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The Role of Tenas Effendy in The Development of Malay Culture in Riau Province (1952-2015)

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A B S T R A C T

This research examines the role of Tenas Effendy in the development of Malay culture in Riau Province from 1952 to 2015. The background of the study highlights the current era, where globalization has led to the erosion of cultural heritage. Culture is a legacy from the ancestors of a community. The development, preservation, and sustainability of Malay culture in Riau are closely linked to the contributions of Malay cultural figures, particularly Tenas Effendy. The objectives of this research are: (1) To understand the life history of Tenas Effendy; (2) To explore his role in the development of Malay culture in Riau; and (3) To examine the implementation of his role in the present-day development of Malay culture in Riau. The research employs a historical method. The findings reveal Tenas Effendy's significant contributions to the development of Malay culture in Riau, especially in preserving the original culture of the Petalangan tribe and the Malay teachings. It can be concluded that Tenas Effendy plays an important role in the development of Malay culture in Riau Province.

1. Introduction

Humans and culture are inextricably linked to one another. How could they not be? Humans, as one of God's creations and the only best creation of the Almighty, give birth to or create a culture that is the result of human feelings, thoughts, works, and intentions at a certain time, serving as a guide for human activities in daily life (Mahdayeni, M et al., 2019). We can collectively observe that within humans lie elements of cultural potential, namely: (a) Thought (Creation), which is the ability of the mind to generate knowledge; (b) Feeling, through which humans can develop aesthetics using their five senses, resulting in various forms of art; and (c) Will (Intention), where humans always desire a perfect life, dignity, and happiness (Isjoni Ishaq, 2002).

Indonesia is one of many countries around the world that possesses abundant wealth from Sabang to Merauke. The vast diversity of tribes, races, ethnicities, religions, and groups makes Indonesia rich in cultural diversity that can amaze the world with its cultural heritage. However, when we talk about wealth, Indonesia does not only possess natural resources such as flora, fauna, mining, and others, but the communities across Indonesia also have another form of wealth: the wealth of culture originating from various ethnic groups spread throughout the archipelago. According to data from the Central Statistics Agency of the Republic of Indonesia (BPS RI) in 2010, the total number of ethnic groups in Indonesia reached 1,340, scattered from Sabang to Merauke (Portal Informasi Indonesia, 2023).

Riau Province, as one of the heartlands of Malay culture in Indonesia, possesses a rich heritage of traditions and noble values (Tarwiyani, 2021). The continuity and development of Malay culture in Riau are closely linked to the central role of cultural figures who are dedicated to preserving, developing, and passing on the intellectual and spiritual treasures of the Malays to future generations (Syakhrani, 2022). Among these figures, the name Tenas Effendy stands out as a highly significant figure. His dedication and contributions to various aspects of Malay culture in Riau have left a profound mark that continues to be felt today.

In the 21st century, the younger generation and Malay cultural figures are not passively following the times. They continue to strive to preserve, defend, introduce, and delve deeper into the Malay culture of Riau so that this culture remains strong, protected, and preserved for future generations, without losing its prominence compared to other cultures. Moreover, we can collectively observe the phenomenon in the present time, namely the diminishing prominence of Malay culture, which is increasingly overshadowed by the currents of technological advancement and globalization. The openness of Malay culture to other cultures has led to cultural renewal, causing the values of Malay culture to differ from their original forms and even to be eroded and replaced by the times. This situation has prompted several cultural figures to emerge, continuing to preserve Malay culture in Riau Province, so that it does not fade away with time (KEMENDIKBUD 2024).

Cultural preservation is crucial for maintaining the local wisdom possessed by the community. Additionally, preserving a culture is an effort to foster awareness of living as a nation and a culture. This ensures that the culture we have remains safeguarded and does not disappear due to cultural shifts (Silvia, H, 2015). Speaking of cultural figures, they are remarkable individuals of their time who have elevated their names to become cultural figures. Being a cultural figure does not mean preserving or creating just one culture, but rather many cultures that they will preserve to ensure the distinctive characteristics of the region do not vanish or erode over time. There are many cultural figures from Riau Province, including local cultural figures such as Murni, Baharuddin, Darwis Mohd Saleh, Salman Aziz, Ismail, Baiya (Muhammad De Putra 2021), and national cultural figures such as Sutardji Calzoum Bahri, Soeman HS, Tenas Effendy (Yadi, 2023), Asrizal Nur, Sudarno Mahyudin, Suwardi MS (Anggriani, 2016), Taufik Ikram Jamil, and OK Nizami Jamil. Among all the cultural figures mentioned above, Tenas Effendy is one of the renowned literary and cultural figures from Riau Province.

