IDEALOGY
JOURNAL

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JOURNAL

IDEALOGY JOURNAL INFORMATION

INTRODUCTION

Idealogy Journal is a biannual journal, published by UiTM Press, Universiti Teknologi MARA, MALAYSIA. IDEALOGY is a combination of the words IDEA and LOGY whereby the word IDEA refers to any activity or action that can lead to change. On the other hand, the word LOGY refers to the understanding towards a certain group or thought, that is often related to the creation of the idea itself. So, IDEALOGY is a platform for those who have ideas to share in journal form. The IDEALOGY Journal is spearheaded by the Faculty of Art & Design, Universiti Teknologi MARA (Perak), however the scope and theme applied were broadened to cover Arts & Social Science. This journal is purely academic and peer reviewed (double-blind review) platform. It caters to original articles, review paper, artwork review and appreciation, exhibition review and appreciation, and book reviews on diverse topics relating to arts, design, and social science. This journal is intended to provide an avenue for researchers and academics from all persuasions and traditions to share and discuss differing views, new ideas, theories, research outcomes, and socio-cultural and socio-political issues that impact on the philosophical growth in the contemporary events.

VISION

To elevate the standard of Academic writing, especially for ASEAN countries to be recognized in the eyes of the world

MISSION

To produce academia with world recognized writing quality
To combine with selected ASEAN countries in producing academic articles

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ABSTRAK

Kesenian dan reka bentuk haruslah bergerak seiring dengan hal praktis dan penyelidikan. Dalam memastikan setiap praktis yang diamalkan oleh para seniman dan pereka itu relevan, usaha mencatat atau merekod secara penulisan perlu dibuat melalui kaedah penyelidikan yang sistematik. Perbincangan tidaklah hanya tertakluk kepada proses sesebuah praktis; tetapi pencarian makna melalui latar konteks dan pengaruh juga perlu dilakukan. Kedua-duanya perlu ditulis bagi mewujudkan nilai kebenaran dalam dunia kesenian dan reka bentuk. Idealogy Journal telah menjadi platform yang penting dalam memastikan setiap amalan praktis dan penyelidikan diraikan dalam bentuk penulisan yang prolifik dalam menjamin kelangsungan kesenian dan reka bentuk.

Kata Kunci: *Perbincangan, Kesenian, Reka Bentuk*

ABSTRACT

Arts and design have to be in line with practice and research. In ensuring that each practice of the artists and designers are relevant, the effort to list and record in writing has to be made through a systematic research methodology. Discussions are not only limited to the process of a practice, but the search of meaning through context and influence are also required. Both need to be written to create the value of truth in the world of arts and design. Idealogy Journal acts as an important platform in ensuring each practice and research conduct are celebrated in a prolific writing towards the sustainability of arts and design.

Keywords: *Continuation, Discussion, Arts and Design*

1. KELANGSUNGAN KESENIAN DAN REKA BENTUK

Kesenian dan reka bentuk merupakan bidang yang sedang membangun dengan pesat terutama sekali dalam situasi krisis kesihatan menyerang dunia. Pandemik Covid-19 yang bermula sejak 2019 telah mengakibatkan dunia berdepan dengan situasi yang amat sukar dan mengakibatkan banyak bidang ekonomi lumpuh serta penutupan syarikat-syarikat besar (Ramli et al., 2023). Akibatnya, banyak pekerja-pekerja professional, separa professional dan terlatih telah kehilangan pekerjaan.

Namun begitu, impak negatif dari situasi krisis kesihatan ini, bidang kesenian dan reka bentuk adalah antara bidang yang kekal relevan dan berkembang pesat terutama dalam mengangkat medium digital dan atas talian sebagai platform kelangsungannya. Selain itu, banyak idea-idea baru dan penyelidikan-penyelidikan baru terhasil antaranya berkaitan *non-fungible token*, galeri atas talian, webinar atas talian, ekonomi digital, teknologi blockchain, dan banyak lagi.

2. POTENSI MASA DEPAN KESENIAN DAN REKA BENTUK

Berdasarkan pemerhatian, kesenian dan reka bentuk bakal terus relevan sebagai platform kepada apresiasi masyarakat berlatar belakang seni dan bukan seni menggunakannya untuk terus maju kehadapan (Ramli et al., 2019). Setiap usaha yang dibincangkan dalam jilid 7 dan isu 2 ini memiliki potensi untuk dikembangkan melalui penyelidikan keterhadapan. Oleh yang demikian, usaha menerbitkan setiap artikel ini memberikan gambaran kepelbagaian perbincangan dan kelangsungan kesenian dan reka bentuk yang diangkat dalam penulisan. Oleh itu, menjadi harapan untuk setiap daripada penyelidik mendatang untuk menjadikan penerbitan ini menjadi rujukan dan jurang yang boleh dibincangkan untuk kajian masa hadapan.

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Arts and Design Discourse in Idealogy Journal: Foreword

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ABSTRACT

The discourse of art and design has to be discussed continuously to create a positive environment in its development. Articles are to be published to have a balance in the industrial ecosystem. Although the ecosystem cannot be involved in its entirety, writing culture in the discourse of arts and design is seen to be a good effort and initiative.

Keywords: *Discourse, Arts and Design, Idealogy Journal*

We are very pleased that Idealogy Journal, Journal in the field of Arts and Social Science is presenting its 7th volume and 2nd issue. We are also very excited that the journal has been attracting papers from a variety of advanced and emerging countries such as Indonesia. The variety of submissions from other countries will help the aimed global initiatives of the journal. We are also delighted that the researchers from the Arts and Social Science fields demonstrate an interest to share their research with the readers of this journal.

This issue of Idealogy Journal contains five outstanding articles which shed light on contemporary research questions in arts and social science fields. All the 14 papers of this issue studies the are discussing about culture, art, design, technology, creativity and arts & design innovation. There is also discussion about art, design and culture in various area. In this issue, most of the articles are discussing on the topic of arts and the social science. In social science it is very important to have a combination of different discipline to ensure the survival of knowledge.

By combining knowledge from different fields, it could produce new innovation that could lead to solutions to many important problems or issues. Hence, Idealogy Journal is a platform for many fields of knowledge to share research findings as well as literatures. As we were aware at the first issue, a journal needs commitment, not only from editors but also from editorial boards and the contributors. Without the support of our editorial board, we would not dare to start and continue. Special thanks, also, go to the contributors of the journal for their trust, patience and timely revisions. We continue to welcome article submissions in all fields of arts and social sciences.

The Psychology of Grey in Painting Backgrounds

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ABSTRACT

This writing is about a study of the psychology of the colour grey used on the painting backgrounds. The study concerns how the colour grey affects the behaviour of artists and has an impact on the production of works of art. A descriptive research using qualitative research method through surveys and observations as instrument was carried out. The artist uses the colour grey as his guide in producing works to give a sense of emotional strength, feelings of melancholy, passion and so on. Each colour has a different psychological and emotional effect.

1. INTRODUCTION

The sense of colour is triggered in brain by light waves that promote the perception of various hues throughout the colour spectrum. In general, the majority of people acknowledge that colour impacts emotions. Colour psychology is fundamentally based on human emotions and physiology. Individuals might be drawn to specific colours for a variety of reasons, and there are also colour stereotypes.

Colour psychology is the study of colour as a determinant of behaviour and describes how colour affects us. Artists use colour psychology to drive their colour choices and whether they want to evoke strong emotions, melancholy, passion and so on. Cool colours, warm colours and neutral colours each have different psychological effects. The different hues in each colour can give meaning and evoke certain emotions.

1.1 Objective

This research examines the impact of grey colour plays in representing the artist's emotions throughout the creation of art, as well as how can grey becomes the artist's preferred hue. This research aims to investigate the psychological implications of using grey in the creation of art.

1.2 Problem Statement

This research is based on the psychology of colour and focuses on the usage of the colour grey in art. Consequently, the issue arises: How can grey colour represent the emotions of artist? What psychological implications of using grey gives in creation of art? This is because it is often believed that grey is not the preferred hue and cannot positively stimulate human emotions.

2. LITERATURE REVIEW

According to an extract from the book "The Truth Is Always Grey: A History of Modernist Painting," the renowned artist Van Gogh favoured the colour grey. He views grey as a colour. It is a stimulating hue with the power to inspire warmth, enjoyment, and originality. Nor was Van Gogh the first historical figure to appreciate the artistic value of grey. Charlies Baudelaire praised Delacroix's grey painting in the Salon of 1845, stating, "The picture is grey...grey as nature, grey as the summer air when the sunset sunlight falls trembling on every object." The grey tones of Delacroix's palette, according to Baudelaire, allow for the delicacy and ethereal quality of the air in his exhibited paintings. According to Baudelaire, Delacroix is one of the greatest painters, on par with Leonardo and Michelangelo, and his works are at the forefront between Renaissance and contemporary art. After the Salon of 1845, several works continued to inspire Van Gogh's grey elation and Baudelaire's joy in Delacroix's grey palette: "The fundamental grey which differentiates the masters, expresses them and is the soul of all colour" (Odilon Redon, French symbolist painter, 1840-1916).

2.1 Colour in a Work of Art

There are three categories of colours in art: cold colours, warm colours, and neutral colours. Cool hues (green, blue, and purple) are often associated with a sense of serenity and harmony, yet they may also trigger sad thoughts and despair. Because it is connected with natural elements such as water and the sky, blue is often seen as a tranquil hue. However, it may also evoke a sense of sorrow or seclusion, as in the works of Pablo Picasso created between 1901 and 1904, which reveal the artist's inner melancholy via the use of blue and blue-green monochromatic hues.

Figure 1. The Old Guitar, Pablo Picasso (1903)

Warm colours are recognised for their ability to enhance excitement and happiness. These vibrant hues include yellow, red, and orange. Most of the logos of well-known corporations, notably fast-food chains like KFC, McDonald's, and Pizza Hut, use this fiery hue to stimulate hunger and promote energy and aggression. Takishi Murakami is one of the painters who uses warm colours to create a pleasant and joyful mood.

Brown   Black   Grey   White
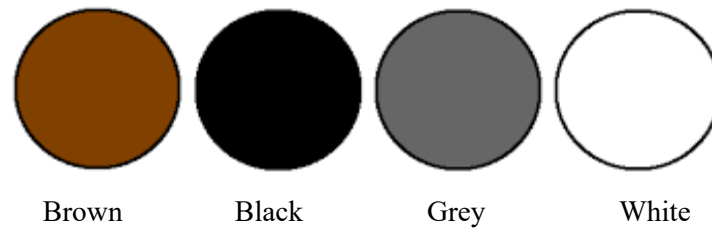
Figure 2. Warm Colours (2022)

A neutral colour is most precisely described as one that seems to have no colour that is not generally seen on the colour wheel and serves as a support for the main and secondary colours. Black, white, brown, and grey are the most popular neutral hues. According to Ocvirk (2006), not all pigments have visible colour. Some, such as black, white, and grey, do not resemble any of the spectrum's hues. This hue is sometimes referred to as neutral. This neutral really represents the total of the many colour wavelengths in light beams.

Since neutral hues look colourless, they are aesthetically pleasing. This hue has grown popular as a backdrop in home design and also enhances other colours when arranging furniture. This makes it more comfortable for the eyes to see. Grey is considered a neutral hue in interior design since it compliments and accentuates other colours in the space.

When matched with a brighter hue, a neutral hue will make the shade seem livelier. The human eye is naturally drawn to these hues. If a piece of artwork has an excessive number of vivid hues, our eyes will likely get confused, resulting in an unpleasant aesthetic. Neutral hues may improve visual variation and harmony while drawing attention to the work's primary point. This is backed by a 2010 comment by James Gurney: "Grey is often associated with drabness or monotony, yet it is truly the artist's closest buddy." Many paintings fail because there are too many vivid hues in comparison to grey."

When paired with colours and tones, neutrals may have a great deal of visual impact since they serve to produce a realistic image. For instance, the use of neutrals may alter the depth of an artwork. All neutral hues are easily discernible and stand for tranquilly and comfort. This hue also evokes feelings of tranquilly, death, melancholy, misery, nature, darkness, and mystery.

2.2 Colour Psychology

Angela Wright created a unified theory of colour psychology and colour harmony in the 1970s to investigate how colour impacts our emotions, ideas, and behaviour. This is the foundation of colour psychology applications. By combining the science of colour harmony with the study of human psychology, it is possible to influence behaviour. Karen Hailer discovered in an extract from her book "*The Little Book of Colour: How to Use the Psychology of Colour to Transform Your Life*" that there are three primary ways in which we react to colour: "Personal colour associations," "Cultural meaning and symbolism," and "Psychological Meaning." According to Karen's interpretation of "psychological meaning," when we see colour, we comprehend the information communicated, the majority of which is influenced by the subconscious. Colour communicates with us in a language we understand intuitively, the language of emotions, and it consciously influences our conduct.

3. RESEARCH METHODOLOGY

This research employs a descriptive methodology. This strategy is used to describe the phenomena or particular qualities of a person, scenario, or group in depth. The primary objective is to comprehend

a given issue and describe the present occurrence or circumstance. This study likewise employs a qualitative methodology; therefore, the relevant data consists of interview transcripts, field data recordings, images, personal papers, and other notes. Typically, qualitative research employs interview techniques, observation, prior writing, and observation as its methodology. This is utilised to comprehend the underlying reasoning, viewpoints, and motives.

4. FINDING

4.1 The Psychology of Grey Colour in Painting

The colour grey is created by combining primary and secondary colours or opposing colours on the colour wheel, resulting in a tertiary colour (third colour) or natural colour. He believes that grey is a colour, according to Frances Guerin (2018). Grey has varied temperatures, tones, rhythms, and meanings, as do all colours. He stated that grey is adaptable, pliable, and may be reshaped into surprising new materials and connotations. It reflects and absorbs light and expands the spectrum between black and white, between the colour extremes of all other hues.

As a result of its black-to-white tonal range, this grey's symbolic significance is variable. Grey that is darker seems mysterious, dramatic, strong, and unified. The colour light grey seems relaxing and soothing. Metallic grey like silver appears sleek, stylish and sophisticated. The colour grey is often linked with ageless, branded, classic, corporate, and balanced qualities. They symbolise duty, justice, loyalty, wisdom, pragmatism, sadness, and loss.
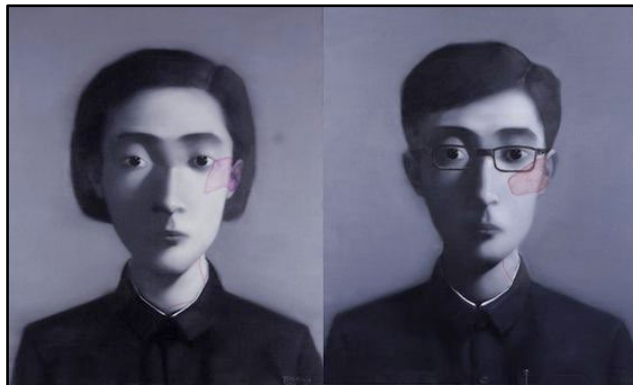
Figure 3. Comrade, Oil on canvas 130 x 220 cm (diptych), Xiaogang (2005)

In the "Bloodline" series of paintings by Zhang Xiaogang, the notion of 'family', which is entrenched in Chinese culture, has been transformed into a more personal 'collective' version. This "Bloodline" series was primarily influenced by the discovery of an intriguing vintage photograph of Zhang's mother when she was young. Personal medium-sized family photographs were shot between 1950 and 1960 according to a formula that satisfied the official sense of public aesthetics, till he showed an idealised society model. Zhang Xiaogang reinterpreted ancient family photographs from the cultural revolution in his series of huge family paintings, which debuted in 1993.

Zhang noted, in reference to his "Bloodline" series of paintings, that old photographs have a specific visual language and added, "I am attempting to create the appearance of 'false images' in order to repaint the past and life that has been 'painted'. On the surface, the features in this photograph seem as placid as still water, yet there is intense inner turmoil behind. In this condition of strife, the future is murky and uncertain from one generation to the next. Regarding the effect of Chinese political upheaval on his paintings, Zhang said that the cultural revolution was more of a psychological condition than a historical

event. It has a tight relationship to his upbringing. Zhang believes that there are several similarities between the psychology of the Chinese now and the psychology of the Chinese at that period.

Based on an extract from the book "The Revolution Continues: New Art from China," numerous unexpected red lines crawl across the picture, uniting the nameless and emotionless figures wholly defined by the force of collectivization. A pair of photos from 2005's "Comrade" series give a "common identity"1 rather than revealing any particularity. There are patches of colour on the face, similar to the effects of stage lighting or birthmarks. It offers the impression of a recall from the past since antique photographs are often colourless or grey. The structure of Zhang's portraits is to present images of individuals who already have a certain degree of formality. He just imitates images, but enhances their formality.

The Notion of Collective Identity was developed for a touring exhibition of contemporary Chinese art at the Chinese Art Centre, Manchester, and the University of Hong Kong Museum and Art Gallery, Hong Kong, curated by the author in 2007

Figure 4. Francis Bacon, Study of Self-Portrait, Oil paint on canvas (1976)

In the 1976 series of self-portraits by Francis Bacon, a solitary human figure in a room with one leg crossed represents himself at that time. In the preceding years, a number of Bacon's close friends had passed away, leaving him with a feeling of loss. The loss of a loved one is evident in his art, the grey backdrop of which conveys the gloomy and sour mood he had at the time.

Bacon lost several acquaintances, including his boyfriend George Dyer, throughout the 1970s. Bacon said in an interview with Sylvester in the early 1980s, "Friends have perished around me like flies, and I have no one but myself to paint." Because I have nothing better to do, I have created self-portraits even though I detest my own appearance. 1976's Study of Self-Portrait features Bacon naked save for a white collar. His upper torso is wrinkly, and his left leg is elongated and deformed, with internal organs projecting forward. This is the artist's sole self-portrait sans clothing. In contrast to the majority of Bacon's early works, the self-portrait of Francis Bacon has a consistent backdrop and is spatially basic. The backdrop of the piece, which depicts a gloomy chamber, alludes to the idea of his emotions' stillness.

Figure 5. Sometimes by Closing Your Eyes You Will See More Clearly after
Andrew
Wyeth, Acrylic and Oil on Canvas, 244 x 198.5 cm (2019)

Grey is also often seen as a "colourless" hue since it is not the favoured hue for evoking emotions, particularly joyous ones. The majority of Hazri's paintings have a combination of hues, notably in the backdrop. Hazri uses grey to portray memories of the past, bygone personalities, and melancholy. The two homes on the hill in the backdrop of his translation of Andrew Wyeth's art recalled recollections from his childhood. Because the backdrop directs the feelings of the people in his artwork, the grey in the background has the greatest influence. For him, memories of the past are as hazy as fog, dust, and puffs of smoke, as if we were searching for a weak light.

This hue is often associated with colours such as smoke, dust, dust, cement, concrete, overcast skies, roads, and buildings, among others. This colour is quite prevalent in our everyday lives, despite being regarded a filthy or unsightly hue. Because it may generate a calming and contemplative environment, grey can offer a composition a feeling of openness and scale. As shown in Hazri's picture, grey is not a single hue but rather contains numerous minor variations that may be detected with close attention. Grey is not a 'colour' category for Hazri, but every smudge of it calms his spirit in comparison to fiery hues such as red, yellow, and orange.

5. CONCLUSION AND RECOMMENDATION

From a psychological perspective, grey is an inactive colour. It is an unrestricted, natural, impartial, and indeterminate hue. Individuals who like the colour grey are those who want to shield themselves from the outside world. This demonstrates that these people want a balanced and secure lifestyle. In controlling their emotions to prevent experiencing emotional anguish, these individuals do not want to harm their feelings. This is shown by comparing three works by artists from the West (Francis Bacon), the East (Zhang Xiaogang), and Southeast Asia (Hazri) that have a major commonality, namely the colour grey. The concept and narrative focus upon personal concerns and old recollections, which influence the grey hue of the piece. These three painters stress backdrop simplicity, such as monochromatic hues. Because this colour is neither black nor white, it is simple to blend with all other hues. It also induces a sensation of chill, relaxing the spirit from the chaos of the outside world, yet it is neither refreshing nor revitalising.

When the artist starts to paint on the canvas, this grey hue has already begun the creation of an artwork. It is the emotional consequence of semi-conscious activities' self-psychology. Colour is a

manifestation of the artist's essence or particular feeling. Consequently, visible colour is a physical conduit to psychological and emotional importance for both the artist and the art appreciator. According to Goethe's colour theory, "grey unifies all other hues"; yet, until "the artist surrenders himself to his impulses," grey is colourless and devoid of passion. Therefore, grey is colourless, or non-existent to the human sight. Grey is never present. Grey may also give the human body a mundane and ordinary appearance. Grey also seems plain, tiring, monotonous, and depressing. However, it also seems lovely and official, but not endearing. This hue is also connected with maturity and greying hair as individuals age.

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AUTHOR CONTRIBUTIONS

Aimi Atikah Roslan as the main author played a role in collecting data, planning research tree and delegate task for research member, while Nurul Shima Taharuddin as the corresponding author produced an analysis based on data and literature, and Nizar Nazrin conducted literature review and methodology.

CONFLICT OF INTEREST

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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Emotional Design for Children's Food Packaging

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ABSTRACT

Children's food packaging is the most diverse and colorful of packaging designs. The difficulty lies in reflecting the characteristics of children's food, but also making children associate with it through the packaging, so that the packaging design can bring them more fun. Children as a consumer group have their own uniqueness. Children's physiological and psychological development different from adults in terms of food concerns. Some designers do not pay enough attention to the cognitive psychology of children, resulting in many children's food packaging lacking fun and not fully reflecting emotional care. This study introduces the theory of emotional design into the children's food packaging design, combining the knowledge of five senses design and other related fields to establish the emotional relationship between children and children's food packaging. Through literature review and data survey analysis, scientific and objective design principles are established. A questionnaire survey was used to understand children's preferences for packaging. 300 primary school students aged 7-12 were studied, and the results showed that food packaging that meets children's emotional needs can stimulate their desire to buy.

***Keywords:** Childhood, Children's Food, Packaging Design, Emotional Design, Five Senses*

1. INTRODUCTION

Against the backdrop of rising China economic level, people have finished the era of monetary scarcity and gradually entered a moderately prosperous society in all respects. In recent years, despite the rapid development of high-tech, many people are apathetic and not humane. People are no longer just pursuing the satisfaction of monetary needs, but more pursuing the satisfaction of spiritual needs and the need for emotional care. In terms of packaging design, consumers are no longer satisfied with the basic functions of goods, such as protection and portability, but also require beautiful and good-looking styles, color coordination, and good service and built the experience for them, which determine whether consumers buy them or not. Only when consumers are truly delighted, and their functional and psychological needs are met, and the product with practical value as well as emotional value, can purchasing power be effectively increased.

With the gradual implementation of the two-child policy in recent years, the number of children has multiplied and there are around 400 million children in China now. If you want to be outstanding among numerous children food packaging, you must take into account psychological cognitive development of children. They are relatively sensibility and prefer to use their subjective feelings to choose food, it is common that the packaging that bright color, interesting images and novel shape are more attract children's attention. Children food packaging is not only visual image representation, but also deep into

children's inner world, exploring their emotional appeals and realizing emotional value of food packaging. In addition to the visual design, designers should also consider packaging structure design and opening mode design, which make experience more interesting and can increase interaction with children.

Therefore, combining emotional design theory with children food packaging design, taking children's emotional appeal as springboard. To shape good sensory experience by studying children food packaging and stimulating their vision, hearing, touch, smell and taste, it will be easier to move children's hearts, attracting their attention and enhance the added value of the products, opening up new perspective of children food packaging.

2. EMOTIONAL DESIGN THEORY

2.1 The Connotation of Emotional Design

The core concept of emotional design is to provide consumers with good emotional experience. Through design to connect beauty and emotion and to establish a connection between objects and people. Emotion reflects personal experiences, associations and memories (Bi Yi, 2016). The most important aspect of emotional design is to create empathy with consumers, presenting information about product positioning in the form of words and images that help consumers understand the product characteristics, thus satisfying their desires and building their loyalty for the brand (Shima H. Common, 2009).

