

[RESONANCE AND EVOLUTION: THE ENDURING INFLUENCE OF ISLAMIC ART ON MALAY CULTURE]

Asilatul Hanaa Abdullah
asilatul1983@gmail.com
College of Creative Arts Uitm Shah Alam

Nor Azlin Hamidon
norazlin@uitm.edu.my
College of Creative Arts Uitm Shah Alam

Abstract

This paper examines the profound and multifaceted influence of Islamic art on Malay culture, focusing on its historical, spiritual, and contemporary dimensions. By exploring the integration of Islamic artistic principles, such as geometric patterns and Tawheed, into Malay art and architecture, it highlights their role in shaping Malay identity and values. The study delves into the transformation brought by Islamic teachings, evident in linguistic, social, and artistic practices, including the use of Jawi script and batik textiles. The resurgence of Malay Islamic art in the 20th century, particularly during the 1980s, underscores the cultural and socio-economic shifts within Malaysia's burgeoning middle class. Through case studies, such as Mastura Abdul Rahman's House of Flowers, House of Harmony, the paper illustrates how contemporary Malay artists incorporate traditional motifs and Islamic elements to balance heritage with modernity. Employing iconographic and comparative analyses, this research reveals how Islamic art fosters a connection between the visible and the metaphysical, enriching Malay cultural narratives. Ultimately, the study underscores the enduring legacy of Islamic art in articulating Malay identity while advocating for its preservation as a cornerstone of cultural heritage.

Keywords: Islamic art, Malay culture, Tawheed, Geometric patterns, Malay identity

Article Received:
25 November 2024

Article Reviewed:
2 December 2024

Article Published:
26 December 2024

INTRODUCTION

The profound influence of Islam on Malay culture has been a subject of enduring scholarly interest, encompassing diverse facets such as language, art, values, and identity. This paper seeks to explore the multifaceted impact of Islamic art on Malay culture, delving into historical, spiritual, and contemporary dimensions. By examining historical artifacts and contemporary artistic expressions, this study aims to illuminate the ways in which Islamic art has shaped and continues to shape the cultural identity of the Malay people. Drawing on historical perspectives, this paper will delve into the practical application of Islamic artistic theory, as evidenced in the design of ninth-century Qurans, and the symbolic associations with cosmic harmony and the divine. Furthermore, the resurgence of Malay Islamic arts in the 20th century will be explored, particularly the shift to a Malay/Islamic-centered art in the 1980s, driven by societal changes and the burgeoning middle class in Malaysia. This exploration will provide insights into the intersection of Malay identity, Islamic values, and artistic expression, reflecting the broader societal changes in Malaysia. Moreover, this study will examine the spiritual and symbolic dimensions of Islamic art, emphasizing the role of every detail in Islamic art in contributing to the connection between the visible and invisible worlds.

By analyzing the significance of iconographic analysis in understanding the prevalent cultural narrative and values within Malay society, this paper aims to underscore the role of Islamic art in articulating Malay cultural identity and values in the modern era. Through this comprehensive exploration, this paper endeavors to contribute to a deeper understanding of the enduring and evolving influence of Islamic art on Malay culture, shedding light on the intricate tapestry of historical, spiritual, and contemporary dimensions that define this cultural intersection.

LITERATURE REVIEW

Islamic Art and its Influence on Malay Culture. The profound influence of Islamic art on Malay culture has been a subject of scholarly interest for decades. Shaw (2019) highlights the practical application of Islamic artistic theory in the design of ninth-century Qurans, emphasizing the symbolic associations with cosmic harmony and the divine. This historical perspective provides insights into the early integration of Islamic aesthetics into Malay cultural artifacts. Wood (2024) further emphasizes the spiritual realities embedded in Islamic art, noting that every detail in Islamic art has a specific role and contributes to the connection between the visible and invisible worlds.

This literature underscores the spiritual and symbolic dimensions of Islamic art and its role in shaping Malay cultural identity. "Resurgence of Malay Islamic Arts in the 20th Century" The resurgence of Malay Islamic arts in the 20th century has been a pivotal aspect of cultural expression. Abdullah S. (2011) discusses the shift to a Malay/Islamic-centered art in the 1980s, driven by the burgeoning middle class in Malaysia. This literature highlights the intersection of Malay identity, Islamic values, and artistic expression, reflecting the broader societal changes in Malaysia. Additionally, Abdullah A. H. (2020) emphasizes the significance of iconographic analysis in understanding the prevalent cultural narrative and values within Malay society. These works collectively underscore the role of Islamic art in articulating Malay cultural identity and values in the modern era. These literature reviews provide a foundation for understanding the historical, spiritual, and contemporary dimensions of Islamic art's influence on Malay culture, setting the stage for a comprehensive exploration of this topic.

THE IMPACT OF ISLAM IN MALAY CULTURE

Islam entered Malay culture through various avenues, from the language and writings to social values. The inclusion of Arabic terms in the Malay language and the adoption of the Jawi script demonstrate how deep this influence is. The Jawi-a modified Arabic script-has become an intrinsic part of Malay culture, facilitating the transfer of Islamic knowledge and customs. The idea of civility, brought about by this linguistic transformation, has accorded a moralist and communal interiority on values pertaining to humaneness, responsibility, and righteousness to the Malay community (Solihin, 2017).

The integration of Islam into Malay civilization created a turning point from the superstitious theme to a more scientific worldview, and Melaka was transformed into a hub of knowledge and trade. Some of the cultural manifestations of Islamic influences in art are the textiles that may take the form of batik with geometric patterns and motifs reflecting in the tenets of Islam. The Islamic influence on art is evidence of the greater enhancement of Malay identity by infusing Islamic dogma into everyday existence (Mabrurroh, 2019).

The concept of the relation between Malay culture and religious identification is that of civilization, originating from "al-din," meaning religion, as claimed by Naquib al-Attas in 1984. This points to the embedded notion within culture of religion, which was then taken further by scholars such as Ismail al-Faruqi, who, in 1998, espoused that culture should have its basis in religious beliefs. It has, therefore, been acting historically as an important hub for both cultural development and trade; Islamic values, as a rule, formed the basis in the system of Malay behavior. The inclusion of Islam in the realm of Malay culture has given way to important concepts such as "Malay-Islam" and the idea that "No Islam, not Malay." These expressions detail the immense co-relation between Malay identity and Islamic faith. This is, however, a rather brittle cultural identity that easily gets tampered with due to external influences. It takes great determination, therefore, to put in place religious tenets into daily life. A real reflection of Islamic culture has to be upheld by Muslims, wherein deep substance of the beliefs matters more than superficial reflection of cultural actions.

The *Tawheed* principle is guiding Malay cultural behavior in pointing out that truth and justice are God's attributes, which should appropriately mark human relations. Indeed, the message of the Prophet Muhammad calls for justice and integrity which need to be reflected in the culture of Muslims. *The al-shahadah*, or witness testimony, further affirms this endeavor for truth and justice as a guiding principle that shapes cultural integrity in socio-economic and political contexts.

