

Malay Traditional Motifs Character in Jewellery Design

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Abstract

This study determines the traditional Malay motifs design that was discovered in the jewellery artefact collections from the National Museum Kuala Lumpur. The visit and support with the observation of the jewellery collection assisted in the process of digital compilation. Then the categorisation of types of jewellery was then divided into three categories of traditional accessories. The identification of motifs clearly showed how the formation of flora, fauna, abstract, cosmos and geometric characters was used and developed. This compilation of this study significantly sustains the tradition of this unique traditional precious metal heritage towards the contemporary design sources for future.

Keywords: Malay, Traditional Motif, Character, Jewellery Design.

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1.0 Introduction

The traditional Malay motifs were integral in Malay culture and, at the same time, reflected the rich culture and heritage in this country, where this study was engaged closely with the selected jewellery artefact. Various collections from the museum were discovered, including the use of accessories on the head, ear, neck, body, and hand. Interestingly, the function of jewellery as accessories matches the different highlights. For women, the *cucuk sanggul* is applied on the head segment, where it ties the hair with various types of buns and symbolises protection. Next are ear ornaments such as earrings and earrings, which are worn to make women look beautiful. As for neck jewellery, one of the most popular necklaces in Malay culture is the *dokoh*, a chain necklace often made of gold or silver. The *dokoh*, which serves as a symbol of wealth and status and an amulet for the royal family, is usually worn by men and women.

In Malay culture, body accessories such as brooches, buttons, pendants, and belt chains serve functional and decorative purposes. They have commonly paired with traditional attire such as *baju kurung* and *baju kebaya*. Meanwhile, hand accessories such as bangles, bracelets, and rings serve various purposes and functions depending on the situation (Ahmad et al., 2019). In terms of motif's character, of course, all the above items showed their unique character and represented decorative design within its function and aesthetic elements. Therefore, the analysis of the selected examples shared diverse sources of motifs character, where this detail will discuss in the result of this study, and mapped with the recent previous studies so that the framework and focus for the analysis were clear.

2.0 Literature Review

These motifs are often inspired by nature, animals, geometric shapes, and Islamic calligraphy and are imbued with deep symbolic meanings that reflect the values and beliefs of the Malay community. As Mohamad et al. (2019) stated that the Malay art is rich in the use of geometric patterns, plant forms, and calligraphy, and is often associated with Islamic art, reflecting the Malay community's religious beliefs. From ancient times until today, the jewellery industry in Malaysia has experienced significant growth over the past four decades. As a result, jewellery has become an important component in almost every aspect of daily life, especially among women (Olver, 2000). Women have worn various types of jewellery from head to toe. This jewellery is often used as a complement to traditional and modern clothing. This situation is proven that women all over the world will wear at least one type of jewellery on their limbs (Bonny Eddy, 2019).

Jewellery design is the art and practice of creating and crafting wearable ornaments made from precious metals such as metals, gemstones, beads, and other decorative elements (Choudhary & Biswas, 2017). According to Cheong (2017), jewellery design is a multifaceted discipline involving creativity, technical skills, and cultural awareness.

The implication of Malay traditional motifs in jewellery design is multifaceted. From a cultural perspective, using traditional motifs in jewellery design helps preserve and promote

the rich cultural heritage of the Malays (Kaur & Yap, 2018). It also serves as a means of celebrating and showcasing the unique identity of the Malay people.

The use of traditional motifs in jewellery design also has economic implications. It provides opportunities for local goldsmiths to showcase their skills and create unique, high-quality products that can be sold locally and internationally (Rafeian & Pilechiha, 2017).

Furthermore, the use of traditional motifs in jewellery design can also have social implications, as it can serve as a means of fostering a sense of community and pride among Malays and promoting cross-cultural understanding and appreciation among people of different backgrounds (Ibrahim & Baharuddin, 2016).

2.1 Types of Motifs in Malay Culture

In Malay culture, traditional motifs symbolise identity and pride and reflect the Malay cultural heritage. As noted by Kaur and Yap (2018), traditional Malay motifs in jewellery design have been passed down from generation to generation and continue to inspire contemporary jewellery designs. These motifs are often intricate and adorned with precious metals such as gold, silver, and copper, reflecting the importance of jewellery as a symbol of wealth, status, and power in Malay society.

