

Symbolism On Anyaman Kelarai Motif Fauna of Indigenous Craft

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ABSTRACT

Indigenous people are aboriginal people who have their historical history and identity, such as the Malays. They are Peninsular Malaysia's first residents. Officially, there are 18 indigenous tribes divided into three major groups: Negrito, Senoi, and Proto-Malay. The goal of this study was to get a better understanding of (Anyaman Kelarai) symbolism in the context of Malay indigenous cultures. Nowadays, there is a trend among craftspeople to adapt original themes to modern ones. Due to a lack of records, civilizations must be aware of the numerous sorts of Anyaman Kelarai. The study investigated Anyaman Kelarai's characteristics and indigenous people's existing symbols. In this research, a qualitative technique was used, which included interviews and observations from sites such as Pulau Carey and the Department of Orang Asli Development (JAKOA). This research made use of Charles Sander Pierce's Semiotic theory. Based on the data, this research finds that the themes of Anyaman Kelarai by Malay indigenous people fall into three categories: flora, animal, and still life items. These themes expressed indigenous people's culture, traditions, and taboos. In a word, Anyaman Kelarai must be protected to maintain and extend its distinctiveness in the face of rapid modernity. The existence of this history would enhance the nation's art and culture and contribute to the survival of indigenous aesthetic culture, which would generate an economic return over time.

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1. Introduction

Plaiting dates to the Neolithic period, although it has evolved due to increased demand and inventiveness. This art is also a sort of identification for our country since it is both distinctive and beautiful. The primary goal of this study is to identify all traditional and contemporary pattern designs in mengkuang (screw pine) and pandan (pandanus Artocarpus) plaiting in Selangor. A country will also receive respect from the global community for its capacity to preserve its identity amid the fast-paced flow of globalization. To gather correct information, the researcher conducted interviews with some individuals directly and indirectly connected with the plaiting talent at the Indigenous tribe in Selangor. Aside from that, the researcher visited the villages to interview individuals who are still involved in plaiting and have firsthand knowledge of the procedure. Based on the investigation, the researcher discovered that specific plaiting materials are only available in states. To bring plaiting items to a worldwide level, the products have also acquired trademarks for the individual states. A motif is any recurrent feature in a tale that has symbolic meaning. A motif's recurrence may aid in producing another narrative (or literary) characteristic, such as theme or mood. A narrative motif may be formed by combining images, structural features, vocabulary, and other narrative aspects.

2. Problem Statements

Anyaman Kelarai used to be a popular traditional craft in the countryside. Now, it's becoming more popular in the city, especially for decorating the floors and walls of hotels, palaces, corporate buildings, and private homes. The problem with this research is that there needs to be more documentation about the different kinds of Anyaman Kelarai used by indigenous craft people. As a result, people today need help to tell the different types of weaving techniques, their purpose, and their symbols apart. Ismail says in the 2013 article Kuasai 70 Seni Kelarai that many people don't know how to weave kelarai and that the younger generation isn't interested in the tradition because technology has made it easier to make products out of plastic, which is more durable than natural materials. Refer to Zainon's book *Reka bentuk kraftangan Melayu Tradisi* from 1986. In it, she talks about the type of motif and the process of anyaman kelarai, but she doesn't go into detail about the symbolism of the motif. In a newspaper article from 2005, Rosmah said that traditional plaiting is being forgotten and will soon be gone. Also, there has been a change in how traditional crafts are kept that has made a whole new pattern and doesn't follow the Malay belief.

The kelarai themes are quite attractive. Not only that, but it also has a spiritual purpose beneath its visual appearance. However, this tradition should be better known. Traditional visual art forms, including iconography, themes, and methods inherited from Islamic, Malay, or primordial traditional visual cultures, according to Safrizal Shahir (2012). People nowadays are reluctant to master the ancient technique of kelarai weaving. At that moment, the kelarai weaving tradition should be disseminated to teach students in elementary and high schools. As a result, raising knowledge among the next generation will help them understand and enjoy kelarai weaving. The kelarai production process is intricate and time-consuming. Sharifah Nor Akmar (2013) said that the artisan stated that every weaved requires great patience and attention to detail to be as beautiful and smooth as it is. Furthermore, each leaf must alternate with the others to generate the correct pattern. If an error is made, the leaves should be re-evaluated before being readjusted. It might take weeks to complete the kelarai patterns once they have been adjusted.