Tenas Effendy began his career as a lover of culture in 1952, during which he was still a student in Bengkalis and had already started writing about Malay culture. Since 1952, many of his works have become guidelines in the Malay culture, particularly in Riau Province. Throughout his lifetime, Tenas Effendy wrote approximately 112 books on cultural and Malay topics. In addition to writing books focused on Malay culture, throughout his career as a Malay cultural figure in Riau, he has collected around 20,000 expressions, 10,000 rhymes, and other writings related to Malay culture (D. Wahyuni, 2018). One of his renowned works in Malay culture and one of his contributions to the development of Malay culture in Riau Province is the book titled "Tunjuk Ajar Melayu." This book, which is one of many works by Tenas Effendy, contains various beautiful yet educational expressions about how a Malay person should conduct their daily life in accordance with the path of goodness and truth. The teachings in "Tunjuk Ajar Melayu" are presented in very simple language to ensure they are easily understood by all layers of society (D. Wahyuni, 2018).

Based on the explanation above, the author is interested in researching the role of Tenas Effendy in the Development of Malay Culture in Riau Province from 1952 to 2015, which marks the timeline of Tenas Effendy's cultural career. The objectives of this research are: (1) To understand the life history of Tenas Effendy; (2) To understand the role of Tenas Effendy in the Development of Malay Culture in Riau Province; and (3) To understand the implementation of Tenas Effendy's role in the development of Malay culture in Riau Province in the present time.

2. Methodology

Etymologically, the term method comes from the Greek word *"metodos."* This word consists of two parts: *"metha,"* which means through or by, and *"hodos,"* which means way or path. Method refers to a path taken to achieve a goal (Fikri M, 2017). A method is a procedure, or relates to a procedure, process, or systematic technique in the investigation of a particular discipline to obtain the objects (materials) being studied (Helius Sjamsuddin, 2007). From the explanation above, we can define a method as a way that researchers take to systematically collect the necessary data for their research, resulting in a scientific work. Methods are used to ensure that the research written is organized systematically according to the issues being investigated (Suwardi, 2006).

In this research, the author uses historical research methods. Historical method is an investigation of a problem by applying solutions from a historical perspective. Louis Gottschalk describes the historical method as a process of examining and analyzing historical testimonies to find authentic and reliable data, as well as the effort to synthesize such data into a credible historical narrative (Zulaicha, 2007). The stages within the historical research methodology are as follows:

a) Heuristics
   Heuristics is the first stage in writing history. The term comes from the Greek word *"Heuriskein,"* which means to gather or discover sources.

Historical sources are a collection of historical materials that are scattered and identified (Suhartono, et al., 2010). According to G.J. Renier, heuristics is a technique, an art, and not a science. Heuristics does not have general rules; rather, it is a skill in finding, handling, and detailing bibliographies, or classifying and preserving records of the past. Thus, we can simplify heuristics as the process of discovering or collecting historical sources. Historical sources can include artifacts, written sources, oral sources, and works of art.

b) Verification

The stage following the collection of sources (heuristics) is verification. Verification, or source criticism, is the process of seeking the truth of existing historical sources. With this source criticism, it is hoped that no historical sources arise from fantasy, manipulation, or fabrication by historians, ensuring that the scientific writing can be accounted for. Source criticism is divided into two types: external criticism and internal criticism (Rijali, A, 2018).

External criticism is conducted on the data by analyzing the truth of the source or its relation to the question of whether the source is authentic or fake, and whether it is complete or not. This is to assess the authenticity of historical sources (Ismaun, 2005). External criticism allows the author to consider the authenticity by examining the form of the documents or books obtained. Internal criticism is a test of credibility, often referred to as reliability testing, meaning that the researcher or historian must determine how trustworthy the truth of the information conveyed by the informant or document is (Sugiyono, 2018).

c) Interpretation

The third stage is interpretation. Interpretation is the process of interpreting facts and establishing the meaning and relationships of the obtained facts (Nina Herlina, 2020). At the interpretation stage, the author or historian is required to imagine how the past being studied will be discussed. This imagination in interpretation is limited by the existing historical facts. Care must be taken during the interpretation stage to avoid producing scientific writing that is subjective. After the author has collected and verified the sources, the next step is to conduct interpretation, or what we know as data or source interpretation. This interpretation is carried out with the aim of allowing the author to express meaning and obtain objective data.