Today, traditional Malay motifs continue to be popular in jewellery design, with contemporary designers incorporating these motifs into new and innovative designs that reflect Malay consumers' evolving tastes and preferences. These motifs remain in contemporary Malay art and inspire new forms of creative expression with modern tastes and choices. Traditional Malay motifs in jewellery design are valued as family heirlooms, passed down from generation to generation as symbols of cultural identity and heritage.

The motifs symbolise that Malay culture results from the absorption of other cultures and the alteration of cultural identity. Nonetheless, the cultural identity of the jewellery, as reflected in its motifs and design, will continue to be uniquely Malay. It is due to the fact that although cultural change involves altered social patterns, not every social change results in cultural change (Davis, 1970).

A hundred samples of jewellery artefacts indicate the range and type of motifs. The variety of motifs was classified into the floral motif composed of flowers, leaves, shoots, tendrils, fruits, and stems (refer to Figure 2.1). The following categories are fauna motifs, such as birds, butterflies, and fish (scale) (refer to Figure 2.2). The geometric motifs are squares, rectangles, triangles, circles, and stripes (Figure 2.3). The cosmos motif is a star and moon clouds; the last is abstract motifs, a combination of geometric and organic designs that do not represent any particular object (Azlina Ahmad et al., 2019) (refer to Figure 2.4). The final category is the cosmos, symbolising the universe and its elements, including the sun, moon, and stars. These five categories of traditional motifs are usually used in patterning designs for jewellery artefacts in Malaysia. The application of motifs is sometimes arranged either with a single motif or a combination of motifs.



Figure 2.1: Floral Motif
Sources: Nazirah Mohamad Ba'ai

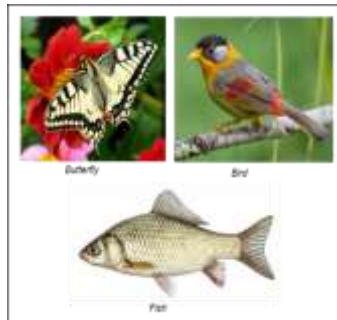


Figure 2.2: Fauna Motif
Sources: Nazirah Mohamad Ba'ai

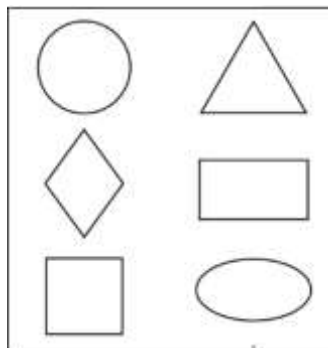


Figure 2.3: Geometric Motif
Sources: Nazirah Mohamad Ba'ai



Figure 2.4: Abstract Motif
Sources: Nazirah Mohamad Ba'ai



Figure 2.5: Cosmos Motif
Sources: Nazirah Mohamad Ba'ai

2.2 Malay Motifs Characteristic

Malay motifs are characterised by their intricate designs, often inspired by nature and feature repeating patterns. As Zakaria et al. (2018) noted, Malay motifs are often characterised by their geometric patterns, floral designs, geometric and fauna, which reflect the rich culture and heritage of the Malays. Interestingly these motifs will be combined with gemstones such as ruby, emerald, and amethyst to show specific colours such as red, green, and purple is also common in Malay motifs, often used in jewellery design.

One of the most prominent characteristics of Malay motifs is using natural elements such as flowers, leaves, and fruits. These elements are often stylised and combined with geometric shapes to create intricate and visually appealing patterns. Using natural motifs in Malay crafts reflects the country's rich biodiversity and the importance of nature in the local culture.

Another characteristic of Malay motifs is Islamic art elements, such as calligraphy and geometric patterns. These elements reflect the strong influence of Islamic art on Malay culture and the importance of religion in the lives of Malaysians.

Furthermore, Malay motifs often incorporate historical and cultural elements, such as traditional costumes and royal symbols. These elements reflect the country's history and the importance of preserving cultural heritage.

Malay motifs are often used to create intricate and stunning jewellery pieces in jewellery making. Gold, silver, and copper are commonly used in jewellery fabrication. Traditional techniques such as repousse and chasing, stone setting, granulation, filigree, and etching are frequently used to create texture and detail on the surface of the jewellery. The use of Malay motifs in jewellery design adds a unique and personal touch to the pieces and reflects the cultural importance of jewellery in Malay society.