3. Literature Review

3.1 Anyaman Kelarai

Anyaman is one of the several methods employed in the Malay crafting civilization. Anyaman was also known as anyaman angkat, a woven method employed in the binding activity of strands or bilah anyam satu, dua, tiga, atau empat to construct mata ayaman kelarai or, more simply, motifs. Anyaman is the method of arranging helaian bilah daun, lidi, rotan, akar, buluh, or any other plant species in such a manner that it intersects with other helaian. This research will focus on the use of themes, design, and the impact on the culture of traditional anyaman, which resulted in a variety of items that represent the Malay style in anyaman and have noticeable aesthetic worth.

Craft is the product of Orang Asli's ingenuity based on nature and their beliefs, particularly in the plaiting of mengkuang and pandan leaves, bamboo, and cane. All creation is based on imagination and dreams representing good or evil powers based on their beliefs and lifestyle. Anyaman craft was said to have begun without the influence of foreign factors. Mengkuang Pandan leaves, and rattan is used to weave or plant elaborate patterns. Before weaving into specific shapes and patterns, these fabrics are cut, soiled, and dried. They take around four weeks to manufacture these baskets and mats.

Anyaman Indigenous craft divided into 4 stages which are:

1. Tompong: The process is important in the mat because it is "Tulang" in a product, Tompong is also the beginning of the work of plaiting.
2. Plaiting: Plaiting will be divided into 3 types: Anyaman keleraim Anyaman and Anyaman Sulam.
3. Kepit: The deadlock process between weaving used is kepit kepala sipu and kepit kepala belalang.
4. Sulam: This process is aimed at preventing the plaiting from opening.

3.2 Design /Motif and Categories

The kelarai pattern is based on an arrangement that combines mathematics and a scientific procedure known as mental arithmetic. Gonzalez. V remarked in 2001 that geometrical art, history, semiotics, and everything concerned with its structural nature. It uses mathematical rules, constitutive versions, global philosophical reasons, and a certain visual style. According to the book *Budaya, pantang larang dan amalan kesihatan orang asli* 1998, the theme anyaman kelarai of indigenous art is divided into four categories: Flora, fauna, behaviour, and still life or object. The theme represents their religion, customs, medicine, and taboos.

3.3 Animism/Belief Design

Animists worship natural phenomena like trees because they think strong spirits reside inside them. Animals

think strong spirits reside inside them. Animals and other creatures, such as birds, insects, and reptiles, are said to have supernatural abilities that may embody, attach, and influence a person, endowing them with the animal's potent features, attributes, and characteristics. Animals that are thought to be spiritual guides occur in dreams.

Animists believe that there is spirit everywhere. They're in the bush. Plants and animals are in the water, stones, rivers, and mountains. The Mah Meri also believe they can connect with and guide humans via dreams and trances. Man is frequently considered to be on approximately equal standing with all these creatures under animism; consequently, he is expected to treat them all with respect. According to (Zalinawati Abdullah, and Eizah Mat Hussein) addressing creativity, the diverse pattern, and themes in anyaman kelerai Indigenous people may be developed from natural events and surroundings. According to Ismail Ibrahim (2007), motifs are generated by repeating little or organized structures that ultimately build a pattern derived from a topic, tale, imagination, or other living objects.

3.4 Understanding Symbolism Anyaman Kelerai Indigenous People

In their book, *Kearifan Tempatan: Dari lisan ke Aksara dan media* (2015), Zalinawati discusses the indigenous people's values via the theme anyaman kelerai, which has the explicit and implicit meaning of their religion and their everyday lives for the blessing. As a result, research discovered that anyaman kelerai such as Bunga cina, Bunga Melor, tampok manggis, tapak harimau, tapak anjing, and so on are inspired. These motifs are a manifestation of the indigenous people's thought community, which mimics the sign of nature in the surroundings and is then transformed into a motif by plaiting.

According to Jo Komar (2014), the materials used to make plaiting are also Indigenous people's beliefs and rituals. Mengkuang Pandanus is a material that can keep people from meddling with delicate species. Furthermore, creating wicker is acceptable according to the proper period when the full moon, the wrists are not suggested to take the mengkuang leaves to prevent the diffusing leaves on the ungags and causing the mengkuang leaves not to last.

There is also a myth that indigenous people only plant a product once, and if there is a mistake in the weighing or rework process, it cannot be reproduced because weavers are insane. The product that receives the plaque error should be discarded or burnt. Furthermore, product plaiting cannot be played or stepped. If trodden on, a lady or a man will be overtaken by hemorrhoids (buasir). Pregnant women are particularly forbidden from walking on this wicker because they would have difficulty giving birth.

3.5 Symbol

A function of a symbol is to symbolize something. It may also represent objects, ideas, concepts, or qualities. The symbol includes semiotic and semantic elements. These words are connected. Semiotics is associated with signs, which are symbols that signify something.

