 1950's

According to analysis done by the researcher, the costume for Pak Yong, obviously displays the traditional style of Malay attire that is specially designed to surface the character of a man. This is because the character is a main leading character that plays a role as a king, wearing complete regalia of office, as being depicted in the song *Menghadap Rebab* (Ghulam Sarwar, 1974). Through the analysis done, researcher found that the form of Pak Yong's costume is fixed, only a little development and alteration involved. In its entirety, costumes from 1920s to 2000 onwards, showed a slight difference on the earliest design, which is in 1920s to 1930s that combined draped bustier kind of dressing. It was a result from adaption to the basic men's dress in early 20th century that wraps the cloth on the chest. The overall structure, costume arrangement and proportion formed by the combination of attires used for Pak Yong's costume were not changed.

Since 1940s to date, Pak Yong used costumes that is consistent in forms, consists of headdress, blouse, trousers, *samping*, waistband from cloth or special cummerbund, and distinctive accessories, La or necklace made from braided beads of various colours covering Pak Yong's chest, as a unique identity in the costume. The costume for Pak Yong developed in linear form as it gradually increased from the outlook, material applications and decorative elements beyond times. Along the period, the costume stayed in its classical forms, which displayed the authenticity of Mak Yong as traditional Malay theatre. As a main character for Mak Yong performance, the costume for Pak Yong must shows the identity and originality of Malay or the represented ethnic as purpose to maintain the status of Mak Yong performance as world heritage or as Malay heritages property. Any changes that done on the costume should be handle with awareness, creativity and responsibility to cultural heritage in order to ensure the Pak Yong character able to show the originality of Malay, and the identity of king that rule the government, no matter when the performance are played (Azah Aziz 2006).



Plate 5.119: Pak Yong in complete regalia of office such described in *Menghadap Rebab* song maintain with the same structure beyond time and only involve minor transformation and development such as colour, material of costume, fabric, decorative elements and accessories. – From left 1950's, 1960's, 1970's, 1980's, 1990's and present performance.

5.4.7.2 Mak Yong (the princess) costume

As for the princess or Mak Yong's costume, based on the analysis, the researcher found that there were various forms and combinations applied on the costume, that covered the combinations of traditional Malay attire, modern-formed attire and classic attire in contemporary setting. These costumes were designed to show the character as a princess or royal person. In the development of costumes for Mak Yong-princess, there were some major transformations happened along the early of 20th century to date. At least four transformation in costume' form traced in the entire costume including the proportion, the arrangement, the costume cutting and the combination of costume.

Beginning in early 20th century, that was around 1920s to 1930s, the costume worn by the character consists of three pieces of cloth. It was worn in the form of draped bustier in loose fold that cover chest and the upper body, where both ends of the cloth allowed to be slanting downward as *kemban* by *punca potong*. Another piece of long cloth that used to cover the shoulder, while other one worn as sarong to cover bottom body part. The style influenced by the everyday wearing of the Kelantan Malay women. According to Azah Aziz (2006) the earliest form of women dress in Malay Archipelago was using a long cloth that wrapped to the body. It was basic dresses before human know how to sew their complete dress. Subsequently, the long cloth transformed into a sarong where both borders of cloth were attached together and it was worn as *kemban*. The *kemban* using long cloth of *punca potong* was a basic cloth that worn in Kelantan. The style was also synonym with the complete Cik Siti Wan Kembang's attire.

As the development grown in the way of dressing, the phenomenon was also influence the development of style in Mak Yong costume. From the bustier type of costume and without blouse that worn in the early period, the costume was subsequently transformed into more decent type in 1940's to 1960's that had blouse- the *kebaya* that worn with shawl as sash to develop the princess or queen's character (Azah Aziz, 2006). This kind of costume was formed by the current dressing style, when Malay women in

Kelantan started to wear *kebaya* during the time. However, the type of *kebaya* that worn by the princess was a traditional short *kebaya* (Zubaidah Sual, 2008). Moreover, later around 1970s, the costume morphed back to the bustier form such as in the early of 20th century. However, modern elements began to show by the simpler cuts of bustier that fitted to the body; the changes of style that traced develop the change of bustier cutting in the corset form. The basic modern influence that change the style of Mak Yong-princess costume during this period was relate to the changes of Mak Yong performance elements into modern concept following the establishment of Kumpulan Seri Temenggong led by Allahyarhamah Khatijah Awang in 1970. According to researcher's interpretation, the development into a modern cutting also shows the development of sewing technique, which, in the early period, the bustier was a seamless draping bustier that wrapped, hanged, fold and tucked to be fit to the body that finally developing the loose fitting bustier. Since the existence of sewing machine and the improvement in the sewing technique and pattern cutting or drafting, the bustier were created in the proper manner consisting the involvement of new method to develop the close fitting bustier in corset form. The used of corset to cover upper body part develop the tidy outlook to the costume design. The costume revealed quite some skins and showed the fashion trend at that time, as mentioned by Norwani Nawawi (2003), most fashion that worn by women in Malaysia around 1960s to 1970s were tighter and body-fitted *kebaya*, blouse or dress.

In the end of 1980s, the costume took out the bustier because the actress were not allowed to wear bustier like the one they used to in the 1970s, therefore the style returned to *kebaya*, as worn around 1940s to 1960s. However, it was in modern styled *kebaya* that more to the *kebaya* fashion of that period, which are looser in easy fitting cutting that made the costume looked more graceful. The modern cutting visible most on the curve shape of the *kebaya* hemline and the leg o mutton sleeve on most *kebaya* fashion (Norwani Nawawi, 2003). The costume also showed some improvement in term of decorative elements that blended to the costume. This style of costume stayed until the end of 1990s. In 2000 until present performance, another major transform done to

the costume. The form of costume transformed totally to the more classical form which is an adaptation from the costume of Cik Siti Wan Kembang, using basic bustier dress in the form of *kemban jantan*. The costume are produced using the modern methods of costume cutting such the corset type of bustier that developed to be a close fitting bustier. The costume embellished to enhance the overall outlook of the costume that is evaluated as beautiful and classic costume. Moreover, the costume designed in the form of Malay classical costume that involved some new alteration and finishing in term of its form and visual to maintain the heritage and cultural value of the performance and the costume itself (Azah Aziz, 2006).



Plate 5.120: The changes of style in Mak Yong-princess costume, from classical kebaya in 1940's to 1960's turn to bustier in 1970's then change to modern kebaya in 1990's then back to the bustier style which is blended with classical elements in the present performance.

Based on analysis, it is found that, in its entirety, the costumes donned on Mak Yong shows clearly visible developments and style transformations beyond times. The transformations happened repeatedly, from traditional style, to modern, and then back to the most classical form. From general view, the costume that undergone such transformation process has unclear identity and varied. Nevertheless, what clear is, the development showed good cultivation and displayed classic characteristics and forms to the costume, while in the same time, showed the ever developed creativity in the mastering of visual elements, that could support Mak Yong performance to look more sophisticated.

5.4.7.3 Female Attendant costume

The costume for female attendants was designed simple to show moderate character. Based on the analysis, the researcher found that, the arrangements and combination of attires are cultivated from the traditional Malay attire. The costume for female attendants is costume closely similar to the princess' costume, and the development of the costume for female attendants were in-line with the development of princess' costume, where in certain times along 1920s to 2000 onwards, major transformations on the entire form of the costume involved. The costume changed at least five times, from the original classical form, to the traditional style and the adaptation of modern elements until special costume for the female attendants were designed in various forms.

In the early of 20th century, around 1920s to 1930s, the form of costume for female attendants was just to cover the body with clothes. According to the researcher's interpretation, it was adapted from the style of the women's everyday wearing at that time, which just wearing three pieces of clothes to cover the body – *kemban*; the sarong tied on the bosom, as sarong and as shawl to cover up the shoulders or head. It is emphasized that this style stayed through 1920s as the daily wearing of Kelantan's women (Zubaidah Sual, 1995 and Norwani Nawawi 2003). According to Azah Aziz (2006), *kemban* is the earliest dressing style of Malay women in this region. The form of the earliest bustier –*kemban* was a seamless draped bustier that easily wrapped to the body. This was according to the limitation of technique and material to produce the complete dress. *Kemban* or sarong type of costume is the most basic clothes to Malay people that comfortable to be worn as daily attire.

Later, the costume developed into the *kebaya* that according to the development of dressing style that develop from the form of sarong without blouse to the complete dress with blouse. According to the researcher's interpretation, the costume even adopted the daily wears in which the dancers were worn fashionable *kebaya* from their

own collection. Such dressing styles is supported by statements from Madam Sepiah Ahmad, Mr Mad Gel and Mr Awang Omar in an interview in Kelantan on 2 June 2009, that in the early periods, the costume used was just according to what could be reached or worn, sourced from the private collections of the dancers and actors of Mak Yong. Based on the study done by Norwani Nawawi (2003), in that era, around 1940s to 1960s, slit dress and *kebaya* were the everyday wears for most of Malaysian women, including Kelantan. The style influenced by the current fashion where the dressing style or *kebaya* style during this period was mostly inspired by the *kebaya* style of popular actress that like to wear the fitted *kebaya* from lace or glamorous fabric that worn with batik sarong or Indonesian *wiron* sarong or split skirt.



Plate 5.121: Dayang in costume, from left – 1950's, 1960's and 1970's. The form change from kebaya style to bustier style



Plate 5.122: From left 1980's, 1990's and 2007 shows the contemporary style that change from blouse to *kebaya* and bustier style. Somehow in the present performance, other style such style that worn in 1980's were also used for Dayang.

The analysis later found that around 1970s, the costume transformed into obvious form that related to the transformation process in the entire elements of Mak Yong's performance, where at that time, Mak Yong had begun to change into modern concept following the establishment of Kumpulan Seri Temenggong led by Allahyarhamah Khatijah Awang in 1970. The transformation finally brought obvious changes of style in Mak Yong costume (Ghulam Sarwar, 2002 and Mat Gel, 2009). The style of female attendant costume almost similar to the changes occurred in the costume for Mak Yong-princess, which used modern cut bustier that fitted to the body. The bustier was in the corset cutting that displays the development of sewing technique from the earliest seamless draped bustier. The costume cutting that developed in proper modern method affect the tidy outlook to the entire costume. The costume show the influence of current fashion where the costume composed with consideration of the flow of fashion trends, where women at that period loved the body-fit dress in their styles. It was also a result from adapting the western fashion style that exposing some skins. (Norwani Nawawi, 2003).

There were some other form of female attendant costumes that specially designed with the modern-style cuts which looked unique. The costume was a result of adapting the *menora* costume that also has the similarities with the Kelantan-originated *asyik* dance. According to Norwani Nawawi (2003), the costume was composed with inspiration from the short *kebaya* or *kebaya Kota Bharu*, however the long *kebaya* sleeves were modified into cap sleeves that expanded and tilted at the end. The sleeves were designed that way to ease the dance moves modelled in the performance. All designs mentioned above had generated new design concept to create classic style in more modern cuts. Both types of costumes were worn together in one performance.

