

Motif of Self Appearance *Addigai* in KSSM of Visual Art Education

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ABSTRACT

The History and Appreciation of Visual Arts in the Secondary School Curriculum (KSSM) for Level 3 Visual Arts Education subjects focus specifically on traditional dress and jewelry. This field strives to produce a generation of students who cherish and preserve the national heritage of various ethnic and ethnic groups. This paper presents some meaning of motif of the appearance of Indian jewelry Addigai in Malaysia. This study uses qualitative approaches and data collection techniques through library and field methods of library researches, observations, interviews and document analysis. The findings of this study highlight the aesthetic value of the Addigai ornament as one of the indigenous cultural arts of India to be preserved.

KEYWORDS: Appearance Motif; Self decoration Addigai; Indian's in Malaysia

1. INTRODUCTION

Malaysia is known in the eyes of the world as a multiracial society of diverse religions, races, cultures, customs, and languages and so on. All of these unique features include three main races, namely Malay, Chinese, Indian and other ethnic groups of Sabah and Sarawak. In this regard, Malaysia cannot be separated in an effort to integrate education through the various cultures that are important aspects of today's global education (Siti Zuraida Maaruf, 2014).

Meanwhile, Indians are the third largest in Malaysia with a population of 2.01 million people in 2018 (Department of Statistics Malaysia, 2018). The Indians now in Malaysia are Hindus believed to be from the South Indian country. The history of their arrival from India to Malaya continent increased by a factor spice trade among Indian traders. In the 19th century, the people of India from the Indian subcontinent began to migrate to Malaya in mass. The cause of their migration was due to the British colonialists suffering from labor shortages, especially for the development of coffee, rubber and sugar farms (M. Rajantheran, 1997).

At that time, Indian laborers from South India were the preferred choice for British colonialists as the Indian nation was also a colony under British rule. The migration of labor from the Indian subcontinent southern India began in 1907 to 1938. Through Kankani system, started in 1907, almost as many as 137.353 people Indian laborers brought in to Malaya and the system started to be abolished in 1938. The community was Chetti Hindu India the earliest settled in Malaya. Migration of Indians to Malaya began officially retired in 1952, and after the independence of Malaya, the majority of the Indians given Malaysian citizenship (Singaravelu Sachithanatham, 2006).

2. RESEARCH BACKGROUND

The History and Appreciation of Visual Arts focuses on the field of Crafts Education specifically on personal jewelry. This field of Cultural Arts Education is able to produce a generation of students who appreciate and preserve the national heritage of many races in our country through their knowledge of personal jewelry and folk motifs that contribute to the cultural studies of this field. Craft Learning involves cognitive, affective and psychomotor domains that are interrelated

in the learning process (Secondary School Curriculum (KSSM), Visual Arts Education Form 3, Curriculum Development Center, Ministry of Education Malaysia, 2017).

Self-adornment is one of the arts that has existed since the primitive era. There are many different types of Indian women's jewelry that range from head to toe such as head, forehead, nose, ear, neck, fingers and hands, body and legs and toes. The jewelry will be decorated by Indian women at a party or celebration (Kaur G, 2015). *Addigai* is one of the most popular personal jewelry among the Indian community. Usually *Addigai* jewelry is worn on the neck by women of Indian society. Motifs such as flora, fauna, geometry and cosmos in *Addigai* are a great attraction to the Indian women community in Malaysia. In addition, this *Addigai* production design is uniquely crafted and always focuses on the quality of the craft production.

3. PROBLEM STATEMENT

The research on the Indian motifs in Malaysia is very limited compared to other races in our country (Mohd.Kassim Hj. Ali, 1990). Therefore, this study will help to preserve the motif and aesthetic features of *Addigai* Indian jewelry in Malaysia. As such, there is now a shortage of Indian craftsmen in Malaysia. The jewelry makers are now continuing to get their own jewelry from India as they used to produce their own jewelry. The Indian jewelry maker in Malaysia is known as Batthar. The reason for the lack of skilled craftsmen is that young people of today are not involved in the carpentry careers inherited from their family lineages (Vishal Gulati, 2017).