Furthermore, a symbol comprises words, pictures, objects, ideas, movements, themes, icons, and sounds. According to Ismail Zain (1980), *Kamus Dwibahasa*, DBP, a symbol or sign is a manifestation utilised in writing to indicate something conventional. The conventional sign is often employed in mathematics, such as the symbols -, +, x. For semantics, it is the phrases minus, plus, many; or a symbol portrayed on a signboard to indicate an alarm. Furthermore, a traffic light indicator or other meaning is anything that demonstrated a symptom. According to (Zalinawati Abdullah, and Eizah Mat Hussein) addressing creativity, the diverse pattern, and themes in anyaman kelerai indigenous people may be developed from natural events and surroundings. According to Ismail Ibrahim (2007), a motif is generated by the repetition of little or organized structures, which ultimately build a pattern derived from a topic, tale, imagination, or another living object.

In other words, pictures are imitations of object forms. Aside from that, the photos demonstrated allegory, shadow, and imagery. An icon is a mosaic or a depiction of a hieratic figure. Meaning in context is picturing as functioning definitions or functions related to visual experiences that rely on formal components like shape, form, space, color, mass, and others to convey themselves.

3.6 Background of Indigenous People

The term "Orang Asli," which translates from the Malay as "original People" or "earliest people," refers to those who were the country's earliest settlers and came before the Malay, Chinese, and Indian communities that now make up Malaysia. It is a term coined by anthropologists and authorities to refer to the (officially) 18 ethnic groupings that are classed for official reasons such as Negrito, Senoi, and Proto-Malay. In 2010, they totaled 178,197, accounting for 0.6% of the national population (28 million).

Table 1. *Categories of Orang Asli in Semenanjung Malaysia*

Negrito	Senoi	Proto-Malay
Batek	Chewong	Jakun
Jahai	Jah Hut	Orang Kanaq
Kensiu	Mah Meri	Orang Kuala
Kintak	Semai	Orang Seletar
Lanoh	Semaq Beri	Semelai/Temoq
Mendriq	Temiar	Temuan

The Orang Asli is descended from stone-age people who existed between 7000 and well over 10,000 years ago in South and Southeast Asia. According to some researchers, the migration of people from East Africa more than 50,000 years ago is when the Orang Asli first appeared (Jabatan Kemajuan Orang Asli) (n.d). [Brochure]. Kuala Lumpur's Jabatan Kemajuan Orang Asli (JAKOA). The Orang Asli do not form a homogeneous group. Each tribe differs from the others and has its unique language and culture. The Senoi and Negrito tribes of the Orang Asli speak the Asli language, which has a historical connection with indigenous peoples from Burma, Thailand, and Indochina (C. Peter, 2016).

a) Definition and Origin of the Mah Meri

As all Orang Asli reside in the forest, the term Mah-Meri means "Forest People" (Mah = People, Meri = Forest). However, individuals who speak the same language are known by the names sisi or bersisi. Before they were given the name Mah-Meri, their culture and social organization followed a Proto-Malay pattern, and their language was a form of Senoi that was Mon-Khmer (Wener. R, 1974).

b) Definition and Origin of Temuan

The fourth biggest tribe among the indigenous people is the Temuan tribe from Proto-Malay groupings. The discovery's beginnings are sometimes referred to as "Belandas" and "Dusun" (Carey, 1976). The Temuan tribe, which is mostly found in Selangor, often resides in cities and suburbs. Indigenous people are exposed to different cultural developments, leading to cultural transformation.

4. Data Analysis and Findings

**Figure 1.** *Sampling Area Anyaman Kelarai Motif Indigenous People*


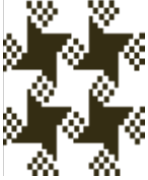
4.1 Categories

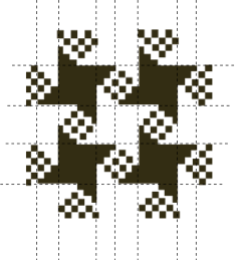
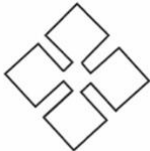
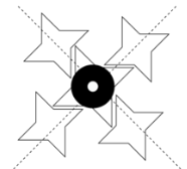
Mah Meri's kelarai motif featured two primary design groups for the indigenous people of Selangor. These are from the themes of food, still life/objects, still life/fauna, behavior expression, and motif flora.