Besides, the Islamization of the Malay language is inseparable from a broader process of the Islamization of culture, and it is one of the important media for cognition and knowledge transmission. The absorption of Arabic vocabulary into Malay lexis has allowed the process of cognition to take place smoothly. Continuous Islamization of the Malay language through education and literature has allowed Islamic values to be inculcated into the culture of the Malay Archipelago. The Major Conclusion drawn Islam has greatly influenced Malay culture in every respect, whether in terms of language and the arts or even in social values and identity. In as much as the Malay community is vulnerable to external influences, this Islamic foundation of their culture is what must be preserved as the utmost concern for future generations.

It is expected that Malay-Islamic culture strongly influences the sphere of art, as well as daily life, reflecting the level of local craftsmanship along with identity. Works of art express the values, customs, and beliefs of the Malay community, acting as a reminder of cultural and religious principles. The craft amuses and earns money for artisans and preserves aesthetic legacies for future generations. By doing so, Malaysians follow cultural behaviors that affirm their social norms and bind them to the root of their history in support of the spirit of Malay-Islamic culture as a part of their lives (Abdullah, 2021).

AESTHETIC PRINCIPLES IN ISLAMIC GEOMETRIC PATTERNS

Probably no form is more readily associated with Islamic art than the intertwined polyhedral isometric evenly spaced geometry embellishing diverse objects, from the intricate mother-of-pearl inlay on a backgammon board to the colorful tilework of Central Asian tombs (Aghabayli, 2016). Such geometries have been commonplace from Spain to India, Central Asia to Africa from approximately the eleventh century into the modern era; they remain ubiquitous today as the signal of Islamic arts, whether in the design of the Aga Khan Museum in Toronto or at Rabat Airport. While the media and decorative treatment of geometric pattern changed across time and place, it has remained a central element in Islamic arts and architecture for approximately a millennium (Shaw, 2019).

Without directly decoding the symbolism of geometry, Islamic discourses suggest an implicit understanding of geometry as an agent of meaning without a semiotic structure of signifier and signified. Geometry does not re-present; it presents (Shaw, 2019). As such, its religious significance has everything to do with perception and little to do with intention. In putting forth its own quiddity, geometry induces the subject to infinitely reaffirm his or her own transience. This infinitely shifting subjectivity both enacts and contrasts the doctrinal absoluteness of God, the one constant of diversity that constitutes Islam. Despite its visual ubiquity, this geometric agency has been largely absent from histories of Islamic art (Shaw, 2019).

The absence of such discourses has left Islamic art historians tentative in attributing meaning to geometry. This leaves vocabulary, such as 'arabesque,' 'ornament,' and 'decoration,' which identify it through European premises. The outmoded and imprecise term 'arabesque,' in use by the eighteenth century, implies an essentialized ethnic visual culture, exoticizing the inheritance of forms present in pre-Islamic late antique culture (Ozturk, 2021). In *The Topkapı Scroll* (1995), Necipoğlu adds the Persian term *giriḥ*, meaning 'knot,' to the lexicon. This closely corresponds to the Arabic term 'aqd,' meaning repeat unit or pattern. The term *giriḥ* appears as early as 1557, when Qutb al-Din Qissakhvan identified it among several non-figural styles of painting, including the Chinese (*khata'i*), the European (*firingi*), relating to margins (*fassali*), and marbled (*abri*). The historical longevity and geographical specificity of the term underscores its importance, but, as with decoration and ornament, seems to limit its meaning to a habitual visual practice undertaken by craftsmen rather than one consciously conveying philosophical or doctrinal meaning (Shaw, 2019).

Whereas the isometric polyhedral geometry today associated with Islamic cultures developed in approximately the tenth century, earlier Islamic arts and architecture employed the golden ratio, valorized since antiquity. A proportion frequent in nature and based on the irrational number (ϕ), 1.6180339..., the golden ratio was extolled as epitomizing harmonious beauty from Pythagoras to Plato and constructed mathematically in Euclid's *Elements* (Ozturk, 2021). It embodies pre-arithmetical geometry practiced by Roman craftsmen and discussed by the first-century BCE architect and engineer Vitruvius. Associations between mathematics and divinity were expressed in the tenth century, when al-Maqdisi of Balkh likened the necessity of God as planner of the universe to the need for an architect for a building. Likewise, al-Ghazali compared God to the planner, builder, and decorator of the world (Shaw, 2019).

The use of the golden ratio to determine the page size and the placement of the writing in a ninth-century Quran, one of the first to be clearly designed by a foundation associated with the state, indicates the practical application of such theory. It suggests that the proportions symbolize Platonic associations with cosmic harmony and the divine (Shaw, 2019). Geometric patterning, far more complex than that used under the Umayyad dynasty, became widespread around the turn of the eleventh century, particularly under the Abbasid caliphate, ruling from Baghdad, and the Great Seljuq dynasty (1037–1194). An approximately contemporaneous Quran inscribed by ibn al-Bawwab used polyhedral isometric geometry in its lavishly decorated gold frontispiece (Ozturk, 2021). Seljuq-era funerary architecture in modern Iran and Iraq, such as the Kharragan Towers (1069) in Ghazvin Province in Iran, quickly adopted isometric polyhedral geometric surface revetment. Such geometry soon projected into a third dimension, allowing for the stalactite form later called *muqarnas* at sites including the Shrine of 'Abdullah (1085) at Dur in Iraq (Shaw, 2019).

Natural assets always repeat themselves at all progress steps. Thus, to learn harmonic methods of creation, we should understand the phases of nature's creation. Even every hidden detail of nature sends us a message. For example, the geometric figure of the circle represents the primordial symbol of unity and the ultimate source of all diversity in creation. The natural division of the circle into regular divisions is the ritual starting point for many traditional Islamic patterns. In Islamic geometry, it is used as a grid to construct *giriḥ* (Islamic geometric pattern). (Aghabayli, 2016) Most of the six and twelve folded geometries were constructed on this grid. These connected circles are used in different combinations and create a big variety of different patterns. Light holds a special place in Islamic philosophy and particularly in art and architecture. An artist who is going to represent the idea of the "unity of existence" or the "unity of the real" (*wahdat al-wujud*) has three facilities to do it: geometry, rhythm, and light (Aghabayli, 2016).

OTTOMAN SILK: A LEGACY OF LUXURY AND CRAFTSMANSHIP

The study of Islamic art, or any other sacred art, can lead to a profound understanding of the spiritual realities that lie at the root of a whole cosmic and human world. The visible world was created for connection with the invisible, and there isn't anything in this world that is not a symbol of the other world. Everything was designed, not only in architecture but also in every field of Islamic art, has a specific role, and every detail is important to the connection between the world we live in and the world after death (Wood, 2024).

