

Character Values in The Traditional Binding of Tengkolok: Preserving Local Heritage

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Abstract

The tengkolok, a crucial part of ceremonial attire in palace events, is tied by skilled individuals known as tengkolok binders, who pass down their knowledge through generations. In the Sultanate of Perak, only three tengkolok designs remain in use: Ayam Patah Papak, Helang Menyusur Angin, and Getang Pekasam. This study explores the character values in Perak's tengkolok tying tradition using descriptive qualitative methods, gathering data through observation, interviews, and documentation. The process involves four main steps: fabric preparation, basic folding, knot tying, and final composition. The study identifies the values of Obedience and Loyalty, Politeness and Morality, Artistic Refinement and Skill, and Cultural Identity, emphasizing the importance of nurturing these values in the younger generation to preserve this heritage art.

Keywords: Character Value, Traditional Binding, Tengkolok, Local Heritage, Perak

INTRODUCTION

Clothing is one of the fundamental human needs, primarily serving to protect individuals from extreme weather conditions, be it hot or cold. The tengkolok, a component of traditional Malay attire in Malaysia, is fashioned from a single piece of cloth and adapted to personal standards. Initially, the tengkolok was worn to cover the hair, ensuring a neat appearance (Ahmat, 2012), and as an accessory to conceal the forehead (Abd. Jalil, 2018). Over time, the tengkolok evolved, becoming more ornate and reflecting contemporary changes (Ahmat, 2012). Similarly, in China, traditional headwear is a significant aspect of clothing studies and is regarded as a cultural symbol of human society (Mai et al., 2017, Ranathunga, 2017) notes that in Sri Lanka and India, headgear serves as an additional decorative accessory to clothing, contributing to the overall aesthetic rather than being essential.

This headdress is known by various terms such as *tanjak*, *setanjak*, *bulang ulu*, *sapu tangan*, *setangan*, *setangan kepala*, *semutar*, *destar*, *jastar* (Aziz, 2006; Ismail, 1997). The term tengkolok is particularly well-known in Perak and is referenced in Malay literary texts (Chulan, 1962), such as "... *maka semuanya pun bertengkoloklah sekalian.*" (1958:50). *Bertengkolok* describes the state of young princes, sons of kings, and nobility who are adorned with a tengkolok after receiving gifts. In addition to tengkolok, the term *Bulang Ulu* frequently appears in *Misa Melayu*, exemplified by "... *Raja Bendahara itu berkain ungu dan berbaju ungu dan bulang ulu pun berpelangi, semuanya berpontoh dan berkeris belaka.*" (Chulan, 1962). *Bulang Ulu Pun Berpelangi* refers to one of the headdress styles worn by a treasurer at that time. However, the term for headdress in Sulalatus Salatin is *destar*, as illustrated in the following passage.

*"Maka datanglah persalin; jika akan jadi **Bendahara**, lima ceper persalinannya; baju seceper, kain seceper, **destar** seceper, sebai seceper, ikat pinggang seceper; jikalau **anak raja-raja** dan para **menteri** cateria empat ceper juga, ikat pinggang tiada; jikalau **bentara sida-sida hulubalang** tiga ceper; kain seceper, baju seceper, **destar** seceper, ada yang semuanya sekali seceper, ada yang tiada berceper, kain, baju, **destar** di biru-biru sahaja..."*

Through this passage, the term "destar" is used to denote the headdress of the early Malay community. A

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complete attire set, as recorded, consists of five parts: clothes, cloth, destar, sebai, and belt. This attire set is also identified by the recipient's rank or position and the number of components received. The five mentioned ranks are the Treasurer, the King's children, the minister, the herald, and the warrior. The destar is one of the five components received by all ranks. Bendahara receives the complete five *ceper*, while the bentara and hulubalang receive the least attire, which is only three *ceper*, as shown in Table 1 below.

