

Form & Symbolism of Rings from *Perbadanan Adat Melayu dan Warisan Negeri Selangor*

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Received Date: **18.04.2022**; Accepted Date: **26.07.2022**; Available Online: **07.09.2022**

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ABSTRACT

A ring is regarded as part of jewellery, material culture, or artefact that carries beliefs, values, concepts, and the identity of a civilization. Therefore, it has enormous societal importance and is regarded as a symbol of national heritage art. Although they have been around and existed in Malaysia for a long time, as well as being kept and displayed in museums as national treasures, however, it is still a challenge to obtain a source of reference for detailed information connected to jewellery owing to a lack of reading resources. This study aims to examine and document the form and symbolism of rings from *Perbadanan Adat Melayu Dan Warisan Negeri Selangor* (PADAT) collection. The findings from this study will be able to contribute in-depth insights on rings as a source of reference and guidance for future needs for jewellers, designers, scholars, the public, researchers, including other related disciplines, and the young generation while preserving the traditional values and simultaneously promoting the aesthetic appreciation. Focusing on five rings from PADAT, this study describes the various characteristics of ring form based on multiple elements such as motif and material, as well as its relation to the symbolic meaning, employing the theory of Ferdinand de Saussure of Semiotics.

Keywords: *Form, Jewellery, Material Culture, Ring, Symbolism*

INTRODUCTION

According to Bujang and Hamidon (2008), material culture is a study of archaeology, social systems, and handicraft objects in society (Nazirah et al., 2015). Furthermore, as quoted by Blandy and Bolin in 2012, Schlereth stated that "*material culture is that segment of humankind's biosocial environment that has been purposely shaped by people according to culturally dictated plan*". This statement indicates that every material culture is constructed and designed to meet society's cultural needs (Hayati et al., 2019).

Rings are one of the most well-known pieces of jewellery. A ring is defined as a small circular object that is worn on a finger as an adornment or a sign of marriage, engagement, or authority and is usually made of expensive metal and studded with single or multiple gemstones (Oxford Language, n.d.). There is no doubt that a ring plays a significant role in any civilisation. For instance, in the context of marriage in Malay culture, a ring is viewed as a present from the groom to the bride and vice versa, while in Western culture, a ring symbolises one's marital status (Nur Balqis et al., 2014).

LITERATURE REVIEW

From one viewpoint, according to Syed Ahmad Jamal, all works of art are artefacts. They are created by the artist not because of their utility, but because of how they will be utilised. Art, according to Bertrand Russell, is the way that the form is used alongside other things as a statement or expression. Through handicrafts, man can produce objects for daily use which become symbolic and meaningful forms (Syed Ahmad Jamal, 1994). Rings were thus worn in multiple roles and symbolised various meanings in addition to their known purpose of self-adornment.

Form

The form reflects the artistic statement to be recognized, analysed, admired, valued, and enjoyed. Classification can be done by observing the resemblances in characteristics that reflect the style (Syed Ahmad Jamal, 1994). One of the elements in form is the motif. A motif is usually selected as a decorative element of an object because of its aesthetic and appealing nature. In addition to that, some motifs are selected as they may be reminiscent of memories or emotions that are significant to the artist or society. On top of that, certain motifs are chosen due to their peculiarity to evoke a sense of admiration. Essentially, a motif used will reflect the sense of symbolism and its nature. Generally, Malay ring makers use the plant world seen in the environment as a basis to produce a design (Adnan Jusoh et al., 2013). While in the Western world, the motif and form evolve through times such as the Mediaeval era, Renaissance era, and so on (Church, 2014). Another element of the form is material. In both the Malay and Western worlds, rings were traditionally made of precious metals such as gold and silver as well as semi-precious metal such as bronze. While the ornaments may mostly consist of gemstones. Sometimes, however, rare hardwoods, ivory, or bone were also used to replace gemstones as ornaments (Adnan Jusoh et al., 2013).