4. RESEARCH OBJECTIVE

The aim of the study:

- i) Illustrate the various motifs of Indian jewelry *Addigai*.

5. RESEARCH QUESTIONS

This study will answer the following question:

- i) What are the different types of *Addigai* in Indian jewelry?

6. RESEARCH DESIGN

This study uses qualitative approaches in the form of descriptive case-study. The qualitative approach of this type of case study was selected based on the emphasis of the study on Indian culture in Malaysia. The purpose of this method is to seek knowledge that is embodied in the form of *Addigai* Indian jewelry in the Malaysian community. Therefore, in this case study several methods were used to obtain information through interviews, observations, document analysis and visual records to obtain research findings to strengthen the data collection.

6.1 Interviews

The researcher interviews formally and informally with *Addigai* personal jewelry designers. Respondents consist of experienced practitioners in the manufacture of *Addigai*. The interview questions focuses on the background of *Addigai*'s personal jewelry production and the types of motifs in *Addigai*. All interview results were recorded for analysis.

6.2 Observation and Documents

The researcher made early observations at the study site to obtain preliminary information on the *Addigai* design process carried out by the respondents. Among the aspects that researchers have noticed are the types of motifs in *Addigai*. All the results are documented for analysis. In addition, documents such as journals, printed collections, newspaper clippings and magazines are also documented.

6.3 Visual Records

The visual materials taken during the interview process and the observations of the respondents were researched and recorded and interpreted.

7. MOTIF IN USING ADDIGAIN FOR SELF APPEARANCE

Motif is the basis for the formation of a pattern in personal jewelry. The repetition of the motive eventually became a pattern (Abd.Rasid Ismail, 2014). There are three main types of motifs commonly used in *Addigai* personal jewelry. Among them are floral motifs, fauna motifs and cosmological motifs (Vishal Gulati, 2017).

7.1 Floral Motifs

Floral motifs or plant motifs are often used in the production of motifs by a designer. These motifs are easily obtained by designers through environmental observation. In the days before the advancement of Science and Technology, designers would produce motifs through observation and observation around. Today's Science and Technology advances help to shoot through cameras, videos and computers more clearly and simple. The purpose of the selection of these floral motifs is to show the harmony between humans and nature. In addition, the elements of nature show a tendency towards it (Abd.Rasid Ismail, 2014).

For this reason, floral motifs are a major attraction and a symbol of nature in *Addigai's* design by Indian jewelry designers. For example, Peepal leaves (*Ashvanta*), Plumeria flowers (*Champa flowers*), Jasmine flowers, Champakali flowers, Gajra flowers (Flower garland) and so on. In fact, the aforementioned motifs are also used as key motifs in other personal decorations such as Ivory, Antique, Navratna, Kundan, Meenakari and others (K. Chitra Chellam, 2018). The use of floral motifs in this design gives the following meaning:

- i) Name of Flora: Peepal Leaf (*Ashvanta*)



Figure 1.
Meaning of Flora: Abundant Happiness in Life

- ii) Name of Flora: Champa Flower



Figure 2.
Meaning of Flora: Fertility in family life

iii) Name of Flora: Champa Flower and Jasmine Flower



Figure 3.
Meaning of Flora: Fertility in family life

iv) Name of Flora: Champakali flowers



Figure 4.
Meaning of Flora: Energy

v) Name of Flora: Gajra flowers



Figure 5.
Meaning of Flora: United

7.2 Fauna Motifs

The most commonly used fauna motifs in *Addigai* design are animal and bird appearance. Among the fauna that are selected as motifs are *Matsya* fish, peacocks, mythical birds, parrots, singles, elephants, snakes and so on. The use of fauna motifs in this design gives the following meaning:

- i) Name of Fauna: Matsya Fish



Figure 6.

Meaning of Fauna: The first emblem of the god Vishnu as fish

- ii) Name of Fauna: Peacocks



Figure 7.

Meaning of Fauna: Eternity, immortality and love

- iii) Name of Fauna: Parrot



Figure 8.