Table 2. *Analysis Categories Motif*

Categories	Motif
Fauna	a) Siku Keluang
	b) Tulang Belut
	c) Kepala Lalat
	d) Tapak Harimau

4.2 Fauna Motif**4.2.1 Motif anyaman kelerai tapak harimau****Table 3.** *Analysis of Tapak Harimau Motif*

Anyaman Kelerai Motif	Graphic Pattern
	

Elements And Principles Motif	Analyses
	<ul style="list-style-type: none"> ▪ Arise ▪ Very closely ▪ Horizontal ▪ Vertical
Arrangement	
	<ul style="list-style-type: none"> ▪ Rectangular ▪ Form in shape star
Shape and form	
Colors of pattern	<ul style="list-style-type: none"> ▪ One color ▪ No differences ▪ Spaces
	<ul style="list-style-type: none"> ▪ Center ▪ Form circle ▪ Simultaneous expression of direction ▪ Repetition

Composition and point as the focus


This motif's colors are natural. Nature's hues come from the ground. This pattern uses grey, light brown, and white. Weaving generated dark hues that function as outline. Material texture provides dull classic colour. This is the material's pigment colour. Pattern layout was like horizontal and vertical line arrangement. Tapak Harimau begins at the middle. The centre is a circle. All designs were made from the motif's radial line. The objective is to accentuate Tapak Harimau's theme.

Scaled Tampak Harimau motif. Translation forms a rectangle's outline. The repeating weaving pattern creates a broad shape. This motif dilated. Changes in size and set intervals determine proportional systems, notably dynamic symmetry. Dilatation of composition mixed with balance to create a fascinating pattern of dark and bright areas. The pattern has structure and volume. Stabilizing tension creates two parts. One viewpoint shows

motif shape. Perspective begins midway. Patternmaking was done in a grid to create a lovely, symmetrical design.

Tapak Harimau is an interval line motif. This pattern is linear. Lines added rhythm. The wavy pattern shows this clearly. The design is three-dimensional because of the weaving texture. The theme uses triangles and angles. Shape repetition promotes cohesiveness. Thick-stroked lines are good for wall designs.

Table 4. *Interpretation Part of Tapak Harimau Motif*

Part of Motif	Description
Material	<ul style="list-style-type: none"> ▪ Connection each other ▪ Philosophy ▪ Durable
Culture	<ul style="list-style-type: none"> ▪ Old folk story • Education • Spirit • Medicine
	<ul style="list-style-type: none"> ▪ Shureken ▪ Semangat Padi ▪ Bravery

Symbolize




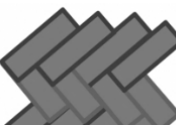
Indigenous people have a spirit, according to harimau, and their mythology is the tiger that could be seen in jungles and forests is where the spirit Tenong Jerat Harimau, tenong, originally appeared. That was the main cause of people's fear of catching Tenong Jerat. Humans cannot see this tiger, yet the Tenong Jerat Harimau continues to operate as usual by the traditions of the old spirits.

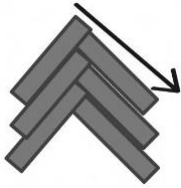
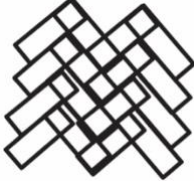
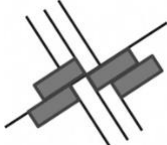
Dr. Azzaharuddin's research revealed that Harimau Keramat has three regular legs and one stranded leg. The Harimau keramat is often seen as a good tiger whose presence ensures the security of a certain community or region. Another theory is that he created his holy tiger to protect his progeny from harm by channeling the spirits of his ancestors.

The indigenous people also have a spirit known as Cendawan susu Harimau, linked to tigers. Kismas I, also known as a limitless supply of paddy, is its name. Its flesh resembles tapioca but is softer. The milk of a tiger that split onto the ground when it was nursing its cub is said to be the source of the legends handed down through the Indigenous culture. The spirit of rice may be revived by using this fungus. A few handfuls of paddies are carried home and put in a kurik or container with some flowers. Then it would be draped over the mushroom, which is also believed to treat asthma. (2006) Jabatan Muzium.

4.2.2 Motif anyaman kelerai tulang belut

Table 5. *Analysis of Tulang Belut Motif*

Anyaman Kelerai Motif	Graphic Pattern
	
Elements And Principles Motif	Analyses
	<ul style="list-style-type: none"> ▪ Overlay ▪ Support structure ▪ Direction ▪ Closely
Repetition of Lines	
	<ul style="list-style-type: none"> ▪ 2 dimensional ▪ Overlap create effect ▪ Orderly ▪ Observing texture

Texture	
	<ul style="list-style-type: none"> ▪ Balance ▪ Influence environment
Vertically	
	<ul style="list-style-type: none"> ▪ Systematic ▪ Movement ▪ Illusion ▪ Topological operations
Pattern	
	<ul style="list-style-type: none"> ▪ Rectangular ▪ Same size ▪ For the letter "T"


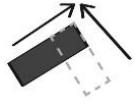
Form

The Tulang Belut pattern was made of overlapping lines. The linked materials sustain the weaving. The lines and planes represent bulk in spaces. This motif's momentum is helped by repetition. The pattern is rising and closing. An aligned pattern or design creates unity. The rectangles make a shape. Color depends on the material. Joined lines provide a hard-shell texture.