Symbolism

Siti Zainon Ismail (2006) reported that based on findings on the iconography study in the Art History context by Erwin Panofsky, symbols are considered as something meaningful as well as the creation of creativity allowing art objects to be evaluated in a meaningful way. According to Ismail Ibrahim, motifs can also be considered symbols with iconic shapes that may be interpreted further into certain meanings. Thus, symbols may be viewed in terms of form, sign, image, or motif (Saemah, 2014). Enriched with philosophical ideas, it is believed that in a society, everyone has a responsibility to offer something beneficial. In addition to conveying hidden meanings underlying a motif, the name of the motif is introduced, which is associated with a particular symbolism and values or advice (Siti Hajar, 2015). For instance, '*Awan Larat*' is often used for rings as a decorative motif for some Malay communities in Kelantan (Adnan et al., 2013). This particular motif is considered one of the most popular abstract motifs in the Malay world which can also be found on other handicrafts such as woodcarvings, metalware, and pottery. Believed to be inspired by moving clouds, Selvanayagam (1990) stated that the '*Awan Larat*' motif consists of a combination of 'C' and 'S' shapes in the form of interconnected spirals conveying gracefulness, love, and unity (Arba'iyah, 2018).


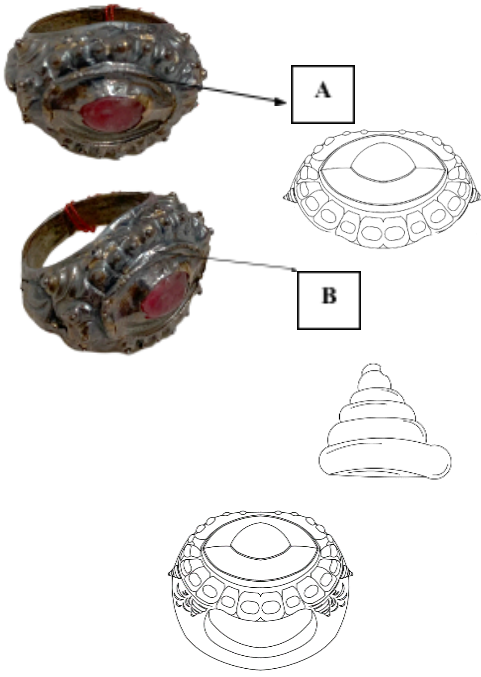


RESEARCH METHODOLOGY

This study is classified as qualitative research with a descriptive approach. Qualitative data is descriptive information and refers to phenomena such as language, which can be observed but not measured. There are two ways of data gathering which are primary data and secondary data. Primary data is collected through two means which are observation and interview. During the observation, all of the existing information on the rings including the body material, ornament material, and acquisition price was obtained. The visual documentation was compiled for the initial analysis of identifying the form, including the motif and material. The motif extraction and material identification were then presented in the interview session with jewellery experts and a ring maker to validate the data analysis. Through the study of signifiers in language and imagery, this research adopts the theory of Ferdinand de Saussure behind the notion of Semiotics to analyse the symbolic meaning behind the form of rings. While secondary data is collected through past studies and other academic discourses deemed relevant. All the data collected is then analysed to conclude the findings.

FINDINGS

Form of Rings


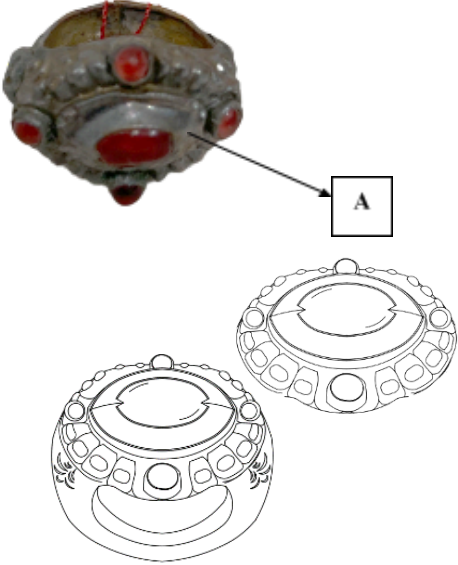

Table 1. The Form of Ring 1

Ring 1	Form	Motif	Subject Matter
 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Semi-Circle</p> <p>Outer Size: 2.3cm x 2.3cm</p> <p>Inner Size: 1.3cm x 1.7cm</p> <p>Body Material: Gold</p> <p>Ornament Material: Ruby Gemstone</p> <p>Ornament Cut: Cabochon</p>		 <p>A. Crocodile (Source: https://www.pxfuel.com/id/free-photo-jqqey)</p>  <p>B. Seashell (Source: https://www.midwitchery.net/post/water-witch)</p>

Ring 1 is a peculiar gold semi-circular ring that is set with a cabochon ruby gemstone in a close bezel setting. The outer measurement is 2.3cm x 2.3cm and the inner measurement is 1.3cm x 1.7cm. The

motif and form resemble the crocodile scale and seashell, making this ring appear to be in keeping with the theme of water creatures.