Meaning of Fauna: Relating to the God of Kama, the desire and the love

iv) Name of Fauna: Lion



Figure 9.
Meaning of Fauna: Power, courage and sovereignt

v) Name of Fauna: Elephant



Figure 10.
Meaning of Fauna: Calm down, strength and decency

7.3 Cosmological Motifs

The cosmological motifs commonly used in the design of *Addigai* are elements of the universe such as the cosmos, stars, sun, moon and so on. Cosmological motives are designed according to the view of the world and the hereafter and to the individual (Abd.Rasid Ismail, 2014).

i) Name of Cosmology: Sun



Figure 11.
Meaning of Cosmology: Wisdom, heaven, firmness, divinity, purity, fire and so on

ii) Name of Cosmology: Moon



Figure 12.
Meaning of Cosmology: Repeat, rebirth and so on

8. FINDINGS AND DISCUSSION

The findings of this study are derived from the following main objectives:

Addigai is a personal ornament worn mainly by Indian community women. In ancient times in India, this type of jewelry was only admired by the royal family. This is because the cost of *Addigai* is very high compared to other types of jewelry. However, *Addigai* is now a favorite jewelry for all ages and groups of people in India and Malaysia.

The researcher selected the state of Penang as the main location for conducting this study. This is because, it is well known of selling Indian women's gold jewelry and *Addigai* jewelry designs. The study involved two respondents with more than 10 years of experience in *Addigai* personal jewelry design. In the process of analyzing the findings, the researcher has selected 7 samples of *Addigai* motifs obtained from *Addigai* Little India Jewelers and V.K.N Jewelers in Penang.

Based on the findings of the *Addigai* motif, it is apparent that these jewelry designers have expertise in applying the formalistic elements of visual art in this design. These include elements of art (lines, shapes, shapes and colors) and design principles (harmony, cons, balance, appeal, affirmation, movement and economy). Here are some examples of formalistic elements that have been applied in the *Addigai* motif design:

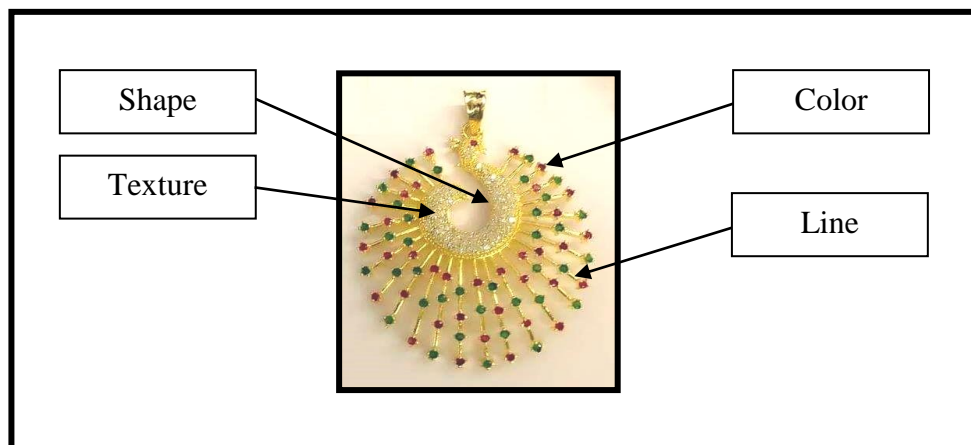


Figure 1.1: The art elements in the *Addigai*

Figure 1.1 shows the art elements that have been applied in the *Addigai* motif by the designer. The line element that has been designed in this motif is a transmitted line that starts from the shape of a peacock's body. In addition, the color elements of red and green are used on the emitting lines while white is used in the form of peacock. At the same time, the braided element is specially designed in the middle of a peacock's body.