The weaving creates a two-dimensional texture, but the overlap makes it appear three-dimensional. In addition, the texture's surface is ordered since the alternating is tidy and there is no hole in the pattern. Upon inspection, the shapes appear rough and dull. Besides color pigment or code, value contrast, texture patterning, light source orientation, and spectator distance impact texture representation. Lines, form, color, and texture balance. The vertical arrangement is due to natural structures like bones. The pattern's character may also be sensed. The diagonal configuration is 90 degrees. A perpendicular line that created the letter 'T'.

Patterns align in systematic order without mistakes in this theme. The movement causes wavy patterns. Rhythm is created by contour. When line tones match, an illusion is formed. Tulang Belut has two junctions. The continuity of intersecting makes this geometric design visually alive. Also, topological processes occur when shapes are stretched and bent irregularly. The pattern is made of rectangle-shaped stripes. The bamboo stripes are the same size, so the design is set throughout the weaving. The movement pattern creates a letter 'w,' as seen.

Table 6. Interpretation Part of Tulang Belut Motif

Part of Motif	Description
	<ul style="list-style-type: none"> ▪ Kelarai Tulang Belut or known as Kelarai Berdiri ▪ Stated that this Kelarai is known as Kelarai Dua
	<ul style="list-style-type: none"> ▪ Diagonally ▪ Usually in two colors ▪ Pattern same Selang-seli
Technique and process	
Reverse treading	<ul style="list-style-type: none"> ▪ Both same ▪ Backward ▪ Forward ▪ Same measurement
Similar pattern	<ul style="list-style-type: none"> ▪ Kelarai Sisik Ikan

▪ Alternating form square

Kelarai Berdiri and Kelarai Dua are other names for Tulang Belut. Meriah Ahmad (2015) said this kelarai was two-colored. Different colors make motifs fascinating. Kelarai Dua is a two-color pattern. Alternating lines create this kelarai texture. Tulang Belut employed 1-2 colors. Craftsmen usually dye kelarai. This hue makes kelarai pattern shiny and weather resistant.

Tulang Belut was used to sew Baju Kurung and Teluk Belanga. This shows that this theme is still employed for traditional things. Malay people still wear this motif. Prof. Madya Dr. Haziyah Hussin, Felo Penyelidik Kanan, Institut Alam dan Tamadun Melayu, told Utusan Online (2016) that traditional Baju Kurung is sewed using the Tulang Belut pattern. Patterns demonstrate finishing neatness.

The plaiting method is always included. A transverse pattern alternating creates this design. Tulang Belut was the earliest weaving design, according to Perbadanan Kemajuan Kraftangan Malaysia (1989). Craftsmen appreciated this pattern's two-color stripes. Similar to Selang-seli, Pattern Tulang Belut is reversible. Forward and reverse patterns exist, demonstrating where we came from and where we'll go, Master Weaver Library Book (1981) said change threading for plaiting employed vertical herringbone, the same as Tulang Belut. Tulang Belut resembles Kelarai Sisik Ikan Kelah. Perbadanan Kemajuan Kraftangan Malaysia (1989) said Sisik Ikan Kelah is made with three leaf stripes, like a Malaysian river fish called Ikan Kelah.

4.2.3 Motif anyaman kelarai umang umang/gadek

Table 7. Analysis of Umang- Umang/ Gadek Motif


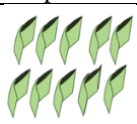
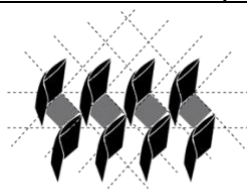
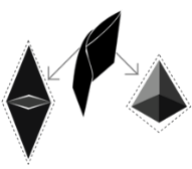

Anyaman Kelarai Motif	Graphic Pattern
	
Elements And Principles Motif	Analyses
	<ul style="list-style-type: none"> ▪ Arise ▪ Very closely ▪ Horizontal ▪ Vertical
Arrangement	<ul style="list-style-type: none"> ▪ Triangle ▪ Form in letter 'v'
	
Shape and form	<ul style="list-style-type: none"> ▪ One color ▪ No differences ▪ Pigment
Colors of pattern	<ul style="list-style-type: none"> ▪ Repition ▪ Size and vertical ▪ Space between the motifs
	
Composition	

Table 8. Interpretation Part of Umang-Umang

Elements And Principles Motif	Analyses
Form of shell	<ul style="list-style-type: none"> Subject Physical of subject Simply from form object Using oil Known as cengkerang siput
Symbolic	<ul style="list-style-type: none"> Intelligence Cooperation

Umang-umang is a small crab sea that is generally nested in snail shells (Kamus Dewan, 1993).