In 1980s, the costume transformed again into a distinctive design, that look much different from the character of princess and other characters. Such costume was a result of adaptation from modern *kebaya*, which altered to shorter sleeves. The development of idea and creativity resulted in a special costume design for the female attendants that

could be traced in this period. The form of costume was said had created a clear identity for the costume of female attendants. It was actually maintained the blouse form of 1970's that adapted by *kebaya kota bharu* with the cap sleeve (Norwani Nawawi, 2003). However, entering the era of 1990s the costume changed into long sleeves blouse in modern cuts- similar to modern *baju kurung* or some costume influenced by current *kebaya* fashion. The costumes mostly styled with leg o mutton sleeve and some modern cutting at the neckline, fastening and decorative element on the costume. Until the latest, variety of costume forms for the female attendants produced. Based on observation and analysis done, some costume were maintained the blouse form such as worn in 1970's and 1980's, but this study found that the most popular and often used costumes was the one in the bustier or corset form, which back to adapting the classical costume of Cik Siti Wan Kembang's. The costume for female attendant in this period were slightly similar to Mak Yong's or princess'; the differences made by the colour and fabric used, including the simplicity in the combination of accessories. With the form of costume that specially designed for the character that demonstrated the idea of Cik Siti Wan Kembang costume actually shows the existence of traditional element. According to Azah Aziz (2006), the performing art at the latest time since 1990's to 2000 onwards shows an effort to maintain the authenticity of Malay traditional costume that based on the historical knowledge, in order to displays the effect of cultural heritage in the costume design.

5.4.7.4 Peran costume

For the Peran or male attendants, based on the analysis, it is found that the costume is in simplest orientation, where the forms were in-line along the periods and nothing much changed. If there were any changes, it was not that obvious and gradually developed. As what obtained through the analysis on other characters, based on the observation on photo evidence comparisons, the researcher found that the earliest costume used around early of 20th century, was interpreted as – adaptation of the men's earlier attire of the men in Kelantan at that time. The next development could be seen

from uncovered on upper body to covered upper body. This made the costume around 1950s to 1960s to look more complete and traditional in elements, which was kept worn until 1970s. However, there was a little addition, in which the costume began to combine with vest. That kind of costume style stayed until present period. But, after 2000, the costume keeps on developing to various forms and matched with various combinations. The costume of Peran beyond times maintained its traditional feature, which characterized by Azah Aziz (2006) as a costume of villagers that combined the traditional costume of Malay man such *baju Kurung*, *sampak trouser*, *sarong* or *semutar*. The form of costume were the comfortable costume without the vast enhancement that suitable to be worn when doing any daily works.



Plate 5.123: Style Peran costume that free and maintain but develop in term of decorative element and colour combination

In term of the function of Peran's costume to demonstrate the comedy feeling. The transformations that could be traced on the costume for male attendants were only on fabric usage and decorative elements parts. The comical elements were displayed by the matching of various colours, line effects and other design elements on the fabric's surface, which were not properly arranged in various colours. The application of a piece of cloth styled in various styles acted as hand props to create comedy acts. For the costume of Peran that was too simple in the beginning, then added with jolly decorations, has now returned to the simpler form that uses more striped patterns.

Research found that, all those elements enhance the comical character on Peran. Besides showing elements of comedy, the specially designed costume also worked to show the status and environment in the palace, as in 1980s.

Entirely, analysis also found that in the most costume, all characters were worn sarong either the woven cloth, *pelikat* or *songket*, this is because according to Azah Aziz (2006), sarong is one of the most significant clothes for Malay people that displays the originality of the nation. As a Malay traditional theatre, Mak Yong is the one of the art performance to display Malays art heritage. The sarong worn by Malay people no matter what their gender, men, women or kids since the earliest time, because of its flexibility that suit to be worn by characters in Mak Yong. The status of the sarong to the character differed by the type of fabric that used (Azah Aziz, 2006).

Stylistic changes and development in the form of costumes as mentioned above were the changes in combination and structure of costumes that were obviously happened for some characters such as the princess and the Dayang or female attendants. While some other character such as Pak Yong and Peran, the structure and combination of costumes maintained in the same form beyond times. However, there were simultaneous changes that could be seen on the full set of costumes for the characters in Mak Yong dance-theatre, which are from fabric usage, improvement on decorative elements on costume and accessories.

5.4.7.5 Decorative element



Plate 5.124: Development of decorative element of costume from plain costume in 1950's to 1960's develop to fully decorated style in 1990's

In terms of decorative elements that have been applied in the costume, in the early periods since the early 20th century, 1920's to 1950's, all costumes were plain without any decorative elements. The factor were due to the limitation of the decoration sources during the time that relate with the economic situation of Mak Yong troupe after the termination of Mak Yong from royal patron and palace direction in 1940's. Moreover, the skills of decorating the costume were still at the start level, hence the costume were just allowed to be empty rather than decorated. Then, since the era of 1960s, the costumes were then beginning to be adorned with beads and simple decorative elements that arranged in a simple form such develops a decorative line.

In the 1970's the creation of decorative elements were enhance and fill almost entire surface of costume in Mak Yong. Normally, the decoration that adorn the costume were lace, ribbon, decorative border and the embroidery of gold thread, sequin or beads that created a motifs that embellish the decoration on the costume. Mostly, the motif was plant tendril motifs and meander motifs that alternately adorned with floral motif- a leaves or flowers. According to Azah Aziz (2006), these kinds of motif are known in Malay world as *awan* motif or *awan larat*. It is a Malay pattern that designed continuously, redundantly and inter-related from one to another motif in its distinctive

composition. The motif is the common motif for Malay art and in Malay culture. It can be found in woodcarving, textile, songket, batik, gold ornament, metal, silver work etc. The motifs always become as a main motif on Malay traditional costume of old days.

The motifs that adorn the costume in Mak Yong during 1970's to 1990's were decorated in a large size where the decoration looked prominent with golden materials. The motifs were enlarged, making the decorative element more stood out. From the performing art point of view, the enlarged motif are playing important role to the costume in theatre to enhance the costume that worn in order to support the character that played (Berneice 1966 and Wilson 1996). The decoration also applied on Peran's costume, which actually is not supposed to be decorated. The types of decorative elements were grown in enhancement until the era of 1980's and 1990s. Since 2000 onwards, the form of decorative elements shows differences due to the change of fabric that is already enhanced on the surface accordingly. The decorative elements on the costume were not placed on the enlarged decorative element anymore, but they are used to enhance the surface of the fabric. According to analysis and observation made on the costume, the study found that the decorative elements that used in the latest time are variety. Some of them looked such as a golden replica decorative element although it is actually a nickel material and plastic. The types and variety of decorative elements refer to the variety of machine of product and additionally, refer to the sources that could get in the market today. The decorations were formed in a small or normal size and produced in fine quality, hence, could affect the high quality and luxurious impact to the costume.



Plate 5.125: Variety types of La necklace from beads that traced worn since early times to present performance and La necklace that made of knit thread that worn in 1990's



Plate 5.126: Development of decoration on Pak Yong's headgear from 1950's to present time



Plate 5.127: Development of form on gilded coronet (*Pemeles dahi*)

Based on the photo evidence of the accessories, analysis found that, for Pak Yong, the accessories earlier was very simple, where main accessory was only in the form of a piece of cloth tied on the head. Since 1950s, the headgear transformed into a crown made from beautifully adorned velvet with beads and flowers, and the form maintained until 1960s. In 1970s, the headgear was again simplified, before it beautifully adorned again in the 1980s and keeps on developing until 2000 onwards, where the headgear is vaster and enhanced with high-quality decorative elements, which

attempts to imitate the ornaments of the actual metal accessories. For the princess, the same style maintained from 1940s to 1970s, which used small gilded coronet and actual *pending* (belt buckle) in metal form, and then in 1980s, the form of accessories was enhanced with various hairpins and head decorations. Appropriate with development of the period and creativity in 1990s, every accessories set were self-made, specially designed using cardboards wrapped in velvet, beautifully adorned with decorative elements that embossed on the surface, like the crown or Pak Yong (king). The accessories for the character of female attendants were almost similar with the orientation of Mak Yong's accessories. It was much simpler although the shape was almost the same.

5.4.7.6 Fabric and textile that used in the costume



Plate 5.128: Development of fabric usage, brocade, velvet and *songket*.

The analysis traced the usage of fabric for the costumes of the characters in Mak Yong, beginning from the scarcely fabric such as velvet and plain fabrics that have limited colour options around 1940s to 1960s. Most of the fabric that used were old type fabric of hand woven cloth. Most of the early fabric that used in the costume was a woven cloth in *tapak catur*; chequered motif, *genggang* motif (the strip motif) and *punca potong* cloth. There were a cloth produced by ikat technique that usually used for shawl such as *limar* cloth that produced by single ikat technique then weaved with *pakan* thread, it was in various size. Other type of fabric that used as *samping* was *pelangi* cloth produced by tie and dye technique to create a simple motif. *Pelangi* cloth

exist before batik and batik sarong, the type of batik cloth used in the early time as *samping* for Pak Yong and sarong for female attendant. All of the fabric are common fabric that used in Malay world in the early time (Azah Aziz, 2006).

According to the observation and analysis, the study found that, development in fabric usage refers to the development of material sources that produced in a particular period. Moreover, it was also relate with economic situation of a Mak Yong troupe in a particular period. In the earlier period, around 1920's to 1950's, the costume of all characters in Mak Yong produced by a woven fabric of cotton thread, such as cotton fabric, *limar* and *punca potong*. The used of that types of fabric are quite cheap and easy to get. This was because, Kelantan as an origin place for Mak Yong and a place to perform Mak Yong dance theatre was a prominent place to produce local textile in Malaysia in the early period (Azah aziz, 2006). Some of precious textile that used for performance was a heritage of old generation to their heir. Although the textile was expensive to buy, but it is a textile that already kept by the actor that could be used as a costume for Mak Yong performance.

Later, appropriate with the movement of the era and supplies of current materials, around 1960s to 1970s, the types of fabric used varied and have decorative elements that consisted of golden and glittery materials such as brocade and *songket* and *velvet*. The types of fabric are worn until present times in the effort to make the characters visually beautiful. The fabric is a quite expensive fabric, but it is still can be afford according to the economic situation of Mak Yong troupe during that time was start to be stable. According to Azah Aziz (2006), expensive brocade, songket and velvet fabric was historically used to produce a *dewangga* costume especially for royal person or aristocrat. Concerning this, according to the evaluation and comparison that observed by the researcher, the textile of *dewangga* costume could be described as a royal textile that also commonly used in the costume of Mak Yong traditional dance theatre since 1970's to present times. Implicitly, the royal or *dewangga* status of a character that played could be emphasized by the usage of the textile in the costume.

Songket is the most common fabric that used since the early times until present time the quality referred to the motif, the types of material such as thread that used in the weaving process. Since 1970's to 1990's, the songket that usually used for *samping* is a full ornamented songket in which, the motif show the continuity such as *awan* motif that named as *teluk berantai* or *jong sarat*. The songket of *bunga bertabur* or strip types are normally used as sarong for princess or female attendant character or blouse and trouser for Pak Yong. Songket in *bunga bertabur* style is a songket that the motif arranged in scattered and isolated form and did not involve much gold thread (Norwani Nawawi, 2002). According to analysis and observation made by researcher, in the present time, songket are used in costume for almost all characters. Variety fabric that available in market could be chosen in order to produce a suitable costume with good quality. The songket and other expensive fabric or textile of old periods could be afford with the reasonable price according to the weaving process that now become more simple and easy by machine made. Other than that, there are many choices of artificial fabric in current market that could replace the expensive real fabric such imitative brocade by printed fabric that using gold colour or shining material or the cheap songket such as Indian and Pakistan songket. Most fabric are affordable and available in various colour choices that could be suit with the costume for Mak Yong performance.