The ease with which geometric design can be adapted to the weaving technique is demonstrated by this textile piece. These kinds of textiles are made on a loom using warps, which are vertically orientated yarns, and wefts, which are horizontally orientated yarns. The warps and wefts work together to provide a regular grid that is ideal for geometric design. The royal or other affluent customers frequently commissioned the costly luxury items known as silk textiles. They might have been donated to mosques or used to furnish affluent residences. This piece of silk has ornamental bands with different widths, each with a sophisticated, independent geometric pattern (Wood, 2024).



FIGURE 1 Example of early Islamic Silk have geometric designs, Museum with No Frontiers

Iranian loom weaving is said to have reached its zenith with Safavid fabrics. The Iranian textile industry was already well-established in the manufacture and distribution of woven silk fabrics and rugs, as well as raw silk for export, when the Safavids took control at the beginning of the sixteenth century. The textile sector was made up of small farms growing silk in the Caspian region, regional centers specializing in rug weaving, and autonomous urban workshops making textiles. The textile industry became centralized and quickly integrated into the national economy when the Safavids established their capital towns of Tabriz, Qazvin, and ultimately Isfahan, generating a vast cash stream (Munroe, 2024).

Furthermore, by regaining control of Persian Gulf ports from Portuguese occupation, the state was able to facilitate maritime trade and divert the silk traffic from Ottoman-controlled areas. When Isfahan became the Safavid capital in 1598, Armenian textile workers were moved to the New Julfa neighborhood, which was near the Shah 'Abbas' palatial complex. Under governmental control, this indigenous textile sector comprised weavers, embroiderers, and dyers who produced luxury fabrics primarily for export. Private workshops in cities like Yazd and Kashan have persisted in producing textiles for sale both inside and outside of Iran; they are particularly well-known for their velvet and luxury silks made from *lampas* (Munroe, 2024).

The designs are what give woven fabrics from this era their remarkable excellence. Master designers (*naqshband*) created textiles in continuous repeat patterns with the intention of hiding the repetition block's edges. With the help of an assistant lad, designers were skilled at figuring out the mathematical order that would determine which warp threads would show up on the cloth's surface while the master weaver carried out the procedure on the loom (Munroe, 2024).

Among the most exquisite textiles made in the Islamic world are those made from Ottoman silk. Large-scale stylized motifs that are frequently accentuated by glistening metallic threads are what define them. (MunroeA, 2024). These silks, which were made using a variety of weaving techniques such as satin and velvet, were used both inside the Ottoman Empire and exported to Europe and the Middle East, where they were highly valued luxury items. The Ottomans were able to act as middlemen in the raw silk trade because Bursa, the first capital of the Ottoman kingdom (1326–65), was already a significant entrepôt on the Eurasian trade route. Through these areas, cocoons or undyed silk thread made in the northern regions of Gillan and Mazandaran in Safavid Iran were weighed on scales supervised by the government, and goods bought by European traders mainly Italians were subject to an additional tax (MunroeA, 2024).

The emergence of domestic sericulture in the Ottoman empire was prompted by a drop in the export of Iranian raw silk in the middle of the sixteenth century because of political unrest. From that time on, there was a greater range of silk quality and more intense competition for the European market. By the fifteenth century, the majority of Ottoman luxury velvets (*çatma*) and metal-ground silks (*seraser* or *kemha*) for both domestic and international markets were produced in Bursa's well-established Ottoman weaving workshops (MunroeA, 2024). While structures like *lampas* (*kemha*), which combine twill and satin weaves, were added to the repertoire, compound weave structures—which consist of two warps and two or more complimentary wefts—remained the most popular pattern structure. In Istanbul, court-run textile enterprises produced honorific costumes (*hil'at*) for courtiers and foreign ambassadors, as well as gold and silver (*seraser*) fabric for use as clothing and furnishings in the imperial palace.

As an alternative to the "International Style" that predominated in the region during the early period of rule from the mid-fifteenth to the mid-sixteenth centuries, Süleyman I, also known as Süleyman the Magnificent (r. 1520–66), created the stylized floral designs that are now characteristic of the classical Ottoman style (MunroeA, 2024). The *nakkaşhane* (royal design atelier) created the iconography for textile designs, which were then modified to fit the loom's limitations to produce exquisite repetition patterns. Large-scale ogival arrangements with delicate peony petals forming a lattice pattern were among the most popular designs, as were floral motifs with wavy vertical stems with flowering palmettes, carnations, or pomegranate fruit. . Süleyman I's reign saw the rise in popularity of lattice patterns, which can also be a reflection of *Iznik's* architectural tile decoration patterns and motifs or of previous Mamluk silks that were influenced by Chinese designs (MunroeA, 2024).

Textile design also adopted the so-called "saz style," which is characterized by the jagged edges on leaves and flowers and the sinuous outlining of motifs. The *chintamani* design, which is typically represented as two wavy horizontal bands alternating with three circles in a triangle formation, is another common decorative motif that is replicated on textiles (MunroeA, 2024). The motif, which translates from Sanskrit as "auspicious jewel," may symbolize pearls and flames and has its roots in Buddhist imagery, such as the paintings found in the Mogao caves in Central Asia (c. 1000 A.D.). The terms "tiger stripes" and "leopard spots" are used interchangeably to describe the design features of *Chintamani* (MunroeA, 2024).



FIGURE 2 Example of Chintamani Design in Ottoman Court, Museum with No Frontiers



FIGURE 3 Example of Ogival Wave Pattern, Museum with No Frontiers

THE JOURNEY OF OTTOMAN SILK TO NUSANTARA BATIK: A TAPESTRY OF TRADITION AND INNOVATION

Since ancient times, Chinese silk has travelled to what is now Iran, and Iran has been a major player in the global silk trade since the Han Dynasty, when the Silk Road commerce became officially recognized. Although the current understanding of the introduction of sericulture in Iran is hampered by the paucity of surviving evidence, silk manufacturing in this region most likely started around the sixth century (Nosch, 2022). During the Sui (581–618) and Tang dynasties, Iranian silks were highly valued luxury items in China, and some of their ornamental designs were used in Chinese jewelry. China and Iran were unified under Mongol authority during the Yuan Dynasty, and artists from Tang dynasties, Chinese silk has travelled to what is now Iran, and some of their ornamental designs have been incorporated into Chinese jewelry. Since China and Iran were unified under Mongol rule during the Yuan Dynasty, many Chinese designs were incorporated into Iranian art as a result of artists moving from China to Iran and vice versa (Nosch, 2022).

In Asian cities, silk and the tapestry weaving method extended well beyond palace and commercial workshops. The Sulu Archipelago, a group of islands between Borneo and the Philippines, was at the crossroads of marine trade routes for many hundreds of years. The most frequently imported and transported goods entering the region were textiles from China, India, and Java in Indonesia (Nosch, 2022). The Tausug, one of the biggest Muslim ethnic groups in the southwest Philippines, were influenced by these textiles and used foreign forms, materials, and techniques to make their own unique textiles. Many Tausug people live on the island of Jolo, where the Parang municipality has historically produced some of the best textiles. Even though sericulture has not historically been practiced in this region, talented Tausug weavers employ silk yarns acquired through trade to construct fabrics with tapestry weaving that are very important to the local way of life. The example was painstakingly woven on a basic backstrap loom using interlock and dovetail connectors (Nosch, 2022).