d) Historiography

The final stage is historiography. Semantically, the word "historiography" is a combination of two words: *"History"* or *"Historio,"* which means history, and *"Graphy,"* which means description or writing. We can define historiography as the method of writing, presenting, or reporting the results of historical research that has been conducted. At this stage, the author pours out their imagination along with the facts they have obtained in a chronological written form. Therefore, researchers are required to have

good thinking skills and to be able to present their research results in a well-structured and chronological manner. In terms of methodology, historiography is a step in historical research that involves interpretation, explanation, and presentation (Mulyana, A, 2013).

This research was conducted in the city of Pekanbaru by collecting all historical sources from the Pekanbaru City Library and Archives Office, the Riau Province Library and Archives Office, the Riau Malay Customary Institution, the Pekanbaru Malay Customary Institution, the Tenas Effendy Malay House, as well as from informants related to the figure of Tenas Effendy, namely Drs. H. dt. O. K. Nizami Jamil as a Riau Malay cultural figure, Prof. Dr. H. Isjoni, M. Si. as an academic, Prof. Drs. H. Suwardi MS as a historian and academic, and Drs. Hj. Tengku Hidayati Effiza Effendy, M. M. as the biological child of Tenas Effendy.

3. Result and Discussions

a) Biography Of Tenas Effendy

Tengku Nasyaruddin Effendy, commonly known as Tenas Effendy, was born in the village of Tanjung Malim, Kuala Panduk, Pelalawan, on November 9, 1936 (Romy, J, 2017). Tenas Effendy was the third child of eleven siblings, born to father Tengku Said Umar Al Jufri and mother Tengku Syarifah Azamah binti Tengku Said Abubakar. His father worked as the personal secretary to the Sultan of Pelalawan, Sultan Said Hasyim, while his mother was a housewife and also skilled in poetry. From the age of six, Tenas Effendy began attending school, participating in activities at the Sekolah Rakyat and Sekolah Agama in his village. He completed his education at the Sekolah Agama and Sekolah Rakyat in 1950.

After finishing at Sekolah Rakyat, Tenas Effendy continued his education at Sekolah Guru B (SG B) in Bengkalis (Griven, 2020). After graduating from SG B in 1953, he furthered his studies at Sekolah Guru A (SG A) in Padang. Tenas Effendy married in Pekanbaru on February 7, 1960, to Tengku Syarifah Zahara binti Tengku Long Mahmud. At the time of their marriage (Ika & Wira, 2022), Tenas Effendy was 24 years old, while Tengku Syarifah Zahara was 22. Their meeting before marriage in 1960 occurred during a classical drama performance in Pekanbaru, where Tenas Effendy served as the director, and Tengku Syarifah Zahara attended as a member of the audience. In 1956, Tenas held an art exhibition in Rumbai with a friend named Muslim Saleh (Interview O. K. Nizami Jamil, 2024). In 1960, he taught at a junior high school in Siak Sri Indrapura. However, due to his strong artistic spirit, he returned to Pekanbaru to continue his artistic activities and became active again in writing about culture and literature.

In 1968, under the governorship of Arifin Ahmad, the BPKD (Badan Pembina Kesenian Daerah) Riau was established, with Arifin Ahmad as the chairman and Tenas Effendy appointed as the secretary. The first activity conducted by BPKD Riau was to form a music orchestra group named Orkes Symphoni Riau in collaboration with RRI III Medan. Tenas's next role in 1974 was as a member of

the Riau Historical Society. In 1982, after extensive research on the culture of the Petalangan community, Tenas became the advisor for the Petalangan Customary Institution. In 1986, he became the chairman of the Setanggi Riau Foundation, and at the peak of his career in Malay culture in 2000, Tenas became the General Chairman of the Majelis Kerapatan Adat (MKA) of the Malay Customary Institution of Riau. In the same year, he also became the Chairman of the Advisory Council of the Pelalawan Customary Institution (Mahyuddin Al Mudra, 2005). Until his passing in 2015, Tenas Effendy served as a mentor or advisor to numerous social, community, and cultural organizations in Riau Province.