5.4.7.7 Technicality of costume



Plate 5.129: Readymade pleated bustier to develop *kemban jantan* or *kemban punca potong*



Plate 5.130: Easy worn readymade *samping ikat pancung* to ensure the practicality of costume

Apart from that, other developments could be seen was the practicality of the costume that came to be noticed. Technically, around 1920s to 1980s, the techniques of wearing the costume for fastening the sarong on the waist and bosom was done manually, tied to the body just like that. However, now, most of the fastening techniques were put aside, but the characteristics of the fastening form were maintained, only turned into ready sewn form, which used Velcro, button or hooks to attach. For example, the sarong, specifically the *sarong tindih kasih* which need to be tied and tucked to the waist, and finished with waistband, now has transformed into ready sewn skirts with single pleat in front. Second example is *kemban jantan*, which used *kain punca potong* where the upper part of the cloth was tied and tucked on the centre front of the chest, letting the remains of the cloth to slant downwards. Now the shape of *kemban jantan* was substituted with multiple pleats, arranged in the tip of the cloth and attached to the other side using hooks. This style of wearing makes the costume easier to wear as stage costume.

5.4.7.8 Application of colour on costume



Plate 5.131: monochromatic colour combination and harmonious colour in a set of costume, from left – 1970's, 1980's and present performance

From the application of colours, the analysis found that, the matching of colours on costume had also developed from the even colour combinations to the harmonious colour combination, and the latest combination is from the same chromes. The matching of colours on costume changes, beginning from dark colour range until today the colours are mostly from bright and cheerful colours that contrast to each other to enhance the characters, besides enhancing the visual elements of the performance. With such combination of colours, it helped to enhance the warm mood and environment on the Mak Yong performance (Wilson and Goldfard, 1996).

The study found that, development of the colour used in Mak Yong refers to the fabric that used. Earlier, the colour was so limited because it was lean to the natural sources that used in producing the textile and thread. Around 1940's to 1950's, woven fabric or songket limited to the red, green, blue and yellow only that derived from natural dye such as example *kesumba* plant (*Bixa orellana*) to produce red or turmeric to produce yellow etc (Norwani Nawawi, 2002 and Azah Aziz, 2006). According to the study, it is found that, the red colour is the common colour that used in Mak Yong. It is a favourite colour of Malays, in which, historically there were at least 30 colours in the Malay world named with the 'red' word, that consist of the group colour of old yellow to

the light pink (Azah Aziz, 2006). After the improvement of technology in artificial dye made from chemical material, the colour of fabric that used for Mak Yong costume become varied and lasting to be wore (Norwani Nawawi, 2002).

The colour that used in the costume is also represents a distinctive symbolism in term of Malay culture and colour in dressing. The study found that, the red colour that used in mostly Mak Yong costume since 1970's to present time symbolize the brave and originality of a man (Syed Ahmad Jamal, 1992). The yellow colour are never been neglected in the colour range of costumes in Mak Yong as a colour of royal character, because according to siti zainon (2006) and Azah Aziz (2006), historically yellow is the main colour of King or ruler's attire and it is forbidden for ordinary people, as noted in Malay Chronicle. It is also a symbol of wealth and richness (Smith, 2009). However, the rule of using yellow colour is gradually neglected beyond times. Accordingly, the colour was slowly used in wedding costume and finally until today, everybody can wear the yellow colour (Azah Aziz, 2006). The black colour that commonly used for Pak Yong's costume in early period such in 1950's and sometimes in other periods is relate with the mystical value according to Malay culture (Syed Ahmad Jamal, 1992) and symbol of sophistication in dressing (Smith, 2009). Research found, some costumes in Mak Yong are suitable with the symbolism that supposes to be represented, while some costume are not suitable with the colour symbolism as stressed above. However, there are some costume that designed by neglecting the colour symbolism purpose but simply blending the colour in the design based on creativity, arrangement and suitability that matched with other visual aspect on stage.

5.4.8 Content and influential factors of stylistic change in Mak Yong costume in general aspect.

Every transformation developed in Mak Yong's costumes is sure to have factors that influenced the development, which related to political, economical, social and cultural factors and meets the specifications of stage costume. In relation to that, the

analysis has found that the developments in Mak Yong's costume were hugely influenced by the development or the transformation of style in the Mak Yong performance itself. It is closely related to the administration and management affairs in Mak Yong's troupe, as referred to the history of Mak Yong's development, which costumes began to have their own respective designs since the period of Kampong Temenggong, where Tengku Temenggong made refinements towards the performance and the costumes as well. Starting from there, all characters in Mak Yong especially Pak Yong had their own distinctive costumes to match the characters played (Ghulam Sarwar, 1976).

While the formation of Seri Temenggong Troupe in the 1970s, much of the elements of performance have been modernised including the costumes. During that time, researcher has found that the designed costumes begin to show the influences of current fashion trends that more or less have influenced the pattern or cuttings of costumes, including the hairstyles for the actors or dancers. Since then, with formations of more latest Mak Yong troupe, they have been competing with each other's creativities to form the costumes that they have today, which back to enhance the classical characterizations of the traditional Kelantan Malay costumes – costumes of Cik Siti Wan Kembang so that the royal features on the character become more prominent.

The earlier costumes in Mak Yong were in dearth, which caused by the lack of supplies in materials as found in research that around 1940s to 1960s, according to Madam Sepiah Ahmad and Mr Mad Gel (2009), they used whatever they got for the costumes because of limitations in material supplies. The applications of fabric and colours for the coordinated costume depended on the limitation of materials at that time. This matter was due to the limited financial situations, including the newly developed country after the World War II, which according to Affendi Ismail (1975), the economical situations of the Mak Yong troupe was unstable and there were not much active groups, only a few. This condition was actually factored by the condition of Mak Yong troupe after not receiving any supports from the palace after the Kampong

Temenggong period around 1920s to 1930s. After that, in 1940s to 1950s, the troupe moved alone in scarcity, the only costume that received special treatment was for Pak Yong, while the others wore moderately dressed and accessorised, by referring to their daily wears. Through times, along with the development of creativity and the stability of the economy and administration of the troupe, the form of costumes began to develop, according to the analysis. The materials used are better because there were supplies in the markets (Zubaidah Sual, 2008). The costumes began using the fabrics of latest designs and more luxurious including the enhanced decorative elements to give elaborates decoration effects on the costumes.

Based on the analysis done, this study also found that costumes in Mak Yong also emphasized the culture elements and the form of traditional Malay attire from the outlook of the costumes. From the costume of Pak Yong, it could be seen that the character wears complete Malay men attire in Kelantan; headdress, blouse, trousers, *samping*, waistband and *keris*, while in Mak Yong's costume, all along the era except in 1970s, the costume referred to the traditional Malay attire with *kebaya*, sash and waistband with *pending* (belt buckle). The attire was traditional *kebaya* in decent form, according to Sepiah Ahmad (2009), such costume was put on Dayang, for the princess was to show modesty and beauty of the character, so it will be good to look at. And so it went for the costumes of Dayang and Peran which mostly, all along the era put on Malay attires. According to the analysis, the wearing of *semutar* – a cloth tied to the head used for Peran had traditional attire element that carried strong cultural content, which symbolized the courage of Kelantanese to face any circumstances which is one of the identities of Kelantan Malay society (Norwani Nawawi, 2003).

Although the costumes has underwent many alterations, but more or less, the appearance of cultural and traditional Kelantan Malay attire elements became clearer especially in the latest costumes of princess, where research has found that the combination of bustier costumes forming the *kemban jantan* looks closely similar to what Cik Siti Wan Kembang wore. However, it was altered with the wearing of *La* that

emphasized the uniqueness and identity for the costume in Mak Yong performance. Based on the analysis ran by the researcher, the costume could be interpreted as, such design was made to bring the reality that the performance was originated from Kelantan. Therefore, the costumes are better off designed referring to the traditional Malay attire, especially the female king of Kelantan, which was Cik Siti Wan Kembang that became the trademark of the Kelantan cultural attire (Normizanun, 2009). Such costume has significant role in Mak Yong performance itself to display the cultural elements and Malay heritage as one of the efforts to promote arts and cultures of Malaysia to the eyes of the world.

Research found that, the colours used for costumes also represent certain symbols from psychological, Malay culture and colour symbols for stage performance aspects. Darker colours that often to be used in the early period such as 1940s to 1950s were inappropriate to apply on the costume for Pak Yong and Mak Yong characters that carried the royal role. Theoretically, dark and black colours according to Malay esthetical values, carry the symbol of grieve and mystery (Syed Ahmad Jamal, 1992) and according to stage costume colours by Wilson (1996) those colours carry grieving mood to the characters. Those colours are not supposed to be applied on the characters if the characters such king or queen are meant to be prominent. Bright colours were began to be applied around 1960s, while in the 1970s the costumes showed the domination on reddish colours, which affected warm condition, a significant colour in Malay culture that symbolizes courage and warmth, which also happened to be common colour for the attires of people in the past (Syed Ahmad Jamal, 1992). In current Mak Yong performance, the next colours used are bright and lurid colours, which is more appropriate to enhance the characters. For king or Pak Yong character, bright colours like yellow and white could signify the status of the character as a king, because they are appropriate with the symbol of the colours themselves as the colour for the royalties' attires (Siti Zainon, 2006). Cheerful colours that are used for the characters Dayang and Peran, which sometimes consist of various ranges of colours, could enhance the mood carried by the character (Wilson, 1996).

5.4.9 Content of Mak Yong costume as stage costume

As what has been stressed in the analysis, this study found that the content in the costumes of Mak Yong took in consideration the importance of the costume as stage costumes. Hence, the costumes designed have to be suitable to give information about the story that is being played while in the same time, emphasize on the difference of status between the characters (Berniece, 1966, Jackson, 1968, Wilson and Goldfard 1996). However, based on analysis, this study found that, in its entirety, the costumes are not succeeded to meet the characterisations of stage costume as emphasized. For some costumes, this study found that there are too many similarities on the form of the earlier costumes for Mak Yong the princess and the Dayang, or the female attendants, in around 1940s to 1960s, the difference in the two costumes could be seen from the simplification on the costume for Dayang. However, since 1970s, the costumes made for Dayang seemed to have similarities with Mak Yong's costumes, especially from the hairstyles and the structure of the costumes. Especially the form of the costume for Dayang today, everything is enhanced and looked too elaborate causing the status differences between the characters princess and the Dayang, as the palace attendants could not be clarified.