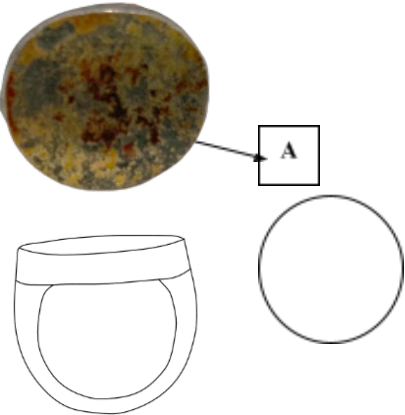
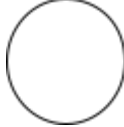
Table 2. The Form of Ring 2

Ring 2	Form	Motif	Subject Matter
 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Semi-Circle</p> <p>Outer Size: 2.2cm x 2.1cm</p> <p>Outer Size: 1.3cm x 1.7cm</p> <p>Body Material: Silver</p> <p>Ornament Material: Ruby Gemstone</p> <p>Ornament Cut: Cabochon</p>		 <p>Crocodile (Source: https://www.pxfuel.com/id/free-photo-jqqey)</p>

The unique form of Ring 2 relates closely to Ring 1, with a semi-circular body and is set with a cabochon ruby gemstone with a close bezel setting in the centre, while the motif and form resemble the crocodile scale. However, this ring is made from silver and also set with four smaller ruby gemstones on the sides. The inner size of this ring is 2.2cm x 2.1cm and the outer is 1.3cm x 1.7cm.


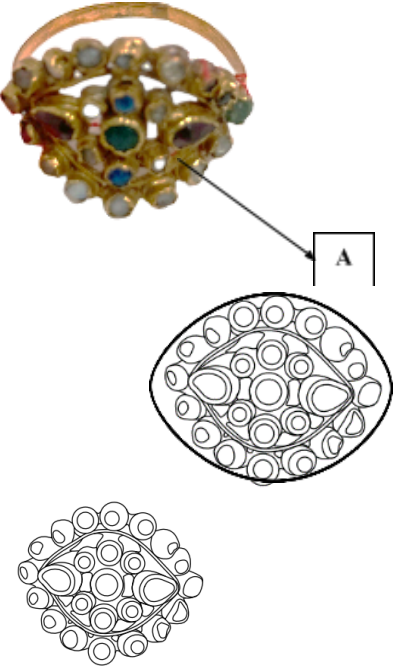

Table 3. The Form of Ring 3

Ring 3	Form	Motif	Subject Matter
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 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Semi-Circle</p> <p>Outer Size: 2.0cm x 2.2cm</p> <p>Inner Size: 1.4cm x 1.6cm</p> <p>Body Material: Gold</p>		 <p>Circle Shape</p>
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Ring 3 is a plain gold semi-circular ring with a flat top of a round form with no elaborated motif on either the shank or face. The outer measurement is 2.0cm x 2.2cm and the inner measurement is 1.4cm x 1.6cm. However, there appears to be some sort of stain on the surface. According to Assoc. Prof. Alias Yussof, this is usually caused by the metal's tarnish and oxidising when in contact with water or air, unpolished for a long period. Assoc. Prof. Mohainee Khalid believes that the gold is mixed with some alloy. Considering its simplicity in design, she views this ring as meant for both men and women.


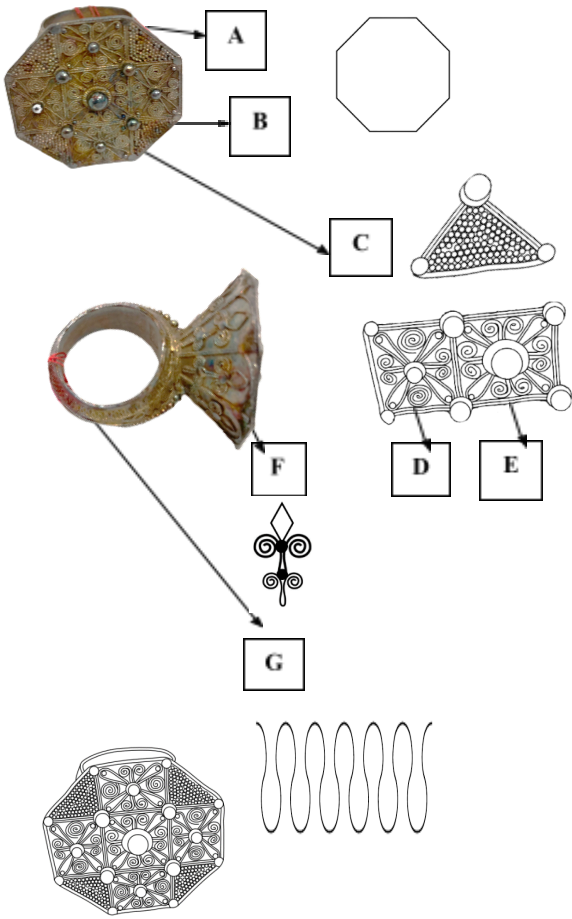
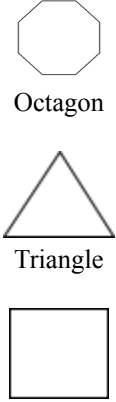