Emotional design has two core connotations. On the one hand, it is about stimulating consumers positive emotions, such as pleasure, comfort and humor, through a rich variety of graphic symbols, textual language and various innovative design expressions. On the other hand, different people and different scenarios will make users have different use feelings. Emotional design should produce appropriate emotional experiences for a certain type of people in suitable scenarios, and make its psychology have a certain creativity, have a certain imagination space, to realize the value of self-identification.

2.2 Three Levels of Emotional Design

The American cognitive psychologist Donald A. Norman proposed emotional design theory in his book (Emotional Design, 2007). He divided emotional design into three levels, visceral level, behavioral level and reflective level (Deng Shiwei, 2018). These three levels are incremental relationships, and only with the first level will there be the next level.

The visceral level is prior to consciousness and is mainly manifested in the attraction of appearance, material and color for consumers, forming visceral level that completely unconscious and unrelated to function and practicality. The visceral level has nothing to do with personal experience, education, age or ethnicity, and do not need verbal communication or interpretation, it is innate and instinctive. This level is particularly important for children food design, children thinking are simple and final choices depend on first impression, unlike adults who transcend their instincts and consider other levels before making decision.

The behavioral level is mainly functional and needs to meet the use needs of the consumer and interact with them in a way that generates pleasure; there are four elements to good behavioral design: functional, understandable, usable, feelings.

The reflective level is the highest level and builds on the visceral and behavioral levels. The reflective level must respond emotionally to objects through the brain's thinking and memory. This level

is related to personal experiences, education and religious beliefs. The reflective design is concerned with the semantic connotations of the brand culture and the product. Firstly, it builds brand identity and recognition by enhancing brand values. Secondly, a good-looking packaging cannot throw away by people, but to reuse, which reflects the concept of green packaging design and extends use time of the package, which can deepen the impression of the brand. Finally, a reflective design can also make people feel emotionally involved.
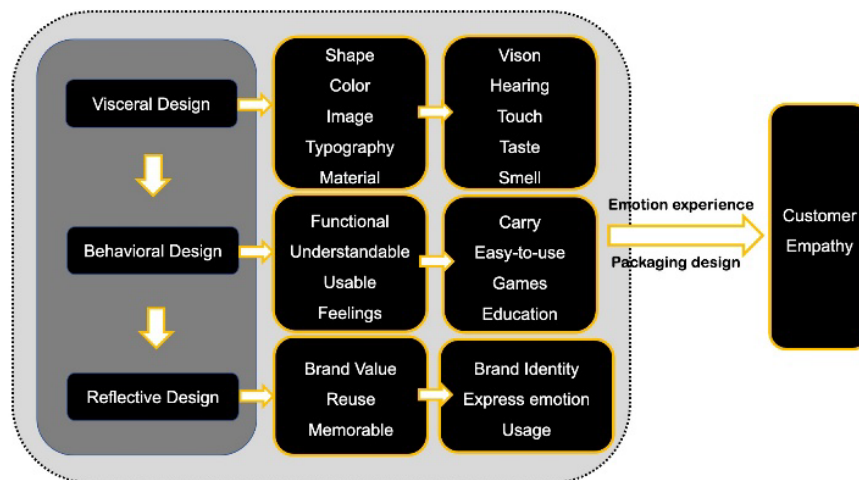
Figure 1. Emotional food design framework

3. EMOTIONAL DESIGN METHOD IN CHILDREN'S FOOD PACKAGING DESIGN

3.1 Visceral Design

The visceral design is concerned with the first impression of the product. In emotionally designed food packaging, the visual experience plays a pivotal role, it is the most direct way for people to gain emotional experience. They will have certain recognition for food quality, food value and brand preference through the visual experience of food packaging (Liu Yangyang, 2013). Therefore, it should integrate color, text, graphics and shape to effectively communicate the message to the consumer while satisfying the emotional needs of the corresponding consumer group (Guo Xiaoyan, 2016). As children have less personal experience, and they are more accustomed to using their five senses to perceive the world, children food packaging design can enhance sensory stimulation by improving appearance.

3.1.1 Vision

### a.	Color

Color is one of the most essential merchandising variables in packaging design, and it is often the first thing that catches the eye of customers. To begin with, color can create the illusion of time. Red offers the sense of a longer psychological time than blue when the actual time is the same. As a result, many food packages would use orange, yellow, and red to not only make people joyful, thrilled, and increase their hunger, but also to make people feel like time is passing them by, allowing them to extend their contact and stay with customers (Zhang Yali, 2017).

Moreover, colour can influence the consumer's taste judgement. The taste perception of colour comes from the inherent colour of the food that children are exposed to in their daily lives and the taste

of that food that has been developed over time as a memory. When tasting food, people tend to rely on the taste buds on the surface of the tongue. Taste buds will transmit information to the brain through the nerves when the ingredients of the taste touch the taste buds. Children's taste sense is the most sensitive. Taste is divided into tongue sensory expression and taste expression. Tongue sensory is what we said sour, sweet, bitter, spicy and salty, and different taste sensations also remind us of different colours, and Japanese colourist Kojiro Naito has experimentally concluded that sweet taste is yellow, sour taste is green, bitter taste is black and salty taste is cyan (Jiang Shangwen, 2005). According to research, children prefer sweet food. In contrast, taste expression is referred to firm, smooth, soft and crunchy. Lighter color represents foods that smooth and soft, darker color tend to represent foods that rich and hard. Therefore, color has a certain stimulating and suggestive effect on children's psychology and physiology (Mead J A, Richerson R, 2018).

According to experimental evidence, people consider highly saturated packaged food to be healthier and easily exciting and exciting, while low saturation packaging is relatively unpopular with consumers (Edward S T W., 2013). Currently, some food packaging in the market uses a bionic colour design approach, which is based on the inherent colors of the food itself and secondary colours that harmonize with the main colour palette. Packages with bright colours and uniform tones look more vivid, which are more likely to attract children's attention. Figure 2 shows a packaging DOISY & DAM chocolate package based on the principles of bionic design. The use of abstract geometric paintings in bright and vibrant colours, which make the overall visual effect full of youthful vitality, and also using lemon yellow make consumers think of fresh, juicy lemons as soon as they see it and want to tear open the packaging and eat it immediately.

Figure 2. DOISY & DAM Packaging
(Source: www.taobao.com)

b. Image

Due to children have limited cognitive ability, compare to text, graphics are easier to read and be attracted (Xu Yanyan, 2015). Therefore, packaging graphics are not only conveyed food information and brand characteristics, but also attract children's attention in a short period of time. As graphics are one of the most important elements of packaging, designers should make full use of the intuitive of graphics and expressing the food abstractly in the form of images or directly apply a picture of food, so that consumers can understand food in an intuitive way and thus achieve emotional resonance.

Children food packaging graphics often use expression methods of exaggerated, humorous, and design some cute and interesting cartoon images, so that packaging looks more artistic, lively and infectious. At present, there are several types of children food packaging in China:

1)   The use of popular cartoon elements as the main body, to attract the attention of children. As shown in Figure 3, Chinese Pasta Milk Yellow Bread, with Winnie the Pooh, Mickey Mouse, Doraemon and other cartoon elements, Mickey Mouse-shaped milk yellow bread through transparent packaging, displayed in front of consumers, intuitively visible.

Figure 3. Chinese Pasta Milk Yellow Bread (Source: www.taobao.com)

2)   Using photographic images of the food itself, the graphics in the form of illustrations is designed. As shown in Figure 4 Miss Children Growing Nutrition Dumplings, shrimp or cod real pictures into the shape of leaves, and then with the corresponding ingredients as branches, while in the form of illustrations to draw a child swinging swings, birds smell the fragrance also come together lively scene, it is so graphic and story.

Figure 4. Missing children's dumplings (Source: www.taobao.com)

3)   Design brand specific cartoon images. As shown in Figure 5, the Little Prince brand 'Strong Potatoes', potatoes as a prototype design a variety of interesting cartoon images, and each image has a positive and inspirational sentence. After see them, children will not only find them so interesting, but also full of sunshine.

Figure 5. Strong potatoes (Source: www.taobao.com)

c. Shape

Due to children's cognitive ability to shape packaging is better than their ability to recognize patterns, interesting and unique shapes are more likely to stimulate their senses. According to the study, children prefer exotic food packaging. The children's pizza packaging, designed by Danish designer as shown in Figure 6, a car as model, which accord with children psychology that love toy cars, while also reflecting the concept of fast-food pizza carts.

Figure 6. Children's pizza (Source: www.taobao.com)

3.1.2 Touch

In packaging design, in addition to pursuing visual beauty of the shape, it also through packaging material to convey a certain touch. Touch is the most intuitive perception of an object, which is produced by people's direct contact with target object. Different textures of the same material will produce different tactile sensations. As shown in Figure 7, Japanese designer Naoto Fukasawa designed a drink packaging, the use of image expression and the corresponding material to make the touch of fruit, so that consumers very intuitively feel the texture of the fruit. The packaging is not only can bring customers visual enjoyment, but also comfortable tactile feeling.
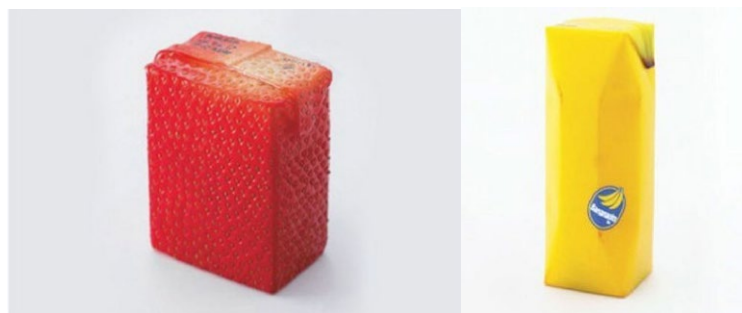
Figure 7. Interesting packaging (Source: www.taobao.com)

3.1.3 Smell

Smell as a receiver that human body to outside odor information, which can help people to produce emotional responses and bring about sensory experience. For children food packaging, the audience is children, so should try to smell. Many unique tastes for children are very familiar. In fact, there are some food packaging its own aroma in the market now. Although realize cost is so high, there is no denying that this packaging design plays a more outstanding effect. To use packaging to emit odors, natural materials are required and processed through aromas to achieve this effect, such as odor films, or give out food odors in a hollow manner so that they can better communicate with children through smell. But such improvements are worth trying for children's food packaging design, as they are bound to impressive and make children remember this brand.

3.1.3 Taste

In children food packaging, enhancement of taste is mainly achieved by packaging color. Different taste will give people different associations, such as seeing red can be associated with chili peppers, spicy taste, see yellow will be associated with bananas, sweet taste, see green can be associated with green apples, sour taste.

Figure 8, the UHA juice gummies is precisely in this method, designing the true shape of fruit on the packaging bag, before opening the bag, let the children seem to feel the real fruit, and think of fruit taste to guess and perceive the taste of gummy, and cause the children's appetite, resulting in buying behavior.

Figure 8. Japanese snack UHA packaging (Source: www.taobao.com)

3.1.4 Hearing

The auditory experience is rare in children packaging design, but it is one of the most stimulating designs for children's senses. For example, sound controls are mounted on the outer packaging of children's toys. To attract children's attention by making them hear wonderful sounds and be interested in food packaging and food. Figure 9 is the packaging of a yam crisp, by listening shaking sound when children picking up the packaging, they seem to hear the 'click' of chewing, causing the consumer's appetite, resulting in buying behavior.

Figure 9. Packaging of yam crisp tablets (Source: www.taobao.com)

3.2 Behavioural Design

Behavior level is no longer concerned with whether the appearance is good-looking, pay more attention to the functionality of goods. The emotional experience of children food packaging can be enhanced by overlapping functions, including easy use function, carrying function, educational function and game function.

3.2.1 Easy to use function

The easy-to-use function of packaging, which can be called convenience of opening, it is one of emotional interaction forms between children and food, which can make them feel interesting and could not put them down. It is also an important part of packaging design; different opening methods will bring children a different kind of fun. But children are still in the growth period, mental and physical development is not mature enough, with the psychological characteristics of seeking wonders, seeking new, seeking knowledge. In addition, at the physiological level, their strength is relatively small. Some open ways that puzzle children food packaging need thinking ability and comprehensive hands-on ability. Therefore, designers need to consider many aspects, not only need meet the children's psychology of pursue interest, but also need take into account the safety of packaging and easy to open.

Packaging opening style need to a specific icon or pattern to indicate and guide, children will be eager to pull after seeing the package, but often need to study how to open, in the process can exercise the children's brain ability and hands-on ability, and meet their novel psychology. As shown in Figure 10 a ham packaging, using the shape of the bear cartoon, different flavors using different colors, the middle belly with transparent plastic, so that children more intuitive to see the food itself, attract their attention, so that they can be aware of the direct tearing of ready-to-eat, experience the fun of taking things in the bag.
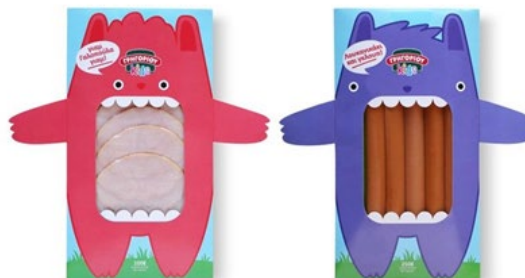
Figure 10. Ham packaging (Source: www.taobao.com)

3.2.2 Portability function

In addition to ensure that the packaging volume appropriate and interesting shape, we should also improve the portability of packaging. Since children's hands are relatively small, the combination of ergonomics and styling should be taken into account when designing food packaging, making it easy for children to pick up. And combined with the size of their hands, the width of the handle, to ensure the comfort of carrying, so that consumers feel convenient, enhance their contact with packaging pleasure. In addition, should also take into account the weight of food, children's strength is small, it should use lightweight packaging materials, reduce their own weight, easy for children to carry. In the design of packaging structure opening mode, its closedness should be considered to ensure that the product does not deteriorate during the shelf life. For example, Figure 11 shows the Italian organic Alce Nero pasta packaging, different flavors of pasta into different color and shape of packaging, carrot flavor into red carrot shape, corn flavor into yellow corn shape, so that consumers can recognize what taste. At the same time, also made a hollow handbag, can see the food packaging, but also convenient for consumers to take away. Let them enjoy the dual experience that beauty and convenience, so that they are impressed and happy, identify with and remember the brand.

Figure 11. Italian organic bread (Source: www.taobao.com)

3.2.3 Educational function

The most basic function of packaging is protection function, so that food is not damaged during transport. With the development of the times, people's needs are increasing, the basic functions can no longer meet the psychological needs of consumers, thus it increased convenient function, entertainment function, game function, educational function. During playing and entertainment, many children have the most efficient for learning knowledge. Children are playing while learning has become the dominant way of education in nowadays society, so designers will use the method of teaching through entertaining. It will be related to the product allusions, poetry, crosswords and other clever design on the packaging, which can increase the cultural value of packaging, while improving the product brand identity for customers. For example, the Oriental Leaves of Nong Fu Spring, divided into four kinds of tea, oolong tea, jasmine tea, black tea, green tea, and respectively described the historical origin of each variety of tea on packaging, and with illustration image of the expression, so that consumers can also learn about tea history. Children are 0simpler, in addition to cultural knowledge, they also need to strengthen the education of safety knowledge. For example, Yi Li QQ Star Children Growing Milk packaging, through using Baidu APP scanning the graphic of packaging. You can enter the children 'anti-abduction safety', 'ride safety', 'home safety' three AR interactive scenes, making children supplement nutrition as well as increase safety knowledge. Parents can also accompany their children to learn together, and play a guiding role. Yi Li QQ Star in this way of fun and vivid to help children and parents correctly understand the risks and avoid risks, so that children's physical and mental can growth better.

3.2.4 Game Functions

a) 2D Game Interaction

Blending different types of games with food packaging can increases game entertainment. To achieve self-value in the outside environment through children participate into these activities, and they can feel the fun. Some common games have the following: guessing crosswords, mazes, fun questions and answers, crossword puzzles, etc. which all can motive children's enthusiasm. When children tasting food, they are not only can enjoy wonderful and interesting pictures, but also learn knowledge and pioneering thinking. As shown in Figure 12, the U.S. Fresh and Easy Convenience Chain launched a children's series of cereal, different color packaging represents different tastes, so that consumers are clear at a glance, fun cartoon shape is so easy to arouse children's interest. The back of the packaging has some word-finding games and maze games, which are not only can meet the children's challenge psychology, but also exercise children's logical thinking ability, and fully highlight the fun of children's food packaging.

Figure 12. Children's cereal (Source: www.taobao.com)

b) AR game interaction

With the continuous improvement of living level and the emergence of new technologies. It is often seen traditional packaging and gradually no longer can meet the psychological needs of consumers. The combination of traditional forms and modern high technology is the mainstream trend nowadays, and AR packaging is just such a product. Although traditional packaging can make people have a better experience at the behavioral level, it lacks good communication and interactivity, while AR technology can instantly give corresponding feedback based on the users' behavior, and allow consumers to have a lot of fun when experiencing the goods (Zhan Qinchuan, 2018). For example, in 2017, McDonald's teamed up with Auckland AR company Quiver Vision to launch New Zealand's largest AR coloring campaign (Figure 13) to promote the Happy Land package. During the campaign, McDonald is prepared a colorable McDonald's box on the tray mat of the Happy Land package, which children could color in, and then asked their parents to download the Spectacular App on their mobile phones and scan the QR code. Children can move the McDonald's box to any corner or play the 'banana chase' game on the app. In the process, consumers are not only experience the fun of the game, but also the pleasure of using the product.

Now, more and more brands are interested in incorporating AR technology, adding interaction. Making consumers take part in this activity by interesting digital content to attract consumers' attention. In the future, technology will continue to improve, creating more ways to interact and trying more sensory experience, so that consumers feel enough feedback and fun.

Figure 13. AR graffiti (Source: www.taobao.com)

3.3 Reflection Design

Reflection design is related to children's past memories and environment in which they are normally exposed. By creating a contextual atmosphere to deepen the emotional experience, you can add puzzle games, children's exclusive design and other forms in the packaging to create a good environment for children. Immersing these children in this environment to perceive and understand.

3.3.1 Increase brand Identity

Consumers will feel pleasure or frustration, positive or negative in the shopping experience, and have a direct impact on repurchases. Good reputation is a communication way of long-standing, refers to the non-commercial transmission between consumers about the service characteristics of a product, purchase, use and other information. Before people buy goods, they know themselves preference, such as appropriate, inappropriate, like, do not like. But this emotion is based on the past reputational awareness, if once used a brand left a bad memory, it will no longer choose products of this brand.

Figure 14. Sanlu milk powder (Source: www.taobao.com)

For example, people found that San Lu milk powder contains melamine incident, consumers will not buy. Building brand awareness and making a good impression on consumers is extremely important. If brand impression was once broken, it can be so difficult to build again.

3.3.2 Expressing packaging emotion

Prestige, rareness, and uniqueness play a role in the reflection design. For example, Figure 15 KFC launched a package with a series of toys, some consumers in order to collect small Cat Xiao Qi toys and buy the combo again and again. KFC company uses consumers' love of Cat Xiao Qi to sell their products, and its target consumers are fans of Cat Xiao Qi. The Liu Liu orchard company is also use IP hot spot as a marketing tool. They will celebrity Guan Xiaotong's picture printed on the packaging, and then like Guan Xiaotong's children will love this.

In addition, merchants will take advantage of consumers' desire for goods and the difficulty of buying to develop marketing programs. For example, Evian in 2016 with MY LITTLE BOX to launch a limited-edition packaging, take the Parisian style route, for female consumers, has been unanimously praised. Evian often co-launches design bottles with a variety of designers and fashion brands, while raises their prices, so that ordinary water bottles are given a halo of fashion and luxury.

Figure 15. KFC Cat Xiaoqi Packaging (Source: www.taobao.com)

3.3.3 Increase packaging usage rate

Packaging design can not only reflect the food information, but also show cultural connotation. For example, children who go to Disneyland will buy some Disney snacks inside. When children go home and eat the food, they will remember the pleasant memories when they are playing these packaging. Packaging is not only with protection function, but also including the puzzle function, the educational function, etc. These packaging can secondarily use. These are not only low-carbon and environmentally friendly, but also increase the added value of goods, extend the life cycle of goods, while stimulating consumers' desire to buy to increase their memory of goods and meet their emotional needs. For example, Figure 16 shows OHO children's fun food packaging, with chicken, goose and other animal shape as the main body, the shape is rectangular, after the children eat food, according to the folding line will be folded box set up body greeting card appearance. This can not only develop children's intelligence, but also develop their hands-on ability, enhance their sense of three-dimensional. Meanwhile, increasing the OHO in the hearts of consumers a better image. When children see this card will remember the happy memory of eating process.

Figure 16. OHO children's leisure food packaging (Source: www.taobao.com)

4. ANALYSIS OF SURVEY RESULTS

Researcher conducted a study on children's food packaging, which was conducted on children aged 7-12 years old in China, with a total of 300 respondents. The study was conducted in Xi'an Gaoxin NO.1 Primary School, which is one of the largest and best primary schools in the city.

In the survey of 300 respondents, 87.32 % of children chose better designed food, while 12.68 % of children did not. The survey found that excellent children food packaging design can stimulate consumer desire to buy (as shown in Figure 17).
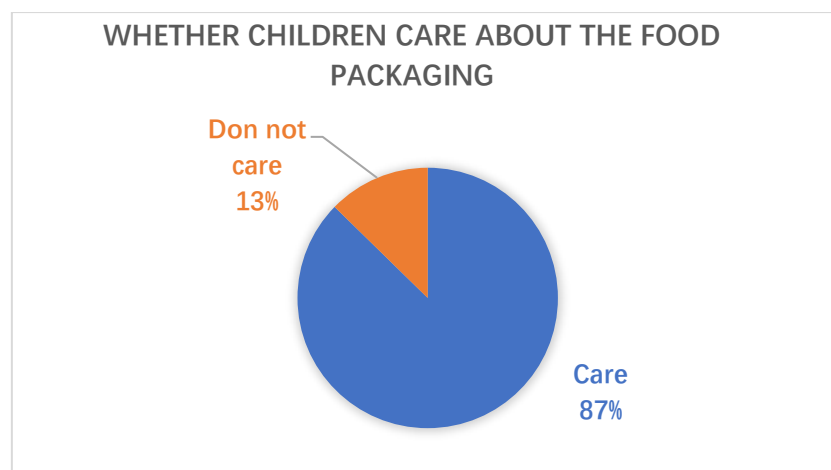
Figure 17. Whether children care about the food packaging

Whether children will throw away their packaging when they finish eating food, 67.61 % of children choose to do so, 11.27 % of children choose not and used for other purpose is 21.13%. Therefore, it is necessary to increase the emotional experience of children's food packaging and improve the interaction with children.
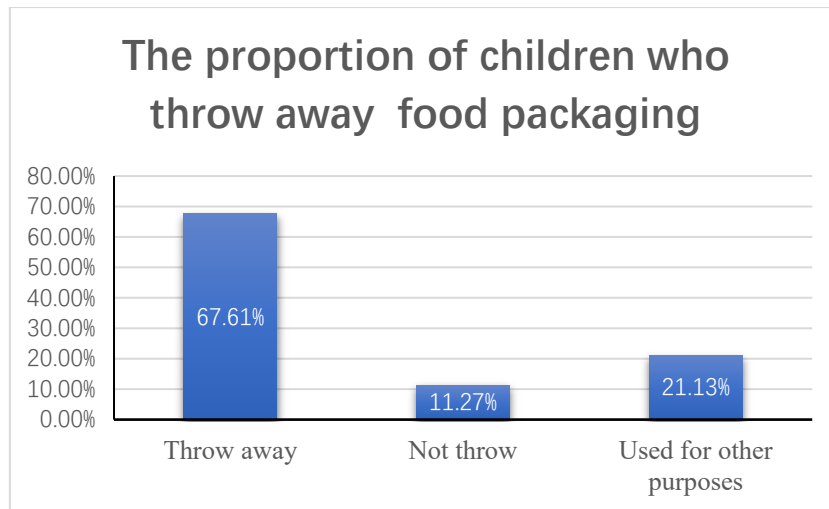
Figure 18. The proportion of children who throw away food packaging

Children like the type of graphic packaging design, 49.3 % of children like alternative styles, 36.62 % of children like simple and generous, 14.08% of children like traditional practical.
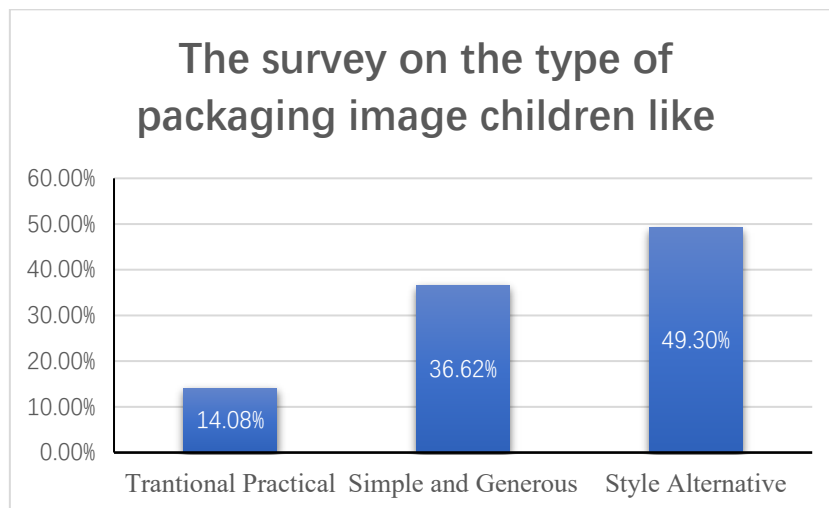
Figure 19. The survey on the type of packaging image children like

Children like what shape of food packaging, 39.44 % of children like irregular food packaging, 32.39 % of children like round food packaging, 28.17 % of children like square packaging design. Research shows that children who prefer special packaging are the most likely.