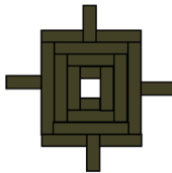
“Laksana binatang umang-umang-dimana sarang udang di situ tempat menumpang”

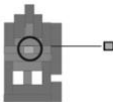

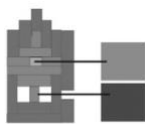

The previously mentioned Malay proverbs are frequently used by native speakers to characterize people who are dependent on the assistance of others. This proverb is sometimes understood in a pejorative manner; nevertheless, when it is considered in the context of umang-umang, a positive attitude may be observed from the perspective of umang-umang and shell. This is connected to the nature of the umang-umang and shell working together to ensure their own existence. Due to the delicate nature of the umang-umang makes belly, the use of shells is required.

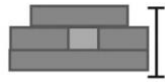
The umang-umang represents cooperation, which benefits both sides. For example, the umang-umang attaches itself to the shell, which gives more protection to the umang-umang. The shell will be easier to shift while the umang-umang is moving.

4.2.4 Motif anyaman kelerai kepala lalat

Table 9. Analysis of Kepala Lalat Motif

Anyaman Kelerai Motif	Graphic Pattern
	

Elements And Principles Motif	Analyses
	<ul style="list-style-type: none"> Midpoint Repetition point Positive and negative space
Center	
	<ul style="list-style-type: none"> Horizontal line Harmony form Square Contrast Shape
Form	
	<ul style="list-style-type: none"> Unearthed Integrity Mixes
Colors	
	<ul style="list-style-type: none"> Illusion movement Combination alternating Parallel
Illusion	



- Create spaces
- Narrow
- Thick

Proportion

The Kepala Lalat pattern is built from the center outward. The pattern's repetition has one point that represents the eye's flies. The pattern arrangement produces positive and negative space. The central form is square. This pattern was performed mostly with two shapes: square and rectangle.

The motif's shape was adjusted in harmony. The pattern composition was organized in a unified manner. Furthermore, unity may produce a rhythm by arranging the composition together. Contrast and motif shape are created by using different colors. The color code derived from the pattern is discovered. This hue is related to the earth's tone and is defined as natural, organic, and artistic. The color combination of fossilized greyed mineral tints and natural resource striations. Furthermore, this category is founded on historically important hue.

The pattern of repetition may provide the appearance of movement. This demonstrated that a geometric design contains space. Instead, space generated by a flat surface has length and breadth but no depth. These components were included in most themes. This geometric pattern may sometimes be used to represent three-dimensional spaces by employing parallel lines. Pattern proportion generates gaps between the motif and adjacent motifs. This is evident in the design, which has a thin line that serves as an outline. The theme is represented by thick lines in weaving, which seem sturdy and consist of strong connections.

Table 10. Interpretation of Kepala Lalat Motif

Part of Motif	Description
	<ul style="list-style-type: none"> ▪ Geometric ▪ Bunga ator
Similarities	
Structure	<ul style="list-style-type: none"> ▪ Strong ▪ Overlay ▪ More joining
	<ul style="list-style-type: none"> ▪ Greek pattern ▪ Swastika ▪ Architectural elements ▪ Neoclassic building
Pattern	
	<ul style="list-style-type: none"> ▪ Above and upper ▪ Starting weaving ▪ Scale and measurement
Position	
	<ul style="list-style-type: none"> ▪ Kelarai Putus Masa ▪ Represent start ▪ Cosmology • Symbolic lucky

The Kepala Lalat motif was interpreted as a shape in a geometric pattern. Furthermore, this pattern represents intelligence or wit. The design of the motif is comparable to that of Bunga Ator. The arrangement of connected weaving reveals the Bunga Ator pattern. Perbadanan Kemajuan Kraftangan Malaysia (1989) said this flower

was used to eliminate odors and was grown around the yards of residences a long time long ago. Furthermore, this flower is vital in hair oils, particularly minyak kelapa. Furthermore, the pattern of bunga ator is like the design of kelarai Bunga Melor. Four combinations of the Bunga Ator motif may result in another design, the petal of the Bunga Melor motif.