FIGURE 4 *A pis siyabit, a head covering that can be wrapped over the hilt of a ceremonial kris (dagger) or thrown across the shoulders, is. On certain occasions, Tausug men have traditionally worn pis siyabit as a sign of riches, status, and authority. There are several ways to fold pis siyabit, and each one highlights a distinct area of kaleidoscopic design. Museum with No Frontiers*

Another source suggests that through visits by Turkish artisans and merchants from the Middle East and India, Ottoman patterns made their way directly from the Middle East to Nusantara, inspired by styles popular in the Indian Mughal court. Southeast Asian kings greatly favored decorative arts, just as the Mughal emperors did. (Morawski, 2013). Through southern Chinese traders, some of whom practiced Islam. Changes in many facets of life, including the arts, were linked to the acceptance of the new religion. These included the following: Islam brought about changes in art and ornamentation: some new ornamental themes, along with Arabic script and calligraphy, emerged; some ancient motifs, particularly geometric patterns, saw a resurgence, while others underwent alterations or vanished (Morawski, 2013).

Checks and stripes are examples of strict geometric lines and patterns. These were far older, as were geometric themes in general. Nonetheless, further chances presented by the checks and stripes—such as various color shades—were utilized during the Islamic era. (Morawski, 2013). The Bugis, fearless South Sulawesi sailors involved in maritime commerce and devout Muslims, popularized the checkered skirt, white shirt without a collar, and black cap as an Islamic dress code for men mostly from the coasts across Nusantara. Men still wear these checkered skirts, known to the Bugis as *lipa sabai*, throughout the archipelago; pants have just lately begun to take their place. Additionally, the checker was the pattern influenced also decorative motifs of Sumatran brocades (Morawski, 2013).

The spiral, the so-called hook or hook and key motifs, and the rhomb are some of the geometric motifs that have regained prominence in Nusantara. Despite their long history of use, their popularity grew because they did not violate the Islamic ban on figural representations. For instance, the Acehese pattern *Bungong Awan Si On* is used; it resembles a small, forked leaf with one half spirally wound. Additionally, an old motif of a row of double spirals and a series of spirals may be discovered in Aceh (Morawski, 2013).

As with all geometric motifs, the diagonal grid of rhombs or squares rotated by a 45° angle was already well-known in Indonesia, but its appeal grew throughout the Islamic era. *Songket* textiles from Sumatra and Bali are adorned with the diagonal grid, except for the *sidomukti* variety, which has wings, plants, and butterflies inside. In Muslim Nusantara, the eight-pointed rose and the eight-pointed star have both persisted (Morawski, 2013). In Islamic art, the star is typically one of the most significant decorative and symbolic elements, associated with the concepts of suzerainty and divinity. Furthermore, according to the believer of Wali Songo the eight-pointed star represents nine Muslim saints, or the apostles of the nascent religion in Java. In nusantaran art, the star can have a variety of points, but the eight-pointed variation is common (Morawski, 2013).

The eight-petaled flower rosettes, which can also refer to lotuses, were the plant shape that stars were frequently rounded to. It's possible that both rosettes and stars were present on the same piece of fabric. This is common among Sumatra *songkets*, which are fabrics with gold thread, such as Palembang, which are occasionally arranged in a diagonal grid pattern (Morawski, 2013). The star and the eight-pointed rosette share the same meaning. It is replicated in several methods and materials in Nusantara. But today, Palembang weavers understand them as the *kembang manggis*, (Morawski, 2013) which are the distinctive petals of the mangosteen fruit.

We already knew about vegetative tendrils with leaves and blossoms that resembled vines and were frequently formed like stylized flames. Islamic art is also characterized by winding vines and creepers, or the vegetative tendril, which symbolizes the Islamic idea of heaven. One of the characteristics that sets Indonesian decoration apart is the vegetal tendril with lush foliage. Adapted themes: A few animal shapes. Many old, pre-Islamic animal motifs have persisted, particularly those of birds and snakes, though occasionally they have undergone modifications becoming less realistic (Morawski, 2013).

Another fabric of Nusantara that was impacted by Islamic geometric pattern is Batik. The "dye cover" technique on cloth with a unique embellishment, known as batik Nusantara (local genius), is the foundation of the batik process (Rizali, 2014). The Javanese refer to batik work as "*mbatik manah*," which means "painting in the heart," because it technically calls for talent, tenacity, patience, and inner focus. A piece of batik must be completed by hand and requires fine craftsmanship. Craftsmen, traders, and Muslim business owners have been active in batik work upon the arrival of Islam in the archipelago. Batik became a spiritual activity that calls for intense focus on oneself. In Islamic art tradition, the stage the batting process is a spiritual discipline that calls for intense focus on oneself. The "unification" of the fundamental form (structure), function (purpose), and content (the aesthetic components) is known as the stage in Islamic art tradition, with tauhid at its pinnacle (Rizali, 2014).

The geometric pattern is applied to the batik sarongs through a meticulous process of wax application and dyeing. Surakarta *kawung batik* features unique themes, resulting in geometric designs (Abidin, 2023). Furthermore, there is a philosophical significance to the Surakarta batik motif that is connected to the Surakarta *kawung* motif's beauty and order. The study of geometric patterns on the Surakarta *kawung batik* motif has the following theoretical and practical ramifications. Theoretically, this research can be expanded to include other batik themes from Java and beyond, in addition to the *Kawung* Surakarta motif. Furthermore, this research might be expanded to concentrate on the influence of geometric patterns in Islam which also impacted the batik sarong of Kelantan and Terengganu (Abidin, 2023).

The emphasize that batik is a technique of patterning cloth through the application of wax, and the design motifs are created within the geometrical features of the sarongs. The study suggests that it is challenging to determine the extent to which Islamic art impacted the motifs and decoration of traditional batik sarongs from Kelantan and Terengganu. While the influence of Islamic art on the motifs is recognized, it is also noted that batik artisans in these states have drawn inspiration from pre-existing patterns to create a wide range of unique batik designs (Legino R., 2022). The other immediately identifiable element of batik sarong design is the formation of a distinctive pattern by the motifs. The design of the batik sarong has been indirectly influenced by the social and religious changes that have occurred in both Indonesia and Malaysia (Legino R., 2022).

The manufacture of batik sarongs in Indonesia was absorbed and inspired by their local culture, which was eventually combined with Islamic features and modern design, despite certain patterns indicating a Buddhist or Hindu influence batik patterns are commonly employed in Indonesia and fall into two categories: geometric and non-geometric characters. (Legino R., 2022). These patterns typically feature images of plants, animals, or nature and take the shape of irregular, non-repeating shapes. As, with regard to the characteristics of geometric motifs, the study identified and documented the ways in which geometric motifs evolved from the fundamental rectangular, circular, triangular, rhombic, and slanted lines whose construction is founded on geometric principles (Legino R., 2022).