21
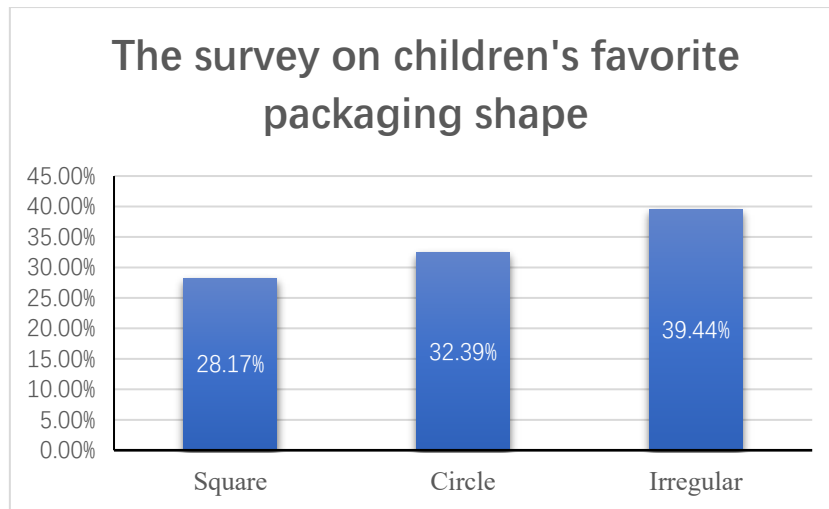
Figure 20. The survey on children favorite packaging shape

Children like what color food packaging, 42.7% of children like orange food packaging, 32.3% of children like red food packaging, 17.5% of children like green food packaging, like blue is 12.5%. Research has shown that children prefer warm-toned food packaging designs.
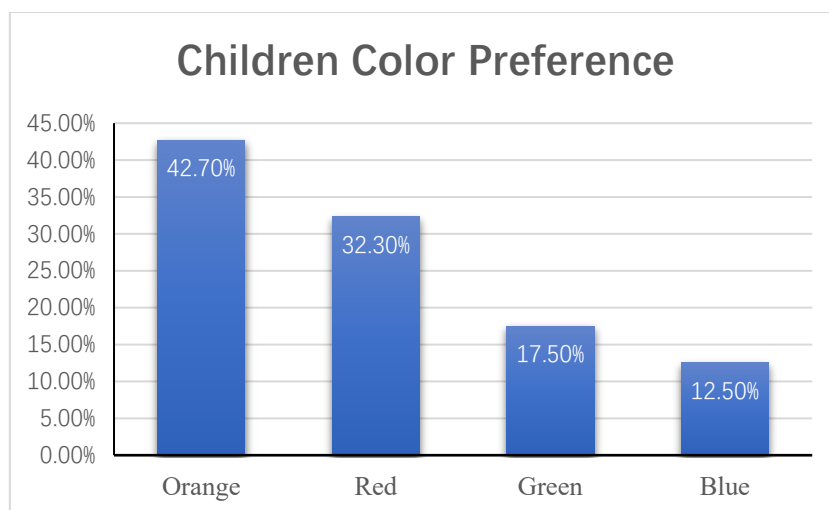
Figure 21. Children color preference

5. CONCLUSION AND RECOMMENDATION

The combine emotional design theory with children's food packaging design is the demand of the times as well as an auxiliary way for children to grow up healthily. Therefore, we should initiatively innovate, actively explore and inject emotion into children's food packaging design, and innovate various elements in children food packaging design from three levels: visceral, behavior and reflection, including color, shape and function, etc. We should also try to integrate culture into it to show a richer emotional design.

Children food packaging design should strengthen sensory stimulation of children and create rich emotional atmosphere, so as to strengthen the visual effect of the product and leave a better and deeper first impression on children. Children food packaging design should continue to enhance fun, based on the current state of children's psychology, the use of multiple information, so that the packaging design to attract children's attention and fall in love the food.

Children, is the flowers of the motherland, is the future of the motherland. They are emotional and fickle at heart; we should pay attention to their emotional demands. As food is one of the essential items in their life, the message conveyed by the packaging must be full of positive energy. Meanwhile, packaging should be with fun, educational and puzzle will be more popular by children and parents, bringing them a sense of pleasure as well as a visual feast. In addition to the visual impact of the packaging, the safety and environmental friendliness of the materials should also be considered, with high-tech composite materials or biodegradable paper materials being used as much as possible. In addition, more additional functions of food packaging can be explored to extend the contact time between consumers and the packaging, effectively realizing the emotional and practical value of the packaging.

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Wang Haiying contribute to this research, including data collection, analysis, writing etc. In addition, Dr Muhamad Abdul Aziz Ab Gani instruct me to do this research.

CONFLICT OF INTEREST

Wang Haiying declared no potential conflicts of interest with respect to the research, authorship, or publication of this article.

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Virtual Art Gallery Tour: Understanding the Curatorial Approach

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ABSTRACT

Virtual today is part of the new reality as the world starts to recognize its expediency. Virtual can branch out into multitudes of fields and usage with each one has its approach. Virtual tours in particular can be considered as one of the instruments capable of providing interactive elements in delivering mass access to information. The ease of accessibility is rather an opportunity than an option for anyone to explore. The purpose of this study is to understand the basic curatorial approach to organize a proper virtual gallery tour. Like its actual counterparts, the procedure is similar in many ways but with certain additional methodology. The research separates into three main curatorial stages mapping the actual gallery, constructing the virtual gallery, and publishing the tour. Each section discusses different methodologies which translate as a guideline to achieve that picture-perfect amalgamation. The research construes actual art exhibition as its plane of study to ensure that the evaluation is of the genuine result. The result is then assessed through its usability and accessibility for any interested individuals to practice. Conclusively, determine this research into providing a unification tool for any intuitional to organize their virtual gallery tour.

Keywords: Virtual tour, curatorial, approach, art gallery

1. INTRODUCTION

The implications of technology shown today prove that the world we know then is everchanging. Diaconu (2011) states that perception of innovation refers to technological solutions offered through using state-of-the-art knowledge. Through recent knowledge, discoveries, or trends; innovation can be utilized in a real-world situation. This opens up a wide range of opportunities by using those technological instruments to develop a concoction that could help consumers undergo their daily routines easier. One of the known technological triumphs is the usage of virtual spaces to spread mass access to information worldwide. Therefore, the world now is connected with these strands of virtuality that carries information, news, places, and more effortlessly to people around the world. According to Girvan (2018), virtual space is a simulated environment that is widely shared and interacted with among its inhabitants. This concept expresses that if a certain domain is built virtually regardless of its form, any interaction from its outer sources can be regarded as a user experience. For instance, a website is like an empty ground, once it is filled with seeds it will grow into a field, and this field supplies the crop for any passer-by to reap. This creates a digital watering hole for any users to gather their information; hence defining the virtual spaces.

The idea of utilizing these spaces into usable platforms is determined by the demands of the actual situation. The conversion from physicality into virtuality has great benefits for its application in many industries such as healthcare, recruitment, training, tourism, and education (Huang et al., 2016). Relooking at how it changes these industries, users are prone to using these commodities because the time required of absolving any issues had been greatly reduced. Consequently, a neighbouring industry that uses a similar concept could implement virtual in their vicinity by referring to the available options. This creates another domain for them to access that breaks the physical boundary. Addressing the situation, there was a lack of using a virtual solution in local art galleries that shares a similar concept with tourism. That similarity requires its visitors to traverse places and it would be a great addition if there are options that allow them not to. One of the solutions is by implementing a virtual tour that allows visitors to visit the gallery virtually. A virtual tour can provide navigation of the surroundings that exist in the real world (Li et al., 1999). The proposed notion is by no means to replace the traditional way people could enjoy art masterpieces but, it works as an alternate solution for those who could not harvest the time to visit one.

Conversion of physicality into virtual requires certain tools and software available in the digital market. Exploring one could be a hassle for those who have no prior experience. Therefore, this research's sole intention is to identify the basic methodology most suitable for an indoor art gallery tour and to comprehend the actual curatorial approach requires based on these several stages. 1) mapping of the exhibition and capturing its physicality. 2) converting the physical into virtual and constructing the tour. 3) publishing the tour and observing the statistics. Each stage will discuss a different methodology which includes the required tools, equipment, and software.
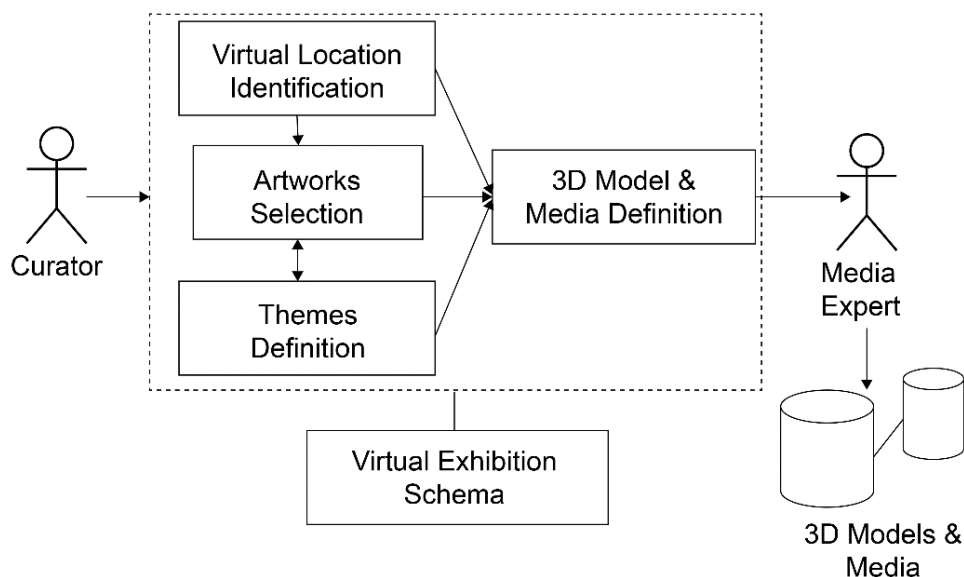
Figure 1. Steps for Virtual Exhibition Schema
(Sources: Proceedings by Costagliola et al. 2002)

Based on the design schema (Figure 1), the steps of curating a virtual exhibition require one additional step which is a 3D model and defining the media. This stage necessitates a media expert as the person in charge. The problem with this is it nullifies the actuality of the exhibitions by altering the real environment into models. Therefore, this research will make slight arrangements to this design schema by eliminating the unnecessary experts and conceiving the curator itself as its sole proprietor. The rearrangement will be perceived as the defined curatorial approach that is much more suitable for reconstructing virtual art gallery tours without altering the exhibitions in any way.

2. LITERATURE REVIEW

Virtual tours (VTs) are by no means news to the world. Before this study, there is a plentiful of research made which discusses this matter. According to El-Said & Aziz (2022), VTs described as "a simulation of an existing location composed by sequences of video or images". He suggested that the simulation consists of sequential images and videos attended by either textual descriptions, voice-over guides, or sound effects. The virtualised location and all of its additional elements were realised to redevising the actual site experience (Aguilera et al., 2014). The takeaways here are discussing the tools to capture, construct, and publish. As shown by photogrammetry work by Koutsoudis et al. (2007), VTs can also be experienced through URL shares on the web that allows visitors to interactively experiences the tour from the screen of their computer or mobile devices. Although, VTs could also be conducted through advanced technologies such as using Virtual Reality (VR) hardware (Barbieri et al., 2017). This proves that VTs are only as limited as to their available technologies and platforms.

Currently, there are abundant of VTs that can be accessed freely as we speak. VTs across multiple disciplinary borders that range from galleries, museums, hotels, real estate, showrooms, and even public streets. For instance, the National Museum of Modern and Contemporary Art, Korea uses Google Arts & Culture to take viewers around their whole museum from outdoor to indoor space. The system uses VTs as its means of accessing information. Moreover, users can even traverse the streets through their smartphones with Google Street View (GSV) app. GSV is a free observatory system that allows anyone to share their captured 360 photos worldwide (Curtis et al., 2013). Meaning, that it adds the value of personal distribution to be shared with other users across the continent. Furthermore, some companies even provide VTs as a business opportunity through their profound aptitude for marketing services in the real estate industry at a certain amount of price such as Matterport (Sulaiman et al., 2020).

In Malaysia, our community also joins in the ride as shown through Jane Rai's virtual heritage walk dub as Old Kuala Lumpur East-West Connection (Puvaneswary, 2021). The VTs take locals on a journey of old mining settlements that converge between two rivers in Kuala Lumpur. Likewise, some known galleries even took the opportunity of using the real estate VTs service to virtualise their location. Namely labelled as '40 Years of Yusof Ghani', the VTs had mapped TAPAK Gallery using Plush Global Media that allowing previous visitors or newcomers alike to venture the premises virtually (Amir et al., 2021). With so many businesses, institutional, private sector, or even personal usage of VTs, it is safe to say that the options to construct one are rather possible.

3. METHODOLOGY

The methodology required for this particular research is an experiment that needs to be conducted in an actual field. Therefore, the most suitable methodology to be used for this research is the experimental approach, specifically, Lab Experiment. Lab Experiments conducted in a well-controlled environment – not necessarily a laboratory, due to its accurateness and objective measurements are possible (McLeod, S.A. 2017). In order to understand the curatorial approach when dealing with an actual art gallery tour, the researcher focuses on site-specific events. The events of the International Art Connoisseurship Colloquium (IACC) conjoined two countries into one large-scale art exhibition. This provides all the necessities required for the research to be held. By conducting the experiment on a real event, it is easier for the researcher to identify the requirements in terms of preparing, mapping, capturing, converting, constructing, and publishing the VTs.

In detail, preparing defines as displaying selected artworks in the actual gallery. Mapping means identifying suitable spots in the gallery to be remapped into virtual. Capturing translates as using a piece of suitable equipment to create 360 panoramic images. Converting is to finalize the VT-capable images

through a series of editing as a pre-requisite for the intended software. Constructing means implementing all the finalized data (images, videos, sounds, etc.) as one interactive virtual tour. Lastly, publishing is to output the completed VTs as HTML-05 that are capable to be accessed by users on the world wide web. The process has to be done neatly in the suggested sequence in order to identify and absolves any issues along the way.

3.1 Conceptual Research Framework

To conduct this research properly, a conceptual research framework had been constructed as a flowchart. The chart is derived from the methodology as a procedural sequence to answer each process of the research.
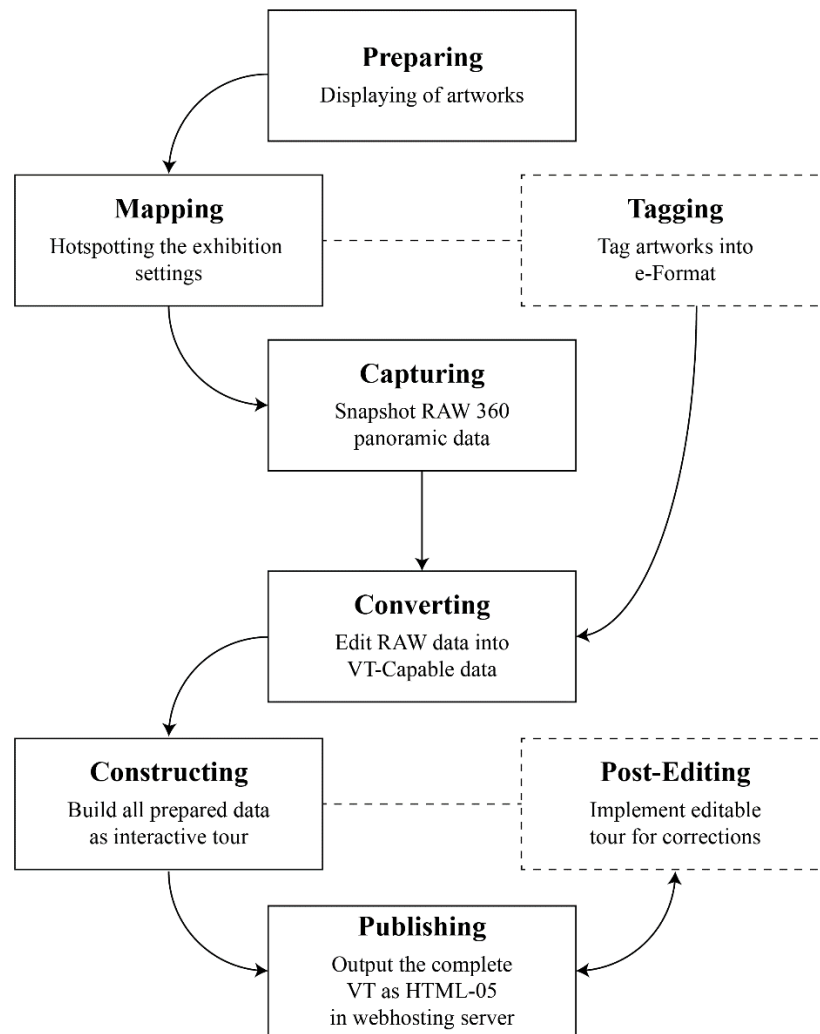
Figure 2. Art gallery virtual tour research framework flowchart
(Sources: Authors' composition)

Figure 2 above shows the research framework flowchart for creating a virtual tour of an art gallery. Each framework refers to a certain task. These tasks will later identify the tools and software required to determine the utmost practical approach.

4. ANALYSIS & FINDINGS

The findings for each phase are separated into three sections, which are 1) the activity, 2) the approach, and 3) the requirements. The result is explained in tabulate form for readers to easily interpret in their understanding.

4.1 Phase 1: Preparing, Mapping and Tagging

As explained before, phase 1 of creating the virtual gallery tour is the necessary preparation that involves a similar approach to curating actual art exhibitions. The results are discussed below.

Table 1. Preparing (Source: Authors' arrangement)

The Activity	The Approach	The Requirements
Placement of display panels and pedestals. Artworks is then organized and hanged accordingly.	Each artwork is displayed according to suitability of the settings. Mostly depending on the size, format and theme (if available).	Display wall / panels (2D artworks), pedestals (3D table sculptures). Necessary tools and equipment.

Referring to the table above (Table 1), it can be safely said that the process involved is a reflection of the usual curatorial approach of any art exhibition which had been practiced before. Therefore, the approach for this phase has no changes as the prior already-fit its needs.

Table 2. Mapping (Source: Authors' arrangement)

The Activity	The Approach	The Requirements
Placing hotspots in the gallery ground which covers the whole viewpoints.	Hotspots is translated into viewpoints in virtual tour. The hotspots placed need to ensure that each artwork can be viewed clearly with direction indicator.	Hotspotting tapes (any suitable tapes), Direction indicator (arrow marker).

The table above (Table 2) shows a mapping stage of the first phase. This process has no specific explanation but the curator needs to ensure that each hotspot covers each viewpoint. This is because when transferred into virtual, the view is not as defined as its actual counterparts. To make this analysis easier to understand, an illustration has been organized to be observed below.
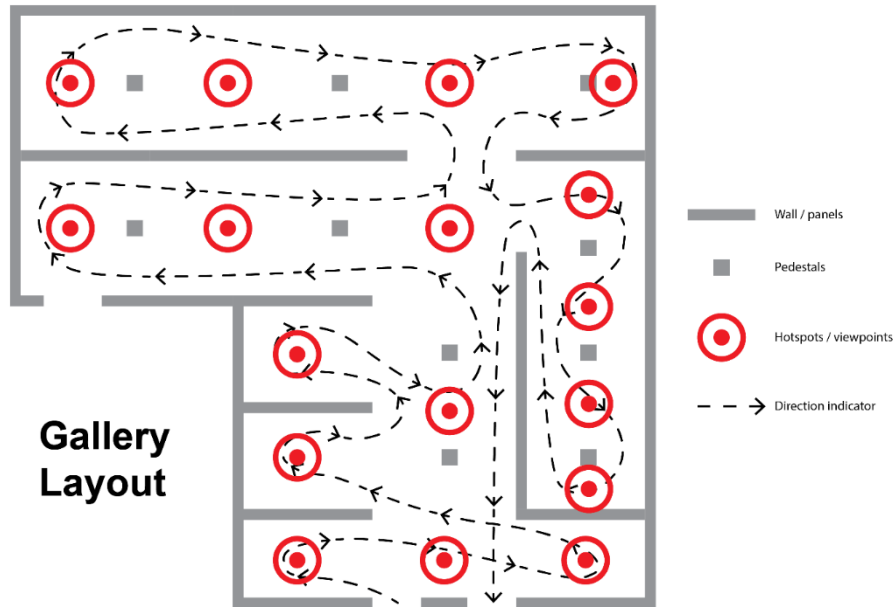
Figure 3. Gallery Layout Mapping (Source: Authors' arrangement)

The figure above (Figure 3), shows the gallery layout mapping that was arranged by the curator to use as a reference. These layouts will be transferred into virtual using software in later phases.

Table 3. Tagging (Source: Authors' arrangement)

The Activity	The Approach	The Requirements
Tag every artwork in e-Format in sequential order.	Tagging is basically to take each artworks description and pictures as e-Format (documents, videos or images). The data will be used later in stage 3.	Words software (artwork description), Photographs / scanner (2D / 3D artworks)

There is no specified approach to this (refer to Table 3). This stage is similar to making an e-catalogue or catalogue for printing. However, the data collected is to be composed differently depending on the virtual tour themes and design.

Table 4. Capturing (Source: Authors' arrangement)

The Activity	The Approach	The Requirements
Take a surrounding snapshot of the placed hotspots using proper equipment.	Capturing the snapshot require the photos to be taken on top of the placed hotspots. The photos taken requires proper equipment, tool or app because it has to be in a 360 panoramic format.	360 camera or Google Street View (GSV) app (Tablet or smartphones)

In this stage (Table 4), the curator requires proper equipment, tool, or app to be utilized. Since this stage is an additional curatorial approach that works as inbetweeners, a prior understanding of taking 360 photos needs to be identified beforehand. The illustration below can assist in elucidating this matter.
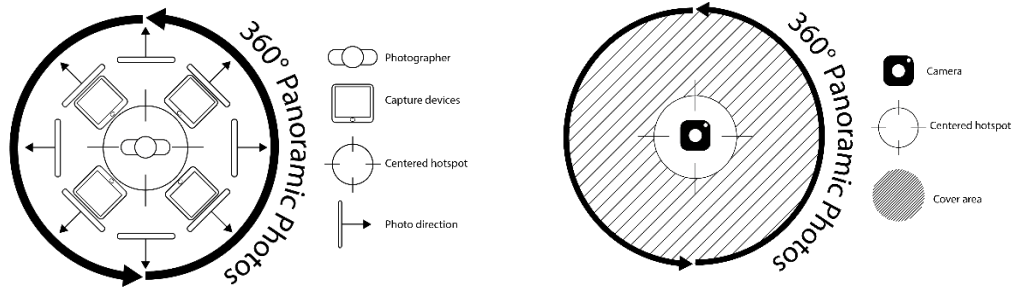
Figure 4. Illustration of capturing 360 RAW photos using 360 camera and GSV app using tablet. (Source: Amir et al., 2021, Copyright Consent: Permissible to Publish)

The figure above (Figure 4), shows an illustration of two pieces of equipment used in capturing 360 RAW photos. Only one option of equipment is required to capture as both can provide the necessary needs. The device used is either using 360 camera or tablet/smartphone, however, there are several pros and cons to be taken here.

