

A Study Toward the Influences Affecting Design and Motifs of Terenang Pottery

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Abstract: Terenang pottery has been known to exist since the prehistoric era. During the Mesolithic period, there were claims that this earthenware exhibited some influences from the Hoabinhian culture. Derived from the word 'tunang', Terenang originally acted as a container for the rings during the engagement ceremony in Pahang. The pottery has been produced for many generations in Kampung Pasir Durian, Jerantut where Temin Kraf Enterprise is the sole practitioner to continue the Pahang pottery heritage. Research shows that the designs of the pottery still display such strong prehistoric influences; - having primitive features such as *buyung* (gourd-shaped) and *belanga* (pot). Meanwhile, primitive techniques are still being applied in the creation of the motifs such as application, incision, impression and burnishing. The motifs in the pottery artefacts were influenced by different categories of values such as flora, fauna, object, mythology, cosmology and prehistoric. The designs and motifs in Terenang pottery have been evolving along with the progressive modernization, environments, and the development in pottery knowledge. This variation shows that Terenang pottery has its own class's specialties and uniqueness. Therefore, this study aims to identify the influence agencies on Terenang pottery's motifs and designs. This study is a qualitative research with interview, observation, and documentation methods. This study also aims to explore influence that may still exist in the current Malay pottery production. Perhaps, the outcomes of this research can benefit the pottery practitioners in the context of providing the knowledge to the visitors and local community.

Keywords: *pottery, Terenang, design, motif*

Introduction

Based on research, the pottery art practice in Malaysia has been known to exist since the prehistoric era which is during Neolithic time (Majid & Tjia, 1988; Majid, 2003; Haron & Mutalib, 2013; Said, Ramli, & Sedon, 2013; Mohd Nor Peah, Muhammad, Haron, & Jewae, 2017; Peah, Zamani, Muhammad, & Harun, 2017; Ramli, 2019). These claims were supported by some discoveries of prehistoric pottery artefacts in Gua Musang & Gua Cha (Kelantan), Jenderam Hilir (Selangor), Kelambu & Gua Tok Sik (Kedah) and Bukit Tengku Lembu (Perlis). Studies on the primitive pottery artefacts in Malaysia has been carried out since the early 20th century where their discovery in caves and excavation sites around Malaysia proved that there were once, a civilized nation or society existed in Malay Archipelago (Arif Abdul Rahman & Masron, 2010). The discovery of these prehistoric pottery artefacts in Malaysia proves that this country is rich with its ancient culture and heritage. Hence, this could provide an insight on the development of certain cultures from the historical perspective, the variation in production practice, creativity, the genuineness of the design that will uncover such high achievement of the culture during ancient time (Said et al., 2013; Al-Dhamari, 2014).

Generally, earthenware pottery is a soil-based product with a little bit fragile in nature compared to other types of pottery within its own category such as stoneware and porcelainware. It was produced with low burning temperature which is around 900°C (Hassan & Ramli, 2018). The pottery was also practiced for various functions and purposes; - the early purposes of the pottery were for the ritual ceremonies and also as daily supplies for the

deceased's hereafter life, a container for the incense burning activities, a container to keep clean water for drinking, as cooking utensils, and also for the food storage (Harun, 2016). Current research by Ramli (2019) in Mentari Cave, Kelantan shows the discovery of 8 pottery artefacts with bowl feature believed were used as tools in funeral ceremonies which also common in the culture of the community during Neolithic time.

Meanwhile, studies by Haron and Mutalib (2013) shows the discoveries of Traditional Malay pottery artefacts recorded in 5 locations; - Perlis (Pasu Kechur), Kelantan (Mambong), Pahang (Terenang), Pulau Pinang (Pasu Sungai Dua), and Perak (Labu Sayong, Labu Pulau Tiga). All of these pottery artefacts show influences and connections from the primitive pottery either their designs and motifs formulation. These features are still strongly appeared in Malay pottery as well as producing its own characteristics and uniqueness. As mentioned by Said et al., (2013), pottery artefacts are not just limited to their utilitarian functions, but rather represent art because the discovered pottery artefacts possess their own artistic mastery. This is because the pottery production is a long process which involved the preparation of main materials, manufacturing materials, decoration process to the burning method which required meticulous craftsmanship as well as being highly skilled.

With the development towards 21st century, the designs and motifs in Malay pottery artefacts have been evolving and changing in response to current modernization and environment. These changes can be seen through the passive state of pottery manufacturing industry for years as stated by Peah et al., (2017), the development of pottery manufacturing industry in Pahang not as rapid as Labu Sayong pottery in Perak, which also known to be the only one that still been operating actively by Temin Kraf Enterprise. However, the uniqueness of these pottery artefacts still can be studied as recorded by numbers of previous researchers showing that these artefacts connected to the prehistoric ones. We can see that there are still some influences of prehistoric arts within the designs and their motifs formation techniques along with the ongoing changes throughout times.