Because of the alternating overlap, the structure of this motif is robust. Elders used to speak gently while providing advice or instructing youngsters a long time ago. During the conversation, they used gentle words that did not offend anybody. The artisans were inventive. They utilised nature as a theme with moral ideals to demonstrate to the younger generation. "Bahasa Menunjukkan Bangsa," according to Muhammad Daud (2014). This may be observed in pantun, where pembayang employs flowers as metaphors. This demonstrated that Malay people are highly cautious while transmitting messages.

This motif's design is comparable to the Greek pattern. Furthermore, the Greek emblem is known as Swastika. The Swastika design was typically used as ornamental components on neoclassical buildings. Wilson (1894) said that the Swastika emblem depicts a few parts of an animal or fauna image. This design, however, also represents religion, country, people, good luck, and an ornament for adornment. However, in Malay tradition, this image represents the sun, which brings good fortune. For Muslims, this design was classified as a geometric pattern with no figures. The scientific name for flies is sarchopagidae. According to the book *The Washing Away of Wrong*, the entomology of forensic sciences has used insects such as flies to assist in the investigation of police cases, particularly in determining the time or period since the death. The larva found with the corpses is a very useful substance in determining the indication of death. The entomologist must identify the kinds of flies for this reason since they vary in terms of growth rates and metamorphosis.

Furthermore, in the Research Department of Microbiology Medic of Faculty Science University Oashim Arab Saudi, the output of their research get significant results between water-dipped flies all over the body and half-body its differences. Its show that flies have benefit for our body.

This statement also was agreed in the hadith in Muslim says:

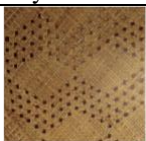

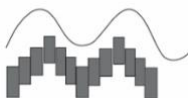

"Apabila ada seekor lalat jatuh di bejana seorang di antara kalian, tenggelamkanlah. Karena pada salah satu sayapnya terdapat penyakit dan pada sayap yang lain terdapat obatnya".

"Salah satu sayap lalat itu adalah racun, sementara yang lainnya adalah obat. Maka, apabila seekor lalat jatuh dalam makanan, tenggelamkanlah. Karena ia mendahulukan racun dan mengakhirkan obatnya".

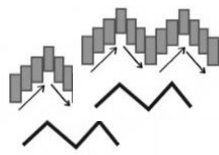
Dalam sunan Ibnu Majah dari Abu Said Al-Khudri diriwayatkan bahwa Rasulullah S.A.W bersabda: According to statements made by indigenous people, the kepala lalat motif is a representation of intelligence or cunning, as discussed in the article my health (2015), Flies have a very good visual system that consists of a compound eye that is made up of very big optical lenses. Because of this, flies have a very broad seeing angle. The visual sensitivity of this fly is six times more than that of humans. In addition, because flies have two abilities (mobility and vision), they can readily change their movement's direction for a brief period when a hazard threatens itself.

4.2.5 Motif anyaman kelerai siku keluang

Table 11. Analysis of Siku Keluang Motif

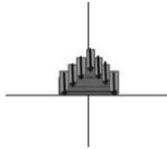
Anyaman Kelarai Motif	Graphic Pattern
	
Elements and Principles Motif	Analyses
	<ul style="list-style-type: none"> ▪ Repetition ▪ Up and down ▪ Wavy line ▪ Linear Organization
Line interval and rhythm	
	<ul style="list-style-type: none"> ▪ Angle ▪ Triangle ▪ Unity arrangement ▪ Geometric

Form



- Space between the motifs
- Size and vertical
- Movement
- Zig-zag
- Chevron pattern

Pattern



- Vertical line in horizontal balance
- Activeness
- Symmetrical


Balance

The Siku Keluang pattern was created by repeating the interval line. This motif's whole design was developed utilising a linear arrangement. Furthermore, the lines produced rhythm. This is obvious from the pattern, which seems to move up and down like a wavy line. Because of the impact of weaving texture, the pattern seems substantial.

This motif has a three-dimensional shape. Angles and triangle shapes are repeated throughout the pattern. The unity arrangement is created by the repetition of the form. The thick stroke line is appropriate for constructing the theme as a wall.

The motif design may be used for meditation. The hue makes the pattern arrangement seem crowded and tiny. The zig-zag movement was formed by the continuity of vertical and horizontal lines. Furthermore, the zig-zag design is often known as the chevron pattern. Another point, the chevron point, was produced by repeating inverted 'v' patterns. Balance is the axis symmetry motif. Vertical and horizontal lines were intersecting. Because of the overlapping lines, this theme seems dynamic. Every vertical line is symmetrical and parallel.