Table 5. Pros and cons in using 360 camera and tablet/smartphone (Source: Authors' arrangement)

Device	Pros	Cons
Tablet/Smartphone through GSV app	• Cost efficient • Availability • User-friendly • Ready-to-use 360 photos	• Less quality output • Inconsistent • Photo-taking can be time consuming • No option for video
360 Camera	• High quality output (2K to 8K) • Instant photo-taking • Portability • Video capability	• Expensive • Requires unnecessary accessories / software

As referred to in the table (Table 6) above, these stages are intended to convert and edit the captured data into outputs that are readable and manageable by the VT-Software. This stage can be considered as a pre-prep before the final phase of constructing the VT.
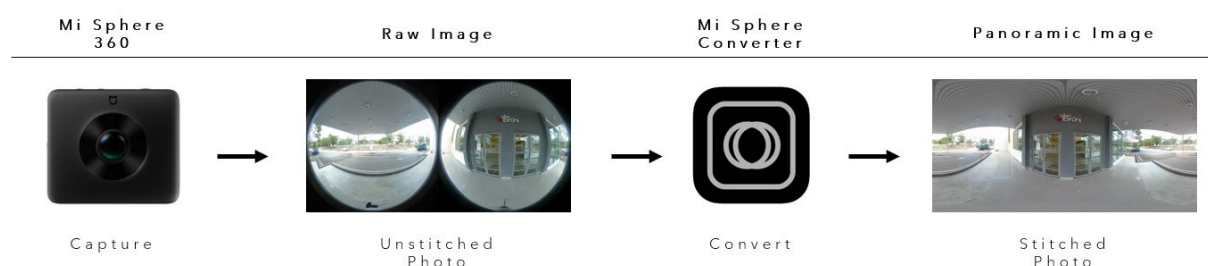
Figure 5. Converting process of RAW data (Source: Authors' arrangement

The figure above (Figure 5), shows the converting process. It is shown that the output by the 360 cameras (Mi Sphere 360) is unstitched. Therefore, through using a converter software (Mi Sphere Converter) and slight edits on the colour, the outcome is stitched photos that are VT-Capable. A different camera might have different outputs, however, on this specific field test, it is required to be converted using the implemented software that came along with it.

4.3 Phase 3: Constructing, Publishing and Post-Editing

Phase 3 involves three stages which are constructing, publishing, and post-editing. This stage is a completely new approach to conventional curatorship. This marks the steps in building one's virtual tour as it takes on new depths of software utilization. In this process, the researcher had identified the most suitable software as the market for it is entirely saturated.

Table 7. Constructing (Source: Authors' arrangement)

The Activity	The Approach	The Requirements
Constructing the virtual tours using the selected software	Each software has different customization, so, selecting one that fits the needs of the curatorial approach need to be done beforehand.	VTs software

Based on Table 7, this is the first stage of the final phase in creating a VT. In this stage, virtual spaces are completely been dealt with. The process is straightforward but, selecting the right software priority before building a tour. This is because different software provides different customization. For this particular field test, the researcher chose Pano2Vr as the software of choice due to several reasons.
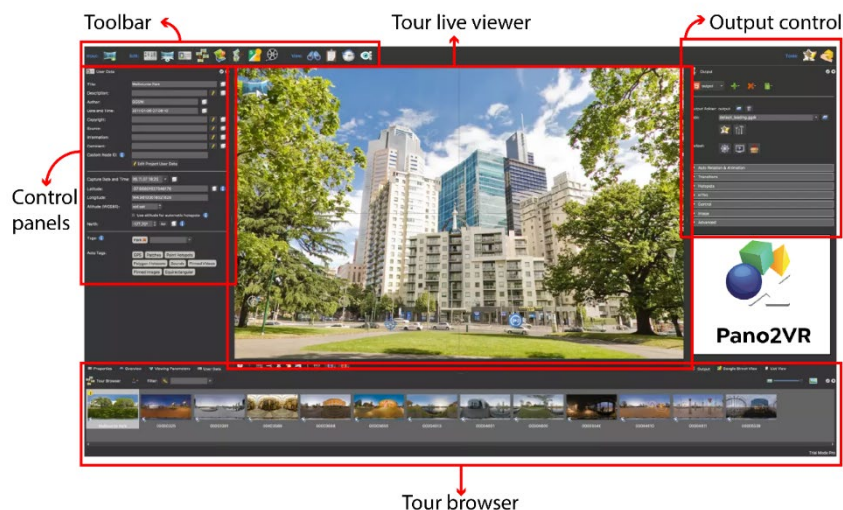
Figure 5. Pano2Vr Interface (Source: Authors' screenshot of the software)

Conferring to the figure above (Figure 5), the Pano2Vr interface has several sections; toolbar, tour live browser, output control, control panels, and tour browser. The toolbar consists of various menus like input, edits, and views. Control panels hold all the settings similar to properties. Tour live browser shows every node contains in the tour. Tour live viewer display current node in 360 interactive views. Lastly, output control exports the project to be published in the format that we chose. Due to this, Pano2Vr is suitable because its interface is comprehensible and the customization is plenteous.

Guidelines to use the tour are also supplied within the software, thus, the process would not be a hassle for any new users.

Table 8. Publishing (Source: Authors' arrangement)

The Activity	The Approach	The Requirements
Export the tour in HTML-05 format. Publish the HTML-05 in web hosting server.	This approach depends on 1) the software, 2) the server. Some software uses their own webhosting server; thus, exporting is unnecessary. If the service is not available, self-web hosting server to be ready.	Web hosting domain (free or paid)

The table above (Table 8), concludes phase 3 with the publishing stage. At this stage, the tour is ready and running. However, to ensure that it can be accessed by visitors, it needs to be operated within a web hosting server. Some servers required certain charges; others are free. Depending on the availability, the export HTML-05 folder usually reads the tour when it's published into a domain. Hence, the tour can be accessed freely through shared links or URLs.

After the VTs are up and running, the curator will be held responsible to monitor any errors or post-editing necessities. Therefore, it is recommended to make sure that the tour has that post-editing capability implemented. Post-editing is not an essential procedure, but it is more of a continuous upkeep solution. Nonetheless, it is important to have those options in case errors are deemed to occur.

5. CONCLUSION

In the hindsight, virtual art gallery tours are alternate ways to promote art exhibitions to new waters, it is by no means to replace the conventional visits. This curatorial approach is an addition that expands the curatorship of the usual art gallery. Based on the field test, the researcher who is also the curator has organized the uttermost basic implementation of utilizing VTs. The results are based on the available resources during that time. Hence, improvements are nevertheless conceivable. In conclusion, to understand the curatorial approach; the researcher has engaged with an actual field test to achieve these results. Hence, the curatorial approach for VTs is listed orderly based on trial and error.

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CONFLICT OF INTEREST

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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Hingar-Bingar Pasar Pengalaman (2004): Satu Kritikan Dalam Memahami Diri T. Alias Taib

Hingar-Bingar Pasar Pengalaman (2004): A Critique in Understanding T. Alias Taib Himself

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ABSTRAK

Hingar bingar merupakan keadaan bising, riuh-rendah, hiruk-pikuk dan semua orang berteriak-teriak sehingga suasana menjadi tidak tenteram. Itu adalah perasaan seseorang apabila menjejakkan kaki ke pasar. Perasaan ini berbeza apabila penulis membaca Pasar Pengalaman (2004), daripada T. Alias Taib. Pasar yang diterjemahkan dalam buku Antologi Puisi Pasar Pengalaman (2020) adalah falsafah diri T. Alias Taib sendiri. Kajian ini akan membawa satu pelayaran kepada pengalaman yang telah dialami oleh T. Alias Taib pada ketika puisi ini dituliskan seterusnya membuktikan bahawa keadaan hingar bingar di pasar masih wujud sehingga saat ini. Bagi merealisasikan pelayaran kajian ini, kaedah yang akan digunakan adalah kritikan sastera yakni menggunakan tafsiran terhadap karya sastera dalam menganalisis, sambil melihat konteks yang kompleks untuk memberi pemahaman mengenai bagaimana puisi yang dipilih sesuai dengan pengalaman manusia yang tidak pernah pupus. Pelayaran pengalaman Pasar Pengalaman akan membawa pembaca sedar akan kewujudan falsafah diri T. Alias Taib masih hidup sehingga kini. Teori fenomenologi-rasa akan menjadi sandaran kepada kajian ini yang mana ia akan menjelaskan dua jenis struktur iaitu multi-layered dan quasi temporal. Ini akan ditambahkan lagi dengan penerangan rasa yang dijelaskan Bersama fenomenologi iaitu tuntutan kepada emosi. Proses ini akan memberi jawapan kepada memahami diri penulis puisi yang merupakan teras dan lambang keperibadian beliau dalam dunia serba moden. Diakhir pelayaran pengalaman ini, diharapkan ia menjadi satu titik tolak kepada pemikir di luar sana agar memahami dan menjiwai setiap bait puisi yang dihasilkan dengan rasa hati yang cerdik dan berlapang dada dengan pemahaman diri manusia. Falsafah diri ini merupakan ilmu yang perlu diamalkan kerana ilmu tanpa amal ibarat pokok tanpa buah.

Kata kunci: Puisi, Sastera, Falsafah, Diri, Fenomenologi-Rasa

ABSTRACT

Noise is defined as a state of agitation, hustle, and bustle in which everyone shouts until the atmosphere gets agitated. That's how it feels when you walk into a market. When the author reads T. Alias Taib's Pasar Pengalaman (2004), he has a different feeling. T. Alias Taib's self-philosophy is the market translated in the book Anthology of Market Experience Poetry (2020). This research will travel back in time to the experience that T. Alias Taib had at the time this poem was composed, demonstrating that perhaps the market's noisy scenario remains today. The method that will be used to realize the journey of this study is literary criticism, which is the analysis of literary works using the interpretation of literary works while looking at the complex context to provide an understanding of how the selected poems correspond to the human experience that has never died out. The reader will be made aware of

the presence of T. Alias Taib's self-philosophy through the experience journey of the Experience Market. This study's backbone will be the phenomenological-sense theory, which will describe two sorts of structures: multi-layered and quasi-temporal. This will be supplemented with the explanation of taste, as well as phenomenology, or the claim to emotion. This procedure will provide an answer to the poet's self-awareness, which is the center and emblem of his individuality in today's world. It is intended that at the conclusion of this journey of discovery, it will serve as a beginning place for intellectuals to comprehend and enliven each stanza of poetry written with a feeling of creativity and open-heartedness with human self-understanding.

Keywords: *Poetry, Literature, Philosophy, Self, Rasa-Phenomenology*

1. PENGENALAN

Aspek kesantunan berbahasa merupakan penggunaan bahasa yang sopan dan beradab. Aspek ini bukan sahaja perlu dititikberatkan dalam kalangan masyarakat tetapi dalam penulisan juga termasuk penulisan novel. Berdasarkan kata-kata daripada Mohd Haniff Mohammad Yusoff, Siti Hamira Hamzani & Rohaya Md. Ali (2018), Bahasa yang sopan dan beradab amat penting dalam sesebuah novel dan ini juga meliputi semua jenis penulisan termasuk penulisan puisi yang mempunyai gaya bahasa yang tinggi, pemikiran kreatif dan kritis serta pembawaan diri yang selari dengan jiwa penulis. Sesebuah puisi itu lahir kerana ada yang melahirkannya. Umum mengetahui bahawa kelahiran puisi Melayu adalah hasil kegelisahan dan penentangan masyarakat terhadap persekitaran yang tiada kebebasan untuk mengeluarkan perasaan dan fikiran ketika negara dijajah oleh orang asing. Kegelisahan dan penentangan yang dizahirkan adalah pengalaman peribadi setiap manusia yang dijajah mental dan fizikalnya. Jika seseorang manusia itu mempunyai pengalaman dalam hidupnya, pasti ia akan berkongsi dengan khalayak dalam pelbagai bentuk dan medium. Menurut Anan Omar dan Junidsyaji (2019), manusia berinteraksi dengan teknologi mudah alih khususnya telefon pintar dan tablet pada setiap masa. Manusia terlalu rapat dan akrab dengan telefon mudah alih atas keperluan untuk berkomunikasi dan akses kepada media sosial dan hiburan digital. Amalan digital yang melibatkan telefon mudah alih ini dilihat membentuk tingkah laku manusia yang ekstrem dan obsesi pada gajet. Kenyataan ini adalah sebuah analogi yang terbentuk antara manusia (penyair) dan gejet (puisi) yang mana seorang penyair meluahkan pengalaman beliau dengan menulis dan kedua-duanya tidak boleh berpisah antara satu dengan yang lain, kerana melalui puisi sahaja mereka boleh berkomunikasi – menyampaikan mesej dan tidak ada medium lain untuk meluahkan rasa tersebut.

Berbalik kepada perbincangan asal kajian, apakah yang dikatakan sebagai puisi? Adakah puisi ini hanya mempunyai satu jenis sahaja? Jawapnnya tidak, puisi mempunyai dua jenis iaitu puisi tradisional dan puisi moden. Dalam puisi tradisional, terdapat syair dan syair sebenarnya hidup dalam puisi tradisional dan moden. Mengapa ini terjadi? Bicara tentang definisi syair terlebih dahulu. Dari segi etimologinya, syair merupakan perkataan pinjaman dari bahasa Arab yang mempunyai kata akar shi'r yang membawa maksud rasa. Rasa yang diterjemahkan dalam penulis syair itu adalah daripada pengalaman yang dilalui. Syair merupakan salah satu cabang puisi tradisional yang masih kekal sehingga kini. Mutakhir, ramai penulis cenderung dalam menghasilkan puisi moden iaitu sajak dan ia adalah luahan dari hati seorang penulis yang bersifat bebas dari segi penulisan, format dan adanya syair (rasa) dalam sajak tersebut. Luahan penulis puisi merupakan satu titik permulaan kepada pengalaman kehidupan penulis itu sendiri. Sohaimi Abdul Aziz (2014), mengemukakan pendapat beliau tentang rasa dalam *Warna Sukma Usia Muda* (2005) apabila meletakkan rasa itu pada emosi. Emosi yang ditemui

terbahagi kepada dua iaitu emosi tetap dan emosi estetik dan ini yang melahirkan rasa atau pengalaman estetik. Hasil penemuan Sohaimi adalah melalui struktur multi lapisan dan struktur kuasai temporal yang melihat kepada hasil bacaan beliau sendiri. Tetapi, dalam kajian ini penulis akan melihat pengalaman rasa dalam konteks yang lebih subjektif untuk menghayati hakikat sebenar diri T. Alias Taib dalam puisi *Pasar Pengalaman* (2004).

Hingar bingar yang diangkat dalam tajuk kajian ini merujuk kepada pengalaman dalam mendepani hakikat kehidupan pada ketika itu. Secara umumnya, mesej puisi dapat difahami dengan memahami teks – kritikan respons – pembaca. Ini akan memberi ruang kepada pengkaji untuk memberi atau mencari makna kepada teks sastera yang dibaca. Sebenarnya, dalam kritikan sastera, teks sastera itu berkembang tanpa sandaran yakni dengan teori yang mempunya kriteria-kriteria yang boleh digunakan oleh pengkritik sastera untuk membuat penilaian terhadap teks yang dikaji. Seperti juga teori kritis, ia tidak lagi bercakap tentang memahami dan memberi penjelasan, sebaliknya apa yang ditekankan ialah kritikan dan mengubah atau menukar makna secara menyeluruh dalam masyarakat dan sistem nilainya. Teori kritis banyak dipengaruhi teori sosial dengan menggunakan proses analitikal daripada teori sosial untuk mengkritik. Teori yang dimaksudkan seperti feminisme, hermeneutik, fenomenologi dan semua bentuk teori yang bersifat neo-Marxis (Sohaimi Abdul Aziz, 2014). Secara ringkasnya, teori kritis memberi perhatian kepada hakikat kritikan dan amalan kritis. Menurut Bronner (2019), *critical theory emerged in the 1920s from the work of the Frankfurt School, the circle of German-Jewish academics who sought to diagnose - and, if at all possible, cure - the ills of society, particularly fascism and capitalism.* Permulaan teori kritis ini telah wujud berkurun lamanya dan perbincangan tentang perkara ini sangat meluas oleh ramai ahli falsafah seperti George Lukacs dan Ernst Bloch, Theodor Adorno dan Walter Benjamin, Herbert Marcuse dan Jurgen Habermas. Setiap daripada mereka mempunyai pendapat dan pandangan yang tersendiri untuk dibahaskan tetapi masih berada dalam ruang lingkup kesusasteraan.

Walaupun teori kritis ini adalah sebahagian daripada sejarah teori sastera namun, teori kritis tidak dapat membaca lapisan-lapisan tulisan puisi yang dihasilkan. Oleh yang demikian, puisi Pasar Pengalaman akan dikupas melalui teori rasa fenomenolgi yang diperkenalkan oleh Sohaimi Abdul Aziz. Teori ini akan membantu ke arah mencipta teks – kritikan respons – pembaca. Ini akan membawa kepada latar belakang pembaca dalam mempengaruhi pemerian atau pengisian makna teks sastera. Terdapat tiga aspek yang diberi perhatian iaitu proses membaca, membuat analisis dan interpretasi. Rasa fenomenologi adalah gabungan dua teori iaitu teori rasa dan teori fenomenologi. Rasa adalah merujuk kepada sesuatu yang dikecapi oleh lidah atau keadaan yang dialami oleh tubuh. Rasa ini membawa pengertian emosi yang dilahirkan oleh tubuh badan manusia dalam lapan jenis emosi yang ada pada manusia. Tetapi apabila rasa itu sampai ke hati, rasa itu akan dikenali sebagai "rasa hati" dan ini menghidupkan pengalaman estetik kepada pembaca. Pengertian ini dipersetujui oleh Raniero Gnoli, 1968 membawa maksud rasa kepada pengalaman estetik.

Fenomenologi pula adalah teori yang melihat kepada struktur karya sastera dan respons atau interaksi pembaca dengan struktur itu. Penerangan struktur ini terbahagi kepada dua iaitu multi-layered dan quasi temporal. Kedua-dua struktur ini berhubung antara satu dengan yang lain. Melalui struktur multi- layered terbahagi kepada empat lapisan iaitu lapisan fonetik, semantik, representasi objek dan lapisan objektif. Manakala multi-lapisan quasi temporal adalah melalui objek estetik kepada emosi estetik. Perubahan ini berlaku kerana emosi tetap dan emosi asal itu bergabung.

Bagi menjelaskan struktur multi layered ia dimulakan dengan lapisan fonetik berkaitan dengan bunyi verbal, pembentukan perkataan dan rangkaian perkataan. Seterusnya, lapisan semantik merujuk kepada makna dari ayat dan semua kumpulan ayat yang terkandung dalam teks yang dikaji oleh pengkaji. Manakala, lapisan representasi objek adalah objek-objek yang timbul dalm karya dan ini merangkumi watak, latar dan sebagainya. Terakhir ialah lapisan objektif adalah satu keadaan yang

dihasratkan yakni objektif atau jelas ditunjukkan oleh ayat-ayat atau dalam kumpulan ayat. Oleh yang demikian, kajian ke atas puisi Pasar Pengalaman ini akan menggunakan rasa fenomenologi sebagai sandaran bagi menjawab pengalaman estetik yang diperolehi daripada jejak yang dapat dilakukan sehingga bertemu dengan makna teks berkenaan.

2. KAJIAN KESUSASTERAAN

Sejak akhir-akhir ini sekumpulan manusia yang digelar masyarakat telah mula hidup dengan berfikir, apabila mereka berfikir akah lahirlah rasa yang datang dari hati. Hal ini kerana, manusia itu berfikir dengan menggunakan akal dan hati yang bersih. Apabila telah saling melengkapi antara satu sama lain, pemikiran itu hendak diluahkan dan salah satu medium penyampaian yang mudah kepada pemikir ini adalah penulisan. Maka, wujudlah karya-karya sastera yang mempunyai pelbagai bentuk sehingga yang membaca pemikiran Si Penulis terpengaruh dan mula berfikir. Kitaran ini akan terus hidup dari satu generasi kepada generasi yang akan datang.

Jika diperhatikan secara mendalam, masyarakat masa kini lebih cenderung terlibat dengan hiburan digital di media sosial berbanding penglibatan secara fizikal. Aktiviti berhibur menerusi aplikasi Smule merupakan satu gaya hidup baru yang mendapat tempat dihati masyarakat pengguna masa kini. Keadaan ini dipengaruhi oleh aplikasi tersebut yang mampu menyajikan hiburan yang melebihi batas kebiasaan dan sangat menarik minat pengguna untuk terus cenderung menggunakannya (Aznan Omar, Syed Alwi Syed Abu Bakar & Mahizan Hijaz Muhammad, 2021). Ini juga memberi kesan kepada hiburan konvensional seperti pembacaan buku, kajian-kajian ilmiah atau media bercetak yang lain. Tetapi, analisis ini akan berusaha untuk mengembalikan gaya konvensional dengan menelaah karya sastera yang bercetak.

Dalam merungkai karya satera yang terhasil, analisis perlu difahami dengan bait, cereka, dan rangkap, serta ungkapan karya dapat menyelongkar ilmu yang tersirat dan pemikiran masyarakat yang masih kekal dalam karya hasil karangan masyarakat itu sendiri, Muhammad Haji Salleh berpandangan bahawa, dalam dunia ilmu ini bukanlah kecil atau sempit, malah menggemakan dunia yang lebih luas dan karya yang kita lakarkan hanyalah cebisan daripada kajian dan renungan awal (Eizah Mat Hussain, 2017). Petikan ini memberi satu kesedaran bahawa karya yang dihasilkan mengandungi cabang ilmu yang sangat luas dan setiap yang dihasilkan mempunyai satu panduan dan pedoman bukan sahaja kepada penulis malah kepada pengkaji dan seluruh pelusuk alam.

Apabila Muhammad Haji Salleh bercakap tentang karya pasti definisi karya itu luas serta mempunyai sifatnya yang tersendiri. Secara umumnya, karya membawa maksud hasil kesenian. Hasil kesenian akan lahir daripada seorang pengkarya dengan meluahkan kreativitinya tersendiri. Para penulis puisi juga merupakan pengkarya bagi mewujudkan kesedaran dan mendidik untuk terus bergerak dalam lapangan kehidupan yang kekal abadi. Zainal Abidin, atau Za'ba (1965) mendefinisikan puisi sebagai sebuah karangan yang digunakan untuk melafazkan fikiran yang cantik dengan penggunaan bahasa yang indah serta melukiskan kemanisan. Seterusnya Za'ba menjelaskan bahawa puisi merupakan penyusunan baris ayat dengan bahagian yang berkerat-kerat yang seiring dengan bunyi, rentak dan isinya (Dewan Bahasa dan Pustaka, 2017).