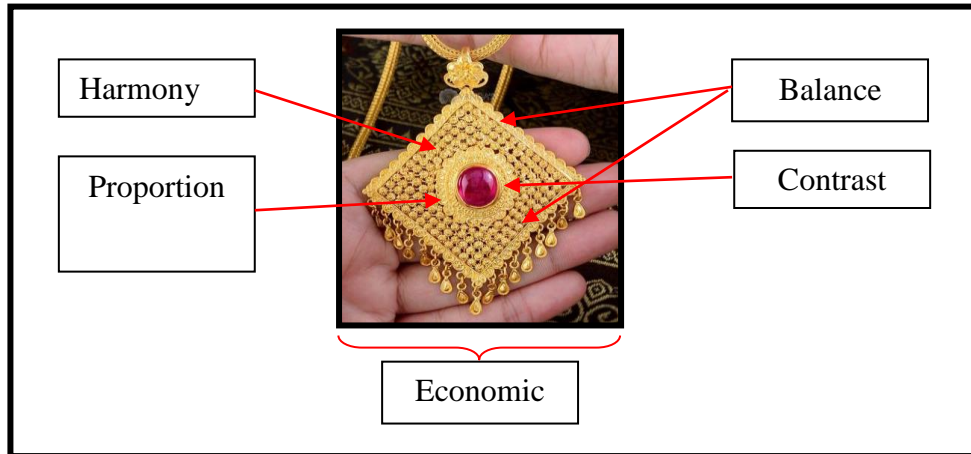


Figure 1.2: The art principles in the *Addigai*

Figure 1.2 are elements of the design principles found in the *Addigai* motif. The principle of harmony is that the motive is repetitive and uniform to be used in a harmonious manner. Next, there is also a symmetry balance around the *Addigai* design in a two-dimensional look. In contrast, the counter principle is applied in the center with a red gemstone design to highlight the opposite and to the contrary. Furthermore, the comparisons of the aspect ratio of size and size between the various motifs are well designed. In addition, the economic principles designed are simple and concise to the minimum.

As a result of the analysis of the appearance of the *Addigai* motif, there is the use of motifs of flora, fauna, cosmology and geometry. Each design of the motif is specially designed so that the user of *Addigai* can decorate it more comfortably and easily. Here are some of the motifs found in the *Addigai* sample:



Sample Study: 1

Type of Motifs: Flora (pipal leaves) and geometry (circle)

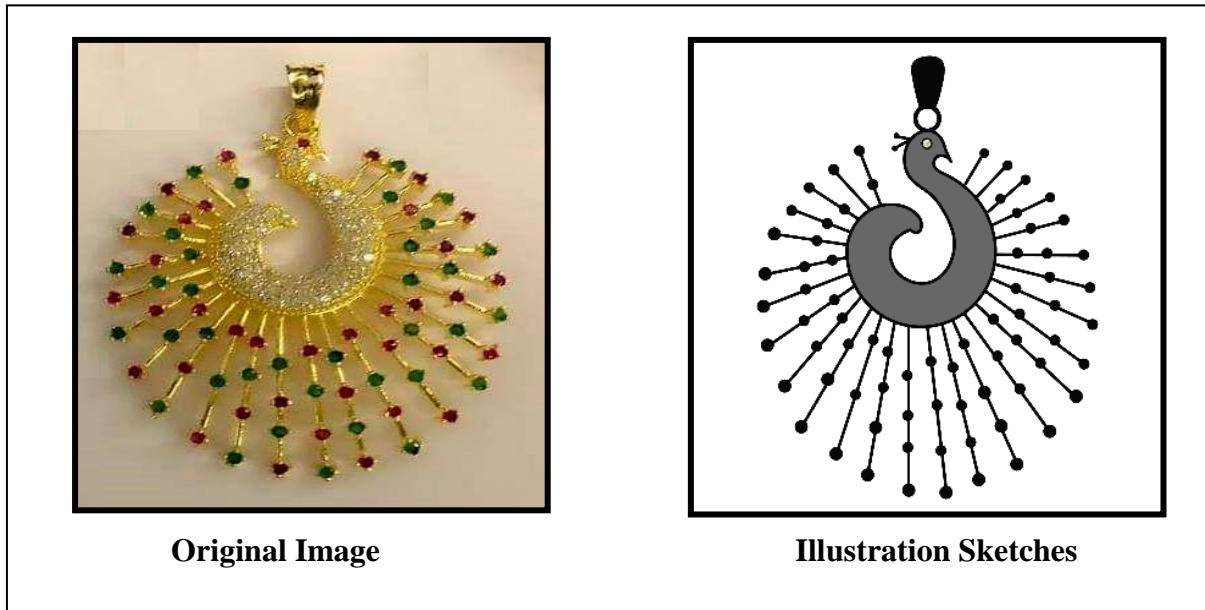


Figure 2.
Sample Study: 2
Type of Motif: Fauna (peacock)