However, this shows that Malay motifs are important to Malaysia's culture and heritage and reflect the country's rich biodiversity, religious diversity, and history. The use of these motifs in traditional crafts, including jewellery making, helps preserve traditional crafts and adds cultural significance to the pieces. It is essential to continue to preserve and promote Malay motifs to ensure the cultural heritage is passed down to future generations.

2.3 Jewellery Design

There is a long-standing relationship between jewellery wearers and their social status and position (Zubaidah Sual, 2022). Jewellery is a very personal art form and functions as an asset and gives beauty to the wearer (Galton, 2012). Humans have decorated their bodies with various ways and materials to decorate themselves since thousands of years ago. Jewellery refers to jewellery worn on clothes or body parts, usually made of precious materials such as gold and silver and decorated with precious stones such as earrings, pins, necklaces, pendants, rings, bracelets, etc. and more (Mohamad Ba'ai, N. ., Aris, A. ., & Khairi, H. . (2022). Jewellery is a personal ornamentation that humans have worn for thousands of years and has been used for various purposes until today. The following are some further explanations of the roles of jewellery, which will be covered in greater depth in the sections entitled "social function," "cultural function," and "personal function," respectively:

- **Social Function:** The wearing of jewellery can convey meaning and serve as social signalling. In addition to conveying social position, wealth, and power, it can also show group memberships and alliances. For instance, wedding rings in some cultures are seen to reflect the wearer's married status, while religious jewellery is thought to signify the wearer's beliefs. In order to strengthen social interactions and to demonstrate a sense of reciprocity, jewellery can also be given as a present to one another (Reardon & Mitchell, 2019).
- **Cultural function:** Wearing jewellery is one way to express culture and identity. It can represent historical events, mythological references, and cultural values and beliefs. Many kinds of jewellery are unique to particular cultures and are frequently employed in ceremonial settings. These kinds of jewellery can be quite distinctive. For instance, the Khadazan people of Malaysia used jewellery made of silver-based materials during traditional ceremonies. These jewellery pieces were part of the Iban traditional clothing (Pearce, 2008).
- **Personal function:** In addition to its practical value, jewellery also has the potential to be worn for aesthetic and expressive purposes. It can be used to improve one's appearance, make a statement about one's identity, and show one's individuality

in style and personality. Some people believe specific stones or symbols have unique meanings or characteristics, so they wear jewellery as protection or talisman. (Dhamija & Kumar, 2018)

Jamalluddin Hashim Abdul Karim, Hasanulddin Mohd (2014) jewellery designs are formed using precious metal pieces decorated with traditional motifs and beautiful gemstones as an aesthetic value enhancer. Many changes have been made in jewellery design from traditional to modern, making this jewellery more marketable. However, jewellery designers at this time still maintain Malay characteristics. For example, neck ornaments such as *dokoh* are still used at festivals and weddings to complement women's clothing, such as *baju kebaya* and *baju kurung* (Mohd Zaidi, 2017). He also stated that using motifs such as flora and fauna is still an option for designers to produce jewellery even though the design has a modern touch.

Jewellery design is the art and practice of creating and crafting wearable ornaments that are made from various materials such as metals, gemstones, beads, and other decorative elements (Choudhary & Biswas, 2017). According to Cheong (2017), jewellery design is a multifaceted discipline involving creativity, technical skills, and cultural awareness. The art and practice of producing and crafting wearable ornaments that are fashioned from diverse materials such as metals, gemstones, beads, and other decorative elements are known as jewellery design (Choudhary & Biswas, 2017). According to Cheong (2017), jewellery design is a diverse field requiring creativity, technical abilities, and cultural understanding. Designing jewellery involves numerous steps, including research, ideation, drawing, 3D modelling, and prototyping (Alden, 2018). Jewellery designers frequently draw inspiration from a wide range of sources, including nature, art, fashion, and cultural heritage, to develop one-of-a-kind and forward-thinking creations that reflect the preferences and inclinations of their target audience.

2.4 Malay Traditional Jewellery Fabrication

Making jewellery is an important part of Malay culture, with a long legacy of artistic and skilled quality (Mohd Kassim Ali, 2008). A multicultural country like Malaysia has a long history of producing a piece of high-quality jewellery with a focus on intricate designs and attention to detail.