Definisi puisi dikuatkan dengan kenyataan Shahnon Ahmad dalam Mana Sikana, 1985 tentang puisi. Puisi adalah gabungan kata yang indah dalam susunan yang terindah. Manakala menurut kajian-kajian pengkritik pula, puisi dapat dilihat dari tiga perkara iaitu isi, bentuk dan kesannya. Isi adalah tema atau idea yang ingin disampaikan oleh penulis melalui puisinya seperti politik, ekonomi, keagamaan, nasionalisme, dan kemanusiaan. Bentuk pula terdiri daripada baris, bunyi, pemilihan kata dan bahasa seperti kata konkrit, kata abstrak, bahasa figuratif dan penyimpangan bahasa. Seterusnya kesan adalah mesej iaitu perkara yang mendorong seseorang penyair itu menulis puisi dan mesej tersirat di sebalik

tema yang diungkapkan (Dewan Bahasa dan Pustaka, 2017). Anis Sabirin (1973) menjelaskan bahawa hubungan antara puisi dan bahasa itu amat rapat. Hasil daripada hubungan ini, sebuah puisi akan terbentuk dalam susunan bahasa seterusnya menghasilkan bunyi yang menarik lalu menyampaikan sesuatu nasihat dengan lebih bermakna. Makna pula adalah sesuatu yang dapat difahami dan mempunyai hubungan langsung dengan kata. Melalui hubungan ini makna sesuatu kata dan ayat akan terus sampai kepada pembaca. Oleh yang demikian, tujuan penghasilan puisi adalah untuk menyampaikan mesej yang tertentu dalam bentuk penyampaian bahasa yang ringkas dan unik.

Selain daripada T.Alias Taib, salah seorang penulis puisi yang terkenal adalah Zahari Hasib. Beliau merupakan seorang penulis puisi dan pernah mengeluarkan pendapat bahawa, puisi merupakan sebuah karya penulisan terpenting untuk memberi teguran, kritikan dan pendapat terhadap apa jua yang berlaku dalam kalangan masyarakat. Lantaran itu, beliau turut menekankan bahawa puisi seharusnya dapat mengetengahkan pelbagai pemikiran positif dan bukanlah sekadar sebuah permainan bahasa serta pembinaan kata-kata bombastik sahaja. Menyokong kenyataan tersebut, Aminudin Mansor (2012) menyatakan bahawa keindahan bahasa yang digunakan oleh setiap penyair itu adalah kata-kata yang sarat dengan maknanya. Walaupun kata-kata itu biasa tetapi ia masih tetap membawa makna yang mendalam sama ada secara tersurat mahupun tersirat. Menurutnya lagi, setiap satu kata-kata dari jiwa penulis dapat membawa seribu makna dan memberi panduan serta pengajaran kepada manusia.

Tambahan kepada perbincangan puisi di atas, puisi itu terlahir daripada pemikiran manusia. Persoalan kepada siapakah yang dikatakan manusia itu sangat berat. Adakah manusia itu akan kekal gelarannya sebagai manusia dari hari pertama dia dilahirkan sehingga hari terakhir manusia itu berada di muka bumi? Toshihiko Izutsu dalam buku Sufisme, Samudra Akrifat Ibn'Arabi (2015) membincangkan istilah Manusia Sempurna. "Dalam memulai diskusi tentang konsep Manusia Sempurna (al-insân kâmil), saya pikir penting untuk mengamati bahwa Ibn 'Arabi memandang "manusia" pada dua tataran berbeda. Perbedaan mendasar ini harus diingat, lantaran apabila kita abai terhadapnya, dengan mudah kita akan tergiring menuju rimba kebingungan". Toshihiko memberi peringatan awal bahawa istilah manusia sempurna itu wujud sekiranya manusia sedar dan temui jalan kembali kepada Allah SWT dengan selamat tetapi hadir peringatan kedua bahawa jika manusia itu abai (lalai), manusia akan terjerumus ke lembah kebingungan (bodoh). Oleh yang demikian, manusia akan sempurna jika manusia itu berfikir dan menemui apa yang difikirkan dengan hati yang bersih dan ikhlas untuk kembali kepada Allah SWT dengan selamat.

Seterusnya, manusia itu kekal dalam dunia dengan kepelbagaian perwatakan. Ini diterjemahkan dalam karya sastera yang sering menjadi rujukan manusia. Karya sastera dalam bentuk puisi, cerpen, drama dan novel disiarkan melalui akhbar, majalah, buku dan juga dilakonkan dalam radio. Maka, karya sastera, sasterawan dan penerbitan akhbar, majalah dan buku membentuk fikiran negara, bukan saja untuk kemerdekaan tetapi pembinaan dan pembangunan (Zin Mahmud, 2019). Pendirian yang dinyatakan membawa satu kebebasan dalam sastera kerana kemerdekaan ini yang membawa kepada pembinaan dan pembangunan bukan sahaja negara malah setiap "isi perut" yang ada dalam sesebuah negara seperti manusia, alam, teknologi, dan lain-lain lagi dengan harapan ini adalah nadi yang memberi petunjuk kepada kehidupan sastera dan manusia. Ini tidak lari dari konsep puisi yang telah dihasilkan. Menurut Zurakintan Abdul Razak & Che Ibrahim Salleh (2015), "Dalam pengkajian karya sastera khususnya puisi, pemikiran merangkumi aspek-aspek persoalan atau mesej pengajaran yang cuba disampaikan secara tersurat dan tersirat melalui karya untuk dijadikan panduan atau teladan dan pengajaran yang berkaitan dengan kehidupan individu atau masyarakat dalam sesebuah negara. Selain itu, pemikiran ialah sesuatu yang terbuku di fikiran dan cuba diluahkan dengan menggunakan wahana yang tertentu". Berdasarkan kenyataan ini dapat disifatkan bahawa persoalan atau mesej daripada pemikiran seseorang adalah kunci utama karya itu terhasil. Penulisan itu akan terlahir secara tersurat dan tersirat sehingga mesej yang hendak disampaikan berjaya difahami oleh setiap orang yang membaca dan mendengarnya.

3. KAEDAH KAJIAN

Kaedah kajian yang akan digunakan dalam kajian ini, adalah kritikan sastera. Kritikan sastera adalah satu aktiviti mental yang melibatkan proses-proses seperti menganalisis, mentafsir dan menilai teks sastera. Terdapat pelbagai jenis kritikan sastera dan kepelbagaian jenis kritikan sastera bergantung kepada perspektif yang digunakan untuk melihatnya. Mengikut perspektif bentuk, kritikan sastera dibahagikan kepada dua jenis iaitu kritikan amali atau terapan dan kritikan teoritis (Sohaimi Abdul Aziz, 2014). Skop teori yang diperkenalkan dalam kritikan sastera ini berfokus kepada teori fenomenologi-rasa.

Bagi menjawab persoalan tentang pengalaman estetik yang diperolehi daripada jejak yang dapat dilakukan sehingga bertemu dengan makna teks *Pasar Pengalaman* rasa fenomenologi akan mengupas persoalan ini. Ini adalah melalui kaedah kualitatif iaitu melalui analisis teks dan kritikan sastera berdasarkan kepada beberapa aspek pemikiran dan pandangan tokoh. Kritikan sastera merujuk kepada aktiviti mengkaji dan menilai hasil kesusasteraan iaitu hasil-hasil karya sasterawan dengan tujuan untuk mengembangkannya ke arah yang lebih baik (Hashim Awang, 1997). Kritikan sastera bermaksud menilai sesuatu karya seni atau karya penulisan melalui proses pembacaan, penghayatan dan penambahbaikan. Tambahan lagi, kritikan seharusnya seimbang kerana proses ini dilakukan bagi menambah baik sesuatu karya. Ini disokong oleh Tengku Intan Marlina (2018) dalam Hashim Awang (1997) kritikan kesusasteraan merupakan suatu usaha untuk menilai hasil-hasil ciptaan seseorang sasterawan atau penulis sastera dengan yang beralas serta bersistem dan bertujuan untuk mengembangkan sesuatu yang difikirkan baik lagi indah. Dalam kajian ini, pengkaji akan menggunakan teori rasa fenomenologi yang mana struktur puisi tersebut akan dikupas melalui dua struktur yang berfokus kepada *multi layered* dan *quasi temporal* sejurus itu, rasa akan memberi keseimbangan dalam pengalaman estetik kepada karya yang dikupas. Peck dan Coyle (1993) menyatakan, *…in recent years there has been a great surge of such thinking, much of which challenges established ideas about literature and rejects the assumptions inherent in traditional criticism. The effect of this has been the development of a number of few types of criticism.* Ruang lingkup teori kritikan sastera seperti fenomenologi rasa ini sangat luas kerana ia membawa kepada perkembangan kritikan-kritikan baharu dan juga dapat merealisasikan kritikan terapan kerana aspek teoritikal sesuatu perkara yang dibincangkan akan membantu pengkritik memahami cara kerjanya dan seterusnya dapat diaplikasikan kepada teks-teks yang bersesuaian.
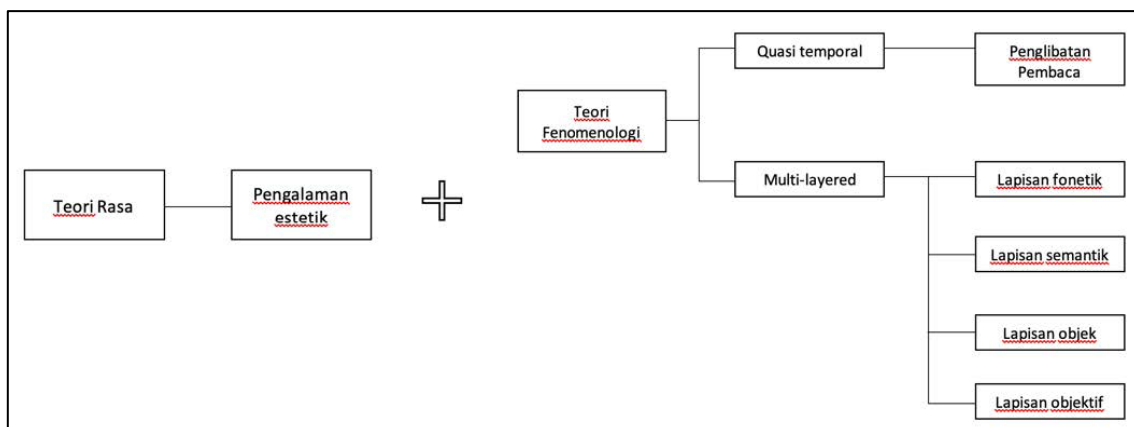
Rajah 1. Memahami penggabungan teori rasa dan teori fenomenologi dari ulasan Sohaimi Abdul Aziz (2014)

Jika dilihat dari sudut lain, teori rasa fenomenologi mampu membawa kajian ini kepada kajian kemanusiaan tanpa had dan tidak berat sebelah (*bias*). Ini kerana olahan teori ini tidak perlu ada pengulangan dalam setiap analisis tetapi setiap analisis perlu hadir dengan satu pemikiran yang

mencipta kepada persoalan dan membawa manusia mengalami sendiri perihal yang dikupas tanpa prejudis. Dengan kaedah ini, akan membawa satu lembaran kehidupan baru kepada manusia tentang kepentingan berfikir secara kritis serta pengalaman yang nyata tanpa ada khayalan yang menyesatkan.

4. JATI DIRI: IDENTITI JIAWA YANG MASIH HIDUP

Apabila membaca puisi *Pasar Pengalaman*, pengkaji dapat merasai rasa yang disampaikan oleh T.Alias Taib melalui puisi beliau. Rasa ini disebut oleh Robert Pluchik (1984) adalah emosi prototaip iaitu emosi-emosi yang boleh bergabung sesama emosi dan ia menjadikan emosi itu lebih kompleks. Konsep emosi prototaip ini sama seperti konsep emosi tetap dalam teori rasa. Emosi tetap dirangsang oleh karya yang dibaca dan akan menghasilkan satu pengalaman estetik yang disebut sebagai rasa. Tetapi dalam konteks ini, rasa masih berkisar akan emosi walhal pengkaji dapat merasakan emosi dalam puisi adalah ke arah *feeling - an idea or belief, especially a vague or irrational one.* Persoalan yang timbul adalah emosi dan perasaan – dua perkataan berbeza dan sepatutnya memberi fahaman yang berbeza tetapi definsi emosi ini membolehkan umum memahami bahawa emosi dan perasaan itu adalah sama. Jika diperhatikan secara mendalam, membaca puisi dapat memberikan satu perasaan yang berbeza apabila perasaan tersebut sampai ke hati. Rasa dalam hati ini yang diterjemahkan sebagai *feeling* tetapi rasa yang diterjemahkan oleh deria rasa manusia dan diperlihatkan kepada tubuh adalah emosi semata-mata. Melalui puisi *Pasar Pengalaman*, terdapat perkataan yang merujuk kepada emosi. Konsep emosi tetap adalah sama dengan emosi prototaip yang terdiri daripada lapan jenis emosi yang bergabung sesama emosi dan menghasilkan emosi yang kompleks. Emosi tetap ini akan terhasil daripada faktor persekitan dan memori daripada manusia itu sendiri. Sebagai contoh dalam puisi ini memang terdapatnya emosi tetap:

Jadual 1. Perkataan yang merujuk kepada emosi penulis dan pengkaji.

Emosi Tetap	*Puisi*
Marah	Ditancapnya pisau itu
	Tepat ke jantung lelaki kota
Waspada	Berdiri di atas pagar
	Lebih selamat daripada
	Berdiri di tanah datar.
Jijik	Bermain politik diri
	Lebih untung daripada
	Bermain politik parti.
Sedih	Kumasuki senja yang hingar di sebuah pasar
	Disambut ketuk seekor ayam
Ngeri	Kesombongan lahir
	Daripada kekosongan.

Mengenalpasti emosi menjadikan emosi itu bersifat tunggal walaupun kompleks tetapi memahami perasaan lebih kepada subjektif iaitu akan mempunyai pertikaian daripada satu tahap ke tahap yang lain tetapi masih boleh diterima oleh akal fikiran manusia kerana perasaan itu melibatkan apa yang dirasai oleh jiwa manusia. Persoalan rasa masih tergantung dalam analisis emosi ini, oleh yang demikian persoalan ini akan dibawa dalam konteks fenomenologi dalam dua jenis lapisan dalam analisis seterusnya.

Seterusnya, konsep fenomenologi perlu dirungkai dan digabungkan dengan konsep rasa yang telah dihuraikan melalui emosi dan perasaan. Berdasarkan dua struktur lapisan dalam fenomenologi iaitu *multi-layered structure* dan *quasi temporal structure*, respons pembaca terhadap karya yang

dibaca ada hubungannya dengan struktur pembinaan karya sastera yang dibaca. Empat lapisan yang diperkenalkan dalam *multi-layered structure* akan dirungkai satu persatu dalam *Pasar Pengalaman*.

Pisau cukur
Rayunya tajam
Rayunya mata pisau berkilau

Di tancapnya pisau itu Tepat ke jantung lelaki kota Tipunya tajam
Menghiris berahi lelaki
Kota ini mengasah pengalamannya Dan pisau berkilat dipinggangnya

Di atas pagar

Dia pemain politik pintar Yang berdiri di atas pagar. Pengalamannya mengajar Berdiri di atas pagar Lebih selamat daripada Berdiri di tanah datar.

Dia pemain politik diri
Yang tidak mementingkan parti. Pengalamannya mengajar Bermain politik diri
Lebih untung daripada Bermain politik parti.

Sumpah-sumpah
Lelaki dengan sumpah-sumpah di mulutnya
Pintar berbicara, gemar membaca, Dan punya telaga ilmu yang dalam.

Lelaki dengan pengalaman di dadanya Sebentar muncul, sebentar hilang, Sukar dipegang bagai bayang-bayang.

Seperti sumpah-sumpah di mulutnya Kulit lelaki bertukar warna Mengikut latar dan suasana;
Kata-katanya bertukar rentak Mengikut penutur di sekeliling.
Ayam
Kumasuki senja yang hingar di sebuah pasar Disambut ketuk seekor ayam
Yang kutemui di sini
Di tengah-tengah senja hingar ini Kekosongan lahir
Daripada kesombongan

Yang kubelajar di sini
Di tengah-tengah pasar hingar ini Kesombongan lahir
Daripada kekosongan.
09.ii.01

Melalui perenggan pertama dalam puisi, lapisan semantik dan lapisan representasi objek dapat dikupas dengan terperinici. Bermula dengan objek pisau dan digabungkan dengan kata cukur menjadikan istilah pisau cukur sebagai peribahasa melayu yang meliputi ayat atau kelompok kata yang mempunyai susunan kata yang tetap dan mengandungi pengertian yang tertentu. Bagi peribahasa pisau cukur, ia cukup sinonim bagi wanita yang suka mengikis kekayaan seseorang lelaki. Kekayaan yang dimaksudkan adalah dalam bentuk harta, wang dan segala yang mampu memuaskan kehendak wanita tersebut. Merujuk kepada puisi di atas, rangkap pertama adalah penegasan tentang wanita yang mempunyai sifat pisau cukur. Melihat kepada perkataan pisau secara fizikalnya, akan datang dalam bayangan kita tentang bentuk dan rupa sebilah pisau yang digunakan oleh wanita di dapur untuk memotong bahan-bahan masakan, ia diperbuat daripada besi, tajam dan kadang kala rasa menyilukan.

Berbeza dengan penggunaan pisau dalam puisi ini apabila dilihat dalam lapisan oobjek ia dianalisis sebagai satu bentuk kekuatan wanita yang mampu menewaskan lelaki dengan pujukan fizikal (tubuh badan) wanita, rayuan suara wanita yang membuatkan lelaki tergoda. Apabila seseorang wanita berjaya menanamkan erti suka kepada lelaki tersebut, maka tewasnya seorang yang bergelar lelaki dalam perangkap wanita itu. Merujuk kepada situasi ini, lelaki tewas dan wanita menjadi gagah perkasa dalam menjatuhkan segala ego dan kepahlawanan lelaki matang tersebut. Permainan wanita ini menyingkirkan sifat-sifat lelaki sehingga menggadaikan segalanya untuk wanita yang kononnya mampu memberikan kasih sayang dan cinta kepadanya. Perkara ini dapat dikupas dengan lebih mendalam dalam sisi lapisan objektif iaitu tentang sesuatu keadaan yang dapat difahami dalam ayat puisi tersebut. Penerangan mengenai helah yang merah yakni merujuk kepada ghairah dan tingginya nafsu berahi lelaki tetap kalah apabila segalanya diserahkan termasuk hati dan perasaan lelaki tersebut. Pengalaman hanya berlaku mangsa berterusan atau ditinggalkan tidak bertepian. Wanita pisau cukur dalam konteks puisi ini manusia yang mempunyai sifat *an-nas* (manusia) rujuk bahasa Arab dan mempunyai sifat iblis. Iblis adalah makhluk ghaib yang mempunyai sifat-sifat jahat dan apabila sifat iblis itu ada pada manusia dan manusia menzahirkan sifat iblis tersebut, ia dipanggil syaitan. Ini diskong oleh Rahmah Ahmad H. Osman and Mohd Shahrizal Nasir (2011):

> *Selain itu, satu fakta yang tidak dapat dinafikan kebenarannya dalam kisah Risalat al-Ghufran ialah keadaan syaitan yang diperlihatkan sedang menerima seksaan di dalam neraka. Secara jelas, ia menceritakan satu fakta yang memang terdapat di dalam al-Quran iaitu yang menyatakan bahawa tempat bagi syaitan adalah neraka yang bersifat azab.*

Pengkaji melihat secara terperinci syaitan yang dinyatakan dalam kisah *Risalat al-Ghufran* dan ia memperlihatkan kedudukan syaitan yang bersifat azab itu. Walaupun sifat syaitan itu mempunyai tafsiran yang negatif tetapi untuk memberi kefahaman yang mudah perkataan nafsu dapat digandingkan dengan sifat negatif tersebut. Nafsu secara umumnya bermaksud keinginan atau kecenderungan hati yang kuat. Tambahan pula, perkataan nafsu berasal dari perkataan Arab iaitu nafs yang bererti jiwa (*soul*). Nafsu turut boleh digunakan untuk menerangkan kata ganti refleksif (*reflexive pronoun*) seperti himself dan selain itu, nafs juga digunakan seiringan dengan preposisi atau kata depan seperti *by, in, with*. Dengan kata lain, terjemahan kepada perkataan nafs bermaksud "by himself". Dari kenyataan tersebut, penulis merumuskan bahawa konsep nafsu itu berhubungkait dengan jiwa (*soul*) seseorang yang hanya boleh dikawal oleh dirinya sendiri (*by himself*). Ini juga merupakan salah satu cara halus untuk memahami lapisan-lapisan fenomenologi yang boleh digabungkan bukan sahaja antara semantik dan objek malah antara semantik – objek – objektif. Maka, dengan ini penulis mendapati bahawa Si Pemuisi berjaya mengolah mengenai kekuatan seseorang itu terletak pada hatinya (ini tertakluk kepada wanita dan juga lelaki) ialah keupayaan untuk menepis godaan nafsu perlulah dikawal sepenuhnya oleh jiwanya.

Perbicaran tentang lapisan semantik diteruskan dengan huraian tentang lumrah kehidupan manusia yang sering berjalan dalam pengalaman diri sendiri, ia bukan sahaja dapat dilihat dengan mata kasar tetapi juga secara halus sering menghiris perasaan yang melihat dan melalui pengalaman tersebut. Kekuatan wanita masih kekal kemas didadanya untuk mencari mangsa bagi menuntut kehendak nafsu kekayaan. Seperti yang dinyatakan pada huraian pertama di atas, ini semua terletak kepada kekuatan hati bagi setiap mereka yang bergelar manusia. Mushtaq (2006), menyatakan hati seperti di dalam hadis diumpamakan seperti raja kepada seluruh anggota badan iaitu tentera yang patuh dan taat. Sekiranya raja itu seorang yang baik akhlaknya,maka kesemua tenteranya juga berakhlak baik. Namun, sekiranya raja itu buruk akhlaknya, maka kesemua tenteranya juga akan berakhlak buruk. Kerosakan hati ini yang akan menyebabkan penyakit jasad dan penyakit jiwa (Muhammad Hilmi Jalil., etl, 2016). Dari segi makna tersiratnya, hati merujuk kepada kalbu ataupun *qolbu* dalam bahasa Arab. Dalam falsafah Islam, kalbu merupakan sebab utama disebalik setiap perbuatan intuitif manusia. Islam telah menjelaskan kepentingan kalbu adalah untuk mendalami ilmu pengetahuan yang membantu manusia menjalankan

tugas mereka sebagai khalifah di dunia ini, serta keperluan kalbu adalah untuk merasa dan menjalani kehidupan bagi meningkatkan kualiti diri seseorang.

Seterusnya, cerita puisi Si Pemuisi masih tidak selesai apabila wujud persoalan "dia" dalam puisi ini. "Dia" yang dinyatakan adalah siapa? Untuk mendapatkan jawapan itu, haruslah kita berbalik kepada tujuan seorang pemuisi menulis karyanya. Sebuah karya yang ditulis adalah bertujuan untuk menyampaikan cerita dan seorang pemuisi menceritakan rasa hati, perasaan dan fikirannya setelah melalui pengalaman tersebut. Ini disokong oleh kenyataan Lies Wijayanti (2004), ketika seorang pemuisi sedang berkarya dia sedang mengekspresi fikiran dan perasaannya. Oleh itu, tujuan seorang pemuisi berkarya adalah untuk dirinya. Rujuk kepada setiap perkataan "dia" dalam puisi ini adalah menerangkan tentang sifat manusia yang bergelar ahli politik. Ahli politik yang menghadapai situasi politik pada ketika puisi ini ditulis. Menyingkap sedikit sejarah politik semasa puisi ini dihasilkan adalah pada tahun 2004. Tahun ini merupakan tahun yang bersejarah bagi seluruh masyarakat Malaysia kerana adanya pilihan raya umum. Kemenangan besar Barisan Nasional (BN) dalam Pilihan Raya Umum (PRU) 2004 adalah disebabkan oleh faktor 'Pak Lah' dengan imej Islam dan mesra rakyat serta ketiadaan isu besar dalam pilihan raya umum tersebut. Manakala pakatan pembangkang pula dilihat begitu rapuh serta tiada satu agenda pembangunan yang jelas untuk memerintah negara, malahan agenda negara Islam yang diwar-warkan oleh Parti Islam Se Malaysia (PAS) tersebut masih lagi kabur dan tidak mempunyai hala tuju yang jelas. Memetik daripada Junaidi et al., 2014, gaya kepimpinan dan tindakan yang dibuat Abdullah Ahmad Badawi sebagai Perdana Menteri baru telah melahirkan apa yang dikenal sebagai suasana rasa senang dan selesa. Keadaan yang diperkenalkan oleh pemimpin politik ketika itu memberi impak yang besar kepada keseluruhan ahli politik yang lain kerana setiap daripada mereka adalah manusia yang diberikan amanah dan bertanggungjawab.