Table 4. The Form of Ring 4

Ring 4	Form	Motif	Subject Matter
 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Circle</p> <p>Outer Size: 2.0cm x 2.1cm</p> <p>Inner Size: 1.4cm x 2.0cm</p> <p>Body Material: Bronze</p> <p>Ornament Material: Emerald, Sapphire, Ruby, and Quartz Gemstone</p> <p>Ornament Cut: Brilliant, Pear</p>		 <p>Kana Fruit (Source: https://www.pinterest.com/pin/403564816578858800/)</p>

Ring 4 is a bronze circular ring that is set with multiple gemstones including emerald, sapphire, ruby, and quartz. According to Assoc. Prof. Alias Yussof, the emerald, sapphire, and quartz gemstones

have brilliant cuts, whereas the ruby has a pear cut, which is classified as a facet cut. Despite that, Assoc. Prof. Mohainee Khalid thinks otherwise, as the gemstones seem cloudy, and do not resemble any facet cut. However, after zooming in on the picture and taking a closer look, the researcher believes that the cutting resembles the brilliant, and pear cut. An emerald is set in the middle, while sapphire, ruby, and quartz are on the sides laid in a symmetrical or mirror image forming a kana fruit. It is 2.0cm x 2.1 cm on the outer and 1.4cm x 2.0cm on the inner.

Table 5. The Form of Ring 5

Ring 5	Form	Motif	Subject Matter
 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Circle</p> <p>Outer Size: 3.8cm x 3.5cm</p> <p>Inner Size: 2.0cm x 2.0cm</p> <p>Body Material: Silver</p> <p>Ornament Material: Metal Granules</p>		 <p>Octagon</p> <p>Triangle</p> <p>Square</p>  <p>Spiral</p>  <p><i>Padung-padung'</i></p>  <p>English Gourd</p>  <p>Cloud</p>

With an outer size of 3.8cm x 3.5cm and an inner size of 2.0cm x 2.0cm, Ring 5 is made of silver with a circular body with raised octagon face consisting of tiny pieces of silver granules and placed together, filling a triangle area on each corner. At each line intersection, bigger granules are placed. Twisted silver wire, also known as filigree, forms "*padung-padung*", and spiral shapes are placed in repetition in a square setting. On the sides of the raised face, there are motifs of an English gourd circling it and wavy lines resembling the cloud around the circular ring body.

Symbolism of Rings

Table 6. The Symbolism of Kana Fruit




Subject Matter	Signifier	Signified
 <p data-bbox="228 510 423 537">Motif Stylization</p>	 <p data-bbox="581 625 716 653">Kana Fruit</p> <p data-bbox="602 657 695 684">(Source:</p> <p data-bbox="483 688 813 743">https://www.pinterest.com/pin/403564816578858800/)</p>	<p data-bbox="837 405 1430 583">Rings with kana fruit designs were once popular in the 50s and 60s and now have their sentimental value to the wearer. According to Anne, in a study of the form and symbolic meaning of the earthenware figurines of Majapahit, jewellery associated with kana fruit represents modesty and simplicity (Anne, 2008).</p>
 <p data-bbox="293 720 358 747">Final</p>		

Table 7. The Symbolism of English Gourd




Subject Matter	Signifier	Signified
 <p data-bbox="228 1146 423 1173">Motif Stylization</p>	 <p data-bbox="565 1251 737 1278">English Gourd</p> <p data-bbox="602 1283 699 1310">(Source:</p> <p data-bbox="488 1314 813 1430">https://www.kompasiana.com/hastira/60106e2dd541df2bcc290c13/semua-tentang-labu-air)</p>	<p data-bbox="837 1024 1430 1178">According to Sitepu in 1980, the curved line in the form of tendrils is adapted from the Karo traditional ornament, namely 'taruk-taruk' which refers to a plant in the form of pumpkin tendrils, symbolising fertility, prosperity, and family (Elvira et al., 2021).</p>
 <p data-bbox="293 1356 358 1383">Final</p>		