Table 1: Five *ceper* attire

Ranking/Regalia	Shirt	Cloth	Headgear	Sebai	Waistband
<i>Bendahara</i>	x	x	x	x	x
<i>Anak Raja</i>	x	x	x	x	
<i>Menteri</i>	x	x	x	x	
<i>Bentara</i>	x	x	x		
<i>Hulubalang</i>	x	x	x		

Source: Sulalatus Salatin Malay History (Student Edition, 2018)

Thus, the term "tengkolok" originates from the state of Perak and has become synonymous with the Sultanate of Perak Darul Ridzuan. While the term "bulang ulu" is less commonly used, in Negeri Sembilan, the term "destar" is prevalent, as noted in Sulalatus Salatin. Each Malaysian state with a monarchy system has distinct designs for their tengkolok, tanjak, or destar, even if they share the same name (Manan, 2015). Historically, the design of a tengkolok, tanjak, or destar indicated the wearer's origin. These headdresses were not only crafted for their aesthetic appeal but also served as symbols and identities for rulers. Tengkolok serves not only as a head adornment but also symbolizes social status, cultural identity, and high moral values. This tradition of tying tengkolok has been inherited through generations and plays a crucial role in formal ceremonies and royal customs.

In the context of the Perak Sultanate, tengkolok holds deep symbolic meanings, reflecting hierarchy and adherence to social structure. The form, folds, and method of wearing tengkolok showcase the creativity and artistic finesse of the Malay community. Additionally, each style and type of tengkolok carries its own symbolism closely intertwined with the values and philosophies of Malay society.

Purpose Of the Study

This study aims to examine and identify the character values inherent in the tradition of tying tengkolok, particularly within the context of the Perak Sultanate. The study also seeks to understand how these values are practiced and preserved in the daily lives of the Malay community.

Research Objectives

- To determine the main character values present in the tradition of tying tengkolok, such as obedience, courtesy, artistic finesse, and patience.
- To analyze the symbolism and hidden meanings in the form, folds, and method of wearing tengkolok.
- To investigate the role of tengkolok as a symbol of Malay cultural identity and self-identity.
- To identify challenges and conservation efforts of the tradition of tying tengkolok in the modern era.

Character Values

Character refers to the traits, qualities, or attributes that form an individual's personality or the identity of a group. In a personal context, character encompasses various aspects such as moral, ethical, values, and behaviors that reflect who they truly are. An individual's character is often evaluated based on their actions, decisions, and interactions with others in different life situations (Peterson & Seligman, 2004). Character involves internal qualities that shape a person's personality, including traits like honesty, trustworthiness, bravery, patience, and discipline, distinguishing one individual from another (McAdams, 2006). It also includes the moral and ethical values one holds, such as beliefs about right and wrong, social responsibility, and a willingness to act with integrity and honesty (Kohlberg, 1981). A person's character is evident through their behavior and actions in certain situations, the decisions they make, and how they treat others (Bandura, 1999).

Moreover, character involves the overall personality, including emotional, intellectual, and social aspects, such as how one manages emotions, solves problems, and engages with the community (Roberts et al., 2005).

Values are defined as attributes beneficial to humans, points, worth, or measures of something. Character is defined as the traits that differentiate one person from another. Character values refer to the moral and ethical principles that guide one's behavior, including honesty, integrity, responsibility, and empathy. Honesty involves a willingness to tell the truth and act sincerely in all situations, while integrity refers to the ability to act according to moral and ethical values even in difficult circumstances. Responsibility indicates the readiness to accept and perform duties and bear the consequences of actions, and empathy is the ability to understand and share the feelings of others. These values play a crucial role in shaping personality, fostering healthy social relationships, and contributing to personal and professional success (Peterson & Seligman, 2004; Kohlberg, 1981; Erikson, 1968; Reis & Shaver, 1988). Therefore, this study discusses the character values inherent in the tradition of tying the local heritage tengkolok.

The Importance of Character Values

Character values play a crucial role in shaping an individual's personality, serving as a guide for behavior and decision-making, and helping individuals become more mature and responsible (McAdams, 2006). Positive character values such as honesty and empathy are essential for building and maintaining healthy social relationships. Individuals with strong character values tend to have better relationships with family, friends, and the community (Bandura, 1999). Additionally, character values significantly contribute to personal success, as traits like discipline, perseverance, and responsibility help individuals achieve their goals and overcome challenges in life and career (Duckworth et al., 2007). Furthermore, individuals with strong character values are likely to make positive contributions to society, becoming more involved in community activities and playing constructive roles within their communities (Putnam, 2000).