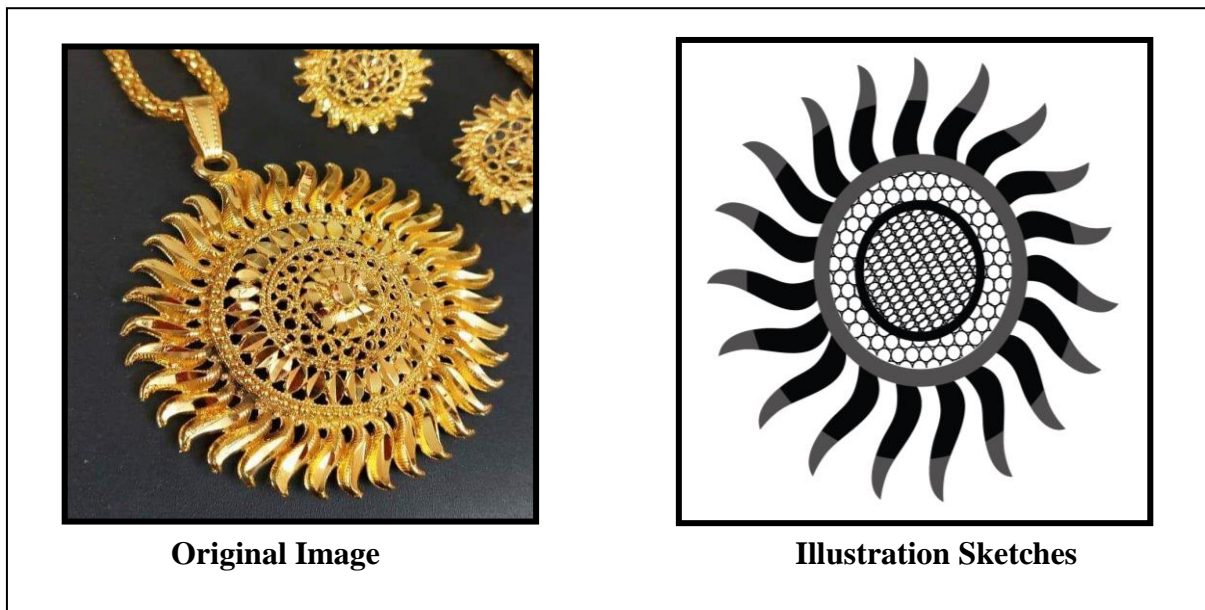


Figure 3.
Sample Study: 3
Type of Motif: Cosmology (sun)