Gold, silver, and copper are commonly used in goldsmith jewellery fabrication. They are often crafted into intricate motifs patterns and combined with gemstones to create stunning jewellery pieces. Traditional techniques such as *pahat* or repousse and chasing, stone setting, granulation, filigree, and etching are frequently used to create texture and detail on the surface of the jewellery (Kaur & Yap, 2018). Repousse and chasing are methods of forming and shaping metal by hammering it from the reverse side. At the same time, stone setting involves using various techniques to hold precious stones securely in place. Granulation involves creating small beads and intricate patterns using tiny metal spheres, while filigree uses a thin wire to create delicate, lacy designs. Etching uses

chemicals or acids to create intricate designs and patterns on metal surfaces (Baines & Dixon, 1982).

These traditional techniques have been passed down from generation to generation and are used by contemporary jewellery designers in Malaysia. The intricate motifs, patterns, and techniques used in jewellery design reflect the importance of jewellery as a symbol of wealth, status, and power in Malay society. Additionally, using precious metals and gemstones adds to the value and prestige of the jewellery (Azlina Ahmad et al., 2019). Some experienced goldsmiths are currently employed by small-scale studios, while major jewellery companies use others. These artisans get their craft skills through apprenticeships or family members passing down techniques and traditions from generation to generation. Overall, the creation of jewellery is an integral aspect of the culture and legacy of Malaysia. According to Mohd Kassim Ali (2008), he mentioned the use of natural motifs in jewellery design had been a popular trend for centuries it can help to create a sense of connection to the natural world and can add a unique and personal touch to a piece of jewellery.

3.0 Methodology

The methodology of this research is qualitative method. An artefact object-based research method is applied to observe, describe, and analyse the motif design of jewellery (Fleming, E.M. 1974). This paper refers to the formal analysis approach to defining and assessing Malay traditional motifs' visual and material appearance of the jewellery. Mostly, the data collected through observation and visit National Museum Kuala Lumpur, the old generation experiencing the jewellery artefact, and the experts in the field, such as costume collectors and jewellery entrepreneurs, are traditional and modern. The visual data of traditional motifs were obtained from the National Museum in Kuala Lumpur, an individual and costume collector. This research emphasises the Malay material culture in Malaysia and focuses on the traditional jewellery design motifs.

3.1 Data Collection

Pictorial data of 100 designs of jewellery artefacts was gained from National Museum in Kuala Lumpur. The design motif of artefacts was from varied types of jewellery such as *cucuk sanggul*, earrings, *dokoh*, brooches, buttons, *pending*, bangles and rings (refer to Table 3.1). This method seeks to analyse visual patterns using visual data.

Table 3.1: Data Collection of traditional jewellery (artefacts) and visual image from the National Museum, Kuala Lumpur collection.

Data Collection of the Research	Jewellery Artefact Collection
Sample traditional jewellery (artefact) objects and visuals from museums and personal collections:	
<ul style="list-style-type: none"> • Head accessories <i>Cucuk sanggul</i> 	15
<ul style="list-style-type: none"> • Ear accessories Earring 	10

• Neck accessories <i>Dokoh</i>	32
• Body accessories Brooches Button <i>Pending</i>	23
• Hands accessories Bracelets Rings	20
Total	100

3.2 Data Analysis

Based on observation data and literature, the pictorial data are tabulated and classified into two reasons. The first reason for the category of traditional motifs (Figure 3.1) and the second is to know about the motif's character through the continuity of motifs in jewellery design based on observational data and literature (Figure 3.2). Data through an observation visit at National Museum, Kuala Lumpur, were categorised into five categories of traditional Malay motifs influencing the design of the jewellery artefacts. The researcher has made illustrated the data by using illustrator software. The next session will discuss the result of this study. Therefore, the analysis of the two data types should complement and integrate to identify and categorise the traditional motifs from flora, fauna, abstract, geometric and cosmos.

- **Categorisation of Traditional Motifs**

The visual analysis process has three phases (refer to Figure 3.2). The researcher identified the types of jewellery according to five categories such as head accessories, ear accessories, neck accessories, body accessories, and hand accessories. This process also identifies elements of motifs, such as flora, fauna, geometric, abstract and cosmos. Traditional Malay jewellery designs include the flowers, elemental characters, compositional patterns, and design principles.