Objective and Method

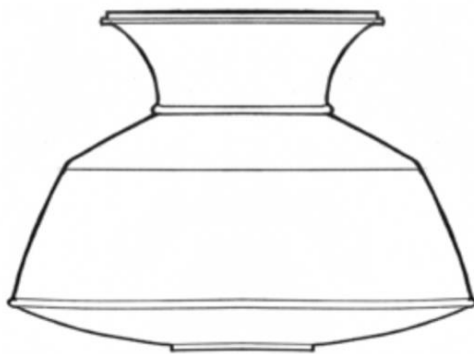
The objective of this research is to identify the influences affecting designs and motifs of Terenang pottery. In order to achieve this objective, the study is conducted in a qualitative mode of research with the interview, observation, and documentation approaches. The interview session was carried out with our selected respondents; - first with Hajah Hamidah binti Talib who also one of the Terenang pottery expertise but no longer active in the field, the next interview was with Mr. Muhammad bin Zakaria, an entrepreneur of Temin Kraf at Kampung Temin in Jerantut. Meanwhile, the observation and documentation were carried out at Pahang state museum, Kampung Pasir Durian and Kampung Temin which recorded numbers of Terenang pottery collection. The documentation method was also carried out in Pahang state museum and UiTM Shah Alam library, Selangor as secondary sources from previous studies done by Dr Salwa Ayob and Dr Zahirah Harun.

Terenang Pottery

Besides known as one of the earthenware-type potteries, for incense ritual, and clay pot, Terenang is one of the few types of Tembeling pottery (Mohd Nor Peah, Abdul Wahab & Harun, 2019). This type of pottery is the only one that still continue to be practiced for generations in Kampung Pasir Durian, Pahang. The word Terenang was derived from the word 'tunang', and this pottery also was used as a vessel or container to put the rings during

engagement ceremony in Pahang (Harun, 2016; Mohd Nor Peah et al., 2017). Hulu Tembeling, Jerantut was identified as a location where Terenang pottery was first existed. Hence, the community of Hulu Pahang especially in Ulu Tembeling are highly knowledgeable in Terenang pottery. It is also identified that this pottery was produced by the community who practiced Hoabinhian culture since the Mesolithic era. The prehistoric techniques in the pottery production process such as engraving, stamping, and etching can be identified (Haron & Mutalib, 2013).

Based on Harun (2016), the community of Kampung Pasir Durian used Terenang pottery to store water for shaman rituals, to place rings for engagement ceremony, to keep golds and silvers during the royal commemoration event which known as ‘Usongan diraja’ or royal parade, and also was used in the flower bath tradition as flower bowl. However, the Terenang pottery nowadays don’t really have as many functions as in the past and limited to decorations and souvenirs purpose. Temin Kraf Enterprise is the only sole practitioner of this pottery and only manufacturing Terenang pottery as decorations and souvenirs due to current demand and situation. As the only Terenang manufacturer and practitioner, Temin Kraf has been a must-visit destination to the local and outside tourists who visited Pahang state park. Even so, the knowledge regarding the influences on designs and motifs of the pottery still limited because the knowledge on the production process has been taught for generations.



i) Elevation view (2D)



ii) Elevation view (3D)

Figure 1. Basic form of Terenang pottery

Design of Terenang Pottery

The basic form of this pottery can be divided into several parts which are, the lips, the neck, the chest, the body, the bottom, and the base part. Every part of the potteryware is distinguished from each other either by *tali air* or distinct shape on certain parts (refer Figure 2). Based on Talib (2018), some characteristics of features need to be focused during the pottery production process. There are some distinct features or traits that need to be included into the process of creating Terenang pottery. Based on the Table 1, the potteryware is divided into 3 typologies that include Terenang without cover, Terenang with cover, and Terenang with cover and feet. Terenang pottery displays its own form and feature known as *rendang* that distinguished it from other types of pottery in Malaysia. ‘Rendang’ is a type of composition of form that short in height but thick, low-slung and broad. The neck part of this pottery is typically does not show an upright or straight vertical plumb form but instead, it exhibits curve form known as

berpayung (umbrella look). Terenang pottery also was identified to possess a distinct ‘chest’ part located above the ‘body’ part. The body part showing a wide or broad feature which contribute to the low-slung look physical. For the ‘bottom’ part, the base is quite smaller in size compared to its body. The size of its base is always 1/4 from its total width. *Tali air* is identified as a border between each part of this potteryware. It is identified by some carved patterns with outward form that resembles rope feature or outward shape without any motif known as *belah rotan*.