Plate 5.132: Too much similarities between princess and Dayang's costume

From the aspects of colour application, sometimes the costume for the main leading character was over shone by the colours used for the supporting characters. Sometimes the colours used are in the same range for both characters, resulting in the characters looked similar and failed to clarify the actual content of characters especially the difference in status. According to the theory of stage costume, the main lead should look more contrast and prominent than the other characters to show the relationship between the characters of the higher rank people and the commoners. In the same time, it is to ensure that the main characters such as Pak Yong and Mak Yong really stand out as main leading characters. (Berniece, 1966, Goldfard and Wilson, 1996)

5.4 Discussion of finding on stylistic changes and development of Mak Yong costume in Malaysia

As studied by the researcher through the analysis process, she found that there are many changes happened in the style of Mak Yong's costumes since 1920s to 2000 onwards. Since the periods studied involved quite a long duration of time, basically, according to the opinion of Tharuwat in an interview session dated 9 September 2009, in any cultures, the development of attire happened due to the movement of the era. When one period changed, the style of dressing changed, too. According to the eras, the supply for materials such as fabrics, colours and decorative elements changed too, from desperately limited to easy access to various choices of materials today. Mrs Zubaidah Sual stated through an interview session on 11 September 2009, the changes of costume are not totally developed, but occurred in various forms whether directly, drastically or redundantly. Changes happened on way of wearing, materials, colours and decorations apply on the costumes where the choosing was not bound to any rules except the structure of the attire.

Zubaidah Sual and Tharuwat have the same opinion, that the changes in costumes are based on the changes of creativity development of costume designers. As found by the researcher, Tharuwat also agreed that some costumes, especially from the 1970s were influenced by the development of fashion, e.g. tight *kebaya* and corset-like bustier which showed the influences of modern elements and western style of dressing.

According to Associate Professor Najib Nor, in an interview via email dated 13 September 2009, fashion trends in costumes are visual elements that related to the style and periods to remind the audience about the era of the story staged. Generally, when it applied to become one particular style for the performance, the costume that took in consideration of the fashion trends did not affect the quality of performance at all, because Mak Yong is a flexible art and has the ability to handle the contemporary materials. It became strength for Mak Yong to keep holding on for hundreds of years to date, if compared to other arts. However, according to Tharuwat , style in certain performance must move together, e.g. if the style used for Mak Yong the princess was the bustier type, supposedly every female attendant used the same style to avoid confusions among the audience to understand the period staged. Nevertheless, some periods, as in the 1970s, some particular performances mixed the costumes of bustier styled and short sleeved blouses that were adapted from the modern *kebaya* on one stage. Such wearing, according to Tharuwat indicates that there were encounterance of two old styles that transformed into new style.

The changes in costumes, according to Najib Nor's point of view, were not only caused by the development of the modernised era, but the costumes should be maintained and the forms and compositions should be preserved according to the needs of Mak Yong. The changes of costumes in Mak Yong should never follow other performance arts' development that are more commercial and contemporary in order to maintain, conserve and restore the Mak Yong according to the needs of the traditional arts.

Stylistic changes and development in Mak Yong's costumes are also influenced by some factors that contributed to the formation and contents of Mak Yong's costume. The changes also affected some factors that are related to politic, economy, social and culture than become contents for the costumes in Mak Yong.

5.4.1 Political and economic factor

As emphasized in previous discussions, the history and development of costumes in Mak Yong were generated by the changes and development in the history of Mak Yong itself. Research found that the history and development in the changing of style and performance structure were influenced by political and economical factors that could be seen directly or indirectly in the formation of Mak Yong's costumes. According to Zubaidah Sual, the designs in costume, especially in today's reality, are bound to the demands of stakeholder, which is the ministry that made the costumes today looked more contemporary and glamorous to make the entire visual elements in Mak Yong great. Before we know it, costumes that are injected with elaborate glamour elements and decorative have failed to fill the needs of Mak Yong to indicate the status of the characters played – e.g. the costume for Dayang that was too elaborate until almost resembled the princess' costume (around 1970s, 1990s and especially in the present Mak Yong).

Najib Nor and Tharuwat believe that the changes in the costumes influenced by the political factors were because of the existence and transformations of Mak Yong to a society that is more sensitive towards the demands of the religion that exclaims its followers to cover up their bodies. The costume in bustier form that exposed much skins transformed into the ones that cover them up, as that of 1989's, bustier costumes were no more allowed in Mak Yong performances in Kelantan, causing the costume to changed back into *kebaya* and modern blouse (Norwani Nawawi, 2003). Besides that, according to Najib Nor, the changes in costumes of Mak Yong will keep on changing uncontrollably, because of the influences of weaknesses in management method and

handling of the performance activities while the persons involved do not have enough knowledge about Mak Yong itself. The responsibility to care and preserve the heritage arts and Malay culture is still neglected although Mak Yong is recognised by the UNESCO as world heritage

The administration and management of Mak Yong theatre are closely related to the political factors, which have greatly generated the changes in Mak Yong's costumes. It also related with economical factors that also played the most important role in the changing of style in Mak Yong's costume especially on the materials, colours and decorative elements used to create a costume. According to Tharuwat , the proper administration factor for certain Mak Yong troupe contributed much to the economic increment to prepare costumes for certain performances. The administration gives sponsorship to the troupe and Mak Yong activists to provide costumes. The development that was contributed by the political and economical factors could be seen in several phases of Mak Yong's history. For the first time, when the rearrangement of Mak Yong's structure in the period of Kampong Temenggong, that brought Mak Yong to be staged in the palace, the economy situation of Mak Yong's activists were in comfortable level, and the sponsor, which is the palace had shown concerns by preparing expensive and famed looking sets and costumes.

After losing supports from the palace, plus the country was in bedlam because of the World War II, around 1940s to 1960s, Mak Yong groups especially in the active villages at that time practiced moderate principal and just adapting their daily wears or whatever clothes they could grab. According to Najib Nor and Tharuwat , such moderate dressing are maintained and used by Mak Yong groups in rural area, and such performance are called 'current Mak Yong' for entertainment or healing theatre to heal illnesses.



Plate 5.133: ‘Current Mak Yong’ in the rural area at Kelantan using undecorated costume



Plate 5.134: Mak Yong for healing theatre that practiced in rural area of Kelantan using daily clothes although for present performance. The clothes combined with accessory of usual Mak Yong costume such as La and headgear – Bachok Kelantan, June 2, 2009

Around the period that was mentioned above (1940s to 1960s), the costumes are not that important. According to Tharuwat and Zubaidah Sual, it is because the ‘current Mak Yong’ activists are not financially and economically affordable to prepare costumes for their performances. Tharuwat and Najib Nor stated that, the choosing of colours for costumes are also related to economy and material supplies. Black colour that was applied for Pak Yong’s costume around the era of 1950s did not carry any means; it just gave practicality and saved costs because actors and dancers did not have to spend big on costumes. Costumes with black colours are cheaper, not easily stained and do not quickly expire. Every factor that related to economy referred to modesty, which

according to Najib Nor, modesty does not mean that the theatre is poor, but it shows that the theatre is rich in meanings, desire and messages that could be conveyed to the audience. In certain performances such as Mak Yong, modesty in visual elements e.g. set designs, costumes and lightings, are important to give the audience the opportunity to think and feel the experiences of emotional effects that are being performed to affect humans in facing the everyday lives.

In the era of 1970s, according to Tharuwat, the costumes in Mak Yong experienced changes, again, caused by the political and administral factors in Mak Yong. During the time, the government; the Ministry of Culture, Youth and Sports attempted to boost up Mak Yong's level of rank, by forming the Seri Temenggung Troupe led by Allahyarhamah Khatijah Awang, which was supported by Tan Sri Mubin Sheppard. At that time, the style of the performance and costumes were revived, appropriate with the modern era. Better economical factors showed development of materials, from using less enhancing fabrics in the years 1950s to 1960s to the application of high quality materials such as *songket*. However, the application was limited due to the expensive cost.

Through times until the present time, 2000 onwards, according to Tharuwat and Zubaidah Sual, the application of materials and decorative elements for Mak Yong's costumes are improved when the government gives great supports and encourages to put Mak Yong in the eyes of the world, especially after it has been recognised by UNESCO as the intangible world heritage. Supports from the government in the form of economical encouragement by putting in budget and certain sponsorship for the costumes that could be seen as more developing than the previous ones – the unaffordable elaborate costumes. However now, costumes for Mak Yong performances are luxurious, made from expensive fabrics. According to Zubaidah Sual, the government puts big budget for costumes, which approximates at thousands of ringgit per costume.

5.4.2 Hierarchy of characters and social factor

In the performance of Mak Yong, there are various characters that bear different hierarchies. The costumes are the important medium to show the hierarchy between the characters. Research found that, since the year 1970s until present performances, the transformations were done because the designers or the costume managers did not aware of the costume hierarchy and the real characterization of costumes in performances. This has caused the costumes are unable to differentiate the hierarchy and structure of characterization. What matters most in latest costumes is, every actor must look beautiful and elaborate.

According to Tharuwat, the most visible example to be seen in this issue is the costumes for the princess and Dayang characters. The style of wearing the costumes of princess and Dayang must have the differences, because the hierarchy between the characters are too far. The costume for princess has to be beautifully decorated and elaborate than the Dayang, who are only act as the palace attendants. It is not wrong to beautify the costume but should be just enough to give some glows on the character. The character of Dayang should not be lift up with elaborate accessories such as La, the necklace or gilded coronet. When costumes looked similar, the characters are hard to be differentiated and it is not relevant with the needs of Mak Yong's performance. The difference, according to Tharuwat and Zubaidah Sual, should be done in total, from the aspects of costume structure, fabric and decorative elements application on the costume.

Najib Nor and Zubaidah Sual stated that, modern theatre of traditional Malay has no clear guidelines in costume designing and has lost its path and guidance. When costumes are designed without fixed guidelines, costumes would end up formed in various ways and limitless or without considering the compatibility and needs of the costumes to the performance. When this happened, Najib Nor believe that the transformation in the costumes will keep on running, neglecting the hierarchy or the precision of the costume for the characters. From material aspect, only songket fit the

characters of highest hierarchy, such as king and queen. Supporting characters such as Dayang and Peran do not need songket, enough with moderate fabrics for the sake of showing their lower hierarchy.

Apart from that, the changes in costume determination have not succeeded to display the hierarchy of the character as discussed above, which according to Najib Nor, it might caused by the lack of knowledge in handling visual artistic, or art directors among the costume designers and costume managers in Malaysia. The designs were made based on the passions for creativity they had, which according to Tharuwat , to create designs for the sake of showing off their abilities or talents in designing. To Najib Nor, the design process made has neglected the researches that showed changes in Mak Yong's costumes from the earliest period to date, because there were no research on the history of visual artistic origins in performance of Mak Yong.

Besides that, according to Zubaidah Sual, the changes in Mak Yong's costumes are related to the hierarchy issues, which closely related to social factor:

“From the aspects of social factor, we have to remember, who held the character of Dayang in the past, and who held it now in the present. The Dayang in the past were the villagers who danced together. But today’s Dayang who are dancing on the stage of Mak Yong are professional dancers from cultural agencies such as Istana Budaya, ASWARA and many other contemporary Mak Yong groups that are categorised as artists. Meaning that, out of the characters or Mak Yong theatre, the actors who play the characters of princess, Pak Yong and Dayang are in the same status groups, artists. Therefore, in social factors, when they are brought on the theatre, they are just the same, looked same and assumed as same. From here, the hierarchy began to be neglected.”