Throughout his active involvement in the arts, Tenas Effendy produced a significant body of work, including approximately 112 books, 186 papers, and dozens of theater scripts. Among his many works, one of the most phenomenal and frequently referenced in Malay cultural activities is "Tunjuk Ajar Melayu" (Miftah 2020). This work encompasses teachings, mandates, exemplary behavior, proverbs, and advice that guide individuals who practice them toward a righteous path that is pleasing to Allah SWT, ultimately impacting their lives with blessings and safety in this world and the hereafter. Throughout his career in the field of Riau Malay culture, Tenas Effendy also contributed to the promotion of Riau Malay culture with numerous proud achievements on both national and international stages. The achievements of Tenas Effendy throughout his life can be seen in Table 1 as follows.

Table 1. List Of Achievments Of Tenas Effendy

List of Achievements of Tenas Effendy :	
2019	. Honorary Award from the President of the Republic of Indonesia "Bintang Mahaputera Nararya"
2014	. Preserver and Developer of Cultural Heritage from the Ministry of Education and Culture
2013	. Datuk Berida Setia Jauhari for Upholding Customs and Promoting Sovereignty
2009	. Melayu Online Award as a Malay Figure Who Explores and Develops Malay Local Wisdom
2008	. Award for Upholding the Cultural Heritage of the Malay Kin as a Pioneer of the Malay Archipelago's Arts and Culture, presented by the Mayor of Pekanbaru
2005	. Doctor of Letters from Universiti Kebangsaan Malaysia
2005	. Prominent Figure of the Malay Archipelago's Traditional Leaders
And many others	

b) The Role of Tenas Effendy in the Development of Malay Culture in Riau Province

In-Depth Study of the Culture of the Petalangan Ethnic Community

Before we delve into Tenas Effendy's role in the culture of the Petalangan community, let us first briefly understand who the Petalangan people are. The Petalangan are one of the indigenous ethnic groups in Riau Province, residing in Pelalawan Regency, which was previously part of Kampar Regency. The Petalangan tribe is classified as a minority group amidst the Malay people of Riau, who are the majority. According to data and facts from the Central Statistics Agency

in 1993, their population was no more than 58,400 individuals. For this reason, the Government of the Republic of Indonesia, through the Ministry of Social Affairs, categorizes them as a Remote Indigenous Community (KAT) (Yance I, 2018).

Despite this, the Petalangan people possess a wealth of cultural heritage that serves as their identity, one of which is the ritual of "menumbai." In modern times, this tradition is increasingly threatened with extinction due to the rarity of the sialang tree, which has become scarce as a result of large-scale deforestation for palm oil plantations, both by corporations and individuals (Blazy, H, 2000).

The research journey concerning the Petalangan ethnic community began in 1968. Tenas Effendy focused his research activities primarily on the indigenous Petalangan people (Muslim, 2016). The background for Tenas Effendy conducting this research stemmed from his fundamental belief that the development of culture in Riau, particularly Malay culture, would not be strong if it did not reach the roots of the existing cultures in the Riau region. Additionally, the fact that Tenas Effendy was already familiar with the indigenous Petalangan community from a young age further motivated his research. This statement reflects Tenas Effendy's sentiment of returning to the small scope of his family environment.

Tenas Effendy's research on the indigenous Petalangan community aimed to delve into the unique cultural heritage of the Petalangan people, rich in magical values and cultural symbols. This research on the indigenous Petalangan community was conducted by Tenas daily for approximately 30 years, with the timeline of this research spanning from 1968 to 1998 (Mahyuddin Al Mudra, 2005).

The Creator of Tunjuk Ajar Melayu

Tunjuk Ajar Melayu is a phenomenal work created by the Malay figure Tenas Effendy himself. This collection serves as a compilation of the proverbs and teachings of the elder Malays in Riau Province. The teachings within the book "Tunjuk Ajar Melayu" by Tenas Effendy reflect the deep connection of the Malay community with Islam. These teachings are manifestations of the profound meanings derived from two fundamental sources of Islamic teachings: the Al-Qur'an and Hadith. The essence of Tunjuk Ajar is not merely in its verses but in the wisdom implied within them, which can be understood and used as a guide for living a life that embodies Malay values, while still adhering to the primary references of the Al-Qur'an and Hadith, as well as maintaining piety towards the Almighty God (Tenas Effendy, 2004).

Tunjuk Ajar Melayu embodies noble values that define the identity of the Malay community itself. Therefore, Tenas Effendy's work titled Tunjuk Ajar Melayu, which consists of numerous verses, rhymes, and sayings, has been formalized into the "Sifat yang Duapuluh Lima" or known as "Pakaian yang Duapuluh Lima." The Malays believe that those who practice these twenty-five traits as their identity will become individuals who are perfect both physically and spiritually. The teaching points in Tenas Effendy's book "Tunjuk Ajar Melayu" demonstrate the close

connection between Malay and Islam. These points are manifestations of two guiding principles of Islamic teachings: the Quran and the Hadith .