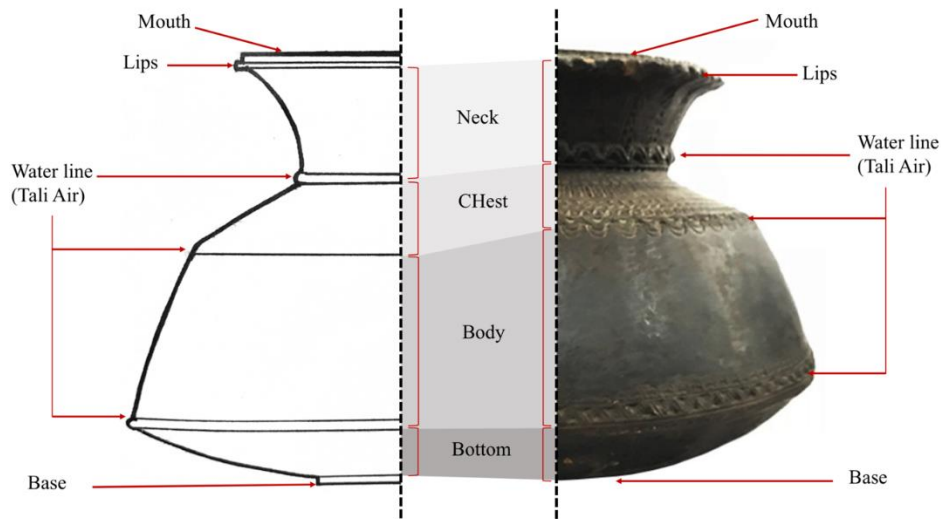
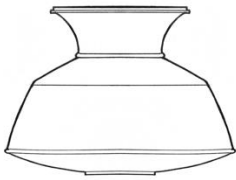




Figure 2. Parts of Terenang pottery

Table 1. Characteristics and functions typology of Terenang pottery based on its category

| Type | Explanation | Functions |
|---|--|---|
| <p>Type 1</p>  | <ul style="list-style-type: none"> -Basic form -Without cover and foot -Decorated or without decoration (plain) | <ul style="list-style-type: none"> -Daily use -Storage for water, food, -incense ritual, potion storage -Incense ritual -For decoration (nowadays) |
| <p>Type 2</p>  | <ul style="list-style-type: none"> -With cover -Embellished with different kinds of decoration and accessories | <ul style="list-style-type: none"> -Water storage -Ring jar/container -Container to store jewelleryes -For decoration |
| <p>Type 3</p> | <ul style="list-style-type: none"> -With cover and feet -Embellished with different kinds of decoration and | <ul style="list-style-type: none"> -For decoration -As souvenirs -Rings jar/container |

| Type | Explanation | Functions |
|---|-------------|-----------|
|  | accessories | |

Terenang Pottery Motifs

The motifs in Terenang pottery usually are made by using *kayu tera* or *kayu berbunga* and other various tools such as screws and even pen covers. In Pahang dialect, the word ‘tera’ refers to an act of stamping or printing by transferring patterns from its mold (Talib, 2018). Meanwhile, *kayu berbunga* is a piece of wood carved with protrusion technique which then used as a stamping wood for the *tekan tera* technique that often being employed within the traditional pottery making process in Malaysia (Harun, 2016).

Based on Ayob (2011), there are numbers of motifs being used in the making process of Terenang pottery that include *Bunga Sambar*, *Bunga Kipas*, *Picit Penyek*, *Balung Kuku*, *Bunga Kelopak*, *Alur Nibung*, *Pucuk Rebung*, *Bunga Padi*, *Belalang Secucuk*, *Potong Wajik (Bunga Pecah Empat)*, *Bunga Sambas*, *Alur Nibung Berselang Pecah 4*, *Bulan Sabit* and *Garis Keluk*. Talib (2018) stated that this pottery also applies motifs of *Tapak Kijang* and *Tapak Itik* as additional motifs to enhance its artistic quality. Temin Kraf Enterprise has introduced one additional motif with pattern of human figures that were arranged in such form that encircling the potteryware and typically was placed on the chest part. It is necessary to decorate this particular part compared to other parts of the potteryware.

Based on Talib (2018) and Zakaria (2018), the act of placing such motifs also requires particular etiquette or order that need to be complied by the practitioners. Only *Pucuk Rebung* and *Dong Ngek* motifs can be placed on the neck part to enhance its curve form. *Dong Ngek* motif also represents the originality and identity of Terenang pottery and does not presence in any other types of pottery. The chest part is the part where it is compulsory to be decorated with motifs. The motifs were placed and arranged in a side-by-side order and in repetition. The motifs on the chest part must be arranged or placed in such order with acceleration in size that started with smaller motifs, followed by average motifs, bigger motifs and end with *Bulan Sabit* or *Bunga Kelopak* motif. Meanwhile, *cap tali* or *Belah Rotan* motifs were used on *tali air* part. The body part is the part of the pottery that has the least motifs being carved or placed into. However, there are some ancient artefacts of Terenang pottery in Pekan Museum exhibiting *Bunga Bayam Peraksi* on their body parts.

The Influences on decorative features of Terenang

The variety of motifs exhibited by Terenang pottery can be classified into three (3) categories which are; - prehistorical, culture & environment values (cosmological belief, plants, animals, and objects) and belief system (mythology).

Design of Terenang Pottery

The basic form of this pottery can be divided into several parts which are, the lips, the neck, the chest, the body, the bottom, and the base part. Every part of the potteryware is distinguished from each other either by ‘tali air’ or distinct shape on certain parts (refer Figure 2).