RESEARCH METHODOLOGY

The research methodology employed in studying character values in the traditional binding of tengkolok involves a qualitative approach centered on ethnographic and cultural analysis. Ethnographic methods allow for in-depth exploration of the practices and meanings embedded in tengkolok binding, focusing on participant observation and interviews with practitioners and cultural experts. This methodological choice facilitates the contextual understanding of how obedience, decorum, artistic refinement, and patience are manifested in the fabric selection, folding techniques, and knot tying associated with tengkolok. Additionally, archival research supplements these findings, providing historical perspectives on the evolution of tengkolok within the Perak Sultanate's cultural landscape. The research methodology thus ensures a comprehensive examination of tengkolok as a cultural artifact, enriching theoretical frameworks in cultural studies while contributing to the preservation and appreciation of Malaysia's cultural heritage.

FINDINGS AND DISCUSSION

Design of Tengkolok in the Sultanate of Perak Darul Ridzuan

The study examines three types of tengkolok designs: Ayam Patah Kepak (APK), Helang Menyusur Angin (HMA), and Getang Pekasam (GP), as illustrated in Figure 1 below.



(a)

(b)

Figure 1: Inherited tengkolok designs

(a) Ayam Patah Kepak (APK) (b) Helang Menyusur Angin (HMA) (c) Getang Pekasam (GP)

Source: Field Study, 2020

These three tengkolok designs are still inherited and used in the Sultanate of Perak (Salina, 2015). The Ayam Patah Kepak tengkolok was styled by the late Sultan Azlan Muhibbuddin Shah during his reign from 1986 to 2014. The Helang Menyusur Angin tengkolok was styled by Sultan Dr. Nazrin Muizzuddin Shah on the day of his enthronement as Sultan of Perak in 2014 (Salina, 2015). However, Raja Abdul Malek (personal communication, April 27, 2020) stated that the headdress styled by His Majesty is the Dendam Tak Sudah headdress. Lastly, the Getang Pekasam headdress is worn by the kalur, who are the palace nobat players, heralds, and jejawat. The Getang Pekasam is the only tengkolok in the Sultanate of Perak that is completely covered at the top like a turban, cap, or songkok.

These three designs of tengkolok will be examined through four main components in the production of tengkolok in the Sultanate of Perak: the fabric of the tengkolok, basic folds, knots, and makeup. These components will be analyzed alongside the character values to uncover the intrinsic worth in the creation of a tengkolok, particularly within the Sultanate of Perak Darul Ridzuan.

Character and Values in the Tradition of Tying the Tengkolok of the Perak Sultanate

Based on research results, the production of a Tengkolok in the Sultanate of Perak is divided into four main parts: Tengkolok fabric, basic folds, knotting, and makeup (Raja Abdul Malek, personal interview, April 27, 2020; Osman, personal interview, April 27, 2020). These four parts contribute to a tengkolok that is neat, beautiful, and prominent when styled.

Additionally, each part of the tengkolok production embodies a character value that influences the final product. These character values are crucial for someone to wear the tengkolok properly. Therefore, the character values discussed in this paper are as follows:

Obedience and Loyalty

One of the primary character values observed in the tradition of tying the tengkolok is obedience and loyalty. Tengkolok is frequently worn during official ceremonies and royal events, emphasizing the significance of loyalty to the monarch and the nation. The style and method of wearing the headdress symbolize hierarchy and adherence to a structured social order. Within the context of traditional Malay society, the donning of a tengkolok by specific individuals signifies their reverence for the position of the king and his role as a leader. This underscores that the values of loyalty and obedience are not only esteemed but also actively practiced in daily life.

Courtesy and Morality

The values of courtesy and morality are similarly prominent in the tradition of tying the headwear. Each manner of tying the tengkolok reflects elevated etiquette and personal integrity. For instance, a neat and well-presented tengkolok signifies the character of an individual who values decency and propriety in personal appearance. Moreover, the meticulousness and precision required in tying and wearing the tengkolok highlight modesty in every action. In Malay society, a tidy and orderly appearance signifies the individual's adherence to etiquette and decency.

Morals and Ethics

Robust moral and ethical values are evident throughout this tradition. Every knot and fold of the headgear is crafted with respect and an awareness of the cultural heritage's significance. This underscores the high regard for values such as honesty, integrity, and social responsibility. Tying the tengkolok entails more than just a physical act; it embodies a moral obligation to preserve and honor ancestral heritage.

Behavior and Actions

The conduct of individuals engaged in the tradition of tying the tengkolok reflects profound respect for culture and tradition. They demonstrate attentiveness and thoroughness in each step of the tying process, embodying values such as empathy and conscientiousness. This behavior also exemplifies their ability to work diligently and with unwavering commitment.