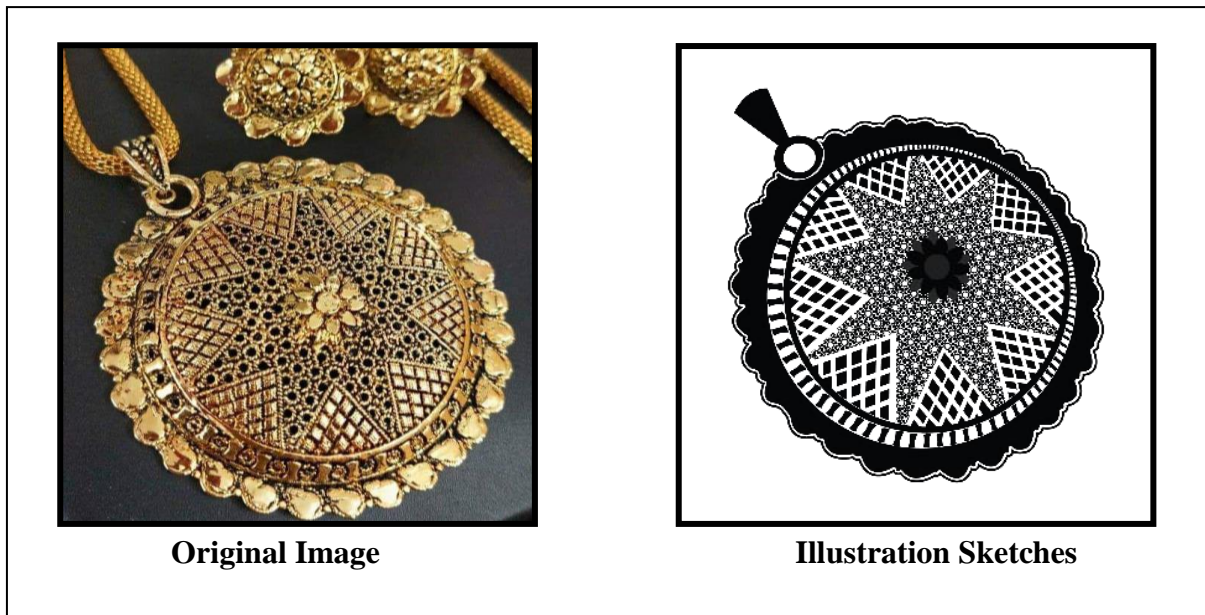


Figure 4.
Sample Study: 4
Type of Motifs: Geometry (grid), flora (flowers) and cosmology (star)

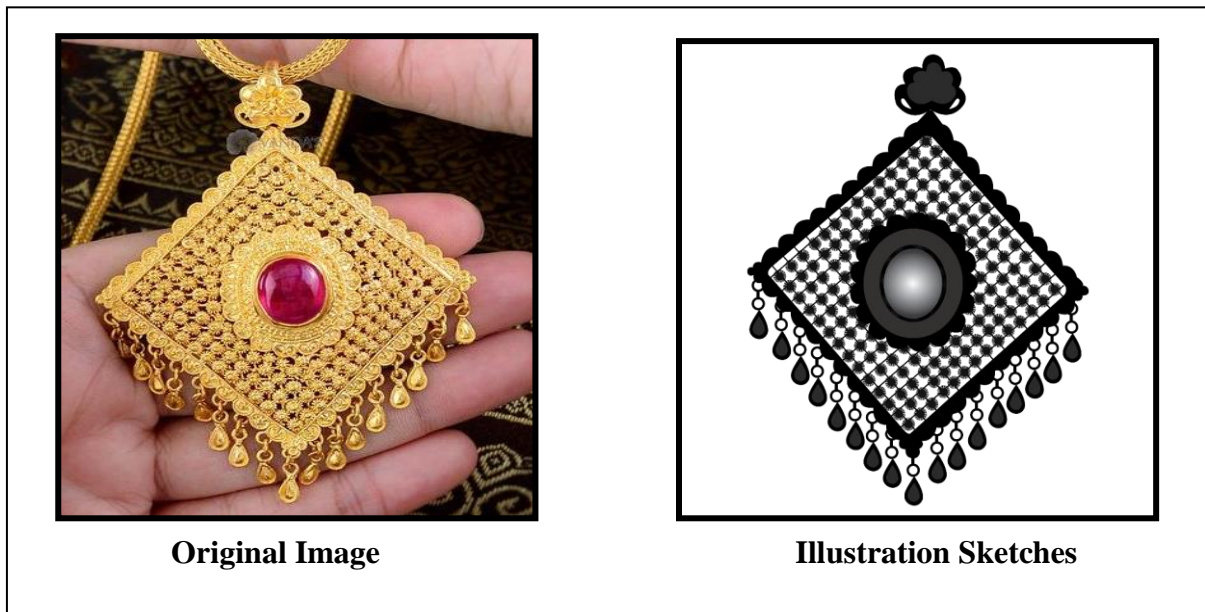


Figure 5.
Sample Study: 5
Type of Motifs: Geometry (square / circle) and flora (flowers)