Reconstructing the Architecture of the Sayap Palace in Pelalawan

In 2002, the community of Pelalawan proposed the restoration of the Sayap Palace to PT. RAPP. PT. RAPP accepted this proposal, which was also approved by the Pelalawan Regency government for the restoration of the Sayap Palace. PT. RAPP accepted the proposal as part of its social work program for the surrounding regencies. The acceptance of this proposal was a form of contribution from PT. RAPP to community leaders, customary institutions, and a cultural gift for Pelalawan Regency, with a restoration budget of IDR 10.3 billion. The reconstruction of the Sayap Palace began with the redesign of the architectural layout of the palace. This design aimed to ensure that the Sayap Palace resembled its original form, in accordance with the philosophy and values contained in every aspect of the building, including the carvings present inside and outside the Sayap Palace (Asril, 2023).

To this end, the reconstruction of the architectural design of the Sayap Palace in Pelalawan was directly led by Tenas Effendy. This was done because it is well-known that Tenas Effendy is the son of the Personal Secretary to the Sultan of Pelalawan during that time. Therefore, having Tenas Effendy as the head of the reconstruction team allowed for a closer approximation of how the Sayap Palace appeared during its establishment. This was interpreted by Tenas Effendy through stories conveyed by his father and important notes documented in the book "Gajah" (Interview O. K. Nizami Jamil, 2024).

Preserving and Sustaining Malay Culture Through Literature

Tenas Effendy is a dedicated cultural figure and writer who has devoted himself to discovering, researching, preserving, and sustaining Malay culture in Riau. He has done this by reviving cultural topics that originate from the region, as Malay culture in Riau is rooted in local traditions. One of the ways Tenas Effendy preserves and sustains Malay culture in Riau is through literature. His thoughts culminate in works grounded in the roots of Malay culture in Riau, expressed through his writing. As we know, one of the roles of a cultural figure is to care for and preserve culture for future generations, ensuring that it does not fade away with time (Suwardi MS, 2018).

Tenas Effendy applies this principle by documenting his thoughts on Malay culture in Riau through literary works. His contributions are not limited to research; they also include novels, classical dramas, rhymes, sayings, poetry, books, folktales, and many other forms. In many of Tenas Effendy's works, one can find reflections and narratives of past events from the elders of bygone eras (O. K. Nizami, 2019) Additionally, his writings allow for the observation and analysis of the socio-cultural activities of various layers of society that he highlights.

c) The Implementation of Tenas Effendy in the Development of Malay Culture in Riau Province Today

Tunjuk Ajar Melayu as a Primary Reference in Research Related to Malay Culture

In the implementation of research based on Malay culture, many researchers have made Tunjuk Ajar Melayu, a phenomenal work by Tenas Effendy, one of their primary references concerning the sub-themes discussed. These themes may include leadership, work ethic, education, communication, responsibility, parenting, and many other studies that highlight the ethnography of the Malay world. Based on a keyword search for Tunjuk Ajar Melayu in Google Scholar, a total of 7,130 research results were found in the form of journals, articles, theses, and dissertations published related to Tunjuk Ajar Melayu.

The Philosophy of Tunjuk Ajar Melayu as a Reference in the Creation of the Tunjuk Ajar Dance Performance

The Tunjuk Ajar dance performance narrates the teachings imparted by parents to their children. This reflects Tenas Effendy's role in Malay culture in Riau, presenting a unique challenge for the younger generation, especially the youth in Riau Province. The younger generation must fully understand Tunjuk Ajar Melayu as conveyed by the late Tenas Effendy. Tunjuk ajar signifies how we, as the younger generation living in the Malay land with rich traditions, appreciate our heritage. As expressed in an old Malay proverb, "where the earth is stepped on, there the sky is upheld." This implies that the younger generation must not only be aware of Malay customs but also preserve and practice them (Rindra Yasim, 2024).

Tunjuk Ajar Melayu as a Primary Reference in the Implementation of Malay Cultural Education in Riau Province

In the educational landscape of Riau Province, Tunjuk Ajar Melayu is not a new concept. It has become an integral part of the curriculum for the Malay Culture subject. Additionally, as a form of preservation, many schools incorporate quotes from Tunjuk Ajar Melayu as decorative elements on the walls of schools throughout Riau Province (Reynaldi Surya et al, 2025).