- **The Continuity of Motifs in Jewellery Design**

This process (figure 3.2) shows how to produce patterns, motifs that are often used, such as motifs from flowers, plants, geometric and so on. These motifs are combined regularly or repeatedly to produce interesting designs. This pattern arrangement will usually form a more reflective pattern that emphasizes the basis of symmetry or balance in the resulting pattern layout. Patterns and motifs are interrelated to produce decorative art. A motif can be defined as a clear form or important idea in a design or design composition. Motifs are also themes or elements of observation in creating patterns on the surface of jewelry repeatedly and combined with elements such as geometry, abstract and naturalistic.

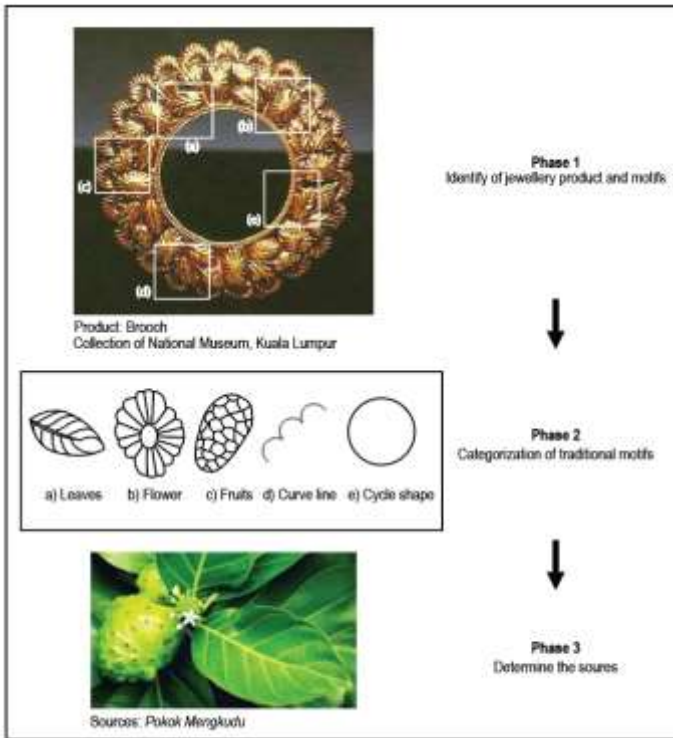


Figure 3.1: Categorisation of traditional motifs
(Sources: Nazirah Mohamad Ba'ai)

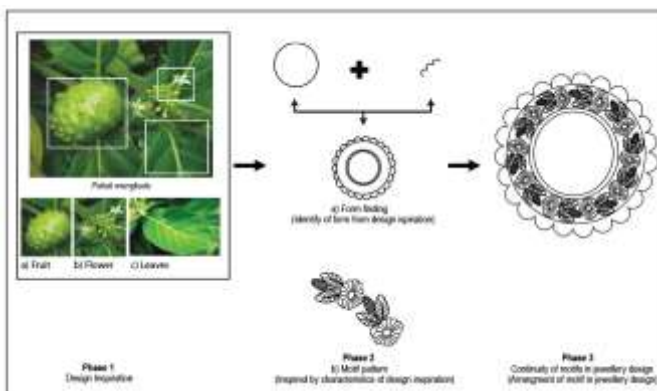


Figure 3.2: The continuity of motifs in jewellery design
(Sources: Nazirah Mohamad Ba'ai)



4.0 Results




The Malay traditional motifs in jewellery artefacts are discussed in three categories: the traditional motifs categorisation, the motif's character in jewellery design, and the application of Malay traditional motifs in jewellery fabrication.

4.1 The Traditional Motifs Categorisation

Traditionally, jewellery creation began with the shape of the *variation of* inspiration from natural sources. Categorising traditional motifs in Malay jewellery is essential to understanding the intricate designs and patterns in jewellery fabrication. The motifs are often inspired by nature, such as flora, fauna, and geometric shapes, with each category reflecting Malay society's unique cultural and historical significance.