Lapisan fonetik juga dapat dianalisis dalam rangkap Di atas pagar. Lapisan fonetik ini adalah berkaitan dengan pembentukan perkataan dan rangkaian perkataan tersebut. Ia akan menerangkan secara eksplisit apa yang hendak disampaikan oleh penulis dan pada masa yang sama, lapisan semantik akan melengkapi lapisan fonetik tersebut. Seperti rangkap ini, ia dapat menerangkan tentang permainan ahli politik, tetapi secara implisitnya ia berbalik kepada politik dalam diri manusia itu sendiri. *An-Nas* merupakan gelaran kepada manusia yang sering diulang dalam Islam dan al-Quran. Gelaran ini terpakai bersama dengan sifat yang mensahsiahkan keperibadian manusia itu bermula daripada manusia keluar daripada perut ibu sehingga ajal menjemput. Kitaran ini dalam dilihat dalam konsep *Islamization of Knowledge* oleh Ismail Raji al-Faruqi apabila meletakkan *unity of humanity* sebagai gambaran kehidupan sebenar manusia.

> *First Principles of the Islamic Methodology." They are: the Unity of Allah; the Unity of Creation; the Unity of Truth and the Unity of Knowledge; the Unity of Life; and the Unity of Humanity. Al- Fariiq reasons that the Islamic traditional methodology is inadequate to Islamize modem knowledge due to the following shortcoming.*
>
> (Rosnani Hashim & Imron Rossidy, 2000)

Mengambil salah satu daripada lima prinsip yang diterangkan oleh Al-Faruqi di atas cukup untuk membuktikan kehidupan manusia memerlukan politik. *Unity of Humanity* atau Kesatuan Kehidupan adalah prinsip yang memberi nilai menyeluruh. Ini meliputi kepada kesatuan kemanusiaan, kesatuan antara manusia dan alam, dan kesatuan antara sains dan nilai. Ini adalah inti pati pemikiran dan tingkah laku sosial Islam. Tingkah laku yang dimaksudkan dalam ayat ini adalah politik dalam diri manusia itu sendiri. Menurut Rodliyah Khuza, Irfan Safrudin, dan Hendi Suhendi (2019):

> *From monotheism emerged the concept of the khilafah: that humans are not independent of God but are responsible to God both for their scientific and technological activities. The concept of representation (khilafah) implies that humans do not have anything exclusive but are*

responsible for maintaining and maintaining harmony in their homes on earth. Thus, the heroic concept of science, whereby scientists may conquer and dominate nature, has no place within this framework.

Perkataan khilafah itu adalah wakil (ahli politik iaitu diri manusia itu sendiri) yang menggerakkan diri kepada satu pembetukan diri yang nyata sehingga kesempurnaan berlaku. Kesempurnaan ini adalah bagaimana seorang manusia itu lahir dari perut ibu sangat suci ibarat sehelai lembaran putih tanpa tompokan hitam, begitu juga apabila seseorang manusia itu ingin kembali kepada penciptanya perlu suci seperti baru dilahirkan tanpa meninggalkan sebarang tompokan hitam. Ini juga ditegaskan sebagai kesatuan iaitu bersatu dan dari Dia kita datang dan kepada Dia kita kembali (maut yang bermaksud jasad dan roh berpisah). Ini juga yang cuba disampaikan dalam rangkap Lebih untung daripada, Bermain politik parti.

Merujuk kepada Sumpah-sumpah dalam puisi ini, penulis memberi gambaran kepada sifat manusia atau yang paling tepat dalam masa puisi ini dihasilkan, adakah ahli politik itu sendiri? Pengkaji yakin dengan hujah ini kerana kesinambungan daripada awal puisi sehingga ke akhir puisi adalah tentang sifat manusia yang diberi perumpamaan dengan kata ganti diri binatang. Sifat kepada sumpah-sumpah adalah nyata sekali bagi seorang ahli politik yang tidak memegang amanah. Sumpah-sumpah merupakan seekor reptilia yang boleh menukarkan warna badan mengikut warna persekitaran supaya sukar dilihat oleh musuh dan penulis menjelaskan sifat haiwan itu dalam puisi dengan bait Sebentar muncul, sebentar hilang, Sukar dipegang bagai bayang-bayang. Lapisan objektif menguatkan lagi hujah tentang sifat ahli politik yang akan datang dan pergi demi kepentingan peribadi semata-mata – sifat ahli politik dahulu sehingga saat kajian ini dilakuakan. Masalah ini bukan terjadi semasa tahun puisi ini ditulis malah terus berlarutan dari satu tahun ke satu tahun. Mengimbau kejadian pada tahun 2013, Fadzli Ramli dalam Bernama ada melaporkan bahawa "Sifat sesumpah politik Parti Keadilan Rakyat (PKR) yang membolehkan parti itu 'berubah warna' berdasarkan isu tertentu bagi kepentingannya sendiri, merupakan antara faktor penting PKR kekal dalam arena politik negara". Kejadian ini adalah cerminan politik yang menjadikan setiap ahli dalam parti tersebut tidak mampu menunaikan manifesto mereka sebelum dilantik sebagai wakil kepada rakyat.

Akhlak mereka semakin jatuh atas dasar kepentingan peribadi tanpa berpegang kepada janji. Menurut Mohd. Yusof Hasan, akhlak manusia terbahagi kepada sifat baik dan buruk seperti yang terkandung dalam prinsip pemikiran lahir. Prinsip pemikiran lahir adalah berkait dengan aspek watak dan perwatakan (Samsina Abd. Rahman, 2013). T.Alias sangat hebat dalam membuatkan manusia berfikir kerana pada setiap awal rangkap akan menuju kepada perkara yang eksplisit yakni situasi yang berlaku ketika itu dan pada hujung rangkap puisi akan memberi penegasan. Penegasan tentang apa yang ingin diterangkan adalah tentang sifat yang ada dalam diri manusia dan bukan tentang ahli politik tersebut. Ini yang peribahasa Melayu nyatakan, ibarat terkena batang hidung sendiri iaitu menimpa diri sendiri dalam bentuk bencana, keaiban, kesusahan, dan lain-lain yang memberi kesan kepada kehidupan manusia.

Jika dilihat dalam multi-lapisan *quasi temporal,* objek estetik beralih kepada emosi estetik. Perubahan ini berlaku akibat daripada emosi tetap dan emosi asal itu bergabung. Emosi ini lahir dari manusia sebagai makhluk Allah yang mana berperanan sebagai khalifah Allah untuk melaksanakan segala perintahNya di muka bumi ini. Watak dan perwatakan manusia adalah objek estetik yang menghasilkan emosi estetik yakni dengan membina serta membentuk peribadi mulia yang mana hasilnya akan mencipta kehidupan selamat dan sejahtera. Beberapa terma yang boleh dirujuk adalah Al-khuluq' mengenai tingkah laku yang mana ia adalah bentuk dalaman. 'Al-khalq' pula adalah kejadian atau bentuk lahiriah seseorang manusia. Setiap umat manusia dikurniakan nafs. Nafs ini terdiri daripada tiga kategori iaitu nafs almutmainnah, nafs al-lawwamah dan nafs al- ammarah. Nafs al-mutmainnah merujuk kepada jiwa yang tenang dan tenteram dengan kehadiran keredhaan dan kasih sayang Allah,

qada' dan qadarnya, menyebut dan mengingatiNya, merinduiNya serta merasakan kedekatan dan kedampingan denganNya. Seterusnya, Nafs al-lawwamah adalah jiwa yang telah banyak mengkritik diri sendiri yang akhirnya menyesal di atas sesuatu kekurangan yang dilakukan terhadap ketaatan atau kesalahan. Nafs al-ammarah menerangkan jiwa yang selalu mendorong manusia melakukan perkara yang membawa kepada keburukan dan mengajak ke arah kesesatan dan kekufuran (Noor Shakirah & Muhammad Azizan, 2014).

Pengkajian tentang sifat manusia sangat luas tetapi sebahagian manusia itu masih kekal dengan sifat binatang seperti sumpah-sumpah dalam puisi ini. Analogi binatang dalam *Pasar Pengalaman* tidak terhenti kepada sumpah-sumpah malah berlanjutan kepada ayam pula. Meneliti sedikit sifat ayam secara alaminya, ayam akan membuat bising dengan berkokok sehingga riuh sekampung. Tujuan kepada itu adalah lambang kepada kebaikan, pertolongan dan sumbangan yang dilakukan oleh manusia, dan perkara itu mesti diuar-uarkan kepada semua untuk mendapatkan pengiktirafan daripada manusia sekaligus menjadikan seseorang itu ego. Masyarakat akan mula memerhatikan setiap hingar-bingar yang berlaku sehingga menuntut satu kebebasan dalam prinsip logik. Prinsip logik yang dimaksudkan adalah meliputi soal kemasyarakatan, sejarah dan latar yang benar-benar wujud yang mana ia bukan sesuatu yang bersifat khayalan mahupun rekaan (Samsina Abd. Rahman, 2013). Kewujudan latar masa yang dipersembahkan dalam puisi adalah menggambarkan latar masa, tempat dan situasi kehidupan manusia pada ketika itu sehingga saat ini. Penekanan pada dua rangkap terakhir adalah:

> *Kekosongan lahir*
> *Daripada kesombongan Kesombongan lahir*
> *Daripada kekosongan.*

Manusia tidak mengenal diri dan sering membuka pekung didada dengan mengisi sifat kesombongan, pada hal telah diterangkan oleh Tuhan bahawa manusia itu dijadikan dari air mani yang kotor dan hina. Tetapi apabila telah lahir ke dunia manusia yang kosong, terus menjadi sombong dan kesombongan itu lahir dari sifat diri yang kekosongan. Kekosongan daripada mencari ilmu dan mengenal diri untuk kembali kepada Tuhan dengan selamat.

Pelayaran dalam puisi ini adalah satu pelayaran yang mempunyai banyak cabaran bagi makhluk yang bergelar manusia dan tidak pernah berusaha untuk berhijrah kepada insan. Puisi ditutup dengan satu kesedaran daripada sifat keji kepada sifat kembali. Bingitnya sesebuah pasar bukan sebuah pasar yang ada di atas muka bumi ini tetapi merujuk kepada manusia itu sendiri. Kesombongan itu lahir apabila kekosongan dalam diri sering dilupakan. Ini merujuk kepada fitrah seorang manusia seperti yang ditulis oleh T.Alias Taib dengan membuat olahan yang padu tentang politik dalam *Pasar Pengalaman*. Olahan yang dibaitkan adalah bertujuan kepada peringatan manusia tentang fitrah kehidupan yang seharusnya kembali kepada Tuhan dalam keadaan kosong yakni reda dan diredai. Walaupun puisi adalah sebahagian daripada sastera tetapi puisi tidak pernah lupa untuk mendidik manusia untuk kembali kepangkal jalan dan bermuhasabah dengan mengenal diri (mencari Tuhan). Pelayaran ini berjaya dikupas oleh pengkaji dengan memahami struktur multi layered dalam fenomenologi. Untuk gambaran yang lebih mudah, hasil bacaan dari *multi layered structure*, penulis puisi dan puisi memberi satu erti kehidupan yang terus hidup dari dahulu sehingga sekarang kepada pengkaji.
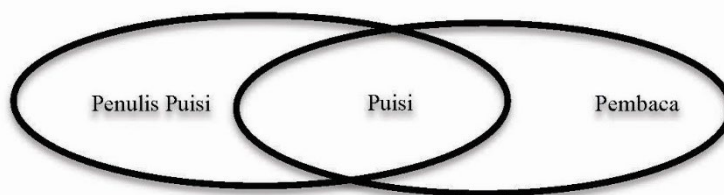
Rajah 2. Pemahaman pengkaji melalui proses untuk memahami puisi dalam rasa fenomenologi.
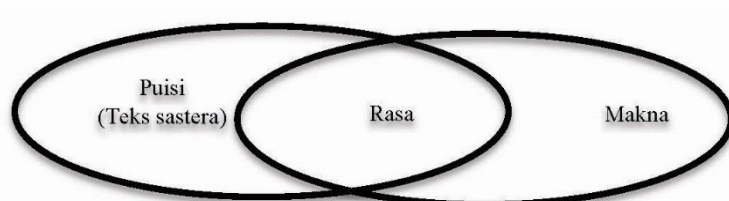
Rajah 3. Hasil membaca puisi melalui rasa fenomenologi.

5. KESIMPULAN

Analisis puisi *Pasar Pengalaman* melalui rasa fenomenologi telah dikupas daripada pelbagai perspektif tetapi terdapat persoalan yang masih belum sempurna kupasannya walaupun rasa (dibaca dengan emosi) dan fenomenologi telah dianalisis. Pada tahap rasa (emosi) kelihatan sempurna tetapi rasa (dibaca *feeling*) agak terbatas. Oleh yang demikian, bagi pengkaji yang akan datang dicadangkan untuk melihat konsep rasa (dibaca *feeling*) dengan lebih teliti dan mendalam. Rasa yang dimaksudkan boleh dieksplorasi dengan konsep *form* yang diperkenalkan oleh Plato. Karya sastera yang telah dihasilkan pasti dapat membuka ruang dalam perbicaraan *feeling* kerana hampir semua karya mampu untuk menceritakan falsafah jati diri seseorang insan.

Kesimpulannya, pelayaran sebuah kapal mesti dikemudi oleh seorang nakhoda sahaja, jika mempunyai dua nakhoda yang mengemudi pasti akan memporak-perandakan haluan kapal tersebut. Begitu juga dengan kehidupan manusia, perlu mempunyai satu tujuan, satu jalan dan satu destinasi agar kehidupan akan terus selamat. Analogi ini memberi kesimpulan kepada pembaca untuk memahami perjalanan sebenar sebuah puisi yang masih relevan daripada dahulu sehingga kini. T.Alias Taib menjelmakan jati dirinya dalam bahasa puitis agar manusia dapat membaca jati dirinya dengan mata hati bukan dengan hati yang buta. Walaupun kritikan hebat kepada wanita, ahli politik dilemparkan secara terang-terangan tetapi ini adalah merujuk kepada manusia yang masih kekal sebagi manusia tanpa penghijrahan kepada insan. Insan yang dimaksudkan adalah manusia yang telah kenal diri sendiri dan mengalami kematian sebelum maut hadir. Kematian yang merujuk kepada hancurkan nafsu dan kecintaan kepada dunia secara tidak langsung memberi tumpuan kepada kehidupan yang kekal abadi iaitu akhirat. Istilah yang sering diagungkan oleh manusia iaitu memanusiakan manusia adalah istilah yang jauh tersimpang dari niat asal manusia itu dihidupkan. Jati diri penulis membuktikan bahawa manusia perlu berhijrah untuk menjadi seorang insan dan daripada insan pasti akan mendapat kematian yang selamat.

Ini dapat difahami apabila hingar-bingar dalam diri manusia itu adalah politik yang nyata. Hingar-bingar yang membawa manusia lupa akan asala usul dan tujuan hidup dengan Tuhan. Ganas mencari keputusan, membuat pilihan, mencari jawapan dan meneruskan kehidupan adalah satu kepayahan yang sering menjadi percakaran dalam diri setiap manusia itu sendiri. Disebabkan oleh hingar-bingar ini, manusia sering dinasihatkan untuk berhijrah menjadi insan kamil yakni seseorang yang sempurna serta telah menemui jalan selamat untuk kembali kepada pencipta. Memahami falsafah jati diri sendiri adalah jambatan ilmu bagi manusia untuk meneruskan pencarian kepada kehidupan yang kekal abadi. Ilmu yang diperolehi perlu diamalakan kerana ilmu tanpa amal ibarat pokok tanpa buah.

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A Study on Children Customary Clothes in Malay Head Shaving - Cukur Jambul Ceremony for The Malay Royal Tradition

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ABSTRACT

This Study aims to discover and document the clothing customarily worn by children during the Malay head shaving ceremony (Cukur Jambul), a tradition observed by the Malay Royal family. The head shaving ceremony is a unique Malay tradition and custom, relating to the birth of a new baby into the royal family and the Tradisi Agung custom. This study emphasizes Mayer Schapiro's theory of style in the context of artefacts or material cultural objects. It applies a qualitative method due to its flexibility in recording the views of informants in relation to observations. Specifically, this research considers a collection of photographs taken during head shaving ceremonies. The observation on Malay royal family tradition continues to uphold the uses of Songket ("The queen of textiles") in most of their ceremonies until today. Overall, this study will provide an invaluable source of information about Malay custom and culture. It will be of benefit to the Malay royal family, researchers, academics, scholars, students, cultural archivists, and museum curators interested in studying and preserving this subject and tradition.

1. INTRODUCTION

Culture is the common way of life of a community or a nationhood. The cultural activist has divided the human aspect of life to vary field. It involves the arts, *adat-istiadat*, agriculture, economy, language, attires and accessories, politeness, *rukun hidup*, the neighbourhoods and many more. In general culture itself define as an instruction to the members of a society in a closer way of life (Asmad, 1990). Culture is what we think we do, and we have, in life encompasses all areas of life, knowledge, belief, arts, law, morals, and customs or any way of life that is rebirth of any that we have been inherited from our society (Mohamed, 1995). These been a pillar and guidance for everyday not exclude the Islam belief and rules.

2. MALAY CULTURAL ORGANIZATION

Malays live in a beautiful and harmony society. Malays are known as the most loyal people to their king. They believe that king (rulers) is the person who they have to be truly loyal too. Obeying their rulers is the 'must' for the Malays, this automatically react they have to serve for their king (rulers). Theory of the great and the Little Tradition by Robert Redfield (1982) in Siti Zainon (2006) he put that royal society *masyarakat istana* is the person who practice the *budaya tradisi agung*. From this level of thinking, this theory has differentiated the cultural organization into two class. Which are medium society and complex society (Ismail, 2006). The two types of cultural manifestation are the *tradisi agung* and *tradisi rakyat*. The *tradisi agung* is a tradition that have been practice by the intellectuals, nobles and the royalties *golongan cerdik pandai* and *golongan istana* in the urban city and the other is in the small tradition in the kampong or rural area in the villages or the communal *masyarakat desa* but still have the relevance value into it.

2.1 Clothing

Clothe is one of essential thing for our life. Something that use to cover our body parts from harmful things. Clothing is needed of each individual, regardless of status and position. Clothing is required in every activity of life, from the official ceremony to normal activities. Each activity tends to have different type of clothing that suit in different agenda. Clothes can be to wrap up the naked body from any element that could hurt body, adjust their body temperature with the fluctuate weathers, keep their dignity and pride and also give the comfy to the wearer, Zubaidah Sual (1994). People keep updating their clothes with much more goods textile and design to be up to date. Before the arises of Islamic concept in The Malay civilization, the Malay tradition cover up with a *sarung* wrap around the body as *berkemban*. The tradition uses the sarong or a long piece of cloth till chest line and cover up *berkelubung* till the chest part (for women) Siti Zainon Ismail (2006). Furthermore, 'Baju' is a kind of *Pakaian Cara Melayu*. *Baju* is been is also related with the weaving of fabric (textile) in the Malay society also known after the emergence of Arab –Persian. This is the reasons why the term '*baju*' is originated from the word bazu or badhu while in English called as forearm. (Ismail S. Z., 2006) define as clothes that cover up the whole body such as coat, *baju kamis* (qamissun), known as shirt *kemeja*, *baju kurung, jubah* (jubattun) (Mohd Idris as-Marbawi 1987; Mahmud Yunus 1973, 6; Beg 1982, 61) and also utaifun (*baju*) (Ismail, 2006).

2.2 Children

Human life cycle occurs in four stages. Starting from born stage, teen stage, adult stage and mature stage. We grow and decay up to certain period of time and this lifecycle keep rotating to recycling the real human life cycle from day to days. Children age define as someone under the age of eighteen and eighteen; and in relation to criminal proceedings, means a person who has attained the age of criminal responsibility as specified in section 82 of the Penal Code [Act 574] (Bhd, 2006). In other hand, Children are not only an important part of society they also the key to life, development and prosperity of the community.

2.3 Malay Children Costume *Adat Istiadat*

Malay Socio-cultural rich in their own tradition and custom. Each custom and traditions are different from one another, and not all tradition and custom and practices by the royal and the communal. Not all tradition and customs are meant for adult and children, neither boys nor girls. The Malay have managed the suitable tradition and custom that have different practices to differentiate these two types

of cultural manifestation the royal and the communal. This research is only focus on the Head Shaving; *Cukur Jambul* ceremony for the Malay children in focus on Malay Royal tradition.

This is the list of tradition and custom; *Adat* especially for the Malay children:
1) Hari cukur kepala dan memberi nama anak; Head Shaving and Naming of the Baby
2) Adat naik buai / Berendoi; swing ceremony
3) Adat Memijak tanah
4) Berkhatam Al-Quran
5) Berkhatan; Circumcision
6) Bertindik; Piercing the Ear-Lobe

(Alhady, 1962), (Mohamed, 1995), (Alhady, 1962)

Figure 1. Malay custom of adat naik buai / berendoi / cukur jambul of her son and daughter in 1986.
(Source: Sahil, 1986)

2.4 Head Shaving; *Cukur Jambul* Ceremony

Head shaving ceremony is one of the ceremonies for a new born baby. The practices is different depending on the parents' availability and financial factor. A week after the delivery of the baby, according to the Malay tradition a ceremonial kenduri of nasi kunyit (yellow cooked sticky rice) is held after the customary performance the head shaving ceremony for the baby and naming him/her, (Alhady, 1962). This ceremony can be done after the 44th day of the childbirth that is the end of mother berpantang; confinement day. In this adat; ceremony, the Malay royal family normally cover their baby in a piece of white cloth / napkin wrap around the baby or bedung and place them on layers of Songket fabric. Head shaving is vital 'sunat' for the new born. At the end of the ceremony, it is advised disunatkan to donate silver or gold to the poverty if they could afford it. Or else, another option is to contra the weight of the baby hairs with money or any valuable items (Mohamed, 1995).

2.5 *Songket*

Head shaving ceremony is one of the ceremonies for a new born baby. The practices is different depending on the parents' availability and financial factor. A week after the delivery of the baby, according to the Malay tradition a ceremonial kenduri of nasi kunyit (yellow cooked sticky rice) is held after the customary performance the head shaving ceremony for the baby and naming him/her, (Alhady, 1962). This ceremony can be done after the 44th day of the childbirth that is the end of mother berpantang; confinement day. In this adat; ceremony, the Malay royal family normally cover their baby

in a piece of white cloth / napkin wrap around the baby or bedung and place them on layers of Songket fabric. Head shaving is vital 'sunat' for the new born. At the end of the ceremony, it is advised disunatkan to donate silver or gold to the poverty if they could afford it. Or else, another option is to contra the weight of the baby hairs with money or any valuable items (Mohamed, 1995).

3. RESEARCH METHODOLOGY

This study focused on Malay Head Shaving; *Cukur Jambul* Ceremony for The Malay Royal Tradition. A qualitative method used in gaining the valuable and resourceful data. The data collection for this study are gathered from various sources that are related with Malay Head Shaving; *Cukur Jambul* ceremony. Other than that, this study applied the theory of style by Mayer Schapiro.

Mayer Schapiro an excerpt from style is meant form. Meant form and also refer as the constant elements, qualities, and expressions in the art of an individual or a group. The term also applied to the whole group of activity of an individual or in a group form and also the society. It's applied as in the speaking of a life style or the style of civilization. But in archaeologist, style is exemplified in a motive or pattern, on in some directly grasp quality of the work of art that help them to localize and date the work and establish connection between groups of works or between cultures. Style here is a symptomatic trait, like the non-aesthetic features of an artifact (Schapiro, 1998).