Table 8. The Symbolism of Crocodile

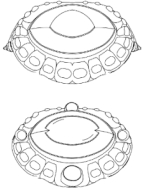


Subject Matter	Signifier	Signified
 <p data-bbox="232 562 423 590">Motif Stylization</p>	 <p data-bbox="597 590 708 617">Crocodile (Source: https://www.pxfuel.com/id/fre-e-photo-jqqey)</p>	<p data-bbox="837 373 1430 642">In its symbolic significance, two essentially dissimilar characteristics of the crocodile are merged, indicating the impact of two of the distinctive elements on the animal. In Egyptian hieroglyphics, the crocodile symbolises rage and evil because of its viciousness and destructive force. However, due to its dual habitats of land and water, which are linked with mud and plants, it came to symbolise fertility and strength (Cirlot, 2013).</p>
 <p data-bbox="297 863 358 890">Final</p>		

Table 9. The Symbolism of Seashell




Subject Matter	Signifier	Signified
 <p data-bbox="232 1299 423 1327">Motif Stylization</p>	 <p data-bbox="605 1409 699 1436">Seashell (Source: https://www.midwitchery.net/post/water-witch)</p>	<p data-bbox="837 1188 1430 1398">In one of the earlier illustrations of seashells, it was employed as a symbol of humanity in the Egyptian Papyrus. Regardless of different views within religions, seashells symbolise the soul's safe departure from this world. Seashells remind us of what is left when the soul has passed from this realm and entered another, but the body remains on earth, just like the shell (Drew, n.d.).</p>
 <p data-bbox="297 1688 358 1715">Final</p>		

Table 10. The Symbolism of Triangle

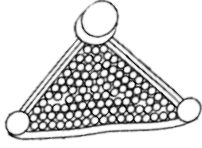
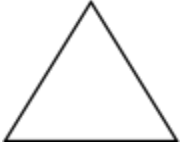
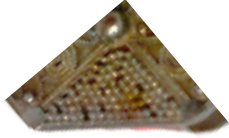
Subject Matter	Signifier	Signified
 Motif Stylization	 Triangle	<p>A balanced triangle symbolises justice, science, and religion. Based on the base placement, it has a sense of power as it can point in a direction. Triangles may evoke a sense of action, tension, or even hostility. Masculine in shape, it represents power, development, goal, and objective (O'Connor, 2019). In terms of Malay art, the triangle represents human consciousness and is widely used as a basis for 'sesiku' or brackets to reduce the acute 90-degree angle, using the opposite approach in woodcarving (Sumardianshah et al., 2013).</p>
 Final		

Table 11. The Symbolism of Circle

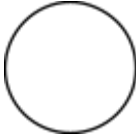
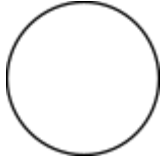

Subject Matter	Signifier	Signified
 Motif Stylization	 Circle	<p>The circle symbolises unity. The wedding band, for instance, represents the bond in marriage which is used widely. Having no beginning or end, a circle signifies life and lifespan. The sun, moon, and earth are all made in circles (O'Connor, 2019). The sun symbolises the essence of God, while the moon symbolises the heart. Thus, when it comes to the Malay art interpretation, the form of the circle has explanations and implications for the notion of God (Abdullah, 1984).</p>
 Final		

Table 12. The Symbolism of Octagon


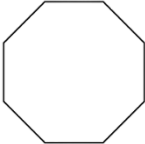
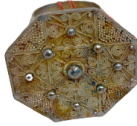
Subject Matter	Signifier	Signified
 Motif Stylization	 Octagon	<p>The octagon symbolises rebirth. In the Christian context, the shape is often employed in baptismal fonts in many churches because the octagon signifies renewal, rebirth, regeneration, and transformation (Reynolds, 2008). While in the context of Bon Buddhism in its Feng Shui, it is viewed as a protective symbol to eliminate bad spiritual activity. In architecture, the octagon form has been used in many buildings, including temples, churches, monuments, and even government structures (Cerrano, 2018).</p>
 Final		