Table:4.1 that explains the types and categories of motifs of jewellery design in Malay culture

Types of Motifs	Description	Application on jewellery product
Floral	Inspired by the beauty of nature in various flowers, including the lotus, hibiscus, and jasmine. These motifs often feature intricate and delicate floral design	 <p>The product is a brooch with a leaf motif.</p>
Fauna	They depict animals such as birds, elephants, and fish, often with symbolic meanings. These motifs are often used to represent strength, courage and other positive qualities.	 <p>The product is a brooch. The motif is a combination of flora and fauna (bird and bunga melur motif)</p>
Geometric	Based on geometrical shapes, such as triangles, circles, and squares. These motifs feature interlocking shapes and patterns	

	that create unique intricate designs.		The product is an earring. The motif is a cycle shape geometric motif by granulation techniques.
Abstract	It consists of repeated geometric shapes and patterns or abstract forms without meaning.		The product is a ring. The motif is an abstract motif by granulation and filigree techniques.
Cosmos	that symbolises the universe and its elements, including the sun, moon, and stars.		The product is a brooch. The motif is a cosmos motif (star and half moon).

According to Azlina Ahmad et al. (2019); Mohd Kassim Ali (2008), the categorisation of traditional motifs in Malay jewellery is divided into five categories: flora, fauna, abstract, cosmos, and geometric motifs. Flora motifs typically include flowers, leaves, and vines, reflecting the natural beauty of the Malay landscape. Fauna motifs include animals such as birds, butterflies, and dragons, with each having its symbolic meaning in Malay culture. Abstract motifs are more free-flowing, with shapes and designs that do not represent any particular object or concept. Cosmos motifs depict celestial bodies, such as stars and moons, and represent the Malay belief in the influence of the heavens on human affairs. Geometric motifs use shapes and patterns to create intricate designs and reflect the importance of mathematics in Malay culture.

The traditional motifs categorisation is important because it provides a framework for understanding the meaning and symbolism behind the intricate designs and patterns used in Malay jewellery. By categorising these motifs, researchers and designers can identify

each design's cultural and historical significance, providing insight into the traditions and beliefs of Malay society.

4.2 The Motifs Character in Jewellery Design

Jewellery design is a creative art form that involves a range of techniques and materials to produce pieces of beauty and elegance. One of the essential aspects of jewellery design is the use of motifs, which are recurring patterns and designs that add a unique character to the piece. These motifs can be inspired by a wide range of sources, including nature, history, culture, and mythology.

In jewellery design, motifs play a significant role in defining the character and style of a piece. The motifs used can be abstract, geometric, or figurative, and they can be used in various ways to create a sense of depth, texture, and movement in the jewellery. For example, using floral motifs can add a sense of femininity and delicacy to a piece, while animal motifs can add strength and power.

Motifs are also used to add meaning and symbolism to jewellery designs. For example, the use of the lotus flower in jewellery design symbolises purity and enlightenment in many cultures. In contrast, using the evil eye motif is believed to ward off negative energy and protect the wearer from harm.

Motifs in jewellery design are not limited to any particular style or era. Jewellery designers can draw inspiration from historical and cultural references to create modern and contemporary pieces. Furthermore, motifs can be used to complement a particular fashion trend or personal style.

Motifs are an essential aspect of jewellery design, and they play a significant role in defining the character and style of a piece. A range of sources can inspire them, and their use can add depth, texture, and movement to a piece. Motifs can also add meaning and symbolism to jewellery designs, making them more significant and valuable to the wearer.

4.3 The Application of Malay Traditional Motif in Jewellery Fabrication

The application of Malay traditional motifs in jewellery fabrication is a significant aspect of the culture and heritage of Malaysia. The traditional motifs are rich in meaning and symbolism and have been used for centuries to create stunning and unique jewellery pieces. The use of traditional motifs in jewellery fabrication also reflects Malay society's social and cultural values.

This fabrication involves a process of selection, adaptation, and application. The motifs are selected based on their cultural significance and aesthetic value. They are then adapted to suit the particular design of the jewellery piece. Finally, the motifs are applied to the jewellery piece using various techniques such as repousse and chasing, stone setting, granulation, filigree, and etching. It is a way to preserve Malaysia's cultural heritage and showcase it to the world, promote the local jewellery industry, and support the livelihoods of traditional goldsmiths.

One example of the application of Malay traditional motifs in jewellery fabrication is the use of the *bunga telang* (Asian pigeonwings) motif, which is a traditional Malay motif that

represents beauty, purity, and elegance. This motif is often used in the fabrication of brooches and pendants and is typically combined with precious metals and gemstones to create stunning and unique jewellery pieces (Mohd Kassim Ali, 2008).