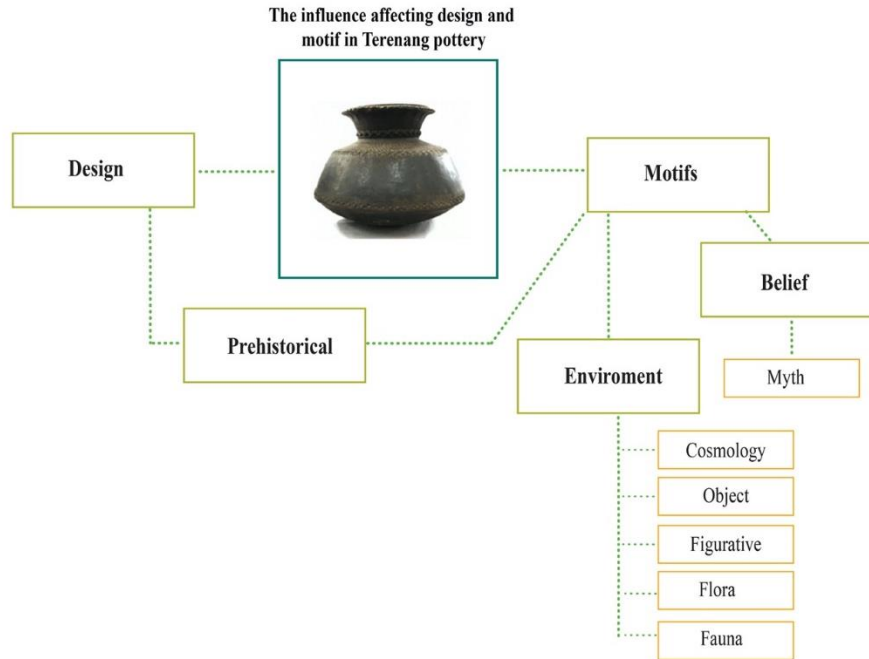


Figure 3. Influences affecting Terenang Pottery

Prehistorical influence

The development and growth of the prehistoric pottery depicting a very long chain of chronological events for a certain time (Said et al., 2013). Therefore, the elements of prehistorical values can still be witnessed in current pottery practice whether through their designs or motif formulation techniques. Most of the prehistoric pottery artefacts that have been discovered exhibiting variation in their designs and decorative aspect. Based on Ismail (2000), the pottery in Neolithic time possess such distinct features which basically pitcher-like shape and earthenware type with convex-looked bottom. This type of pottery can be discovered in Hulu Tembeling, Ban Kao and mark its continuation in Pulau Tiga and Sayong, Perak. Meanwhile based on Omar (2017) study on the fragments of pottery artefacts in caves at Kedah, prehistoric pottery can be categorized into 3 types; - bowl type, urn, and jar. All of these three types exhibit such convex type of appearance in their bottom part. The physical aspect of Terenang pottery appear to be a little bit earthenware and jar-liked features with convex figure at the bottom part, quite short in height, and with large opening or mouth part. The convex-like appearance of form typically called with a specific term, ‘rendang’ coined by the expertise of Terenang pottery in Pasir Durian, Jerantut (Talib, 2018; Zakaria, 2018). These data of the studies explicitly reject Jamal (1992) statement in ‘Rupa dan Jiwa’ where he claimed that the designs of the vase which were produced in Peninsular Malaysia have no connection with any vase in the prehistorical era.

The decorative aspect in Terenang pottery clearly has correlation and continuation with the prehistorical pottery due to their shared techniques in decorative formulation. The *cap tali* (rope-shaped) design using application technique is the most used technique for decorative aspect in the prehistoric pottery for example, the one discovered in Jenderam Hilir which

employed *cap tali* technique along with other techniques that includes incising technique (Majid, 2003; Said et al., 2013). The usage of *cap tali* technique always being applied for ‘tali air’ (water line) or ‘rantai air’ (water chain) which mark the border or boundary between each part on Terenang potteryware. The employment of *tali air* can be observed on the lip, neck, chest, and lower body parts. The forms and features of *tali air* are diverse and varied depend on the practitioners’ mastery in pottery (Talib, 2018). Some of Tali Air segment are also made together by employing other technique such as incising to form such rope-pattern design. Based on Harun (2016), the application of *cap tali* technique has been widely practiced since the Neolithic age as recorded in the discovered pottery in Kuala Selingsing, Gua Harimau, Gunung Senyum and Sungai Mas.