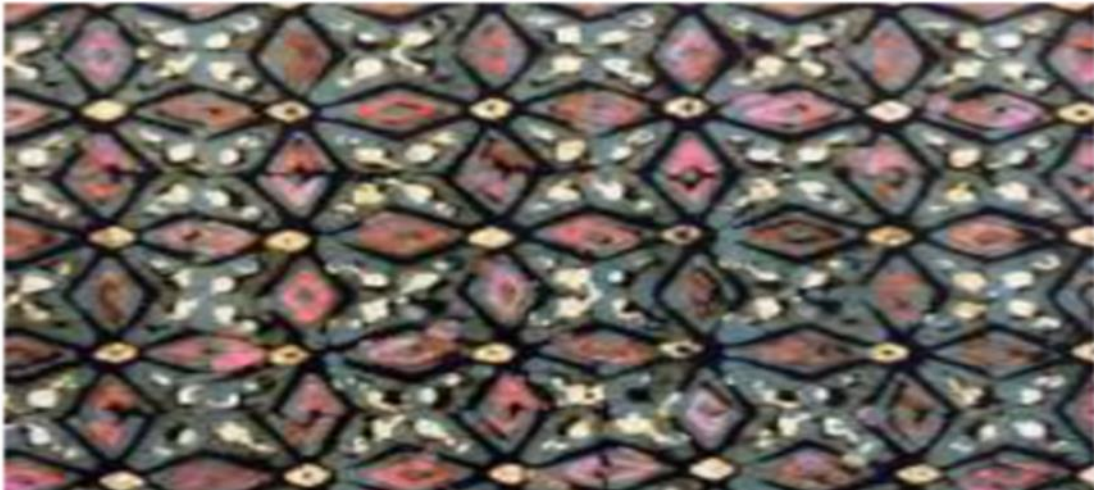


FIGURE 5 Example of Batik Sarong, Museum of No Frontiers

RESURGENCE OF MALAY ISLAMIC ARTS IN 1980S: ART IN MALAY MUSLIM PERSPECTIVES

The New Economic Policy and the subsequent New Development Policy and not merely within the framework of postmodern art. Thus, the shift to a Malay/Islamic-centered art from 1980s, with respect to Malaysia's burgeoning middle class that the NEP and NDP produced especially among the ethnic Malays. (Abdullah S., 2011). Another point of discussion in this paper is the thematic approach through which the artists express their concern and issue, which are in line with the interests of this new Malaysian middle class from which the artists themselves have evolved (Abdullah S., 2011).

Economically, NEP focused on increasing Malay economic ownership from approximately 3% in 1971 to 30% within a period of twenty years through direct government intervention and economic support, aggressive training and educational strategies aimed at bringing the *bumiputeras*-or ethnic Malays and other indigenous natives in Malaysia-into the modern urban economy. (Abdullah S., 2011). Undoubtedly, it has led to the creation of a plethora of bureaucrats, company executives, technocrats, academics, accountants, computer-chip engineers, information technology specialists, and other professions that need specialist education and training. Resulting from this is a dramatic paradigm shift among the middle classes, particularly among the Malays. Several scholars have reviewed studies on the middle class, especially in Malaysia, using several options (Abdullah S., 2011).

Particularly, the interest in Malay culture and the Islamic religion channeled into art by Malay artists during the 1970s and the 1980s functioned as means by which their identity was elaborated in line with the proclamation of the national culture and the parallel resurgence of Islam. This was especially true among the Malay artists studying or teaching at the School of Art and Design at ITM (Abdullah S., 2011). Works by Sulaiman Esa and Mastura Abdul Rahman for instance, epitomize these past tendencies. "*Nurani*", 1983 by Sulaiman Esa, is an artwork which perpetuates traditional Islamic arabesque design based on Islamic spiritualism. The arabesque design utilized in the work married the experience of harmony and archetypical reality through the reflection of The One (Allah the Almighty) and the concept of unity or tawhid in Arabic.

The octagonal shape this work takes can be argued to originate from "the octagonal shape of the dome that symbolizes the Throne and Pedestal and also the angelic world "which happens to be an essential element in Islamic architecture. As Syed Hoessein Nasr says of Islamic spirituality, "in Islamic art there is "a special link with qualitative mathematics in the Pythagorean sense a link which results from the emphasis upon unity and the intellect (al-'aql) on the one hand and the primordial nature of Islamic spirituality on the other." This is a quality which Sulaiman Esa tries to evoke in his two-dimensional work (Abdullah S., 2011).

The painting reviewed in this research applies the use of cultural themes based on Malay and Islamic traditions. Art patterns maintain traditional and Islamic values and, at the same time, reflect current trends. This is an important point of intersection between tradition and modernity; art trends and awareness bring much publicity to Islamic traditional art and promote greater appreciation for works of this type. Emphasis is given to Islamic religious values as the cornerstone of national culture and the reinforcement of the people's identity. (Abdullah, 2021). Besides this, other influences of culture should be identified if these do not conflict with Islamic principles. This sensitive implementation of the need for close collaboration among artists, academics, and researchers so that traditional culture is preserved, passed on, and relevant to future generations of Malaysians must be done the painting by Mastura Abdul Rahman, House of Flowers, House of Harmony (Abdullah A. H., 2021).

Historically, Malay and Islamic arts have thrived since time immemorial to evoke the community's deep devotion to Allah's creation. This demarcates boundaries that nurture faith and protect Muslims from perceived harm. Among the modern artists influenced by the Malay and Islamic repertoire to reshape modern artistic trends is Mastura Abdul Rahman, the year 1971 laid the foundation for the National Cultural Congress, marking a turning point for the Malay artists as it established a platform that catapulted them into the limelight, showcasing their works influenced by the Islamic world and cultural art (Abdullah, 2021). This paper critically examines the aesthetic features of this painting from an Islamic perspective and identifies how they epitomize Malay traditions combined with cultural values and philosophies. The positive impacts do not lie solely in the level of individual expression; these works also contribute much to the nation's identity and to the local arts industry, bolstering Malay-Muslim identity (Abdullah, 2021).

It is crucial that the importance of such arts as local treasures be recognized as worthy of preservation. While there are influences from Western and other foreign cultures, the presence is muted in these works. This reflects the greater maturity of local artists in their thought processes and influences, who have made a conscious effort to retain the essence of Malay traditions and philosophies (Abdullah, 2021). The commitment ensures that the legacies continue to be treasured and passed down to the succeeding generations, further enhancing the Malaysian cultural scene. The interrelationship between Malay and Islamic traditions in contemporary art serves as a critical medium of expression and identity. Continued cooperation among artists, scholars, and cultural representatives must be fostered to preserve and promote these artistic traditions so that they would remain relevant within Malaysian society (Abdullah, 2021).