Table 13. The Symbolism of Square

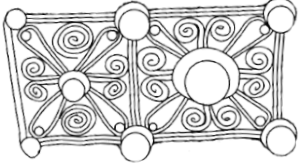


Subject Matter	Signifier	Signified
 Motif Stylization	 Square	<p>The square creates the image of firmness and stability, which explains its widespread usage in organisational and building symbols. As a sign of quaternity, the square represents the combination and regulation of four diverse components. Thus, it is associated greatly with the number four, as well as any process with a four-part division (Cirlot, 2013). The square signifies cosmic order and the balance of opposites in Hinduism, while for the Chinese, it is an iconography of the earth (Beyer, 2019). A square is a structural unit that may be found in all polygonal designs and is commonly employed in multiples of four. According to Syed Ahmad Jamal in 1999, it is comparable to the geometric feature employed in Malay woodcarving. The square form is a representation of the earth, materialism, and the barrier between the internal and exterior worlds, which serves as a limit and direction for human behaviour (Sumardianshah et al., 2013).</p>
 Final		

Table 14. The Symbolism of 'Padung-padung' & Spiral

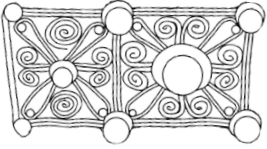


Subject Matter	Signifier	Signified
 <p data-bbox="245 554 440 583">Motif Stylization</p>	 <p data-bbox="553 558 781 621">'Padung-padung' & Spiral</p> <p data-bbox="618 621 716 648">(Source:</p> <p data-bbox="521 653 813 737">https://trijurnal.lemlit.trisakti.ac.id/index.php/jsrr/article/view/9431/6607)</p>	<p data-bbox="837 348 1435 590">According to Ariani (2017), the 'padung-padung' and spiral ornaments are inspired by the shape of a millipede insect that is coiling, which means that nature was a source of inspiration. Besides that, the 'padung-padung' and spiral shapes are also inspired by the traditional Karo ornament, namely 'panai' as a repellent against evil spirits or misfortune (Elvira et al., 2021).</p>
 <p data-bbox="310 785 375 814">Final</p>		

Table 15. The Symbolism of Cloud

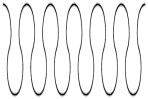


Subject Matter	Signifier	Signified
 <p data-bbox="245 1178 440 1207">Motif Stylization</p>	 <p data-bbox="630 1325 711 1354">Cloud</p> <p data-bbox="618 1354 716 1381">(Source:</p> <p data-bbox="529 1386 813 1444">https://unsplash.com/photos/8iZG31eXkks)</p>	<p data-bbox="837 1073 1435 1346">The motif of clouds starts from one place, filling other spaces, illustrating an idea of the beginning of Islam, which was spread privately and wisely by the Prophet to preserve prosperity upon revelation. According to Wan Mustapha in 2000, the cloud motif describes the success of life in itself. Clouds represent gentleness, wisdom, love, and unity. These are among the important elements for good well-being, which is important in Islam (Arba'iyah, 2018).</p>
 <p data-bbox="310 1423 375 1453">Final</p>		

Table 16. The Symbolism of Gold



Final	Signifier	Signified
 <p data-bbox="305 499 380 529">Ring 3</p>	 <p data-bbox="636 529 701 558">Gold (Source: https://www.shutterstock.com/image-photo/gold-ore-huge-gemstones-on-white-777160618)</p>	<p data-bbox="834 348 1435 558">For centuries, gold has always been a symbol of wealth and status. During the glorious days of the Melaka Sultanate in the 15th century, people pay for goods in the form of gold dust that was kept in pouches. As a result, anything that was made of gold was not only valued for not their aesthetic but also as an emblem of riches and social position (Mohd. Kassim., 2008).</p>

Table 17. The Symbolism of Silver



Final	Signifier	Signified
 <p data-bbox="305 1117 380 1146">Ring 1</p>	 <p data-bbox="636 1117 701 1146">Silver (Source: https://www.britannica.com/science/silver)</p>	<p data-bbox="834 966 1435 1176">Silver is a metal that denotes innovation, refinement, sleekness, and sophistication. Silver is a prominent hue that has long been linked with riches, modernism, glamour, grace, and elegance. Silver and its reflective nature have been understood as a mirror to the soul in many cultures and throughout history, allowing us to view ourselves as others do (Canva, n.d.).</p>