The incising technique was also identified to be incorporated with the element of Siku Keluang motif discovered on the fragments’ surface of the prehistoric pottery artefacts in Kelambu and Tok Sik caves, Kedah (Hassan & Ramli, 2018). This technique is demonstrated by cutting or scratching a sharp object on the lip, neck, chest, and body of the potteryware. The patterns are depending on the maker’s creativity as well as the potteryware functions. For Terenang pottery, this particular technique is applied to fashion some motifs such as *Pucuk Rebung*, *Belah Rotan*, *Belalang Secucuk* and *Alur Nibung*. Cord or impressing technique was also employed in the creating process of Terenang pottery. Based on Hassan and Ramli (2018), comb impressed and shell-impressed techniques that incorporating the tip of shellfish shells as the material was discovered on fragments of the pottery artefacts in Kelambu and Tok Sik caves, Kedah. Meanwhile the net impressed technique then was identified to be employed on the fragments of lip part of the pottery artefacts discovered in Gua Tembus and Gua Kecil. The same technique with incorporation of *kayu bunga* impression was identified to be applied by incorporating *kayu bunga* with impression technique on the pottery artefacts in Gua Kajang aged 7000 years old (Harun, 2016). The usage of *kayu bunga* or *kayu tera* is one of the techniques used to form motifs on Terenang pottery. Types of motifs that often employing such technique are *Bulan Sabit*, *Bunga Kelopak*, *Bunga Tubuh*, *Tapak Bajang*, *Bunga Bayam Peraksi*, *Bunga Sambar*, *Segi Empat Bujur*, *Bunga Pecah Empat*, *Bunga Kipas*, *Bunga Ulan*, *Tapak Itik* and *Tapak Rusa*. Talib (2018) explained that any undecorated part of the potteryware was smoothed and polished by using river stones. In a proper term, this technique is called as ‘burnishing’ which was applied to the pottery artefacts during Neolithic and Bronze age (Tyne & Wear Museums, 2009).

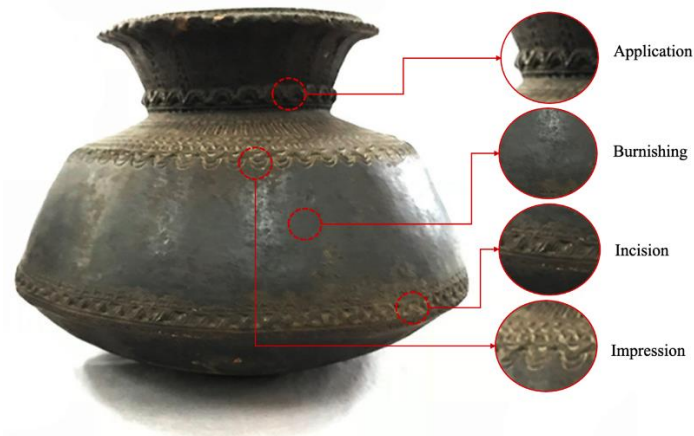


Figure 5. The motif formation techniques of Terenang pottery

Environment Influence

Culture and environment are the two elements that certainly connected and closely related to each other. A culture typically is established through the environment's reflection of particular community. Such environment was translated in a form of simple and plain symbol through its external form. This form is in its basic state which is 2 dimensional. Based on Mohamad (2005), the Malay community used to rely on and so accustomed to the natural world. Most of the artworks, crafts, and cultures were strongly inspired from the natural environment.

Flora

Human have been establishing such close relationship and association with the flora or plants that they eventually assimilated the elements of natural world into human lifestyle. Plants have been a significant source of ideas for motif decoration such as flowers, leaves, shoots, and *kelarai* (weaving using bamboo and pandan leaves) which is clearly one of the potteries making processes (Harun, 2016). This shows that the flora cohabiting human environment implicitly shaping some cultural values. In Malay community, flora motifs have been commonly used in many manufacturing products. Besides textiles, the flora motifs were frequently used in house construction and pottery manufacturing.

Hence, the making process of Terenang pottery has been applying motifs and designs inspired from some plants found in Ulu Tembeling area such as bamboos, paddy, some types of leaves, etc. Ulu Tembeling is also located along the path towards Gunung Tahan site which make it rich in various wood supplies that also benefit such variation and uniqueness in flora-based motif inspiration.

- **Pucuk Rebung**
Pucuk Rebung or Bamboo shoots motif is frequently applied in Malay artistic works with 28 of these particular motifs were identified to be used in the Malay community (Lestari & Riyanti, 2017). The shoots of the bamboo basically emerge from tendrils of the bamboo trees and also belong to *Graminae* family. According to The Forestry Department of Peninsular Malaysia (2019), the type of bamboo existed in Malaysia normally appear in simpodial nature compared to the bamboos existed in China which belong to monopodial group. The identified genus of Malaysia bamboo is *Bambusa*, *Dendrocalamus*, *Gigantochloa* and *Schizostachyum*. There are 59 species from 7 genera identified in Peninsular Malaysia occupying Malaysia forests including Pahang state park with Jerantut districts located near the park's main entrance. Based on Ayob (2011), the bamboo usage is significant among Malay community pertain to food source, clothing, philosophies, sculptures and more.
- **Belah Rotan**
Belah rotan motif was originally inspired from rattan blade that is cut in half or parted. Belah Rotan motif is categorized or commonly viewed as *akar-akaran* (roots) in Malay community which symbolized its crawling and entangling roots nature (Malik, Effendy, Junus & Thaher, 2003). According to Mohamad (2005), the Malay community has been utilizing nature such as rattan for their source of inspirations in creating motifs on potterywares, embroidery, wood carvings, etc due to the nature's simplicity of design. If engraving is applied in a slightly bend on this motif, it will result in *cap tali* motif because it is made in such convex-like appearance on the potteryware. According to the



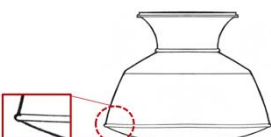

current data from Forestry Department of Peninsular Malaysia (2019), the forest zones in Malaysia was recorded to own 8 out of 13 rattan genera in the world with 107 species such as *Calamus manan* (Rotan Manau), *C. ornatus* (Rotan Dok), *C. turnidus* (Rotan Manau Tikus), *C. scipionium* (Rotan Semambu), and *C. caesius* (Rotan Sega). Dipterokarpa forest is the most occupied habitat by rattan including Pahang state park. The term *belah rotan* was also applied to the wood carving practice known as *Silat Belah Rotan*. A practitioner in Pasir Durian can be judged his expertise by how he applies the rattan as one of the motifs in Terenang pottery.