Another key area in which Malay values find a high manifestation in the production of different artistic expressions relates to the subjects occurring in the artworks. This paper has presented an analysis indicating that the concern of iconographic analysis does not lie in the appeal of the images created but rather lies in the content, including the number of figures used, the placement, and gestures. Such aspects act as a channel to knowing the prevalent cultural narrative and values within Malay society (Abdullah A. H., 2020).

The theory of iconology by Erwin Panofsky has, so far, been very helpful in this analysis, especially when one considers the third level of interpretation, that is, the symbolic and deeper meaning for each symbol associated with *Malayness* (Abdullah A. H., 2020). That is where Panofsky does not stop at mere formalistic values but goes deep to see the cultural dimensions embedded in the artwork. Following Panofsky, iconography refers to signs that reverberate on a deeper level of meaning, usually attached to the collective unconscious of a certain period or nation. This orientation is, therefore, essential in understanding how the Malay cultural identity has been articulated through visual arts (Abdullah A. H., 2020).

The research is devoted to explaining those artistic manners which outstand the dramatically driven value in the context of Malay culture. representing the activities of their civilization through work. In this kind of art, not only aesthetic values are expressed, but a narration tool that talks about the diverse nature of Malay identity and tradition. (Marziana, 2018). Apart from these more general cultural themes, the aesthetics of batik, a form of traditional Malay textile art, also emerge as a significant symbol of Malay heritage (Abdullah A. H., 2020). Various designs and patterns on batik will not only be pleasing to the eye but have within them stories, beliefs, and values inextricably linked with Malay culture. Most of those indeed depict messages about identity, community, and spirituality that again has often been used to reinforce the idea of art as cultural consciousness (Abdullah A. H., 2020).

This infers, through the theory of Panofsky, that the study of Malay art does not stop at the level of observation but needs knowledge to be deeper and wider, considering historical, social, and cultural frameworks. The third level of Panofsky's iconological interpretation involves the engagement of a deeper involvement with the observer and the art, beyond "what is depicted?" to "what does it mean within the broader tapestry of Malay culture?" (Abdullah A. H., 2020). "The iconographical analysis of Malay culture, in the light of theories by Erwin Panofsky, underlines the need for comprehension of deeper meanings hidden in the expressions of art. It is in the subjects, symbols, and aesthetic values represented in Malay art that we fully come to understand the rich cultural tradition molding the identity of the Malay people. This work affirms not only the importance of artistic expression for the perpetuation of the culture but also brings to light the role of art as an important medium of storytelling for cultural continuity (Abdullah A. H., 2020).

Based on these concepts, Malay painters began analyzing and synthesizing the Malay arts and culture heritage which had indirectly paved a new wave of artistic expression. This showed a struggle to maintain self-identity and the promotion of cultural heritage. Wharton again hinted that even without "a Malayan school of painting", evidential Malay artistic wave was between 1958-1964. The same courageous pursuit was perceptible internationally at the Contemporary World Art. In fact, even at an '*Akar-Akar Peribumi (Heritage Roots)* Seminar' at ITM, Shah Alam, in 1979 had on its own seen the emergence of an artistic cultural identity from the revivalist Malay painters who realized the need for an identity in the Malay visual arts. Revivalist painters of Malays who the majority were ITM trained had sparked a new visual arts portrayal by referencing their arts to Malay artistic elements such as the '*songket*' and '*batik*' motives, fables and legends, and Malay social issues from literary texts. Revivalists also extended their artistic ideology by making references to Islamic Aesthetic. It was these added Islamic values to their identity that enabled them to express their souls as Muslim painters.



FIGURE 6 Mastura Abdul Rahman, *House of Flowers, House of Harmony*, 1999 Mixed Media, 83 cm X 276 cm

ISLAMIC ELEMENTS IN MASTURA ABDUL RAHMAN, HOUSE OF FLOWERS, HOUSE OF HARMONY, 1999

Mastura Abdul Rahman was born in 1963 in Singapore and has grown to be one of the leading figures in Malaysian art. Raised in an artisan family—especially on her mother's side—she grew under that influence of craftsmanship. Her grandfather and uncle were well-established makers of birdcages in their village, while her mother did tailor for decorative garments for women. Growing up amidst this beauty and craftsmanship certainly had an impact on her artistic inclinations from a very young age (Bien, 2024).

Her formal journey into the arts began in 1982 when she enrolled in the Department of Fine Art at MARA University of Technology. Here, she plunged headlong into drawing, painting, sculpture, and even printmaking. She has been exposed to the various artistic traditions of the Persian and Mughal miniature paintings, Ukiyo-E prints, and the Malay traditional architecture, which in fact influenced her creative output (Bien, 2024). Her talent was first discovered in 1985 when she joined the 3rd ASEAN Youth Painting Workshop and Exhibition, marking her real turning point. The artistic focus for Mastura started to shift to decorative arts, especially textiles like batik, which became a hallmark of her work.

Her recognition as a Malaysian artist solidified in 1986 when she won the prestigious Young Contemporaries Art Award, a significant accolade which highlighted her emerging prominence in the art community (Bien, 2024). The artistic focus for Mastura started to shift to decorative arts, especially textiles like batik, which became a hallmark of her work. Her recognition as a Malaysian artist solidified in 1986 when she won the prestigious Young Contemporaries Art Award, a significant accolade which highlighted her emerging prominence in the art community. In 1987, she got married and in 1991 the first child was born, giving her new dimensions for her work (Bien, 2024).

She began to use her children's toys, enabling her work to be filled with signs of family life and playing. Since 2002, her artistic narrative has been evolving further as she drew inspiration from her childhood stories and daily experiences, enriching the compositions with personal and relatable themes. Currently, she is working as a senior lecturer at the Faculty of Creative Multimedia, Multimedia University in Cyberjaya, Malaysia. Her academic stint allows her to share her wide knowledge and passion for art with future artists.

She started by studying in the field of Bachelor of Art in Art & Design (Fine Art), MARA University of Technology, Shah Alam, Selangor, Malaysia, followed by a Diploma in Teaching from the Ministry of Education, Malaysia, and concluded with a Master of Science in Creative Multimedia at Multimedia University, Cyberjaya, Malaysia (Bien, 2024). Mastura Abdul Rahman has had a loyal trajectory to her work and had great cultural roots, committed to education, therefore easily qualifying her as an active force within the Malaysian art scene (Bien, 2024).

Mastura was inspired to visualize the women's world through her paintings. For nature, she borrowed the *songket* motives and traditional batik to fill up the background of the paintings. The motives are colored in fresh and contrasting colors; thus, it has created a harmonious environment to the painted motives. Mastura constructed lines diagonally to express an aerial perspective. This assisted in portraying an internal decoration of a typical traditional Malay house. The lines were placed in 45-degree angles to create dynamic and tension visual effect.