Table 18. The Symbolism of Bronze



Final	Signifier	Signified
 <p data-bbox="305 1684 380 1713">Ring 4</p>	 <p data-bbox="636 1646 701 1675">Bronze (Source: https://stock.adobe.com/my/search?k=copper+mineral)</p>	<p data-bbox="834 1495 1435 1705">Bronze has traditionally been regarded as one of the most essential and functional metals that humans have ever found. It is often used to represent strength and support. It was once thought of as a warm, inspiring metal that was also linked to loyalty and stability although its popularity in the modern world has declined (Jay, n.d.).</p>

Table 19. The Symbolism of Ruby



Final	Signifier	Signified
 <p style="text-align: center;">Ring 1</p>	 <p style="text-align: center;">Ruby Gemstone (Source: https://eragem.com/news/the-miracle-of-ruby-format-ion)</p>	<p>Ruby gemstone is known as the stone of kings in many cultures due to its association with power and wealth (Braid, n.d.). This also correlates with the Sanskrit word for ruby; ‘<i>ratnaraj</i>’ which also means “king of precious stones”. Hindus categorise rubies into four castes which offer different benefits. The Brahmin as the highest caste of rubies grants the person in possession the advantage of absolute protection and safety (GIA, n.d.). In ancient Hinduism, some believe that they could be reborn as emperors if they offer good rubies to their deity, Krishna. Whereas in Christianity, the bible has mentioned rubies at least four times which symbolises wisdom and beauty. Many early cultures believed that rubies bear the power of life due to their colour resemblance to the blood that flows through the veins. Ruby also bears many purposes and is of value among the European upper classes and royalty as it is believed to guarantee wealth, wisdom, health, and successful love life (Malmed, 2017).</p>

Table 20. The Symbolism of Emerald



Final	Signifier	Signified
 <p style="text-align: center;">Ring 4</p>	 <p style="text-align: center;">Emerald Gemstone (Source: https://www.indiamart.com/proddetail/oval-emerald-stone-13484941848.html)</p>	<p>Emerald gemstone is known for its lush green colour (GIA, n.d.). Over the centuries, Emeralds are favoured by Royalties and are used for many reasons. It has seen the likes of the famous Egyptian pharaoh; Cleopatra, that uses Emeralds for her royal adornments, and Egyptians' monarch burials to Inca emperors that uses Emeralds in their pieces of jewellery and for religious ceremonies. In contrast with the Egyptians and Incas, the Spanish traded gemstones in return for precious metals as they treasure silver and gold more. Consequently, the trade has captured the eyes of the Asian and European royalty to the stone's qualities. According to legend, it was said to be one of the stones that was bestowed upon King Solomon by God that will bless him with power over all creation. The green gemstone is also believed to have magical powers that can help one see the future and reveal the truth when placing it under the tongue (Malmed, 2017).</p>

Table 21. The Symbolism of Sapphire



Final	Signifier	Signified
 Ring 4	 Sapphire Gemstone <i>(Source: https://en.wikipedia.org/wiki/Sapphire#/media/File:Star-Sapphire.jpg)</i>	<p>Sapphire gemstone often relates with the royalty as well as strongly associated with love, thus frequently being used on engagement rings as seen on Princess Diana and Kate Middleton. Sapphire specifically in blue is linked to the throat chakra and can help the wearer to express themselves more freely. Besides that, they are also linked to the third eye chakra which can assist the wearer in being more conscious of the personal responsibility for ideas and emotions (Cho, 2021).</p>

Table 22. The Symbolism of Quartz



Final	Signifier	Signified
 Ring 4	 Quartz Gemstone <i>(Source: https://www.energymuse.com/clear-qtz-stone.html)</i>	<p>Clear quartz, sometimes known as the "Master Healer" is considered a strong and versatile gemstone. It absorbs frequencies quickly making it ideal for healing or for raising positive energies. It is suitable to be paired with any other gemstone to amplify its energy (Kelly & Thomas, 2021).</p>

Table 23. The symbolism of Metal Granules

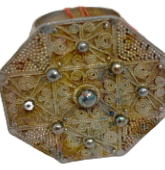
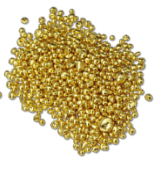
Final	Signifier	Signified
 Ring 5	 Metal Granules <i>(Source: https://www.abcrefinery.com/products/granules)</i>	<p>Metal granules are often arranged in scrolls, rows, and geometrical designs such as triangles on a plain surface. Burned on a charcoal bed, the surface tension transforms the small pieces of metal or wire into round shape metal. In the context of Malay jewellery, these round-shaped metals sometimes are flattened forming spangles which are called fish eggs through filing or hammering. The balls are then placed and secured using resin glue once they have cooled (Richter, 2000).</p>