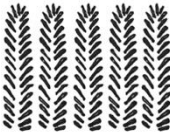

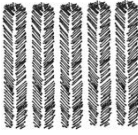

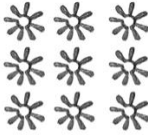






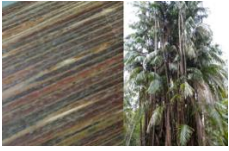


- **Bunga Padi**
Bunga Padi motif always being used as decorative aspect on Malay pottery (Mohamad, 2015). As for Terenang pottery, this type of motif usually will be carved around the chest part. Paddy or scientifically known as *Oryza sativa* is a type of plant that belong to *Poaceae* family. Malay community familiar with the paddy plants for a long time and it's always become the important elements in many aspects of life. According to Abdul Shukor and Tengku Mohd Ali (2016), traditional Malay community even viewed paddy as philosophical aspect in their daily life. His philosophy is emerged from the transformation concept of paddy into grains then into rice. Paddy is considered as the essential aspect in life where the Malay community often put it in higher position and even recognized as idiom character in Malay literature. Before palm plantation, Paddy used to be planted and scattered in Kampung Durian Pasir in the past.
- **Bunga Sambau**
 Goosegrass with its scientific name *Eleusine indica*, is a type of plant from family *Graminea*. Besides goosegrass, it is also called with different versions of name which are 'rumput kaki angsa', wiregrass or crowfootgrass. This plant is identified as one of the weeds that grow naturally around the roadside areas, some explored or exploited sites, and garbage disposition sites (National Parks, 2019). Goosegrass has a very high durability and able to survive such harsh conditions such as dry and sandy environment. Generally, this plant can be found easily in Malaysia and growing abundantly in village and farming grounds.
- **Bunga Bayam Peraksi**
 Lilac tasselflower motif is a motif that inspired from a type of creepers or creeping plants. The scientific name for this plant is *Emilia sonchifolia* from the family *Asteraceae*. This herbal plant typically grows rapidly in sandy area, ground with good drainage system, and in a clear area with high moisture condition for soil. Community in Kelantan generally used to the application of this plant into daily life. Besides salad, Kelantan community also employ this plant as motif design in wood carving (Hussin *et al.*, 2017). The lillac tasselflower-based motif also appear in Terenang pottery dominating the chest and body part of the potteryware with the design.
- **Bunga Palas**
Bunga Palas motif was inspired from the mangrove fan palm tree or also known as *Licuala spinosa* as its scientific name. This *Arecaceae* family member possess leaves that resemble fan and usually grow in clumps. *Licuala spinosa* always found to grow abundantly around the forest floor and shady places with enough moisture. Besides act



as motif in Terenang pottery, its leaves have been exploited for delicacy purpose which widely used as cask for ketupat, the traditional food for local community. Thorn plants typically can be found easily in Kampung Durian due to its inland location in Pahang.

- Bunga Ulan**
 According to Mohamad (2005), the usage of ‘S’ symbol often appears as motifs on pottery products. The ‘S’ shaped motif is properly known as Bunga Ulan motif. Ulan is one of the crawling plants with its scientific name, *Merremia hederacea* which belong to family *Convolvulaceae*. Besides known as Ivy Woodrose or Ulan, it also sometimes called as Grape-leaf Wood Rose due to its grape-like leaf structure. Tropical Plants Database (2019) has recorded to date that this plant can be found in China, India, Sri Lanka, Nepal, Bangladesh, Thailand, Laos, Vietnam, Malaysia, Indonesia and Philippine. *Merremia hederacea* naturally grow around bush, by the riverbank and near the slopes area with more than 900 meters height above the sea level. Hulu Pahang can be considered as a damp ground area due to its location situated in Pahang state park.
- Alur Nibung**
Alur Nibung is another type of motif inspired from a type of palm tree of species *Oncosperma tigillarum* in family *Arecaceae*. The motif feature or design was taken from the veins of its trunk that appeared to display some fine stripes when it was cut open. This type of palm rapidly grows in damp and moisture ground around Pahang inland area. It is also widely used in the construction of house structures among the local community.
- Bunga Pecah Empat / Enam**
 The *Bunga Pecah Empat/Enam* motif is basically an imitation of flowers with 4 and 6 petals segments. The term used for this motif and its appearance is quite straightforward because it is based solely on the numbers of petals in certain flowers. Besides Terenang pottery, this motif is widely applied on other types of pottery as well as in *Songket* embroidery.