This technique made Mastura's works unique and holds definite strength (Marziana, 2018). By doing so, this attempt has enabled her to flatten it into a two-dimensional piece with an emphasis on ornamentations. Her unified ornaments symbolize, for example, Malay baby cradle, newspaper, sarong, *congkak* as well as *labu sayong*, making her work significant. This hinted at her love for Malay culture and objects; it corresponded to a theoretical concept. Mastura also prepared objects representing Islamic elements like Quran, Yassin books and praying mat. She put these objects on a palm-woven mat while the prayer mat was placed on a classic wooden beam.

Through this incorporation her manifestation of Islamic values became visible (Marziana, 2018). This befits the theoretical concept. In conclusion, Mastura had successfully portrayed the beauty of ornaments originating from Malay culture instilled with Islamic concepts and teachings. Hence, her work can be summarized as gynocritics because she represents female artistic paintings of Malay features that are allowed by theoretical concept has emphasized that the painting the inclusion of both the Malay-Islamic element was imperative and crucial to the establishment of harmonious and peaceful lifestyle (Marziana, 2018). emphasis on religious values, , prayer mats and Surah Yassin (Abdullah A. H., 2021) *Labu sayong* is a kind of stoneware with rich and new conventional qualities. It is often represented by different structures and shapes inspired by various characteristics of flora. Every labu sayong has its meaning and rationale through the infusion of various structures and themes. In this regard, every *labu sayong* has clear natural and extraneous implications within the context of Malay imaginativeness (Abdullah A. H., 2021).

The following is the importance of the *labu sayong* fine art in Malay culture. It is a work that elaborates several elements of flora theme. The elements include the bamboo shoots, *siku kluang* and *potong wajik*. The paper presents a few similar works and comparative theme used through the years by specialists of Malay aesthetic throughout peninsular Malaysia (Abdullah A. H., 2021).

Labu sayong was inspired to make because of the dried pumpkins in the traditional Malay society. Communities in all states across the Peninsular of Malaysia use dried pumpkins to hold drinks. There are different types of *labu sayong* because of different imaginations. Common inspirations are the head pumpkin, or otherwise known as *labu air*, *labu gelugur*, and *labu panai*, while the rest have been largely ignored or only made by order. (Abdullah A. H., 2021). Among the Malays in general, their ability to create highly attractive crafts is part of the value that should be respected. For example, some craftsmen used *puchung* fowls (*burung puchung*) as the inspiration for *labu sayong*, as shown on its front. Meanwhile the sides of the *labu sayong* resemble a water pumpkin *labu air*. This portrays the observations given by the Malay craftsmen during the alteration of the structures and shapes of the *labu sayong* (Abdullah A. H., 2021).

The Islamic elements are also portrayed in the expressions of Mastura's subject matter through the surah *Yassin*, which is normally being read by Muslims daily, especially on Friday evenings. This was clearly elucidated by, wherein the Malay-Muslims emphasize the social aspects in consonance with Islam, just as the collective group based Islamic activities include *Maulidur Rasul*, *Isra' Mi'raj* and congregational recitation of surah *Yassin*. Moreover, Mastura demonstrated the tradition of Islamic embellishment, which is articulated through the architecture of mosques and miniature craftsmanship (Abdullah A. H., 2021).

Such angle unmistakably demonstrates Mastura's propensity on the issues of Islam, as the basic premise in the lives of the Malays with culture as its facilitator. The Malays position Islam at its legitimate position. Islam fulfils the basic determinant of their knowledge and social qualities which influence their exceptional social personality. Along these lines, the Malays constantly need to remind themselves that their activities should not oppose the accepted way of life, convention, and above all, their religion. This is in line with the belief that convention should depend on the *syara'* and Quran (Abdullah A. H., 2021).

Obedience on the religion has been a conspicuous aspect that frames the center of the Malay character. Such commitment envelops the parts of faith, love, '*muamalah*', '*muasyarah*', and ethics. This is significant because through religion, it influences the lifestyle that leads to salvation in this world and the hereafter. As described in a Malay saying, "*biar mati anak, jangan mati adat*" this implies how the way of life, custom, and convention can never be abused as they are framed by the Islamic laws and stated in the Quran (Abdullah A. H., 2021).

As a subject in Mastura's mixed media works of art, demonstrated the usage of geometric pattern. Items like the *sejadah* or the prayer mat has a great significance to the Islamic faith. The fine artworks by Mastura portray the prayer mat as a warm, caring element to reflect the significance of religion in her life. In addition, this also signifies Muslims safeguarding modesty and maintaining respect to Allah because this means Muslims will never set the prayer mat at a dirty spot. (Sabri, 2022). Mastura framed the prayer mat as something that looked like a rectangular mat with very noticeable Islamic signs, especially at the top part of the mat, where one's head would reach while offering the prayer. This is an inherently pertinent part of prayer (Sabri, 2022). The dominant subjects with geometric patterns that Mastura always portrays in her interior series are the beauty of Malay architecture houses from above the view of the house, as well as the use of floral motifs that are harmoniously composed in full color.

She then applied her artistic point of view in building the characteristics of the interior space named Rumah Ibu that is situated in the Centre of the Malay traditional houses. The traditional games like 'Congkak' on a carpet and a set of newspaper provide a stimulating glimpse of the nation's aspirations for an identity in cultural expressions and heritage. (Sabri, 2022). Through the space of a Malay house called 'Ruang Ibu', which is portrayed by the use of batik motifs, the Malay Batik motif in the painting symbolizes womanhood. According to Mastura, she said that "I am a typical Malay woman, so I like batik" (Sabri, 2022). This statement shows her artistic view in interpreting her own desire to be a housewife in the form of batik as it emphasizes the softness and the character of the Malay women. The concept of a flower since early Malay life has been used to express the physical beauty of a Malay young girl. What was most at concern in this artwork was the concept of Islamic pattern that is stylized from the floral motifs and transformed through the concept of flatness that gives semi-abstract look to disallow the three-dimensional kind of artwork (Sabri, 2022).

This is because, in Islam, flatness serves as a concept to avoid image representation that could lead to the representational of living things. Of course, this can be proven when we could see the miniature painting produced by the great Islamic artist who portrayed living things such as human figures and animals being stylized in a flat view. She has portrayed, through her artworks, a good representation of the Malay traditional identity, which signifies the beauty of the Malay traditional interior house with an Islamic concept. The images used are quite symbolic and have their intrinsic value and meaning to Malay society. Mastura also succeeded in convincing her audiences about how the reflection of the Malay soul is related to the elements of God's creations (Sabri, 2022).

It involves Mastura fusing collage batik paintings with elements of shapes; hence, rhombus might be defined as a particular parallelogram as it qualifies to be parallelogram, and hence a quadrilateral with two pairs of parallel sides. In addition, a rhombus has all four sides equal as its sides are like a square. That is why it is also known as a tilted square. Islamic geometric ornament is composed of flat linear figures (Sabri, 2022). Even such a rudimentary figure can be interpreted in multiple ways, for example as overlapping square frames, or as two (non-convex) geometric patterns pushed together — the component parts of both situations are shown separated in. In the first interpretation, the squares must be either skeletal frames or transparent because they do not occlude one another in describing two squares we can list the coordinates of the eight corners; we do not need to specify the intersection points in the figure as they are consequences of other information (Sabri, 2022).