The costumes made for the characters are not considering the functions or the role of costumes on the character but only to bring to front the artists who act and dance in the Mak Yong performance. This matter is related to the social factor to draw attentions of the crowd to come and see the performance of Mak Yong. The reality that happens today, around 2000 onwards, as a traditional theatre, Mak Yong in traditional

form has to compete with fresher contemporary form of performances. Therefore, according to Zubaidah Sual, the designs made on the costumes and headgears are to attract audience to keep their love for Mak Yong. It is related to the attention and the demands from the public as audience, which basically assumed that, when the costumes used are outstanding, beautiful and glittering, they could enhance the entire performance visual become more interesting.

The strength of today's Mak Yong performance depends on the social factor that has changed and focused more on the visual elements such as the costumes. The latest period's costumes are considered as a main attraction to the performance, while according to Najib Nor, in stage art, costumes are not more than just a supportive element to complete the needs of the performance. The transformation on the costumes that was caused by social factor was too obvious that it changed the function of the costumes to the performances. This is far more different with the earlier era around 1920s to 1960s and Mak Yong was practiced in rural areas in Kelantan. According to Zubaidah Sual, in the past, audience came to appreciate the stories played, besides watching the actors, who are called *seri panggung* in action. Whatever worn in the performance was never put to attention, because the stories and the actors who carried the characters are the complete strength for the performance of Mak Yong.

When the visual attractions happened, as what has been discussed above, more than the content of the performance that are acting, singing and dancing, as stated by Najib Nor, the theatre performance could fail because the costume form and the visual elements are in contrary and stood out of each other on one stage for one time in one moment. Supposedly, the moments that were built up every time the story in Mak Yong was played, are appreciated emotionally so that the audience could gather theatrical experience. However, once the actors came out with costumes that have excessive colour effects and decorations, it will contrast with the moment to be built. Hence, costumes, indirectly considered as visual factor that attempts to compete with the moments built. This situation put the performance into failure because the audience are

more attracted to the costumes when the fact is; the audience have lost focus on the story carried in Mak Yong performance.

The changes that caused by other social factors are also caused by contemporary social development. According to Tharuwat , the contemporary development factor formed the uniformed costumes for Dayang beginning in 1960s, to compete with the group of dancers, where around 1950s to 1960s dancers are the most advanced artists. The public at that time has less interest in Mak Yong that received no supports from the palace, and turned to other dance forms. The uniformed costumes for Dayang were influenced by the other dances' form of costumes. While according to Najib Nor, Mak Yong, as one of the artistic performances that displays cultural elements and Malay heritage is not supposed to follow other artistic performances' developments that are more commercial and contemporary. However, he stated that the uniformed costumes are not only influenced by the social factors and contemporary changes, but since the palace periods, the costumes for Dayang were arranged in uniform to meet the needs of Mak Yong performance.



Plate 5.135: Present performers for Dayang and princess character wore body sock in order to make the bustier costume judged by local society to be more decent in style

Additionally from other social aspect, according to Tharuwat , in order to concern the sensitivity and judgement from local society (especially Muslim society) to the costume in Mak Yong that in quite sexy form, especially for Princess and Dayang's that using bustier. There was an interesting effort that has been done by the costume coordinators or performers in present Mak Yong performance to alternatively cover the exposed body with the body sock that made of nylon in skin colour to make the costume more decent in style. At the same time, it could make the form of costume in bustier style to be accepted by local society.

5.4.3 Identity and cultural factor

According to Tharuwat , the changes in Mak Yong's costumes has made the identity became unclear because the choreographer and designer wanted to show off their choreographing and designs that have new styles' influences based on their own interpretations, or to simplify the making of the costumes. The changes began since 1969, when there was a programme for Mak Yong performance organised by the Ministry of Culture at *Maktab Perguruan Bahasa Lembah Pantai*. Since then, there were little changes on the performance's structure, where Mak Yong is also played by the outsiders. Various opinions of the outsiders and the original Mak Yong dancers mixed up and finally a new simplified form in the performance of Mak Yong was generated. There, we could see that the changes in costumes began from the changes of performance's structure, if the performance was simplified, so did the costumes.

From Tharuwat and Zubaidah Sual's point of view, fastening the sarong to the bosom was the early identity of Mak Yong. If the *kebaya* and the fastening of the sarong to the bosom style put side by side, the costume in the form of sarong tied to the bosom was the most original and authentic style. This matter can be referred by looking back at the dressing style of the Kelantan Malay women in the past, be it the character in the palace or the commoners, most of the women wore like that. By using that style, it brings us back to the ancient times in Kelantan's palaces. According to Najib Nor,

costumes for Mak Yong in the palace should be seen as costumes that worn to perform for a palace performance in the past to ensure that the costumes are in their original identity, which requires the needs of Mak Yong to be in classic form. However, the performance of authentic Mak Yong should be preserved with the identity and moderate costumes as healing performance and entertainment theatre.

As stated by Tharuwat and Zubaidah Sual, if evaluated from the external aspect, without considering the details and techniques in the costumes, the costumes used in the early 1950s until present, visually on stage had succeeded to display the characterizations of traditional Malay costumes through *kebaya*, bustier and Malay men's costume set which really are traditional Malay attires. According to Zubaidah Sual, we can really see the characterizations of traditional Malay attire since the earliest periods by referring to the costumes in as early as 1920s to 1950s which adapted the daily wears. The short *kebaya* used was originally the traditional costume of Kelantan. However, the authentic characterization should be adapted by composing several alterations to meet the needs of Mak Yong. According to Najib Nor, in order to maintain the identity of Mak Yong's costumes and to display the cultural values, Mak Yong should be preserved entirely not only the costumes or the visual elements but to the overall contents of Mak Yong performance.

Although visually, the costumes used in Mak Yong are able to display the elements of Malay traditional costumes, but according to Najib Nor, from the aspect of culture and application of songket that hoped, could promote the Malaysian cultures and craft products does not seem right. A costume designer should aware of the technical needs and the effects on the materials and the latest electronic technologies. Costumes in Mak Yong are also bound to the underlined rules of theatrical design for costume designing, if the designers wanted the costumes to become effective to the performance.

5.4.4 The importance of costumes as stage costumes and the factor of costume practicality in performance

For Najib Nor, costumes represent characters, there is no easy way to build and carry the character for the purpose story telling. The practicalities on costumes are not everything and determine the entire suitable form on the costumes. However, the styling of Mak Yong costumes must consider the practicality factor. Therefore, costumes have to be easy to put on and there are alterations need to be arranged to guarantee the practicality. According to Tharuwat , costumes cannot be too tight for the characters and have to be practical for the actors and dancers so that it will not disturb the movements and dances in the performance. Besides that, costumes have to have security feels and comfortable so that it will fit the aggressive moves that have best interest in the youths.

Zubaidah Sual and Tharuwat opinionated that costumes that altered with modernised style of fastening the *samping* or the sarong on the bosom is because it takes in consideration the practicality factor of the costume to the performance, which is related to the time limitation factor. The structure in Mak Yong performance has been simplified, therefore, the form of the costumes has to be simplified either, so that it will be easier to take them off and put them on and the actors and dancers are able to change costumes within seconds, should they need to change and then rush back on the stage again. If the costumes stayed in the old forms, it will be impossible to do the costumes changing within seconds.

According to Tharuwat , the costume changing is necessary, especially in today's performance. It because today, based on the development and stage technical including the changes in the structure of Mak Yong performance, Peran and Dayang play in various scenes, which require them to change costumes. If the scene takes place in the great hall of the palace or *balairong seri*, the costumes would be quite decorated and more perfect, while if the scene takes place in the jungle, whether the following the king going hunting or play the character as animals etc., Peran or Dayang will put on the appropriate costumes for such scenes.

From the material aspects, Zubaidah Sual believes that sometimes the characterizations in the traditional costumes are to be maintained, so, the step taken is by adapting the materials that are almost similar with the actual materials. For example, the costume of Cik Siti Wan Kembang used the fabric *limar*, therefore, to get the same effects, checkered patterns as used in the past, the material is substituted with songket of the same patterns or likely the *ikat* patterns. However, referring to Najib Nor from the angle of stage costumes precision, the application of fabric made from natural sources such as cotton and silk is crucial for the performance. The application of synthetic fabrics such as polyester, etc. in some costumes made the costumes less glowing on stage because the fabric and synthetic fibres are not good in absorbing lights. This material will bounce back the lights and resulting in boring costumes effects, and visually, the colour freshness and excitements are lost.



Plate 5.136: *Songket* with strip or plaid pattern were used to replace the classic *limar* cloth to get the similarity of original form of Cik Siti Wan Kembang's costume

The colour aspect in Mak Yong's costumes did not represent any symbolisms. The application of black coloured costumes became favourite around 1950s, because it was long lasting and easy to avoid stains. While in the palace, the costumes applied various colours and it just an emphasis of the characters. There are additional

elements on the costume of Pak Yong in the era of 1950s that was handkerchief hung on the waist. The use is to wipe sweats because at that time, Mak Yong was performed under the hot gasoline lights. However, only old Pak Yong had the handkerchief because he was the only character that has to act the most and active on stage compared to other characters and the handkerchief is a necessity for old Pak Yong.

5.4.5 Evaluation according to the respondents' views on the costume of Mak Yong and the changes of style

According to the evaluation by Zubaidah Sual and Tharuwat , the authentic forms of the costumes are much better than the contemporary forms. Tharuwat sees the costumes today as an attempt to revive the previous costumes in Mak Yong which is said trying to return to the classical form of the past costumes. Although costumes might only in the form of expectation, but to Zubaidah Sual and Tharuwat , it is a best result to display the Mak Yong arts, which is originated from Kelantan. It is a healthy effort; however, any additional elements should be avoided to guarantee the precision of the costumes used. Any modern form alterations could be applied on the costumes, but it should match the costume's flair so that it could improve the movements in a performance making it a great performance. The changes should not be done excessively that it changed the original form. To Zubaidah Sual, whatever forms of costumes used, with the materials in scarcity, it still can be beautified with decorative elements and no overly expensive fabrics needed, like songket for every character. This is because, whatever it takes, the costumes in Mak Yong will always be the costumes for performing arts, therefore there are no limitations in the enhancement efforts. Najib Nor's evaluation on the costume of Mak Yong that faced changes through times is:

“The effects of costumes used often show that the costume designers are very poor in the knowledge of costume designing, the necessity of text that needs analysing of artistic meanings and philosophy of traditional theatre. This would cause Mak Yong, the theatre made into world heritage will lose its status amongst the international traditional theatre.”

Najib Nor also believes that the costumes in the contemporary era still bear many weaknesses. This is because the privilege to afford expensive costumes and luxurious theatre visual for Mak Yong performance actually is not giving full effects to performance as that one performed in Istana Budaya as government institution that manages the nation's arts and cultural affairs. If compared to the performance and costumes of Mak Yong that is performed in the rural areas of Kelantan, in obnoxious barn, which is in scarcity, but the effects of the performance towards the audience are deeper because of the honesty carried by the actors and dancers. Najib Nor evaluated that the artificial developments in costumes and visual elements of Mak Yong that are applied in the Mak Yong contemporary troupe will give negative effects to the audience who are not getting the opportunity to enjoy the performance of healing theatre as enjoyed by the rural audience in Kelantan.