Table 12. Interpretation Part of Siku Keluang Motif

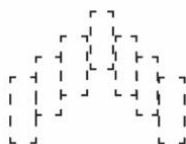
Part of Motif	Description
Signify	<ul style="list-style-type: none"> ▪ Intelligence ▪ Imitation ▪ Geometric
	<ul style="list-style-type: none"> ▪ Structure of bat ▪ People known

Anatomy

Spaces and contrast

- Different color
- Scale

Divider



- Dividing the motif
- Mathematical thought
- Geometric
- Spiritual meaning

Stylization



- Bukit Chuping
 - Baja Kelawar
-

Kelarai pattern Siku Keluang was represented by a bat's elbow. This animal's elbow, also known as Siku Keluang, was produced utilising an imitation portion of this animal and was shaped in a geometric design. The bat is regarded as an intelligent animal. This animal ate fruit at midnight and will keep quiet and hang around in the cave throughout the day.

A bat's elbow is tiny. Although this animal does not provide much assistance to humans, it does aid in agriculture. That is one feature that distinguishes this animal. People gather their garbage and utilise it as agricultural fertiliser. According to Adnan Jahaya (2001), bats operate as fertilising agents. Fertilizers are often applied to crops. The Siku Keluang motif is a design that contrasts two colours. Furthermore, this pattern seems active since it is aligned in two or three layers. Color placement is critical for creating a visually appealing pattern. According to Perbadanan Kemajuan Kraftangan Malaysia (1989), colour is vital in creating this pattern and making the appeal clear. The color-created regions seem to contrast. This motif design is often used as the leg of kelarai, particularly on walls.

In Indigenous Craft, Anyaman Kelrai primarily employed this Siku Keluang pattern as a separator. Meriah Ahmad (2016) observed that most antique artisans always utilised this pattern as a division while weaving. This motif's design was employed in the stylization process. Furthermore, this theme is in a geometric shape with spiritual significance. The triangular form signified the soul. Furthermore, this pattern was designed in harmony and employs odd numbers such as one or three. Tapson (2004) defined geometric patterns as forms arranged in tangrams, pentominoes, and tessellation. The designs are formed by putting three or more sides together. The triangle is a sign in Islamic patterns that represents Malay identity and is used to convey thanks, Tawheed (submission), and God.

The Siku Keluang pattern is associated with Gua Berangin (Gua Beringin) in Bukit Chuping, Perlis, which is a bat habitat. There is a Malay and Siamese hamlet in Perlis, and fertiliser made from bat feces is one of the natural agricultural products produced uniquely in Perlis.

5. Findings and Discussion

This study identifies and contributes to the recording of the full pattern. Each theme has its own set of strengths and weaknesses. Because of climatic change, the theme of indigenous craft is fading. Even though the substance is mengkuang (screw pine), it is occasionally consumed by bubuk.

According to the study and interpretation of the samples, kelarai motif indigenous craft Selangor has certain characteristics with Malay painting craft. Most of the motif on the indigenous handmade product is a head and leg. This demonstrates that each motif has a beginning and an endpoint in kelarai weaving. She said that the pattern is unique, according to Meriah Ahmad and Ismail Salleh (2016). This demonstrated that, a long time ago, the artisans who created these designs were innovative and analytical in thinking about how to combine the theme. The motif pattern also includes the story and messaging.

Furthermore, the indigenous people theme reflects the notion of nature. Kelarai weaving is done by imitating flora and fauna figures, which are then turned into geometric shapes. Because the product will be gathered to a global religion, the themes will be altered to geometric. As a result, each tribe's indigenous craft has similarities and contrasts in theme.

5. Conclusion

Flora, wildlife, and objects impacted indigenous craft themes. Indigenous people impact the motif's formation. Material and colour experimentation create a pattern that withstands climatic fluctuations. Researchers should also investigate indigenous practices and taboos. Indigenous craft is vast and encompasses a mix of culture and traditions. This study also helps other academics comprehend Selangor's kelarai theme. The general theme patterns should be recommended to Perbadanan Kemajuan Kraftangan Malaysia. This study may also assist design product and architecture-related programmes. These themes may be used on marble and walls. Documentation shows the indigenous design theme. Young people will comprehend the art's symbolism.

NGOs and government should protect indigenous crafts and themes. The motif's pattern is mostly unknown. This legacy is important for Malay identity. Westerners are interested in Malaysian content and sources. According to Lee (2016), Hermes made handbags using pandan and daun kelapa in November 2016. This illustrates that traditional Malay crafts can be innovative and stylish. Traditional objects are often upgradable and trendy. Malaysia's craft sector could develop more designs that may be used in architecture, interior design, multimedia, and fashion. This protects the Malay pattern.

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