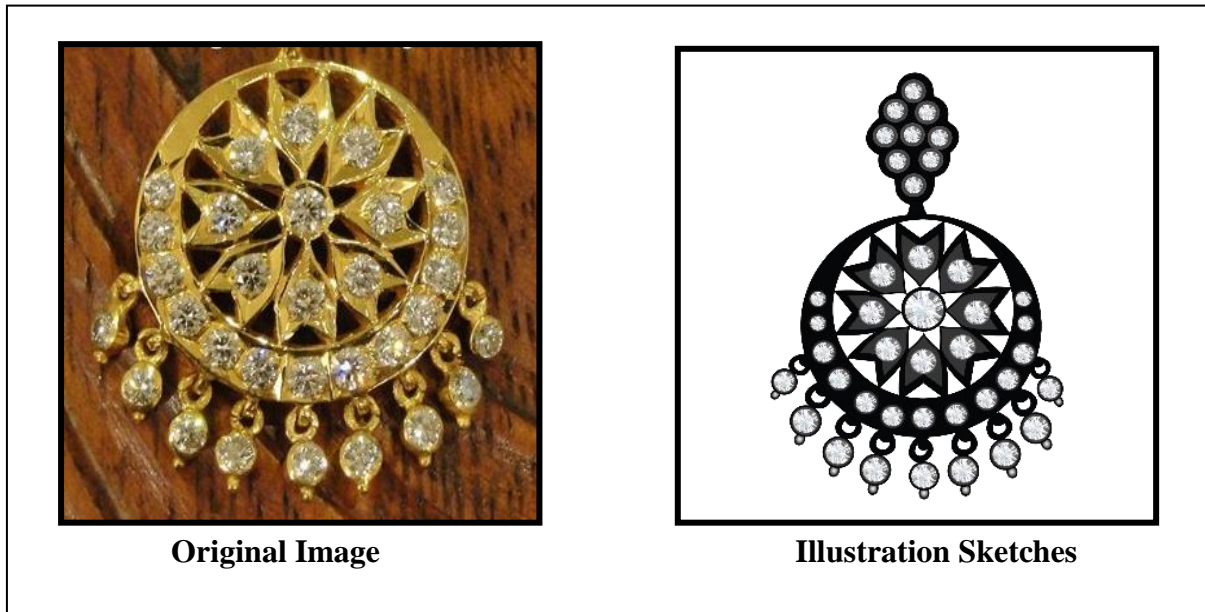


Figure 6.
Sample Study: 6
Type of Motifs: Flora (flowers) and cosmology (moon)