5.4.6 Classification of style and development of Mak Yong costume in Malaysia from 1920's to 2000 onwards

According to Najib Nor's, who evaluated the costumes in Mak Yong from the stage costume point of view. The costumes did not show any developments in styles because what matters most in the performance of Mak Yong is how the characters are conveyed and played, while the costumes are only supportive factor to make the characters a success, as stated by Najib Nor:

“The strength of the characters does not placed on the decoration or the designs of the costumes, but how the actors play with the characters and costumes supported the form of the character.”

This is because, although the reasons involved fashion influences or etc., costumes in Mak Yong is still costumes for performing arts where it is flexible in its nature and suitable for the performance as long as it conserve the traditional values in Mak Yong and could differentiate the hierarchy of the characters. It shows the dinamications of the costumes used in Mak Yong, if preserved well, will help Mak Yong

keep on living throughout the ages. However, according to Tharuwat's opinion, he agreed that beyond times, there are developments in Mak Yong's costumes because the changes that happened will finally return to the original form of the costume, that displays the classical characteristic, but in modern alteration form, which suited the costume practicality. In other words, the developments are seen on the form and the techniques of costume making. However, according to Zubaidah Sual, for some costumes, especially the costumes for princess and Dayang, it is not a development of style for the form of costume design, because the form developed and when it reached a certain level, the form back to the classical form of costumes, from bustier, to *kebaya*, and back to bustier again. It is only a change of style. However, for Pak Yong, the costume showed development of style, which the basic structure has not changed, but developed from the scarcely form to the enhanced form of today. Nevertheless, for all characters, the developments could be traced on the applications of fabrics, decorative elements and colours used.

The table below shows the classification of style in Mak Yong's costumes from 1920s to 2000 onwards:

CLASSIFICATION OF STYLE	
Period	Style
Early 20 th century 1920'S to 1930'S	<ul style="list-style-type: none"> - the beginning era of Mak Yong -simple costume style, used only clothes that wrapped around the bodies, inspired by the daily wears of Kelantan Malay society around the early of 20th century -only costume for Pak Yong that was decorated, specially designed with its unique style, completed with headdress and shirts.
1950'S	<ul style="list-style-type: none"> -the restart era after Mak Yong had lost supports from the palace. Economical factors influenced much on the costume's condition at this time -simple costume style in traditional Malay attire, which used complete royal attire with decorated headdress -some characterizations of costumes from the era of Kampong Temenggong were maintained -the style and structure of costume were adapted from the Mak Yong dancers'

	everyday wears, which came from the traditional Malay attire, <i>kebaya</i> and <i>sarong</i> for women and <i>sarong pelikat</i> for men
1960'S	<p>-in the same mood as in the era of 1950s, which maintained the style of costume wearing with the same concept</p> <p>-styles for all costumes stayed with the style of traditional Malay attire as in the previous period. However, the style began to involve application of decorative elements to enhance the costumes</p> <p>-no transformations done, the costumes only seen as being arranged in special style, uniform for the character of Dayang and special costume for Peran.</p>
1970'S to 1980'S	<p>-a revival era of the Mak Yong performance and costumes after the establishment of Seri Temenggong Troupe in 1970s</p> <p>-the most changes and innovations happened totally from the aspect of costume matching structure, materials, decorations on costumes and accessories used</p> <p>-in its entirety, the modern style and influences from the current fashion indicated the Western influences through the tight and body-exposing elements began to mix up in the costumes that generated one distinctive style contemporarily, basically on the frame of costume that was in traditional form to give new life on the outlook of the costumes</p> <p>-the basic structure of Pak Yong's costume (the costume matching) were maintained, however, the cuttings are altered with modern cuttings:</p> <ul style="list-style-type: none"> - the cuttings of tops and pants tightened - <i>samping</i> shortened - headgear simplified <p>-the costumes for Mak Yong the princess and Dayang transformed totally and back to use the sarong tied to the bosom style like in the era of Kampong Temenggong, only in modern form - bustier or corset</p> <p>-the materials and decorative elements began to enhance and excessive accessories began to applied on princess and Dayang characters</p> <p>-the hierarchy between the costumes of princess and Dayang began to look unclear because both characters are accessorised and wearing the costumes that looked almost similar. However, the princess still had the special characterisation, that is <i>La</i>, the necklace.</p>
Late 1980'S	<p>-there was slight changes where the style began to enrich the characterizations of traditional elements again by using <i>kebaya</i>, however the influence of modern cuttings could be seen applied on the costumes such as modern <i>kebaya</i> and modern blouse with cap sleeves that were adapted from the <i>kebaya</i></p> <p>-the costume of Pak Yong stayed with the characterisations from the years around 1970s to early 1980s</p> <p>-the application of fabric were maintained, from the brocade and songket, however velvet and golden thread embroidery began to get their places in the costumes for</p>

	<p>princess and Dayang</p> <p>-the style of decorative elements matched with checkered pattern sarong enhanced the style of wearing traditional costume</p> <p>-traditional style in decorated form also seen on the costume for Peran</p> <p>-Dayang began to wear La, the necklace that was supposed to put on royal characters only. However, the differences between Dayang and princess could be seen through the different styles and structures of costumes of both characters</p>
1990'S	<p>-costumes maintained with the concepts on the costumes of around late 1980s, which was different from the costume for Dayang</p> <p>-the costume style showed the characterisations of traditional costume, however the style was altered with modern cuttings like modern <i>kebaya</i>, long sleeved blouse or <i>mini kurung</i></p> <p>-the costume style looked more decent with the use of modern <i>kebaya</i> and <i>mini kurung</i> in loose fit cuttings</p> <p>-the decorative element were similar to the ones in the late 1980s, however all characters in Mak Yong including Peran and Dayang were enhanced, beautifully and elaborately accessorised</p> <p>-accessories such as gilded coronet, chest band and costume structure on dayang were almost 100 % similar to the princess' costume, the differences were indicated by the arrangement of decorative elements, making the costume hierarchy invisible</p> <p>-however, only the queen's costume had the distinctive design which suited her character's hierarchy</p>
2000 onwards	<p>-a quite major change on almost every costume for the characters</p> <p>-the style returned to the classical style, which is an effort to dig back the ancient Mak Yong costumes as that of the ones worn in the era of Kampong Temenggong around 1920s to 1930s</p> <p>-the costumes for Pak Yong, Mak Yong and Dayang are in overall elaborately enhanced, using luxurious fabric such as full songket, accessories and decorative elements, making all costumes look famed and luxurious</p> <p>-the structure of costumes for Mak Yong and Dayang are totally changed and cultivated with the similar styles without any differences, accessories such as gilded coronet, La or necklace put on Dayang are almost 100% similar to what the princess wear. Only sometimes, the status of the fabric is lowered by using fabric like <i>songket bunga tabur</i></p> <p>-however the costume was varied in form, some costume were using same style in 1980's.</p> <p>-there was an alternative to make the costume that expose much skin to be more decent in style by the application of body sock or a layer of a solid or see-through chest band to cover the exposed body.</p>

	-the costume for Peran back to use the style that shows the lower status with the outfits of the villagers
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Table 5.1

The styles seen on the costume are categorised in the table above, which shows that the costume for Pak Yong maintained with the same style all along the eras by donning the complete regalia of office of a king. The costume for Pak Yong only involved the decorative elements and the fabric applications. Meanwhile, other characters, Mak Yong and Dayang, there are several changes of style that were done entirely began in the years 1970s, late 1980s and present performance (2000 onwards). While costume for Peran changed style only throughout 1980s to 1990s, where the costume were specially designed with enhancement on the decorative elements.

From the aspect of periods in changes of Mak Yong's costume styles, there are periods that showed modesty in styles with simple costumes, as that of the ones in 1920s until 1960s. However, 1970s showed major transformation on almost entire costumes used for the characters in Mak Yong, which became the pioneer to the contemporary and modern era of Mak Yong. The structure of costumes and the way of accessories' application on the characters are began done beautifully including the character of lower hierarchy such as Dayang who only play the role as palace attendants. The elaborate styles continued until the end of 1980s and 1990s, however, at this period the costumes for princess and Dayang again showed changes in style to the more decent and traditional elemental costumes, but adapting the modern cutting style on the pattern cuttings of the costume. The era of 2000 until the present, the costume's style changed again to the classical costume form. Development is clearly seen on the application of *songket*, decorative elements and accessories on all characters except for Peran. The costumes for Pak Yong and Mak Yong are cultivated in the elaborate and luxurious styles. The same style is applied on the character of Dayang of the lower hierarchy, which inappropriate to use luxurious and elaborate set of costume.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

Conclusion is important to enable the researcher see the general idea inside the research done regarding the style development of Mak Yong's costumes in Malaysia. Every finding that has been arranged in fractions form will be united to enable the researcher and the reader to follow the changes and developments that took place in the costumes of Mak Yong according to a brief flow.

In this chapter, the researcher will conclude the overall of the study regarding the stylistic development of Mak Yong costume in Malaysia. At the final chapter the researcher will discuss what can be contributed from the result of the research. The researcher will also suggest recommendations for future research, for the purpose of providing ideas about what is available and interesting to study regarding the Mak Yong's costume in Malaysia.

6.2 Conclusion

Mak Yong is a Malay traditional theatre in the dance theatre genre, which is rich with visual elements including costumes. The artistic activities and the creation of costumes were products of the previous society's intelligence in composing the sources on the face of earth including composing their minds to create art moves, that is dance arts in the dance and moves of Mak Yong. This included arts in visual forms in Mak Yong, which are the treating and composition of the costume that developed from the

simplest and dearth forms due to the source limitation to create the best costumes, to the fame and luxurious forms of today. The art of traditional performance such Mak Yong developed on the creativity from human's critical thinking that designed and desired to create something that seems perfect. Besides that it was also influenced by various aspects in the life of civilized human which covers political, social, economical, cultural and religious factors.

Since the early of 20th century, costumes worn in Mak Yong are composed in almost perfect form, especially for Pak Yong. The making of costumes that time was sourced from the economical situation that was quite firm because of the supports from the palace in the period of Kampong Temenggong. From the simple costume structure to the costumes that cover the body perfectly around 1940s to 1960s. The costumes took daily wears in adaptation because the lacking of financial source and supports from the palace, caused Mak Yong that time a mess and moved on individual efforts. The situation affected the modestly costumes, which actually had positive impact from the aspect of performing arts. Modesty gave full opportunity for the audience to follow the storyline with true honesty without being distracted by the elaborate and heavy visual elements that surrounding the actors and dancers who are in actions on the stage of Mak Yong (Najib Nor, 2009).

The era changed, the dressing style and costumes in Mak Yong did, too. Every era that passed by had developments that were related to the human's life achievements (Tharuwat, 2009). When the dressing style was brought into discussions, more or less the factor of the current fashion development affected the costume designers in Mak Yong around 1970s and 1980s. Costumes that went through the process of transformation, a result from the intention of the government and the Ministry of Culture, Youth and Sports to revive the structure of performance and visual elements of Mak Yong. It was done after the establishment of Seri Temenggong Troupe led by Allahyarhamah Khatijah Awang in 1970 has formed fresher form of costumes and modernized, that have the influences from the dressing style of the western, which is

considered as appropriate with the demands of dressing in that era. However, the modern style was adapted to traditional form to suit the form of costume with the contents of the performance as traditional dance theatre. The costumes that are fresh and followed the movement of the era and fashion developments became decorations for the actors and dancers and did not have any effects on the script of the play. This is because of the character of the performance itself, which is flexible and able to handle modern and contemporary materials (in its stories) without defacing the traditional values and identity of Mak Yong. This is the reason Mak Yong hold on still to this day. However, the costumes are not advisable to be changed into new forms to keep up with the flow of modernization, because Mak Yong, as traditional art medium, should maintain and preserve its costumes' form, which is appropriate with the needs of Mak Yong, not simply changed according to the commercial and contemporary values of changes.