This aligns with the presentation by Elmustian Rahman during the Oral Tradition Seminar held at the Riau Malay Cultural Festival in 2024. In his presentation, he stated that Tunjuk Ajar Melayu, which embodies the fundamental values of Malay behavior, has been integrated into the local content curriculum of Malay Culture in Riau and is now part of the educational curriculum in the province. This is in accordance with the Governor of Riau's Decree No. Kpts. 921/VIII/2019 regarding the local content curriculum of Malay Culture in Secondary Education in Riau Province. This decree is also consistent with the Riau Governor's Regulation No. 45 of 2018 concerning the implementation of local content learning for Malay Culture in Riau (LAM Riau, 2019).

The Establishment of the Tenas Effendy Foundation

Throughout his career in the realm of culture, particularly Malay culture in Riau, Tenas Effendy frequently conducted research related to Malay culture in Riau. His research on the culture of the indigenous Petalangan community in Pelalawan Regency began in 1968 and extended to numerous titles concerning Malay culture in Riau that he researched and authored.

To ensure that the spirit of the struggle in researching Malay culture in Riau does not end with Tenas Effendy, he established an organization named the "Tenas Effendy Foundation." This NGO aims to support researchers, both financially and through literary assistance, to help them continue and deepen their research on Malay culture in Riau Province (Patricia Indah, 2021).

Website Koleksi Khas Pak Tenas

After approximately hundreds of works written and researched by Tenas Effendy, along with thousands of traditional expressions that he collected and published, as well as numerous papers presented at national and international seminars, Tenas Effendy's dedication to preserving Malay culture in Riau is evident. However, it is unfortunate that many of his works remain unknown to the wider public. This is compounded by the challenges of globalization, which can overshadow and erode the cultural works of Malay Riau documented by Tenas Effendy, risking their loss to time.

To prevent such occurrences, ATMA (Institut Alam dan Tamaddun Melayu) has been undertaking a project since 1999 to manage and compile a database concerning the study of Malay world culture. This includes the phenomenal works of Tenas Effendy, which are featured in a central database website known as the "Koleksi Khas Pak Tenas." This central collection includes documentation, Tenas's works, handwritten notes, and even video recordings related to him, all available on the Koleksi Khas Pak Tenas website (Mahyuddin Al Mudra, 2005).

The Inauguration of Tenas Effendy's Name in Public Facilities and Government of Riau Province

Among all the roles played by Tenas Effendy in Malay culture in Riau Province, the most recent implementation of his contributions to the development of Malay culture is the inauguration or awarding of an honor to Tenas Effendy by naming public buildings or facilities after him in Riau Province. One such facility is the Pekanbaru City Library, which was officially named the Tenas Effendy Library at its inauguration.

The reason for naming the Pekanbaru City Library after Tenas Effendy is to serve as a symbol or evidence of his significant contributions to the development of Malay culture in Riau, particularly in the field of Malay literature. This initiative aims to inspire the younger generation to emulate and embody the dedication of

Tenas Effendy in promoting and preserving their own cultural heritage (Joseph Ginting, 2020).

4. Conclusion

The research concludes that Tenas Effendy, a cultural figure born on November 9, 1936, in Kuala Panduk Village, Pelalawan, has made significant contributions to the development of Malay culture in Riau Province from 1952 to 2015. His early interest in Malay culture was influenced by his culturally rich environment. Key contributions include in-depth studies of the Petalangan tribe's culture and Malay teachings, which have provided valuable insights into the traditions and practices of these communities. Effendy's work has not only documented the cultural heritage of the Petalangan tribe but has also emphasized the importance of preserving Malay culture as a whole.

In addition to his research, Tenas Effendy established the Tenas Effendy Foundation, which plays a crucial role in promoting and preserving Malay culture in Riau. The foundation has been instrumental in organizing cultural events, educational programs, and workshops that aim to raise awareness about the significance of Malay heritage among younger generations. Tenas Effendy's dedication to cultural preservation has made him a prominent figure in the Malay community, and his efforts have inspired many to take an active role in safeguarding their cultural identity. His legacy continues to influence the appreciation and understanding of Malay culture in Riau and beyond. Overall, Tenas Effendy's contributions have left a lasting impact on the cultural landscape of Riau Province, ensuring that the rich traditions of the Malay people are recognized and celebrated for years to come.

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