Overall Personality

Overall, the individuals involved in this tradition reflect a balance between emotional, intellectual, and social aspects of their personality. They demonstrate the ability to manage emotions effectively, engage in critical thinking during problem-solving processes, and interact with others in their community in a constructive and positive manner. The tradition of tying the tengkolok not only cultivates artistic beauty but also strengthens individual personalities through high character values.

Artistic Precision and Skill

The meticulousness in handling the fabric, basic folds, and knots significantly impacts the preparation of the tengkolok, as depicted in Figure 1 below. The selection of tengkolok fabric marks the initial crucial step in achieving a tidy tengkolok Osman, personal interview, April 27, 2020). Specifically ordered songket cloth, rectangular in shape with borders, is used by the Sultan, *Kerabat* and *Orang Besar* in the Sultanate of Perak (Osman, personal interview, April 27, 2020). Historically, during the 19th century in Perak, fabrics such as kain telepuk, songket, or those adorned with Arabic inscriptions were employed in crafting the king's headdress (Alias & Nawawi, 2003). Therefore, meticulous management of the Sultan's tengkolok fabric is paramount to preserve its quality. Conversely, for *panglima istana*, *kalur*, *bentara*, *jejawat*, and *rakyat jelata*, tengkolok cloth is fashioned from side cloth cut to adult size, ensuring appropriate width for adult tengkolok production (Osman, personal interview, April 27, 2020); Raja Abdul Malek, personal interview, April 27, 2020). Therefore, the knot made by the tengkolok binder must be tied neatly so that the resulting rebong shoots also appear neat and comfortable to wear.

This value of neatness should be possessed by a tengkolok binder in the preparation of tengkolok fabric, basic folds, and knotting as shown in Figure 2 below. Neatness in the preparation of this tengkolok fabric pertains to the preparation of tengkolok fabric for *panglima istana*, *kalur*, *bentara*, *jejawat*, and *rakyat jelata*. This is because the preparation of tengkolok fabric for this group is made from a piece of side cloth that is fashioned into a triangular tengkolok fabric. Therefore, this neat character is also required by a tengkolok binder in making basic folds. Neatness in these basic folds ensures uniformity in the size measurement of three fingers for each basic fold made. The uniform size of folds will produce a neat and comfortable tengkolok base. The final neatness lies in the knotting, which involves a lump of salt and a bamboo shoot. A neat knot of salt and bamboo shoot results from neat basic folds (Mohamad, 2020; Osman, 2020). Therefore, the knot made by the tengkolok binder must be tied neatly so that the resulting rebong shoots also appear neat and comfortable to wear.

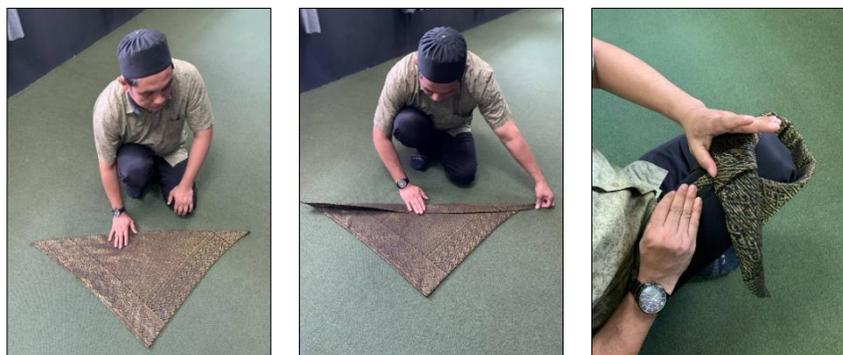


Figure 2: Tengkolok fabric (a), basic folds (b), and knots

Source: Field Study, 2020

The value of refinement is also evident in the creation of the tengkolok. This refinement is particularly significant in the detailing and finishing of the tengkolok. Each artisan must focus on meticulousness to produce a tengkolok that looks distinguished when worn. This meticulous approach enables tengkolok makers of the past to create designs inspired by nature, events, and prominent figures. The value of refinement also highlights the creativity of a tengkolok maker in styling and shaping the tengkolok. Each artisan has a unique method of detailing their designs, which distinguishes their work from others (Raja Abdul Malek, personal interview, April 27, 2020). Consequently, even though the detailing may vary according to each artisan's sense of refinement, the distinctive characteristics of the Perak Sultanate's tengkolok heritage remain preserved.