This study will analyse on the artefact gathered from pictorial sources from royal album of different states in Malaysia. These pictures been analysed and study based on the customary clothe wear by the children.
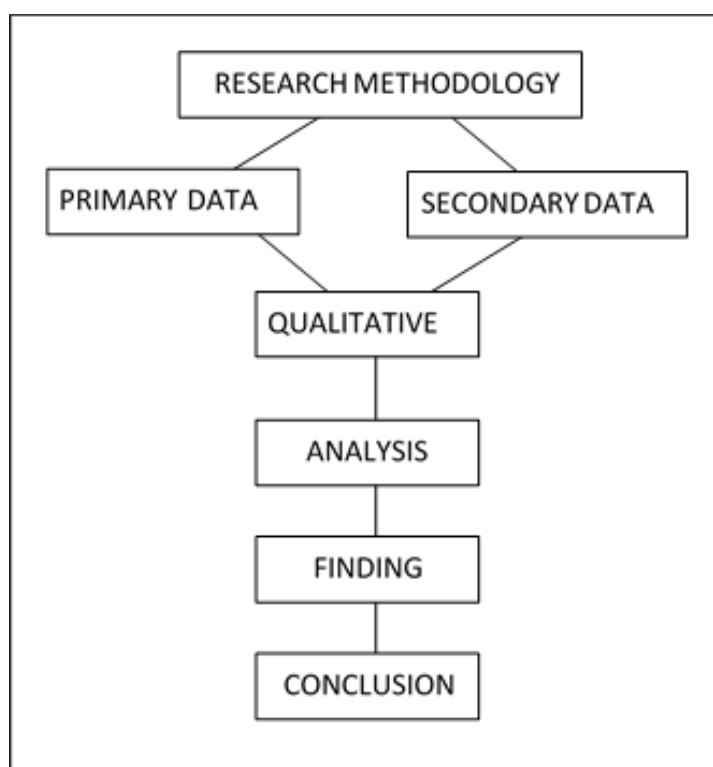
Figure 2. Research methodology flowchart.

This paper emphasizes a flowchart methodology that gain thru several steps. The data gathers via two type of data collection, its use the primary data and secondary data sources. The second steps, upon gathering more viability source, researcher make a verbal interview and discussion with selected

informants that are expert in this research topic field. The open-ended questions are discussing with them to gather and to scrutinize more precise information related to this study. All the data were analysed and referred start form the analysis, finding and up to reaching the final step of research conclusion. This is the guide for the researcher to achieve research aim, research question and finalize the all the data collections in proper manner.

This method emphasizes in accordingly in answering the research question; What is the specific style for Malay Head Shaving; *Cukur Jambul* Ceremony for The Malay Royal Tradition? Does it involve any specific costume that has been custom for them specifically for this ceremony.

Figure 3. Research Methodology design.
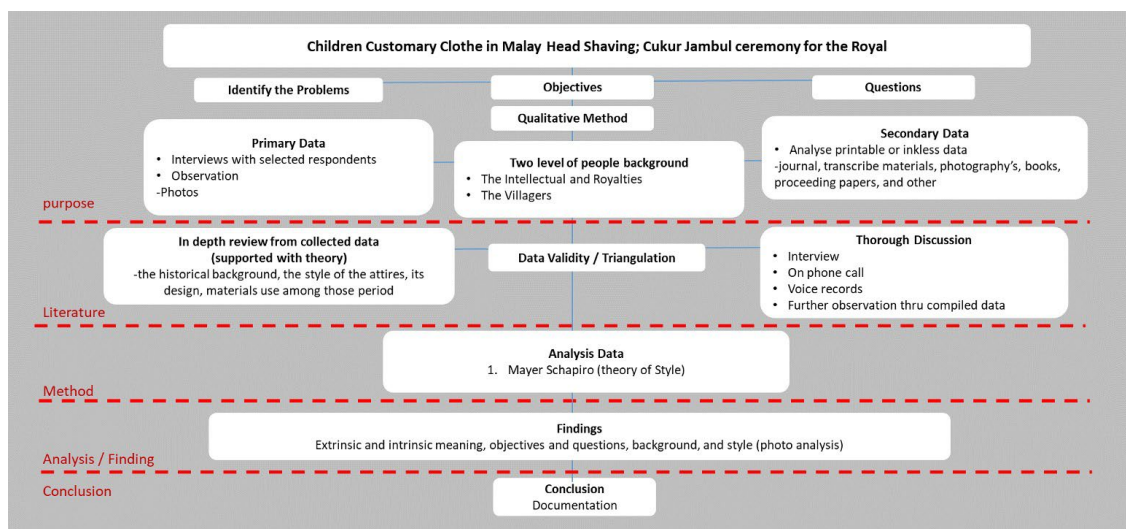
4. RESEARCH FINDING

This research finding from gathered data and photo collection are been rearrange accordingly and been analyse base on its clothing by referring to the theory of style by Mayer Schapiro. The data collection is a collection of children head shaving ceremony specifically for the children under the age of eighteen years specific for the Malay Royal tradition.

Head Shaving *cukur jambul* ceremony specifically for the new born. This ceremony occurs on the 44th day of the childbirth equivalent to the last date for the mother *berpantang*; confinement day. In this *adat* ceremony, the Malay royal family normally cover their baby in a piece of white cloth / napkin wrap around the baby or *bedung* and place them on layers of *Songket* fabrics. Head shaving is vital *sunat* for the new-born. This ceremony held on the seven days of the childbirth. After the ceremony ended, it is advised to donate silver or gold to the poverty if they could afford it. Or else, other option is to contra the weight to the baby hairs with money or valuable items (Mohamed, 1995).

Figure 4. A baby laying on a baby bed underneath seven layers of Songket, during her head shaving; *cukur jambul* ceremony, 2018,
(Source: photo taken by researcher)

Figure 5. Baby Zaheerah hold by her mother on the seven layers of *Songket*, and her aunty holding the Head shaving: *Cukur Jambul* apparatus during her day, 2018
(Source: photo taken by the researcher)

Figure 6. Picture of Johor Royal family during the Head Shaving*; cukul jambul* ceremony; *berandam surai* for their grandchildren (2018)
(Source: Royal Press Office, Johor Darul Takzim 2018)

Figure 7. Picture of Johor Royal family during the Head Shaving; *cukul jambul* ceremony;
berandam surai for their grandchildren (2018)
(Source: Royal Press Office, Johor Darul Takzim 2018)

Figure 8: Collection of *Songket*, in seven different colour and motif collect
from several informants, photos taken by the researcher 2018.

In a nut shell, the use of *Songket* 'queen of textile' is very dominant for the royal family not only on the head shaving ceremony, also use to most of their custom and tradition ceremonies. They up bring the uses of *Songket* and also, they preserve these precious Malay own heritage.

5. CONCLUSION

In a conclusion, this research is an observation on content analysis on the children customary clothe for the Malay head Shaving; *cukur jambul* ceremony for the Malay Royal custom and tradition. The head shaving ceremony symbolise parents' thankfulness to the almighty for giving them a new heir in their family. Furthermore, this head shaving; *cukur jambul* ceremony is an important ceremony that have been practice from the Malay ancestor ages that also symbolise purity, to clean the baby from bad or dirty environment physically and spiritually. This ceremony also aligns with the Islam religion belief

and taught. All of Malay ceremony customs and traditions are based on the teachings and belief in Islam and are based on the main Qur'an and Hadith. Other than that, Malay Royal tradition maintain the uses of *Songket* for most of their ceremony for both adult and children. They use natural base material such as cotton and silk in upholding the genuine of Malay traditional *Songket* fabric quality. By maintaining the best among the best quality natural sources, can maintain certain fabrication quality to a longer period of time, and they the Royal members is the loyal heir that maintain our own heritage up to this century. Other than that, in Islam taught to always pray for The Almighty blessing every day for our parents, family and all. This shows that, the Malay put cleanliness is vital for all. Islam teach their *ummat* to love the cleanliness to have a proper worship to the God The Almighty.

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AUTHOR CONTRIBUTIONS

The first author corresponds for the presentation and writing up this research paper. The second author, contributing in the registration progress for this research paper to be accept by the AICAD2021 the conference organisation committee. Whereas the third and fourth authors are contributing in collecting literatures for this research paper and data needed to write this research paper fully.

CONFLICT OF INTEREST

This research found that the photo retrieved from secondary sources from Malaysia Royal Family Instagram, photos of Royal Family of Johor, Royal Press Office has been shared with the public about the Berandam Surai Ceremony in 2018. Researcher use these sources and acknowledge the source for these photos. Other than that, other photographs are taken by the researcher during field work in 2018. Besides, researchers agree that this research paper are solely for this publication and another reuse of this research paper content must have admissible from these authors.

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Modifikasi Interaksi Fisik dalam Pameran Virtual

Modifying Physical Interaction in Virtual Exhibition

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ABSTRAK

Pergeseran medium fisik ke medium digital semakin tidak dapat dihindari sejak pandemi Covid-19 merebak sejak awal tahun 2020. Namun ada atau tanpa adanya pandemi ini, perubahan medium ini memang tidak dapat dihindari. Pameran seni secara virtual mulai umum diterapkan diberbagai kesempatan demi keberlangsungan ekosisten seni di Indonesia. Keberadaan pameran virtual bukan untuk menggantikan pameran konvensional namun sebagai alternatif pendekatan yang dapat dilakukan oleh penggiat seni. Keresahan mengenai pameran virtual terjadi karena keterbatasan pameran virtual dalam menciptakan hubungan emosional dengan berbagai pihak yang terlibat. Berdasarkan hal tersebut, penelitian ini akan membahas mengenai upaya penerapan gamification design yang mereplikasi interaksi fisik yang umum terjadi pada sebuah pameran. Tujuan penerapan gamification design adalah untuk memaksimalkan pengalaman pengguna (UX) saat ngunjungi pameran secara virtual sehingga nilai pengalaman dari virtual exhibiton dapat meningkat. Luaran penelitian ini adalah berupa konsep gamification dalam pameran virtual.

Kata Kunci: Virtual Exhibition, Gamification, User Experience, Human Centered Design, Interaction

ABSTRACT

The shift from physical media to digital media has become increasingly unavoidable since the Covid-19 pandemic began in early 2020. However, with or without this pandemic, changes in this medium are unavoidable. Virtual art exhibitions are starting to be commonly applied on various occasions for the sake of the sustainability of the art ecosystem in Indonesia. The existence of virtual exhibitions is not to replace conventional exhibitions but as an alternative approach that can be taken by art activists. Anxiety about virtual exhibitions is due to the limitations of virtual exhibitions in creating emotional connections with the various parties involved. Based on this, this study will discuss the efforts to implement gamification design that replicates the physical interactions that commonly occur in an exhibition. The purpose of implementing gamification design is to maximize user experience (UX) when visiting exhibitions virtually so that the experience value of virtual exhibitons can increase. The output of this research is the concept of gamification in a virtual exhibition.

Keywords: Virtual Exhibition, Gamification, User Experience, Human Centered Design, Interaction

1. PENGENALAN

Pameran secara luas dapat diartikan sebagai sebuah aktivitas yang menampilkan informasi (dalam hal ini bisa berupa karya seni, makanan, buku, otomotif dan sebagainya) kepada masyarakat yang lebih luas. Pameran dalam sebuah aktivitas kesenian, secara khusus diartikan sebagai sebuah aktivitas bertemunya karya seni dengan pengunjung di sebuah galeri. Menurut (Kelly, 2017) ruang galeri dirancang dengan dominasi warna putih, dilengkapi dengan partisi-partisi dan pedestal, serta didukung dengan suasana yang hening. Hal ini dimaksudkan untuk dengan sengaja memisahkan keberadaan ruang tersebut dengan seni dengan dunia luar, sehingga para pengunjungnya dipaksa untuk fokus dan menggunakan seluruh kepekaan indera yang dimiliki untuk menikmati karya seni.

Sejak awal kemunculan Covid-19 dan ajuran pemerintah untuk menerapkan protokol kesehatan yang ketat termasuk membatasi mobilitas dan aktivitas yang berpotensi menyebabkan kerumunan. Berbagai virtual exhibition kemudian muncul sebagai alternatif dari pameran konvensional. Sebut saja Gudskul, yang pada awal pandemi secara produktif menggelar pameran-pameran virtual melalui platform daring. Tak hanya Gudskul berbagai institusi seni lain pun ikut menyelenggrakan virtual exhibition yang dikemas dengan berbagai macam konsep.

Berdasarkan data yang dalam jurnal prosiding berjudul *Analysis UX in Virtual Exhibition During Pandemic*, virtual exhibition yang bermunculan ini di masa pandemi ini mendapatkan sambutan hangat dari penikmat seni di Indonesia. Hal ini didukung oleh data kuesioner sebanyak 74% mengapresiasi bagaimana pameran seni dapat memanfaatkan pendekatan teknologi dengan baik. Namun apresiasi ini tidak membuat 89% responden mau sepenuhnya beralih dari pameran konvensional ke virtual exhibition. Hal ini disebabkan oleh beberapa faktor antara lain: (1) Tidak dapat merasakan pengalaman atmosfer pameran secara langsung, (2) Seni dan penikmatnya memiliki jarak yang terhalang layar, (3) Terbatasnya interaksi yang melibatkan pengalaman fisik, (4) Kualitas detil karya seni yang menurun (Widjono, 2020).

Berdasarkan temuan tersebut, maka dalam penelitian ini akan merumuskan konsep virtual exhibition yang memaksimalkan interakasi fisik yang umunya terjadi di pameran konvensional secara virtual dengan menerapkan *gamification* di dalamnya.

2. METODOLOGI

Berdasarkan permasalahan-permasalah minimnya interaktivitas yang mewakili aktivitas dimruang seni, perancangan ini akan fokus pada pembuatan konsep pameran virtual menggunakan gamification design framework yang dipopulerkan oleh Andrzej Marczewski seorang *gamification consultant.* Dalam metode ini Marczewski (2017) membagi proses perancangan gamification dalam 3 tahap iteratif yaitu: Define, Design/Built, dan Refine. Tahap define merupakan tahap perumusan masalah dan perumusan kebutuhan pengguna dalam hal ini pengunjung pameran virtual. Design/Built merupakan proses penetapan 3 *user persona* yang mewakili pengunjung pameran seni pada umumya, yakni pengunjung umum, pekerja seni dan kolektor. Tahap ini juga merupakan tahap penting dalam perumusan konsep hingga perancangan. Tahap Refine adalah tahap penyesuaian dalam memaksimalkan perancangan. Keseluruhan tahap ini merupakan tahap iteratif.

3. PERANCANGAN

3.1 Definisi

Dalam sebuah pameran seni melibatkan banyak stakeholder dari berbagai macam latar belakang dan kepentingan. Dalam perancangan virtual exhibition ini dibatasi pada tiga pengunjung yang memiliki peranan penting dalam ekosistem seni secara umum. Ketiga pengunjung ini antara lain adalah penikmat seni, pelaku seni, dan kolektor yang merupakan representasi dari siklus ekonomi yang ada pada ekosistem seni. Masing-masing pengunjung ini memiliki masalah dan kebutuhannya masing-masing ketika berada di dalam *virtual exhibiton*.
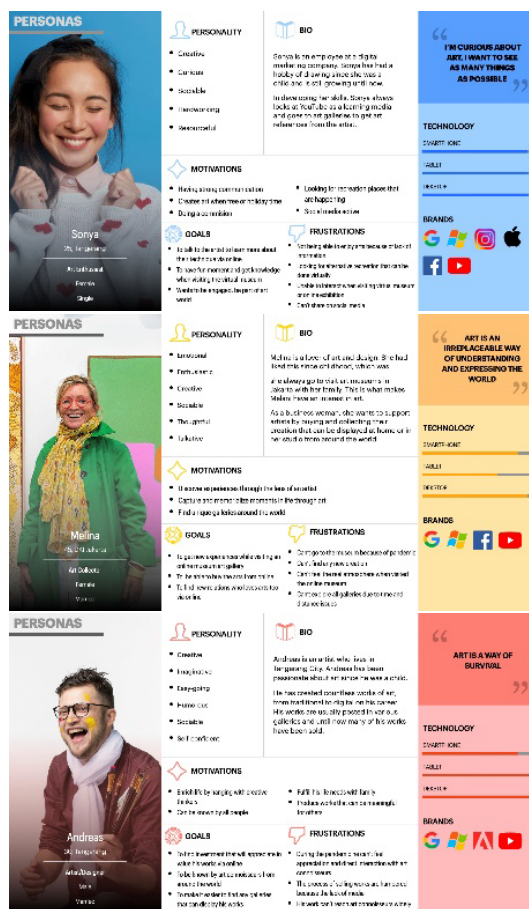
Figure 1. User Persona pengunjung Virtual Exhibition.
(Source: Personal research documentation)

Jika mengacu pada situasi pandemi yang menjadi pemicu bermunculannya virtual exhibition saat ini, masing-masing stakeholder memiliki motivasi dan kebutuhannya sendiri. Melalui user persona ini, masalah dan kebutuhan dapat dijabarkan secara lebih spesifik dan fokus pada urgensi permasalahan yang dihadapi. Penikmat seni mewakili kalangan umum dengan berbagai latar belakang yang selama situasi pandemi membatasi mobilitasnya. Sehingga, penikmatg seni memiliki kebutuhan rekreasi dan edukasi. Sedangkan penggiat seni atau seniman selama pembatasan mobilitas berlangsung menghadapai permasalahan seperti sulitnya mempertemukan karya dengan khalayak luas dan proses bisnis terhenti. Hal ini juga berhubungan dengan Kolektor yang mengalami kesulitan untuk memperjual-belikan koleksi-koleksi seni. Ketiga persona memiliki hubungan erat dan menjadi bagian penting dalam ekosistem seni di Indonesia.

Berdasarkan penjabaran user persona di atas ditemukan bahwa keberadaan virtual exhibition pada umumnya belum dapat mewadahi kebutuhan para pengunjung. Kata kunci yang dapat digaris bawahi adalah teknologi virtual exhibition kurang humanis dan sedikitnya interaksi yang dapat dilakukan. Hal tersebut membuat pengunjung tidak memiliki engagement dan keterikatan emosi yang kuat. Pada akhirnya tidak banyak virtual exhibition yang cukup membekas pada ingatan pengunjungnya.

Berdasarkan hal tersebut, perancangan ini akan menambahkan beberapa fitur yakni:

1. Registrasi & Customize Avatar. Registrasi merupakan mandatori pada sebuah pameran baik pameran fisik maupun virtual. Registrasi pada perancangan ini dikemas melalui customized avatar sebagai representasi eksistensi dari pengunjung secara virtual di pameran virtual. Yang nantinya Avatar ini dapat bertemu dan melakukan berbagai interaksi dengan pengunjung lainnya.
2. Artwork Details (caption). Kelebihan virtual exhibition adalah kemampuannya dalam menyimpan informasi lebih detail dibandingkan pameran konvensional.
3. Interaction. Beberapa interaksi pada pameran konvensional yang diadopsi pada virtual exhibition adalah chat, apresiasi, dan reaksi.
4. Auction. Perputaran ekonomi yang terjadi dalam pameran merupakan tujuan penting dari sebuah pameran. Auction tidak hanya penting untuk kolektor namun untuk pada pelaku seni.
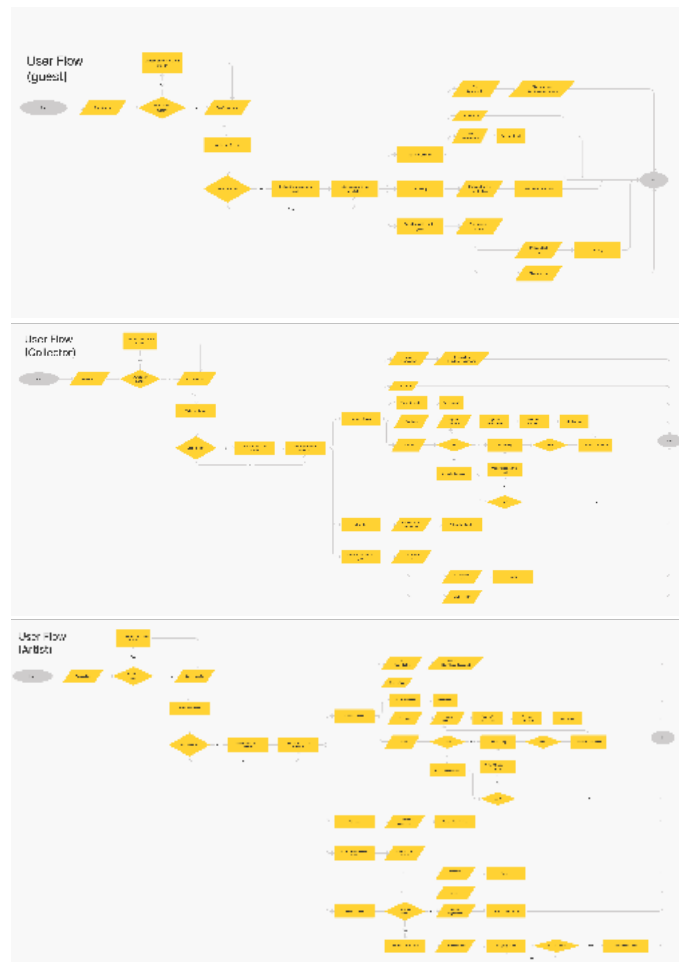
Figure 2. User Flow pengunjung Virtual Exhibition.
(Source: Personal research documentation)

3.2 Reka Bentuk/Pembinaan

Pada tahap ini merupakan proses implementasi data melalui visualisasi aset. Perancangan dibagi menjadi dua yaitu:

a.   Karakter

Untuk kebutuhan customize avatar oleh para pengunjung, dibuat master karakter yang nantinya dapat diskostumisasi berdasarkan jenis pengunjungnya. (penikmat seni, kolektor seni, pelaku seni). Setiap jenis pengunjung memiliki template karakter yang berbeda, gambar di bawah ini adalah representasi dari karakter penikmat seni.

Figure 3. Karakter penikmat seni dalam 3D Visualization.
(Source: Personal research documentation)

b.   Takrif Kesetiaan (High Fidelity)

High fidelity atau hi-fidel merupakan hasil dari implementasi dari user flow dan aset visual dan user interface. Pada hi-fidel, akan terlihat penerapan bagian-bagian interaksi pada perancangan virtual exhibition. Fitur-fitur yang terdapat pada hi-fidel adalah registrasi, splash screen, explore, auction, interaction.