Limitation of material sources used for Mak Yong originally was to fill in the forms of earlier costumes. Through times, material were also developed from limited supplies, which indirectly caused the colours used were also limited to various options including alternative materials which also caused the colour options varied. The development of colours in Mak Yong's costumes was seen improving, from limited choices, which caused some characters to use same colours in one story, to variety of colours today. Harmonic colour tones are usually blended together in the entire performance, while the colour combinations that are chosen for certain costumes consisted of colours of the same tones.

The development of material supplies has affected the development that could be seen on fabrics and decorative elements applied on costumes around 1970s, 1980s and 1990s. The fabrics used were enhanced and decorated heavily to create beautiful and glamorous costumes, such as *songket* and brocade. The application of these glittery fabrics gave the effects of elaborate and vast looking costumes, also looking glamorously to match the story about the life of the king in the palace.

Through the earliest times until the present times of 2000 onwards, as discussed above, the applications of fabric are developed based on the variety of current material supplies. However, due to the lack of knowledge on stage costume designs and lack of local costume manager, the material development that considered as good, actually has also gave unpleasant impacts to the design of the costumes when on stage and unite with the lightings, because the shining fabrics from synthetic materials which has became favourite for Mak Yong's costumes, are actually quite inappropriate because the synthetic fibres do not absorb lights, but rebounding it. This has finally put dull costume effects on display because visually, the costume has lost their colour freshness and excitement. The best material application is from natural sourced fabrics such as cotton or silk (Najib, 2009 and Holt, 1988). Nevertheless, because there are no fixed guidelines in designs, the local costume designers are lost and ended up applying fabrics that are inappropriate with the hierarchy of the characters. Costumes should not be judged on the beauty effects, but more to making the costumes stand out when it got on stage, which then made the costumes a success.

Besides that, costumes that developed through times since 1980s to 2000 onwards displayed lots of traditional Malay attires' characterisations through the complete regalia of office that are put on the character of king. Other than that the element are strongly to be traced in *kebaya* and bustier-like costumes which was inspired by the costumes of Cik Siti Wan Kembang, which is the latest costumes for the characters of Mak Yong and Dayang. Visually, the costumes really are showing the characterizations of traditional Malay attires as mentioned above. However, the costumes had also underwent many alteration processes and simplified technically, because the practicality of the costumes to be worn in performances that related to time factor (when costumes changing are needed) was taken in consideration. If seen from the structure and form of costume, the attempts to make the characterisations of cultural attires visible are considered as successful.

However, the intentions to make the costumes perfect so that the characterisations of cultural attire could be displayed sometimes are not in the right place. It will end up using the combinations of actual fabrics such as full songket like today's costumes, including the heavy decorations on costumes for all characters, which finally, the costumes created will go against the characterisations of stage costume. Moreover, the form of costume neglecting the needs of costumes in Mak Yong including the neglection of the hierarchy differences that are supposed to be shown between the characters. The result, such costumes will be admired for the grandeur and beautiful looks and high in the traditional and cultural values. However, in term of stage costume significant, it will distract the audience to focus on the costumes, not on the story and making the whole performance not more than just an entertainment and fail to give emotional effects and theatrical experience to the audience who are watching.

What can be concluded here is, however the condition is of the costumes made for Mak Yong, the costumes will always be the costumes for performing arts, which is dynamic, where the main function is as supportive elements to Mak Yong performances. The costumes are not supposed to be the main attraction or the subject matter to be discussed of Mak Yong's performance. Nevertheless, the designs in Mak Yong costumes still have shown the changing of styles that are interesting to be focused. The changes that took place are not totally by development, but happened in various forms, changed directly, drastically or redundantly. The changes in the way of wearing, materials, colours and decorations showed the development of creativity through the ever changing of costumes' forms including the applications of elements and principle of design on the various costumes. The development of the forms of costumes and the application of fabrics on the costumes has also shown the development of materials used that is related to the advancement of the technology. The changes in the costumes' form have also brought changes to the content of the costumes that related to the performing arts and other aspects of human lives. These factors have made the costumes in Mak Yong important, actually, not just as supportive element in the performance but also

important in the human civilization which related to the elements of politics, economy, sociology, culture and religion.

6.3 Suggestions and recommendations

As one of the traditional theatrical performance that have a place in the eyes of the world and recognized by the UNESCO as world's intangible heritage, Mak Yong is one traditional dance theatre that deserves to be restored and conserved of the traditional values. There are various steps to be taken to ensure that this traditional art stays at its place as the ultimate arts heritage that the researcher could suggest through the research that has been done.

6.3.1 Suggestions from the research done by the researcher

- The subject costume, especially costumes for performing arts are rarely studied. If there are any, it would be mostly in the description forms and the study on the beauty of the costumes. The historical form of studies such as this research can be contributed as reference to costume designing for traditional performing arts, especially among students who would want to make designs for Mak Yong costumes, or the costume designers to make costumes for contemporary theatres, but showing the lives of Mak Yong society, e.g. the monologue theatre *Rebab Berbisik*.
- This research could increase the awareness of the public and Mak Yong activists especially on the roles of costumes in the performance of Mak Yong from the aspect of forms and contents of the costumes used. The costumes in Mak Yong are not just as meaningless visual element, but its importance from the aspects of contents to the culture and theatrical design.

- This research could assist by being the guidelines to improve the skills of the costume designers especially those who are new to this field and have no basics in the field of performing arts' costumes so that they can create perfect costumes, not only for Mak Yong, but other dance performances or traditional theatres as well.
- The fractions in this research could be the guidelines that could be rearranged to display the forms and analysis of Mak Yong's costume from the years of 1920s to 2000 onwards. The study could be cultivated as additional material and documentation of Mak Yong that is being greatly put into effort by ASWARA and the Department of Culture and Heritage, Ministry of Information, Communication and Culture, Malaysia. The end product could be the guideline for the amateur groups of Mak Yong for the styling of costumes for the performance.
- If there were any new efforts to have next alterations or amendments on the costumes, this research could be the guideline so that in the future, the precise costumes that carried the identity of Mak Yong's costumes and the needs of stage costume could be dug out again. Through research, we can refer to the previous costumes and rebuild the precise costume's form, with the performance and cultural values of Mak Yong including the hierarchy of the characters.
- This research could also be used as an announcement to the public to study the history and the beauty of the collection of Mak Yong's costumes through times. Therefore, the public not only will get to know the costumes of Mak Yong in the present times, but also could follow the tracks to the earliest form of costumes.

- This research could also give the historical value to Mak Yong, which is not only the history of the performance and the structures, but also the history of the costumes used in Mak Yong.

6.3.2 Recommendations for future research

- This research far from complete and only focused on the historical studies of the styles in Mak Yong's costumes, beyond the beginning era through the earliest evidence around the forming of Mak Yong in the early of 20th century, which was around 1920s to 1930s until the present times. The next research could be narrowed into the comparison research by choosing within two or three periods where a lot of transformation took place in the costumes of Mak Yong.
- The contents of Mak Yong's costumes studied in this research followed the contents that are related to the political, social, economical, cultural and religious factors including the importance of costumes as stage costumes. The fractions to the costumes' contents could be detailed thoroughly and narrowed by doing researches on the meaning of costumes for each design details that could be found on the form of accessories or headgears from the aspects of craft and Malay art symbolisms studies.
- Some characteristics on the costumes of Mak Yong are seemed to have similarities with the customary attires of other territories of Malay cultures such as costume of Javanese *dodot* , Palembang's customary costume etc. (Siti Zainon, 2006). The next research could also focus on going through the history of Mak Yong's costumes from the aspect of influences from the foreign cultures among the Malay Archipelago that formed the costumes of Mak Yong.
- This research has discussed the strengths and weaknesses of the costumes from the view of theatrical design. Therefore, the next research can be arranged by

making one experimental research to construct a set of costume design for Mak Yong in the most precise from the aspect of the identity of Mak Yong's costume. The next research could preserving the Malay culture and fits the elements of stage costume in order to develop a new form of Mak Yong's costume that is the closest with the historical costume form and perfect as stage costume.

- The next research could also track the beauty of today's costumes by comparing the today's contemporary Mak Yong groups with the application of costumes of Mak Yong groups that are being practiced in the rural areas of Kelantan. Next, the future researchers could conduct surveys from the audience's point of view and satisfactory. Such research stresses more on the purpose of the research on performing arts.

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APPENDICES



NAME OF CANDIDATE: SURIYAMI BINTI ABAS

STUDENT NUMBER: 2007239402

**MASTER IN ART AND DESIGN, ART HISTORY AND CULTURAL
MANAGEMENT**

**A STUDY ON STYLISTIC DEVELOPMENT OF MAK YONG COSTUME IN
MALAYSIA**

INTERVIEW ARRANGED ON SEPTEMBER 2009

QUESTIONNAIRE FOR STRUCTURED INTERVIEW

- 1. Based on the transformation on the costumes, which developed through time and the changes are caused by the historical factors and the development in the performance itself, research found that the changes and transformation in Mak Yong costumes are influenced by political factors and the method of management and administration of Mak Yong. How do you see this matter?**

- 2. There are costumes that visibly changed like the ones of princess and *Dayang*, however there are costumes that seemed to maintain with their original forms like Pak Yong's. In your opinion, is it reasonable to have the forms of the costumes changed or maintained?**

- 3. When too much transformation involved in costumes, will it affect the originality of identity that to be brought forward? On the basis, how do you evaluate the identity of costumes in Mak Yong? (for example, costumes for**

Mak Yong that changed in forms according to the flow of era from 1920s to 1030s, 1940s to 1960s, 1970s, 1980s, 1990s and 2000 onwards).

- 4. The costumes in Mak Yong, began as early from 1920s to 1950s, are assumed as only adapting the daily wears or used whatever there was, based on an early interview with Mak Yong activists in Kelantan, which one of the reasons was costumes were never taken seriously compared to the quality of acting and the performance, how true was that? In your opinion, was this matter related to limitation of creativity in making costumes or the unstable economy factor and that everything was in scarcity at that time?**
- 5. In your opinion, how far had the economical factor affected the development of styles in Mak Yong? For example, from the aspects of colour application, changes and enhancement of the fabric and decorative elements.**
- 6. Based on the research, there were costumes, especially in 1970s, had began inserting some modern elements in the designs of costumes and hairstyles. To you, how far did the development of current fashion affect the style development in Mak Yong's costumes?**
- 7. From the aspect of bringing forward the local Malay culture or traditional Kelantan Malay costumes following the latest costumes that are seen digging back the original costume of the past. For example, the costume of Mak Yong that transformed from sarong tied to the bosom, to *kebaya*, and then to corseted dress and finally the form adapted from the costume of Cik Siti Wan Kembang, but altered, including the costume of Pak Yong that maintained its form. In your opinion, was the effort a success?**
- 8. From the aspects of the development of colours used, research has found that the colours represented certain symbols from the psychological aspect,**

Malay culture and colours for stage performance. What about your opinion on the colour symbolism in Mak Yong performance? On the other hand, was the application of the certain colours caused by the limitation of the materials used? (As an example, the earlier costumes, used black. From the Malay culture's point of view, black is the symbol of mystery or supernatural forces, and in theatre, dark colours symbolise sad mood).