Another example is the use of the cosmos motif, a star and half moon, a complement to traditional Malay headdresses worn by men during formal occasions. This motif is often used in the fabrication of cufflinks and tie pins and is typically combined with precious metals and gemstones to create elegant and sophisticated jewellery pieces (Nik Hassan Shuhaimi Nik Abdul Rahman et al., 2016).

Overall, the application of Malay traditional motifs in jewellery fabrication is an integral aspect of Malaysia's cultural heritage. It is a way to preserve and showcase the Malay people's traditional art and craftsmanship and promote the local jewellery industry. It is also a way to create unique and meaningful jewellery pieces that reflect Malay society's social and cultural values.

5.0 Discussion

In order to guarantee precision, the geometric motifs include a variety of fundamental shapes, including squares and rectangles, circles and semicircles, triangles and diamonds, pentagons and hexagons, octagons, variably shaped crosses, and stars with five, six, eight, ten, or even more points. In light of this, geometric themes, an intrinsic component of Islamic art, will be applied in jewellery making.

The findings of this study provide valuable insights into the traditional Malay motifs in jewellery design and their significance in reflecting Malay cultural heritage. The categorisation of the identified motifs into five distinct categories of flora, fauna, abstract, cosmos, and geometric characters highlights the diversity and richness of Malay culture and its influence on jewellery design.

However, this study only analysed the jewellery artefact collections from the National Museum Kuala Lumpur. Thus, further research is needed to explore the traditional motifs used in jewellery design in other parts of Malaysia. Additionally, there is an opportunity to expand this study by examining the evolution of traditional Malay motifs in contemporary jewellery design and how designers incorporate them into new and innovative designs.

It is recommended that future research should also explore the cultural significance of traditional Malay motifs and how they are used to express cultural identity and heritage. Moreover, there is a need to document and preserve traditional Malay motifs in jewellery design to ensure this precious metal heritage is not lost over time. This research can be achieved through collaboration between jewellery designers, museums, and other cultural institutions, to create a repository of traditional motifs and design elements that can be used as a source of inspiration for future generations of designers.

Overall, this study contributes to preserving and promoting traditional Malay motifs in jewellery design. It is hoped to inspire further research and innovation in this field. By recognising the value and significance of traditional motifs, designers can create new and

innovative jewellery designs that reflect the unique cultural heritage of Malaysia while also appealing to contemporary tastes and preferences.

6.0 Conclusion

In conclusion, this study highlights the significance of traditional Malay motifs in jewellery design as a symbol of identity and cultural heritage. The motifs are often intricately adorned with precious metals and reflect the importance of jewellery as a symbol of wealth, status, and power in Malay society. Contemporary designers have incorporated these motifs into new and innovative designs, reflecting Malay consumers' evolving tastes and preferences. The classification of traditional motifs includes floral, fauna, geometric, cosmos, and abstract motifs, representing different aspects of Malay culture and society. Incorporating traditional motifs into jewellery design helps preserve Malay cultural heritage while promoting new forms of creative expression with modern tastes and choices, thereby maintaining the unique Malay cultural identity despite the cultural change. This study sheds light on the cultural significance of traditional Malay motifs in jewellery design and their continued relevance in contemporary times.

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Article Contribution to Related Field of Study

Studying Malay traditional motifs in jewellery design contributes to anthropology, cultural studies, and art history. Anthropologists can use jewellery to understand cultural practices, values, and beliefs. Meanwhile, cultural studies scholars can examine how jewellery reflects and shapes cultural identity. Art historians can analyze the evolution and influences of Malay jewellery design throughout history.

The continuity of Malay traditional motifs in jewellery design is significant for preserving Malay culture and heritage. It showcases the evolution of Malay jewellery design and the influences of different cultures throughout history. Additionally, it highlights the importance of traditional craftsmanship and techniques passed down from generation to generation.

The study of Malay traditional motifs in jewellery design can also have practical implications. It can inform contemporary jewellery design that incorporates traditional motifs, thus creating a unique and authentic identity for Malaysian jewellery. Moreover, it can promote the use of sustainable and ethically sourced materials, which align with traditional Malay values of respect for nature and the environment.

However, this study can contribute to various fields, including anthropology, cultural studies, art history, and practical applications in contemporary jewellery design. It can also serve as a tool for preserving and promoting Malay culture and heritage.

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