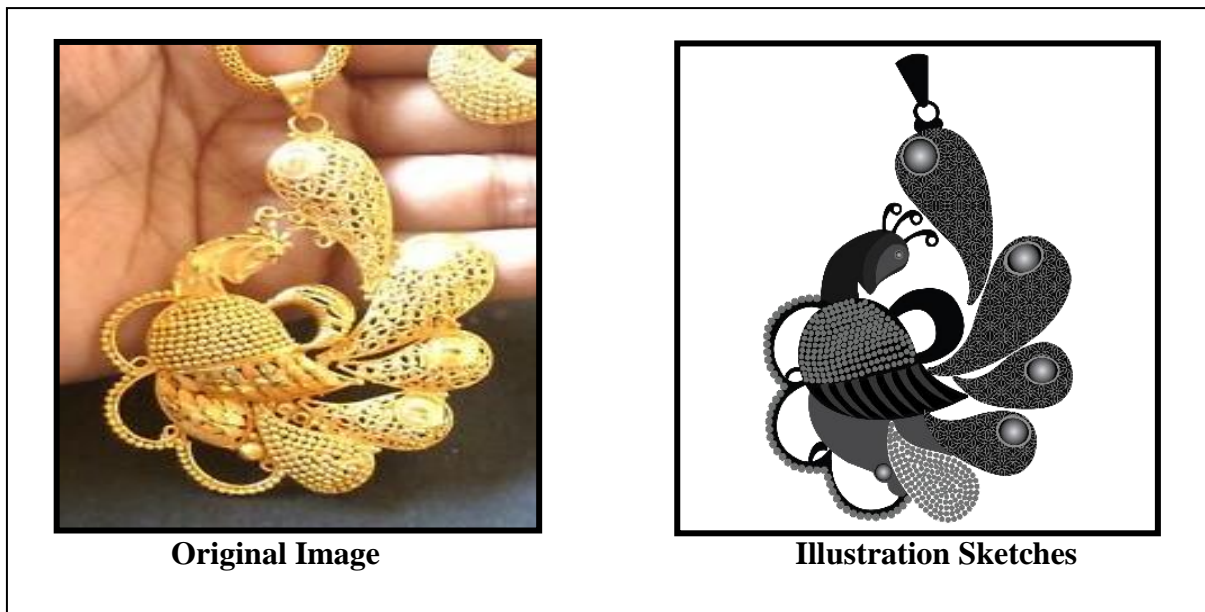


Figure 7.
Sample Study: 7
Type of Motif: Fauna (peacock)

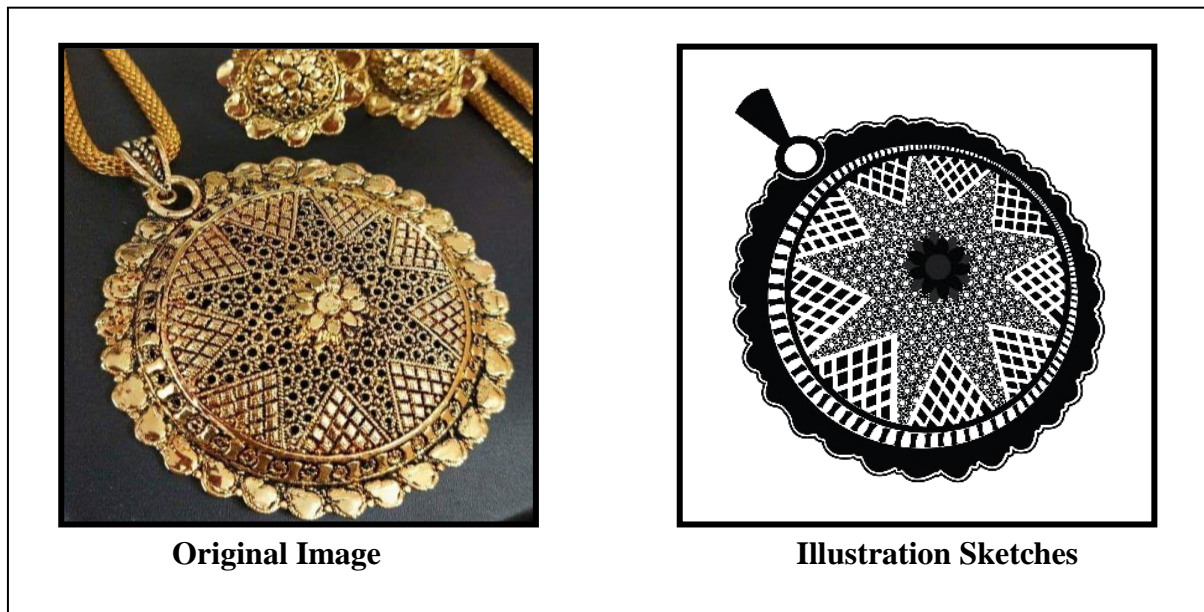


Figure 4.
Sample Study: 4
Type of Motifs: Geometry (grid), flora (flowers) and cosmology (star)

9. SUMMARY

Malaysians are vary in various multiracial and ethnics. Cross-cultural teaching and learning among school children can help maintain the diversity of our country's multiculturalism. Learning topics of multicultural and ethnic jewelry in the Visual Arts Education subject is one of the step towards realizing the desire to preserve cultural identity and heritage. The findings of this study are to help students to identify the motif of Indian self appearance and to increase knowledge in the Learning and Facilitation process.

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