- 9. What do you think about the practicality of the costumes that were used now and then – from the aspects of cuttings and sewing techniques (fastening techniques that simplified to ready-sewn form) and also the cuttings that ease the movements?**
- 10. How do you see the costume in Mak Yong from the precision aspects of stage costumes towards every character?** For example, the costume for *dayang* that looked similar to the costume for Mak Yong, the costume that enhanced to display the strength of the character, including the simple costume for *peran* or decorated forms.
- 11. Some opinions stated that costumes were too elaborate that sometimes it was difficult to tell which is which.** (for example, the elaborate costume for dayang, using similar costume and accessories like the ones of mak yong, only difference was the colour of the costume). **It was because the demands to make the costume looked glamorous and to make the traditional Malay arts that blended in Mak Yong performance more beautiful visually.** Was it related to the efforts of making Mak Yong more acceptable in the society? In your opinion, what are the social factors that contributed to the forms and style development in Mak Yong's costumes?
- 12. From the fabric aspect, what is supposed and not supposed to use for the costumes?** As found in this research, most costumes today use real fabric

like full songket that are expensive when there are a lot of alternative fabrics in store. To you, what are the importance of the fabrics used? Are they only used to support the enhancement on the costumes to suit the characters, or as one way to promote the products of Malay arts?

- 13. What is your personal evaluation on the costumes in Mak Yong, and every costume for all roles carried?**

**RESPONDENT FOR THE FINAL INTERVIEW WITH EXPERTS, TO
VALIDATE RESEARCH FINDINGS.**



Plate 137: Haji Tharuwat Ismail Bakti

An instructor and lecturer in the faculty of creative technology UiTM, specialize in classical dance such as Menora and Mak Yong. He was also an experienced costume designer or headdress designer for traditional theatre and performing art

Interview arranged on 9 september 2009 at his office, Faculty of Artistic and Creative Technology, UiTM Puncak Perdana. Time: 11.00AM to 1.00 PM.



Plate 138: Madam Zubaidah Sual

A freelance costume designer and researcher in Malay traditional costume and costume for performing art in Malaysia. An experienced writer in traditional costume.

Interview arranged on 11 september 2009 at Craft Complex, Jalan Conley, Kuala Lumpur, during Craft for Aidilfitri Exhibition. Time: 3.30PM to 5.30PM



Plate 139: Associate Professor Haji Mohd Najib Nor

An expert in costume design and fashion field and an experienced costume designer for Mak Yong costume and theatrical costume in Malaysia.

INTERVIEW arranged via Email, Date: 13 September 2009. Time: 4.47PM

The screenshot shows an email inbox with the following details:

- Compose Mail** button at the top left.
- Inbox (1)** selected in the navigation bar.
- Sent Mail**, **Drafts**, **Spam**, **Personal** (with 6 more), **Travel**, **Contacts**, **Tasks**, and **Chat** buttons in the sidebar.
- soalan mengenai kostum Mak Yong** subject line in the main list.
- yamie abas** from **najib nor <najibnor@umk.edu.my>** to **yamie abas <yamieabas@gmail.com>** on **Sun, Sep 13, 2009 at 4:47 PM** with subject **Re: soalan mengenai kostum Mak Yong**.
- Here my comment on the question** body of the email.
- Najib Nor** is listed as a recipient.
- Original Message** from **"yamie abas" <yamieabas@gmail.com>** to **najibnor@umk.edu.my** on **Sent: Friday, September 11, 2009 9:39:52 AM GMT +08:00 Beijing / Chongqing / Hong Kong / Urumqi** with subject **Soalan soalan mengenai kostum Mak Yong**.
- Soalan interview** body of the original message.
- 1.** Berdasarkan perubahan yang terjadi pada kostum yang berkembang mengikut zaman dan berubah disebabkan faktor sejarah dan perkembangan yang berlaku dalam persembahan mak yang sendiri, kajian mendapati perubahan dan transformasi yang berlaku didalam kostum Mak Yong adalah dipengaruhi oleh faktor politik dan kaedah pengurusan dan pentadbiran Mak Yong, begaimana Prof melihat perkara ini?
- 2.** Ada kostum yang berubah terlalu ketara sebagaimana kostum Puteri dan Dayang, bagaimanapun ada kostum yang kehilatan mampat dengan original form contohnya seperti kostum Pak Yong, pada pendapat prof, adakah bentuk kostum yang berubah atau kekal bentuknya sebagaimana yang disebut di atas wajar?

Figure 2: Email from Assc Prof Najib Nor

PENGGIAT-PENGGIAT MAK YONG

Kelantan

Bil	Nama	Tahun dilahirkan	Alamat
1.	Fatimah Binti Abdullah	1960	27-08 Perumahan Polis Desa Tasik, Sungai Besi, 57000 Kuala Lumpur.
2.	Norhayati Binti Zakaria	1975	4800 A Jalan Bayam, Kota Bharu Kelantan.
3.	Ibrahim Bin Senik	1940	Kampung Periuk, Tumpat Kelantan.
4.	Ruhani Binti Mohd Zin	1955	864-U Jalan Padang Penjara, Cabang 3, 16100 Pengkalan Chepa, Kelantan.
5.	Isa Bin Awang	1951	Kampung Belukar Wakaf Baru, Wakaf Bharu, Tumpat Kelantan.
6.	Sepiah Binti Ahmad	1932	Kampung Lepah, Selinsing, 16810, Pasir Puteh, Kelantan.
7.	Md. Gel Mat Dali	1959	Kampung Lepah, Selinsing, 16810, Pasir Puteh, Kelantan.
8.	Mina Binti Daud	1940	Kampung Pusu Gelonggong, Tumpau, Kelantan.
9.	Ima Mak Akib	1960	Kampung Kedemik, Wakaf Bharu, Tumpat, Kelantan.
10.	Ima Binti Zakaria	1953	Batu Karang, Rantau Panjang, Kelantan.
11.	Wan Midin Bin Wan Salleh		Kampung Gabus, Tok Uban, Pasir Mas, Kelantan.
12.	Sapiah Binti Mat Ali		Kampung Gabus, Tok Uban, Pasir

			Mas, Kelantan.
13.	Awang Bin Omar		2170 Kampung Bunohan, 16200 Tumpat, Kelantan.
14.	Abdullah Bin Daud	1935	Kampung Gertak Peranak, Sungai Keladi, Kota Bharu Kelantan.
15.	Deraman Pak Adik	1950	Batu Karang, Rantau Panjang, Kelantan.
16.	Hassan Bin Samah		Tidak dinyatakan.

Terengganu

Bil.	Nama	Tahun dilahirkan	Alamat
1.	Khatijah Binti Daud	1950	Besut Terengganu
2.	Salleh Bin Dollah	1942	Kampung Gertak 100, Kuala Besut, Terengganu.

* Maklumat daripada :

1. Buku 'Mak Yong' – Third Proclamation of Masterpieces of The Oral and Intangibles Heritage of Humanity', Ministry of Culture, Arts and Heritage, Malaysia.
2. Jabatan Kebudayaan, Kesenian dan Warisan Negeri Kelantan
3. Kalangan Penggiat Mak Yong yang masih aktif hari ini

DATA COLLECTION AT KELANTAN ON JUNE 2009
RESPONDENT FOR THE INTERVIEW ARRANGED AT KELANTAN



Plate 140: Mr Mohd Nor Jaafar

Mr Mohd Nor Jaafar, the Manager of Kelantan's Mak Yong troupe- Arjuna Wiwaha. Interview arranged on June 1, 2009 at his office at RTM Kota Bharu, Wakaf Che Yeh, Kota Bharu Kelantan. Time: 3.00PM to 5.00PM



Plate 141: Mr Awang bin Omar

Mr Awang bin Omar, the *Rebab* Player of Mak Yong performance. Interview arranged on June 2, 2009 at his house at Kampong Bunohan Tumpat Kelantan. Time: 10.00AM to 1.00PM.



Plate 142: Mr Md. Gel Mat Dali

Mr Md. Gel Mat Dali, the *Rebab* Player of Mak Yong performance. The interview with the respondent and his mother Mrs. Sepiah Ahmad, 77, from Kampung Lepah, Selinsing Pasir Puteh Kelantan. The interview arranged on June 2, 2009 at Bachok Kelantan during Mak Yong healing performance to medicate illness. Time: 9.00PM to 12.00AM.



Plate 143: Mak Yong for healing performance



Plate 144: The yellow cloth as roof for the healing session



Plate 145: Pak Yong with the patient



Plate 146: The ritual started, Tok Teri (the man in white shirt) and Tok Minduk (the *rebab* player)

Date : 22 April 2009
Our Reference : 100-FSSR(HEP.30/7)

TO WHOM IT MAY CONCERN

Dear Sir

STUDENT RESEARCH LETTER

STUDENT NAME : SURIYAMI ABAS
MATRIC STUDENT NO. : 2007239402
I/C NUMBER : 801120-06-5168

This letter certifies that the above is a student enrolled in **MA Art & Design (Art History & Cultural Management)** at the **Faculty of Art & Design** in **Universiti Teknologi MARA**.

The student is required to prepare and complete project assignments to fulfill the course requirements. The activities listed below are among the requirements that need to be carried out by the student :

- a) Research that involves questionnaire distribution and/ or interview;
- b) Gathering of data and documents pertaining to the field of study in the form of print, manuscripts, drawings, photos, visual and digital images or other relevant media;
- c) Documentation of data, manuscripts, drawings, photos, visual and digital images; and
- d) Research that involves site meetings.

All the information acquired is for academic purposes only. The data collection stage will be carried out for a period of one semester (Semester July – December 2009). **UiTM** will take necessary precautions in preventing students from abusing the information acquired. Your kind consideration and cooperation is much appreciated for the success of the student's research assignment.

Thank you.

Yours sincerely

PROF. DR. MULIYADI MAHAMOON
Head of Programme
Department of Graduate Studies
Faculty of Art & Design

* Timb. Dekan (Sumber & Pelajar) 5544 4002 • Timb. Dekan (Kualiti & Penyelidikan) 5544 4008 • Pen. Pendaftar Kanan 5544 4003 • Tahun Satu 5544 4101 • Seni Reka Grafik & Media Digital 5544 4060 • Seni Reka Tekstil 5544 4062 • Seni Reka Logam Halus 5544 4058 • Seni Reka Perindustrian 5544 4061 • Seramik 5544 4063 • Seni Reka Fesyen 5544 4098 • Fotografi & Pengimajuan Kreatif 5544 4069 • Seni Halus 5544 4066 • Teknologi Percetakan 5544 4097 • Pengajian Siswazah 5544 4092 • Pengajian Liberal 5544 4095 • Program Usahasama 5544 4083 • Kurator Galeri Seni 5544 4051 • Pusat Daya Cipta 5544 4059 • UPPICT 5544 4106 • Galeri Seni 5544 4408 • Unit Kewangan Zon 12 5544 3420/3421 • Pusat Percetakan 5544 4024



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