To describe the two squares, rhombus or hexagon, we list the coordinates of twelve corners and note that the polygons are placed so that two pairs of coordinates coincide. The repetition of shapes in Islamic patterns is not merely a beautification tool but represents the infinite nature of the universe and its possible endless expansion. These infinite patterns made through the repetition of one shape also correspond to the infinite nature of God. *Tawheed*, or the doctrine of Divine Unity, declares the unity and uniqueness of God as the creator of the universe, extending beyond infinity. Geometric patterns and arabesques are believed to represent that sense of infinity of God (Sabri, 2022).

The above work has inspired a type of art known as Islamic breathing. It is an abstract approach to art that is based on geometric shapes and flora. This painting was designed inspired by nature and geometric motifs. The work of Painting's features abstract images that do not symbolize real objects. It is seen in terms of the motives selected and its construction from the geometric pattern, whereby the idea of openwork is created. (Aghabayli, 2016). The finesse and richness in value of the art of this collage as created by skilled craftsmen are brought about in the work. Texture in the abstract comes through in the geometric pattern and controlled schematic swipes of color in design processing (Aghabayli, 2016).

The motifs applied meet the aesthetic features of Islamic arts, that prohibit the reproduction of real objects, so it has been stylized in terms of its design. Modular structure concept. Islamic artwork consists of many small modules, arranged and combined into one larger arrangement. Each of these modules is an entity carrying a measure of perfection, enabling it to be considered an expressive unit. It is apparently reflected in the ornamentation and the organization found within the Malay-Muslim art motif. Modularity of structure will also be seen in the arabesque when viewing the whole complex pattern design or focusing on only one unit and module (Aghabayli, 2016).

CONCLUSION

In conclusion, the impact of Islam on Malay culture, particularly in the realm of art, has been profound and enduring. This study has illuminated the multifaceted ways in which Islamic art has shaped the cultural identity of the Malay people, spanning historical, spiritual, and contemporary dimensions. The historical perspective revealed the practical application of Islamic artistic theory in the design of ninth-century Qurans, symbolizing cosmic harmony and the divine, thus underscoring the enduring influence of Islamic art on Malay culture. Furthermore, the resurgence of Malay Islamic arts in the 20th century, particularly the shift to a Malay/Islamic-centered art in the 1980s, reflected broader societal changes and the burgeoning middle class in Malaysia, highlighting the intersection of Malay identity, Islamic values, and artistic expression. Moreover, the spiritual and symbolic dimensions of Islamic art were examined, emphasizing the role of every detail in Islamic art in contributing to the connection between the visible and invisible worlds. The significance of iconographic analysis in understanding the prevalent cultural narrative and values within Malay society underscored the role of Islamic art in articulating Malay cultural identity and values in the modern era. This comprehensive exploration has contributed to a deeper understanding of the enduring and evolving influence of Islamic art on Malay culture, shedding light on the intricate tapestry of historical, spiritual, and contemporary dimensions that define this cultural intersection. As the Malay community continues to evolve, the preservation and appreciation of Islamic art will remain integral to the perpetuation of Malay cultural heritage and identity.

REFERENCES

- Abdullah, A. H. (2020). An Iconographical Analysis Based on the Erwin Panofsky Theory on the Malayness in The Paintings of Amron Omar and Haron Mokhtar. *International Journal of Academic Research in Business and Social Sciences*, 10(9), 589-601.
- Abdullah, A. H. (2021). Malay and Islamic traditions elements through the paintings of Mastura Abdul Rahman, Ruzaika Omar Basaree and Haron Mokhtar. *Jurnal Arkeologi Malaysia*, 34(1), 15-27.
- Abdullah, S. (2011). Thematic Approaches in Malaysian Art Since the 1990s. *Jati*, 16, 97- 112.
- Abidin, Z. S. (2023). The geometric patterns in Kawung Surakarta batik motif: An ethnomathematical exploration. 5th International Conference on Innovative Design, Analysis & Development Practices in Aerospace & Automotive Engineering: I-DAD'2 (p. 020061). Surakarta, Indonesia: AIP Publishing.
- Aghabayli, A. (2016). *Geometric Patterns In Islamic decoration- A Parametric Envision of Portuguese and Azerbaijan*. Lisbon: University of Lisbon.
- Bien, G. (2024). Artemis Art. <https://www.artemisartgallery.com/mastura-abdul-rahman> [12 November 2024].
- Grinell, K. (2017). Art as an Escape from Secularity: the Maryamiyya Case. *Parse Journal*, 6, 72-91.

- Legino R., Z. N. (2022). Geometrical Motifs Batik Sarongs Kelantan and Terengganu. *Environment-Behaviour Proceedings Journal*, 7(S19), 457–461.
- Mabrurroh, M. &. (2019). Islamization of Malay Language and its Role in the Development of Islam in Malaya. *AJIS: Academic Journal of Islamic Studies*, 4(1), 13, 1-16.
- Marziana, L. N. (2018). The Malay Identity in Malaysian Women's Paintings. *International Journal of Academic Research in Business and Social Sciences*, 8(10), 63-72.
- Morawski, K. (2013). Ornamental motifs of Indian origin in Indonesia. *Polish Political Science Yearbook*, 39-68.
- Munroe, N. H. (2024). Silk Textiles from Safavid Iran, 1501–1722. http://www.metmuseum.org/toah/hd/safa_3/hd_safa_3.htm [May 2012].
- MunroeA, N. H. (2024). Silks from Ottoman Turkey. http://www.metmuseum.org/toah/hd/tott/hd_tott.htm [11 November 2012].
- Nosch, F. Z.-L. (2022). *Textile and Clothing along The Silk Route*. Paris: UNESCO.
- Ozturk, O. (2021). *Deconstructing the Myths of Islamic Art*. London: Routledge.
- Rizali, N. &. (2014). The Values of Islam in Nusantara Batik. International Conference on Art, Craft, Culture and Design, 1st ICON-ARCCADE 2017. Bandung, Indonesia, 5-6 September 2017.
- Sabri, M. F. (2022). The Integrations of Islamic Patterns in Malaysian Contemporary Art. *International Journal of Academic Research in Progressive Education and Development*, 11(4), 1-12.
- Shaw, W. M. (2019). *What is Islamic Art? Between Religion and Perspective*. New York: Cambridge University Press.
- Solihin, S. M. (2017). Integration of Malay cultural identity with Islamic religion. *Journal of Malay Islamic Studies*, 1(2), 121–128.
- Wood, B. (2024). Silk textile with geometric pattern. <https://islamicart.museumwnf.org> [11 November 2024].