Table 2. Flora influences in Terenang pottery

| Motif | Actual picture | Inspiration |
|---|---|--|
| <p>Pucuk Rebung</p>  |  | <p>S.N: <i>Bambusa sp.</i>, <i>Dendrocalamus sp.</i>, <i>Gigantochloa sp.</i>, <i>Schizostachyum sp.</i> C.N: Buluh, Bamboo Family: <i>Gramineae</i></p> |
| <p>Belah Rotan</p>  |  | <p>S.N: <i>Calamus sp.</i> C.N: Rotan, Rattan Family: <i>Palmae</i></p> |







| Motif | Actual picture | Inspiration |
|--|---|--|
| <p>Bunga Padi</p>  |  | <p>S.N: <i>Oryza sativa</i> C.N: Padi, Paddy Family: <i>Poaceae</i></p> |
| <p>Rumput Sambau</p>  |  | <p>S.N: <i>Eleusine indica</i> C.N: Rumput Sambau, Rumput Kaki Angsa, Gelang Sambau, Crowfoot Grass Family: <i>Gramineae</i></p> |
| <p>Bunga Bayam Peraksi</p>  |  | <p>S.N: <i>Emilia sonchifolia</i> C.N: Bayam peraksi, Lilac tasselflower Family: <i>Asteraceae</i></p> |
| <p>Bunga Palas</p>  |  | <p>S.N: <i>Licuala spinosa</i> C.N: Palas Duri Family: <i>Arecaceae</i></p> |
| <p>Bunga Ulan</p>  |  | <p>S.N: <i>Merremia hederacea</i>, <i>M. vitifolia</i> C.N: Ulan, Grape-leaf Wood Rose Family: <i>Convolvulacea</i></p> |
| <p>Alur Nibung</p>  |  | <p>S.N: <i>Oncosperma tigillarum</i> C.N: Nibung Family: <i>Arecaceae</i></p> |
| <p>Bunga Kelopak</p>  |  | <p>Petals of flower</p> |
| <p>Bunga Pecah Empat / Enam</p> | | <p>Number of flower's petal</p> |

| Motif | Actual picture | Inspiration |
|---|---|-------------|
|  |  | |

Fauna

Motif that based on fauna elements can also be observed in Terenang pottery which can be divided into three categories that have been identified so far; - *Tapak itik motif*, *Tapak Rusa/Pelanduk*, and *Belalang Secucuk* motif. The employment of fauna motif is quite uncommon in Malay community and never appear in their full form but rather vague and in abstract form. However, such form or pattern still can be visually recognized because most of the motifs were constructed in a way that reflect the very essence of that particular animals. In Terenang pottery, the fauna-based motifs usually were created by referring to kind of animals that familiar to the local community. For example, the culture of having Muscovy ducks as livestock is quite a common practice among Malay community. Hence, the *Tapak Itik* or Duck’s Feet motif was inspired by such practice. *Tapak Rusa/Kijang* or Deer’s Footprints motif was based on that animal’s footprints with ‘V’ shape pattern depicting its sharp and pointed hooved feet. Deers are always found in the forest area of Pahang and also often served as food among the local community. Meanwhile, *Belalang Secucuk* motif detail is taken from the grasshopper's hind legs, which is the jumping leg of the insect. The jumping legs are made up of femur and tibia with size larger than the other 2 feet. The motif design resembles the *Pucuk Rebung* motif but arranged in multiple layers that visualize grasshopper's legs in layers form.




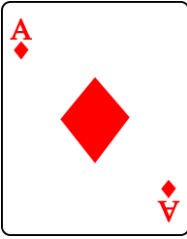
Table 3. Influences of Fauna on Terenang Pottery

| Motif | Actual picture | Inspiration |
|--|---|--|
| <p>Tapak Itik</p>  |  | <p>S.N: <i>Cairina moschata</i> C.N: Itik muskovi, itik nila, itik serati Family: <i>Anatidae</i></p> |
| <p>Tapak Rusa / Kijang</p>  |  | <p>S.N: <i>Rusa unicolor</i> C.N: Rusa sambar Family: <i>Cervidae</i></p> |
| <p>Belalang Secucuk</p>  |  | <p>S.N: <i>Valanga sp.</i> C.N: Belalang Family: <i>Acrididae</i></p> |

Object

In addition to the flora and fauna motifs oriented, Malay community also employing found objects in their environment as inspiration in producing art. These motifs have a wide range of design features including different type of geometric forms, any kind of shape that not limited to single trait, and even organic aspects. Not only in pottery production, the object motif is widely used in the production of songket in Riau such as *Segi Empat Penjuru*, *Segi Enam*, *Segi Tiga*, *Segi Lima*, *Segi Lapan*, and *Segi Panjang* (Malik et al., 2003). These motifs are the result of the objects transformed into a simpler form. For Terenang pottery, the object motif was applied as the shape of a rope and a rectangle / *deman*. The rope motif was made to resemble the rope form made of jute by twisting the thread. The physical features of this rope are very diverse as there is a real resemblance of rope as well as without the decorative elements. This form of rope is a continuity of heritage from prehistoric times. The *Deman* or rectangle motif is inspired by a diamond structure. The term *Deman* appeared because of the strong influence by the local community dialect. Besides being called as *Deman* motif, the local community also called this motif as *Potong Wajik* that take form of the traditional Malay delicacy, *Wajik*.