Figure 3: Anak Gajah Menyusu makeup arrangement

Source: Field Study, 2020

The value of patience is also evident. It is one of the essential characteristics for a tengkolok binder. According to Hashim (personal interview, April 8, 2014), if the resulting makeup does not turn out as intended, it is best to set it aside for a while. This means taking some time to calm down so that the makeup can be adjusted according to the desired shape. The underlying meaning of setting aside the makeup is the cultivation of patience within a tengkolok binder. This value of patience is crucial for every tengkolok binder in producing a proper tengkolok. Patience leads to neat makeup that aligns with the intended design. Rushed work will not yield a well-crafted tengkolok (Hashim, personal interview, April 8, 2014; Raja Abdul Malek, personal interview, April 27, 2020).

Identity and Heritage

The tengkolok serves as a symbol of Malay identity and heritage. Each state in Malaysia has unique styles and forms of the tengkolok, reflecting their distinct cultural identities and heritage. For instance, the "Dendam Tak Sudah" tengkolok from Negeri Sembilan and the "Solok Timbo" from Perak demonstrate differences in techniques and styles, yet both embody the identity of their local communities. This illustrates that the tengkolok is not merely a headpiece but a significant cultural emblem representing ethnic unity and pride.

Symbolism and Hidden Values

Research reveals that the tengkolok encompasses deep symbolism and hidden values. The shapes, folds, and ways of wearing the tengkolok often correlate with life philosophies and moral values upheld by the Malay community. For example, a tengkolok that wraps around but does not tightly bind represents a balance between firmness and wisdom in social relationships. This reflects values such as moderation, harmony, and wisdom, which are crucial in Malay culture.

Preservation and Sustainability of Heritage

The discussion also highlights the importance of preserving and sustaining the traditional art of tying the tengkolok. In the face of globalization and modernization, this tradition faces challenges to remain relevant and

valued by the younger generation. Therefore, conservation efforts through education, documentation, and cultural promotion are vital to ensure this heritage is not lost. Encouraging young people to learn and practice this tradition is a crucial step towards the sustainability of the tengkolok heritage.

Overall, the tradition of tying the tengkolok is not only a beautiful art but also imbued with important character values that shape the identity and self-esteem of the Malay community. Values such as obedience, courtesy, refinement, cultural identity, and deep symbolism are elements that make this tradition so special and meaningful. This study provides deeper insights into the meanings and purposes behind the use of these motifs in Malay wood carving art and emphasizes the importance of preservation efforts for the sustainability of this cultural heritage. The discussion clearly shows that the tradition of tying the tengkolok in the Sultanate of Perak is more than just a cultural heritage. It is a means to nurture and uphold essential character values within the community, making it a crucial element in the formation of Malay cultural identity and integrity. Therefore, efforts to preserve and revive this tradition are essential to ensure the continuity of these noble values for future generations.

CONCLUSION

The study explored the cultural significance and symbolism of the tengkolok tradition, particularly within the context of the Perak Sultanate. It highlighted how tengkolok serves not only as a ceremonial headgear but also as a symbol of social status, cultural identity, and high moral values within Malay society. The research identified key character values embedded in the tradition, such as obedience, decorum, artistic refinement, and patience. Additionally, it examined the hidden meanings and symbolism in the forms, folds, and wearing styles of tengkolok, reflecting the creativity and finesse of Malay artistry.

The research on character values in the traditional binding of tengkolok makes significant theoretical and contextual contributions to our understanding of Malaysian cultural heritage. The study delves into the intricate processes involved in tengkolok binding, focusing on values such as obedience, decorum, artistic refinement, and patience as expressed through fabric selection, folding techniques, and knot tying. Theoretical contributions lie in its exploration of how material culture, specifically ceremonial attire like tengkolok, embodies cultural values and identities, enriching frameworks in cultural studies. Contextually, the research contextualizes tengkolok within the Perak Sultanate's cultural milieu, highlighting its dual role as a symbol of social status and cultural identity. By uncovering the symbolism and hidden meanings behind tengkolok, the study enhances existing knowledge of traditional practices, advocating for their preservation amidst modernization. It underscores the role of tengkolok in fostering community cohesion and identity pride, supporting efforts to safeguard Malaysia's cultural diversity in a globalized world.

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