Table 24. The Symbolism of Cabochon Cut


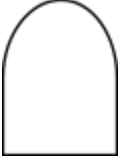
Final	Signifier	Signified
 <p style="text-align: center;">Ring 2</p>	 <p style="text-align: center;">Cabochon Cut</p>	<p>Cabochon cut is known for its antiquity and uses one of the oldest forms of diamond cutting which involves abrading the gemstone into a curved shape, and finally, instead of faceting, the abraded gemstone is then polished to achieve a smoother appearance (Anderson, 2014). Differing from facets that rely on reflection and refraction of light, cabochon cut enhances the natural quality, texture, colour, and pattern of the gemstone through the curved surface (Wykoff, n.d.). This cut has been used in pieces of jewellery for the Royals dating back to the Ming Dynasty and ancient Egypt among many other ancient cultures and is still well-liked in Southeast Asia until this very day (Richter, 2000).</p>

Table 25. The Symbolism of Brilliant Cut

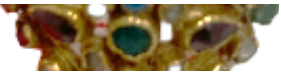
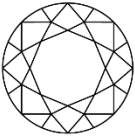


Final	Signifier	Signified
 <p style="text-align: center;">Ring 4</p>	 <p style="text-align: center;">Brilliant Cut <i>(Source: https://stock.adobe.com/tr/images/vector-illustration-of-cutting-scheme-for-diamonds-and-gem-stones/257622348)</i></p>	<p>The round brilliant cut diamond is a classic design with 58 facets that offers exceptional brilliance; a property of a diamond indicating how well it reflects white light (Fried, 2022). This cut embodies the history of diamond's facets as it was only eventuated in the early nineteenth century after many attempts made by countless jewellers to create the most brilliant diamond and finally the discovery of a mathematical formula for proportionate diamond cutting by Marcel Tolkowsky that has been published in his thesis "Diamond Design: A Study of the Reflection and Refraction of Light in Diamond". Tolkowsky's thesis has sparked the interest of many which further revolutionize diamond cutting. This cut is considered to be the most well-known shape of a diamond as it complements both modern and vintage style jewellery; thus, making it a timeless piece (Brilliance, n.d.).</p>

Table 26. The Symbolism of Pear Cut

Final	Signifier	Signified
 <p>Ring 4</p>	 <p>Pear Cut (Source: https://stock.adobe.com/tr/images/vector-illustration-of-cutting-scheme-for-diamonds-and-gem-stones/257622348)</p>	<p>The pear cut diamond is a combination of the marquise cut and brilliant cut creating the teardrop shape which also looks like a pear (Jarrett, n.d.) It is a popular cut as it can be used not only as a beautiful centrepiece in an engagement ring but also for other diamond jewellery such as necklaces and earrings. In addition to its versatility, the pear cut's unique asymmetrical shape can give the appearance of elongation of the wearer's fingers (Diamond Rocks, n.d.).</p>

CONCLUSION

Documenting the characteristics of the form as well as the intrinsic meaning behind the form of rings from the *Perbadanan Adat Melayu Dan Warisan Negeri Selangor* collection which are considered to be the nation's material culture can help preserve and promote its aesthetic appreciation among the new generation. The documentation can also be the source of reference and guidance for future needs providing more in-depth details and information on rings in Malaysia for jewellers, designers, scholars, the public, researchers including other related disciplines, and the young generation.

Based on the findings, Ring 1 to Ring 5 are a mixture of the circle and semicircle forms, consisting of multiple flora and fauna motifs, and a few geometrical shapes, some are made out of gold, silver, or bronze with a few sets of metal granules or gemstones such as ruby, emerald, sapphire, quartz with different cuts including cabochon-cut, brilliant-cut, and pear-cut. The rings' form and aesthetic are linked to symbolic meanings as a description related to its origin and philosophy. By employing the theory of Ferdinand de Saussure behind the notion of Semiotics, each of the identified subject matter extracted from each of the rings is being explained through various contexts.

ACKNOWLEDGEMENT

The author warmly acknowledges the supervisor, Assoc. Prof. Dr. Arba'iyah Ab. Aziz, for her advice and assistance. The author would also like to thank the *Perbadanan Adat Melayu Dan Warisan Negeri Selangor* for granting access to their ring collection, as well as the informants for sharing their knowledge and expertise. Last but not least, Universiti Teknologi MARA's College of Creative Arts for providing a platform for this study.

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