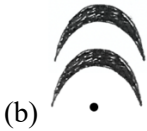

Table 4. Influences of Object in Terenang Pottery

| Motif | Actual picture |
|---|--|
| <p>Captali</p>  |  |
| <p>Deman / Segi Empat Bujur</p>  |  |

Cosmology

In decorative elements of Melayu Riau, there are cosmological motif that also known as *benda angkasa*/ 'celestial' motif. These motifs are inspired by the stars and moon including the crescent moon, dim moon or full moon (Malik et al., 2003). For the Terenang pottery, the crescent moon motif is constructed or arranged sequentially on the chest part. However, according to Talib (2018), the crescent motifs can also be translated into flower petals motif if the practitioner arrange the motif in interval sequence pattern. In this case, the creativity plays an important role in producing attractive and appropriate motifs that suit the etiquette of the pottery making process.

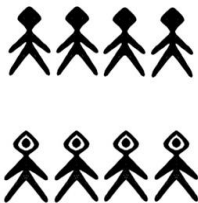

Table 5. Influence of Cosmology in Terenang Pottery

| Motif | Actual picture |
|--|--|
| <p>Bulan Sabit</p> <p>(a)</p>  <p>(b)</p>  |  |

Figurative

The figurative motif exhibited in Terenang pottery was identified as *Bunga Tubuh* such as a visual of a person with a standing posture. This motif was established by the owner of Temin Kraf, Mr. Muhammadr bin Zakaria. Another pottery practitioner, Hamidah, asserts that the motifs created by Mr. Muhammad suffice to be termed as Temin motifs as those new motifs never originally exist in Terenang pottery. This type of motif usually is stamped or printed encircling in repetitive manner at the lower part of the body.


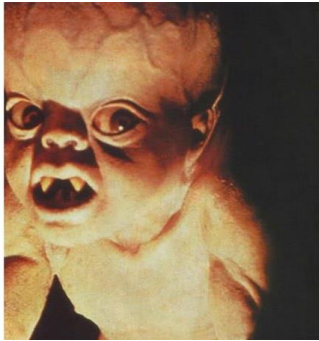
Table 6. Influences of figures in Terenang Pottery

| Motif | Actual picture |
|--|---|
| <p>Bunga Tubuh</p>  |  |

Belief System

Meanwhile, some belief system such as the mythological concepts were also assimilated into the motif design of Terenang pottery. This motif design is recognized by the 'X' shape form which also widely used in the prehistoric and Malay pottery in Malaysia. However, this motif is known as *Tapak Bajang* in Terenang pottery world. *Bajang* was actually a folklore character known as a ghost in a kid form. According to Talib (2018), the Bajang ghost will leave trace with the 'X' mark when he walked by.

Table 7. Influences of Figurative in Terenang Pottery

| Motif | Actual picture |
|---|--|
| <p>Tapak Bajang</p>  |  |

Conclusion

As conclusion, the influences that affecting Terenang pottery are diverse comprising the prehistorical values, environmental aspects, and belief system. From the perspective of prehistorical values, we can observe the influences through the construction of its design and motifs which is characterized by earthenware and jar-like features for Terenang pottery. Convex-like form at the bottom part of the artefacts is the continuation of the prehistoric pottery heritage. The pottery practitioners and experts addressed the feature as *rendang* that distinguished Terenang pottery from other type of pottery in Malaysia. Meanwhile, the influences of prehistorical values on Terenang pottery can be identified from the techniques used in formulating motifs design. Such techniques can be observed in incision, impression, application and burnishing. Most of these potteries still preserving and employing such techniques. Due to low commercialize attempt, there is limited or minimum changes in designs and the motifs of the Terenang pottery which make its prehistorical elements can still be visible and presence to be investigated in current time. However, the meanings or the subjects behind the motifs and design are not influenced by the prehistorical elements anymore but rather undergo ongoing transformation and development along with the changes in the environment, belief system, and also depend on the skills acquired by the practitioners. *Cap tali* motifs using application technique are the only motifs surviving and still preserving the heritage. This is because the motif of *cap tali* is imperatively a necessary aspect in Terenang that functions as *Tali Air* or *Rantai Air* for the pottery design.

In a motif formulation of ideas and elements, the environmental values play a crucial h in shaping the design. Almost all of the pottery products are influenced by the surrounding or environmental elements such as flora, fauna, figurative, object, and cosmological aspect. The flora-based motifs dominate the neck, the chest and the body parts while the fauna-based motifs, figurative elements, and cosmological aspects also completing the decorative aspect on the chest and some part of the body in Terenang. The motifs establishment is explored and uncover by the practitioners as they responded and reacted to current changes in the surrounding environment. These motifs formulation and production also exhibiting the intellectual value of Malay community in utilizing the natural environment and outside influences to be implied into art as a portrayal of the lifestyle, philosophy, and cultural values of the community.

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