Halaman registrasi adalah halaman awal yang muncul pada layar pengunjung. Pada lama registrasi, pengunjung harus mengisikan data diri sebagai syarat utama masuk ke dalam virtual exhibition. Pengunjung juga dapat memilih jenis karakter sesuai yang dikehendaki. Masing-masing karakter memiliki fitur yang berbeda, sesuai dengan kebutuhannya.
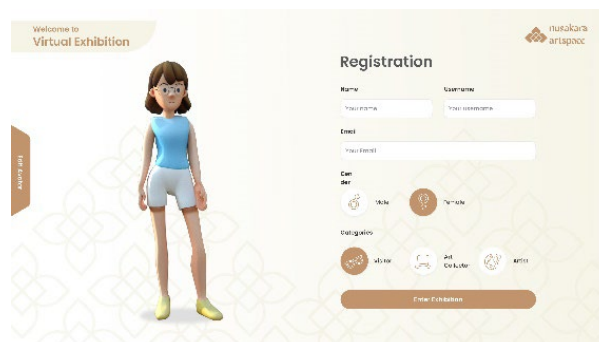
Figure 4. Registration dan Customized avatar
(Source: Personal research documentation)

Setelah melakukan registrasi, pengunjung akan masuk ke ruang virtual exhibiton. Sebelum memulai setiap pengunjung akan diberikan splash screen yang berisi cara-cara menggunakan virtual exhibition ini. Cara-cara yang disampaikan antara lain *get started, how to move, how to socialize, dan how to appreciate.* Splash screen ini memastikan para pengunjung dengan berbagai latar belakang teknologi dapat menggunakan fitur-fitur yang ada secara maksimal.
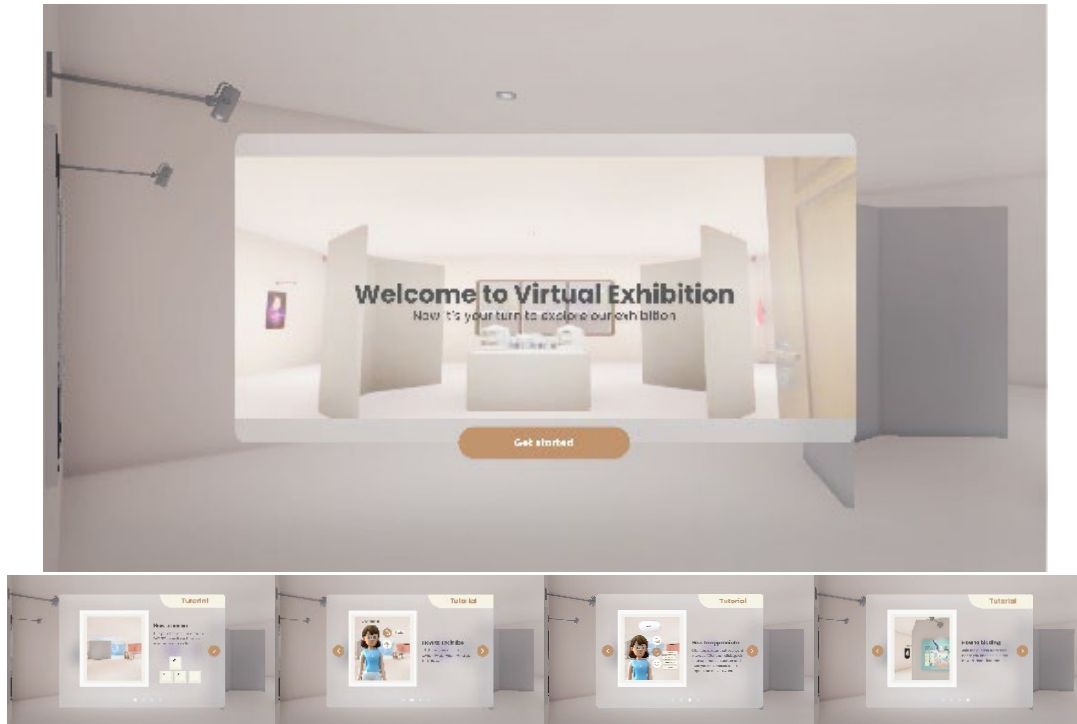
Figure 5. Splash Screen (Source: Personal research documentation)

Selanjutnya, pengunjung dapat mulai melakukan eksplorasi dan berkeliling di virtual exhibition. Eksplorasi dapat dilakukan dengan berjalan dan menghampiri karya satu persatu atau dengan mengmilih menu > explore. Pada menu ini memungkinkan pengunjung memilih deretan karya dalam katalog untuk dikunjungi. Ketika salah satu karya dipilih, karakter akan otomatis ditunjukan jalan untuk sampai pada lokasi karya dipajang.
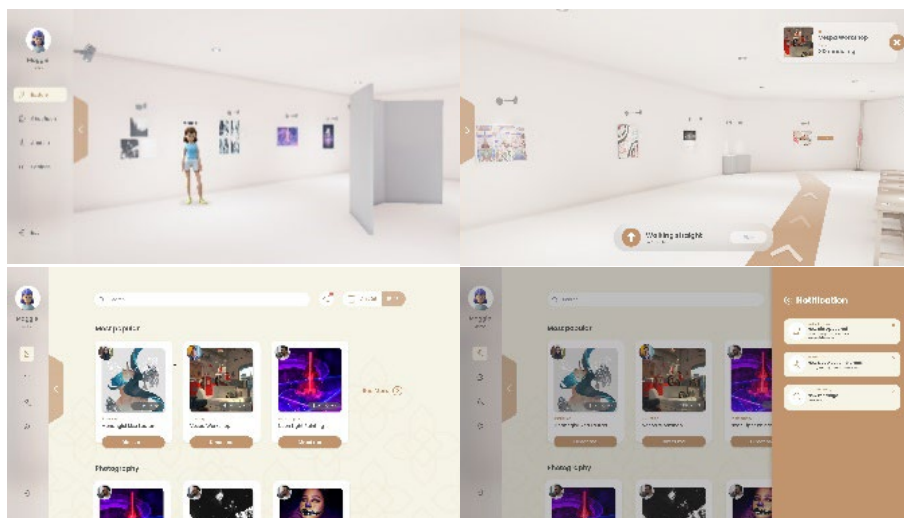
Figure 6. Fitur explore. (Source: Personal research documentation)
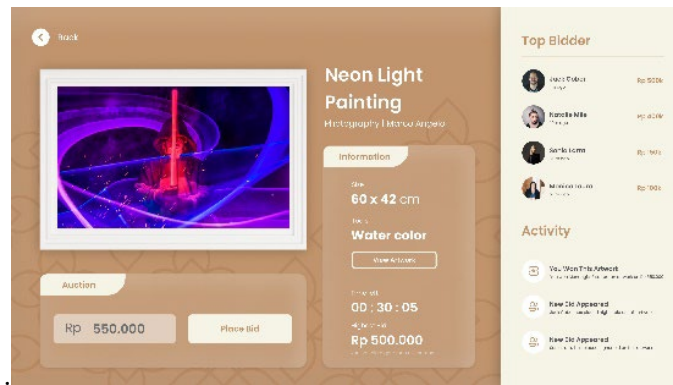
Figure 7. Auction. (Source: Personal research documentation)

Fitur Auction ini secara umum adalah fitur lelang jual beli karya oleh para pengunjung. Pengunjung dapat mengikuti lelang dengan memberikan harga sesuai nilai yang dirasa pantas oleh pengunjung. Untuk mencegah harga yang terlalu rendah, pada fitur ini karya memiliki harga minimum dengan kelipatannya. Lelang ini tidak dilakukan setiap saat, namun dilakukan diwaktu-waktu tertentu sebagai strategi kunjungan yang berulang oleh pengguna.
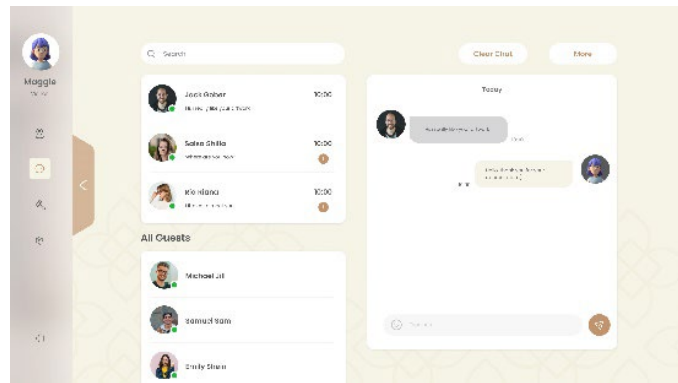
Figure 8. Chatroom. (Source: Personal research documentation)

Chat adalah salah satu fitur yang bertujuan untuk memaksimalkan prinsip aksi dan reaksi yang akan melibatkan emosi. Pada pameran konvensional berbincang pada seniman dan pengunjung lain merupakan salah satu aktivitas yang pasti terjadi. Sayangnya selama pameran dilakukan secara virtual, berbincang menjadi hal yang sulit dilakukan.

Figure 9. Interaksi dengan karya. (Source: Personal research documentation)

Pengunjung dapat mempelajari lebih lanjut mengenai sebuah karya dengan menekan karya. Ketika karya ditekan, karya akan ditampilkan dengan dimensi sesungguhnya dan dilengkapi oleh detail karya.

Figure 10. Interaksi yang dapat dilakukan oleh sesama pengunjung.
(Source: Personal research documentation)

Selain melakukan interaksi dengan chat, pengunjung dapat melakukan sosialisai instan dengan memilih pengujung. Ketika pengunjung lain dipilih, akan muncul 3 tombol lain yakni chat, apresiasi dan emoticon.

4. PERBINCANGAN

Dalam proses perancangan, banyak hal yang ditemukan yang dijadikan penajaman konsep maupun hal-hal yang harus berubah dari konsep yang sudah direncanakan. Penyesuaian ini dilakukan secara terus menerus agar dapat berfungsi secara maksimal.

5. KESIMPULAN

Kesimpulan dari perancangan konsep virtual exhibition dengan mengadopsi aktivitas pameran konvensional adalah bahwa virtual exhibiton hadir sebagai bentuk baru dengan berbagai potensi yang dimiliki. Kehadiran virtual exhibiton ada bukan untuk menggantikan tapi sebagai alternatif medium pameran yang dapat dimanfaatkan sedemikian rupa. Virtual exhibiton dengan segudang potensinya masih memiliki celah untuk pengembangan lebih lanjut seperti keterbatasannya dalam menampilkan karya-karya instalasi. Selain itu, dengan bantuan perkembangan teknologi prevasive media yang berkembang saat ini, interaksi-interaksi yang dihadirkan dalam virtual exhibition dapat digali lebih lanjut.

PENGHARGAAN

PEMBIAYAAN

SUMBANGAN PENULIS

Kedua-dua penulis bersama-sama menyumbang untuk pengumpulan data, kajian literatur, serta penulisan manuskrip kajian.

KONFLIK KEPENTINGAN

Pengarang mengisytiharkan tiada potensi konflik kepentingan berkenaan dengan penyelidikan, kepengarangan dan/atau penerbitan artikel ini.

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Digital Illustration as Visual Communication to Promote Kelantan Cultural Heritage

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ABSTRACT

The state of Kelantan Darul Naim is endowed with a wealth of tourist attractions, including the oldest tropical rainforest, exclusive and distinctive art experiences and activities, mouthwatering local traditional food, and welcoming local people. Kelantan is regarded as the "cradle of Malay culture". There is a lot of cultural performance that can be found in Kelantan such as Wayang Kulit (shadow puppet), Menora, Mak Yong and Dikir Barat. Apart from that, Kelantan is also well-known for traditional games and musical instruments such as gasing, Wau Bulan, keretuk, and rebana ubi. The methods used in this research is a questionnaire and content analysis used to analyze the vector and raster digital illustration artwork from a selected university in Kelantan which offers creative digital illustration subject as a requirement. Results found that the students can produce both vector and raster by using Kelantan cultural heritage as the subject matter. In a conclusion, digital illustration can be used as visual communication to promote Kelantan cultural heritage in the future.

1. INTRODUCTION

The state of Kelantan Darul Naim is endowed with a wealth of tourism attractions, including the oldest tropical rainforest, exclusive and distinctive art experiences and activities, mouth-watering local traditional food, and welcoming locals' people. The state of Kelantan is also well endowed with a rich natural heritage that is undoubtedly a feast for the eyes, with half of its coastline facing the South China Sea and the land bordering Thailand in the north. The tangible and intangible heritage of Kelantan is valued for its originality as well as its accurate representation of traditional Malayan art. There is a lot of Malaysia's heritage believed to have originated in Kelantan, while they are later known as Malay heritage. As state by The Star (2017), Kelantan is regarded as the "cradle of Malay culture". There is a lot of cultural performance that can be found in Kelantan such as Wayang Kulit (shadow puppet), Menora, Mak Yong and Dikir Barat. Apart from that, Kelantan also well-known with tradisional games and musical instrument such as gasing, Wau Bulan, keretuk, and rebana ubi. The uniqueness of Kelantan's culture, craft, and tradition amuses tourists' interest (Sufahani, Ismail & Muhammad, 2013). According to Tourism, Arts and Culture Ministry (MOTAC) minister, Datuk Seri Nancy Shukri, Kelantan was unique as it still preserved the different types of traditional arts and performances. She hopes that the art practitioners, as well as the local community, can play their role to preserve and develop this cultural heritage. The younger generation might contribute by using social media to

advertise the arts to a global audience as they can promote the numerous traditional art forms to a global audience by utilizing their expertise in digital technologies.

1.1 Tourism Promotion Approach

In order to promote Kelantan's cultural heritage, the governments, private agencies and media should all contribute fully A variety of promotional techniques are needed to attract repeat visits by tourists to the state, including introducing or rebranding the advertisement visual promotion of Kelantan's cultural heritage (Mohd Nasir & Salleh, 2014). The cultural heritage will increase productivity through effective marketing and advertising strategies and by drawing more visitors to the locations of our cultural heritage. Even though Kelantan has many resources that might be used to develop into fantastic tourist attractions, the development of its tourism industry has not yet been completed. To maximise the performance of this tourism sector, the responsible parties were required to carry out a quick, brief development.(Sufahani, Ismail & Muhammad, 2013).

1.2 Advertising to promote Kelantan Cultural Heritage

Advertising is becoming a key component of the tourism sector, attracting potential travelers with information about the distinctiveness of culture and heritage. By using effective marketing and advertising strategies and luring more visitors to the locations of our cultural heritage, we can increase productivity (Gwati, 2017). According to Weng and Huang (2018), The widespread usage of advertising in the tourism industry has increased the focus on analyzing how advertising affects tourism. For its professional benefit, the tourism sector must employ advertising as its main tool. Each country's and state's successful tourism promotion is founded on its cultural norms and its advertising industry's comprehension of its principles (Salehi, 2014).

1.3 Kelantan Cultural Heritage

According to Aslan (2018), It is apparent that maintaining and passing down the cultural heritage is a key fact in order to maintain society since cultural heritage represents the diversity of customs, representations of traditional life, and values within a community. As stated by UNESCO at the beginning, intangible heritage is a collective endeavor that arises from a tradition-based culture. The folk culture of every kind, both traditional and contemporary, is involved. In any event, intangible heritage can be considered of as the non-material facets of culture that aid societies in recalling their past and traditions and in creating a feeling of identity, location, and community in the present (Harrison & Rose, n.d.).

Wayang Kulit, also known as shadow puppetry, is an old kind of theatrical performance that uses specially created puppets, a gamelan musical ensemble, vocals, and story-telling skills by the master puppeteer known as the Dalang, as well as a white screen, shadow and light. According to Jufry,Rahman and Hashim (2020), One of the classic theatrical performances with a distinctive individuality is Wayang Kulit Kelantan. Gambalan (shadow puppets) are used in this shadow play performance to portray the characters from the Hikayat Seri Rama (a repertoire of Wayang Kulit Kelantan).

Wau Bulan is a Malaysian moon-kite with an elaborate pattern. In the Malaysian state of Kelantan, it is historically flown by men and is usually ornamented with flowery themes. The kite is typically painted with recognisable patterns in contrasting colours, which makes it very visible when flown in the open blue sky. This adds to its distinguishing size and shape. The wau bulanis was chosen as one of Malaysia's national symbols because of its alluring and mesmerising beauty (Yusoff et al., 2019)

In Kelantan, a style of gasing known as gasing leper is popular. It is frequently played in accordance with how long it revolves. Kelantan Gasing Leper is a form of gasing with a low profile and a weight of roughly 8 kg. It measures roughly 48 cm in circumference and 6 cm in height. In Malay culture,

gassing is one of the traditional games. Society still engages in this traditional pastime in the present period. While a classic pastime, gasing is not an elite sport (Omar et al., 2015).

Rebana Ubi is a drum instrument that is often found in Kelantan and is played by the people. This is the only Rebana with a beautiful design on the body and face, and it is quite large, measuring 70 centimetres in circumference and standing one metre tall. Rebana is typically set up on a hillside and played at various tempos and rhythms to suit various requirements and purposes, such as marriage proclamation and hazard warning. Rebana is no longer played for recreational purposes in communities, except for ceremonial events (Shuaib & Olalere, 2013).

Table 1. Questionnaire Survey

Type Cultural Heritage	List	Respondent's Preference
Traditional Games	Gasing Leper	4%
	Wau Bulan	92%
	Wau Puyuh	0%
	Wau Kikik	0%
	Silat	4%
Traditional Performing Art	Wayang Kulit	46.9%
	Mak Yong	9.2%
	Dikir Barat	42.9%
	Menora	0%
	Main Tteri (Main Puteri)	1%
Traditional Music Instruments	Serunai	32.3%
	Rebana Ubi	60.4%
	Gedombak	2.1%
	Rebab	5.2%

Before producing the digital illustration artwork, the student is required to answer the survey of their knowledge toward the Kelantan cultural heritage.

2. DIGITAL ILLUSTRATION AS VISUAL COMMUNICATION

Visual communication is a process of channelling information through visuals. It involves graphic design such as logos, animations, illustrations, photography, colours, symbols, emblems, corporate identity, advertising, multimedia and other creative design results. Therefore, visual communication plays an important role to help channel information effectively (Tahir, Baharom & Rashid, 2020).

According to Liu (2019), digital illustration is a form of art that uses digital techniques to combine human reason and creative inspiration. It is based on digital and new media technologies. With the advancement of information technology, digital illustration art is now ingrained in all facets of life. The creation of digital illustrations has been made possible by the use of computers. Digital illustrations are frequently created with a graphics tablet. This tablet connects to a computer through a pen and is used as a tablet. When an illustrator sketches on a tablet, the finished image is transferred to the device as a digital illustration. The two programs that designers most frequently use for digital illustrations are Adobe Illustrator and Adobe Photoshop. There are two types of digital illustration can be produced which is vector graphic and raster graphic.

A vector graphic is composed of pathways, which can be lines, squares, triangles, or curved shapes. These routes can be used to make straightforward illustrations, logos, maps, or intricate schematics. In the same file, vector images can be scaled down to the size of a business card or up to the size of a billboard. The creation of vector graphics frequently involves the use of object-based editing programmes like Adobe Illustrator (Shica & Gupta, 2015).

As state by Shica and Gupta (2015), Any image that uses pixels—tiny squares each capable of storing a colour value and an opacity to create the image as a whole is referred to as a raster, also known as a bitmap graphic. We can see how these minuscule square pixels combine to form the image when we zoom in on the raster graphic. Usually, the software used to product raster graphic is Adobe Photoshop. But there is also other software such as Corel Painter, Clip Studio Paint, Krita and Procreate can be used to produce the illustration artwork.
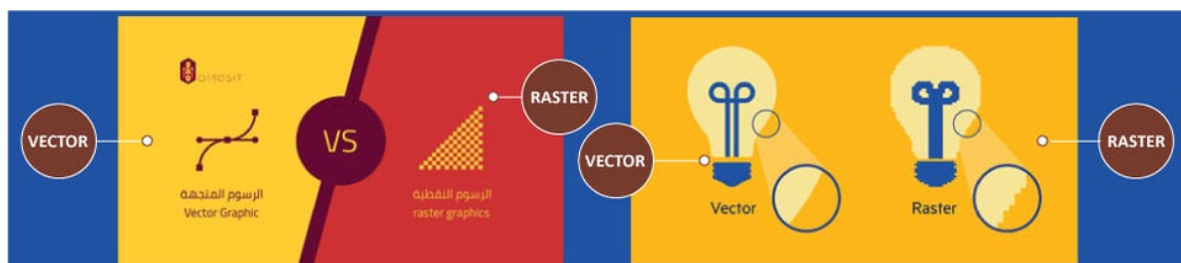
Figure 1. The difference between vector and raster
(Source*: https://www.psprint.com/resources/difference-between-raster-vector/*)

3. RESEARCH METHODOLOGY

Content analysis was used to analyze the College of Creative Art's artwork from University Technology MARA (UiTM) in Kelantan. Undergraduates are the next generation who will become heir to the graphic industry. They only study the fundamental of elements and principles of design where they are still in the early education level in university and have minimal exposure and experience. Consistently, the student will develop their skill in producing digital illustration which influences by their reference's illustrator based on their ability.

The finalized artwork must be completed full colour in digital, finished and already go through the consultation process by the lecturer as per the requirements of the subject. In order to fulfil the research, the subject of Creative Digital Illustration has been chosen. The subject focuses on produce the digital illustration application on advertisement posters. Kelantan was chosen as the state has a lot of uniqueness cultural heritage that can be explore by the student to choose as the main subject matter in the advertisement poster.

Table 2. Sampling Details
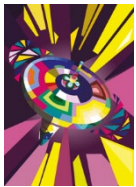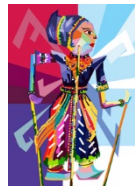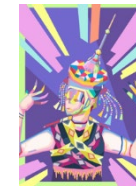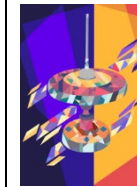
No	Items	Detail of Sampling
1.	University	University of Technology MARA, Malaysia
2.	Institute Category	Institusi Pengajian Tinggi Awam (IPTA)
3.	Branch	Kelantan (Machang Campus)
4.	Faculty	College of Creative Art
5.	Level	Diploma level (undergraduate)
6.	Course	Graphic Design and Digital Media
7.	Subject	Digital Illustration
8.	Task	Vector & Raster Project
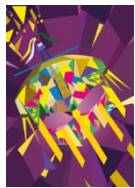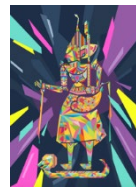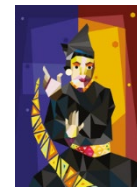
For the analysis, both task of creating a vector and raster artwork have been analyse by the researcher. It is to compare which digital illustration artwork are most appropriate to visualize in advertisement poster to promote Kelantan cultural heritage.

4. FINDINGS AND DISCUSSION

After go through the visual research, develop a few sketches and consult with the lecturer, the students able to produce the digital illustration artwork to fulfil the task that have be given under the subject of creative digital illustration.

Table 3. Content Analysis of Student's Artwork (Vector Illustration)
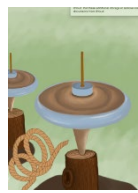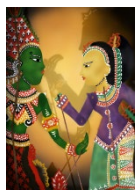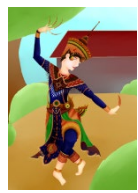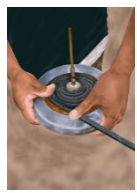
Criteria	Vector Illustration					
Artwork						
Characteristic	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Subject Matter	Gasing	Makyong	Nasi tumpang	Wayang Kulit (Siti Dewi)	Menora	Gasing
Type of Cultural Heritage	Traditional Games	Traditional Performance	Traditional Foods	Traditional Performance	Traditional Performance	Traditional Games
Concept	Geometric Vector	Geometric Vector	Geometric Vector	Geometric Vector	Geometric Vector	Geometric Vector
Software	Adobe Illustrator	Adobe Illustrator	Adobe Illustrator	Adobe Illustrator	Adobe Illustrator	Adobe Illustrator

Criteria	Vector Illustration					
Artwork						
Characteristic	Design 7	Design 8	Design 9	Design 10	Design 11	Design 12
Subject Matter	Rebana Ubi	Makyong	Rebana Ubi	Wau Bulan	Wayang Kulit (Seri Rama)	Silat
Type of Cultural Heritage	Traditional Music Instrument	Traditional Performance	Traditional Music Instrument	Traditional Games	Traditional Performance	Traditional Games
Concept	Geometric Vector	Geometric Vector	Geometric Vector	Geometric Vector	Geometric Vector	Geometric Vector
Software	Adobe Illustrator	Adobe Illustrator	Adobe Illustrator	Adobe Illustrator	Adobe Illustrator	Adobe Illustrator

For the first task, the students are required to produce vector illustration with colourful geometric shape. All 12 artworks have been produced by using Adobe Illustrator with the inspiration from Wedha Pop Art (WPAP) concept. From the artwork produce, the subject matter of Kelantan cultural heritage has been stylised to geometric shape. The real shape simplifies and turn to be geometric element. Design 1,4, 5, 6, 8, 9, 10, 11 and 12 used the vibrant colour. While design 2, 3 and 7 used pastel colour in the digital illustration artwork.

Meanwhile, for the next task, the students are required to produce digital illustration in raster. The detail of the outcome digital illustration can be analysed as below.

Table 4. Content Analysis of Student's Artwork (Raster Illustration)

Criteria	Raster Illustration					
Artwork						
Characteristic	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Subject Matter	Gasing	Makyong	Nasi Tumpang	Wayang Kulit (Siti Dewi)	Menora	Gasing
Type of Cultural Heritage	Traditional Games	Traditional Performance	Traditional Food	Traditional Performance	Traditional Performance	Traditional Games
Concept	Semi-Realistic	Semi-Realistic	Semi-Realistic	Semi-Realistic	Semi-Realistic	Realistic
Software	Adobe Photoshop	Adobe Photoshop	Adobe Photoshop	Adobe Photoshop	Paint Tool Sai	Adobe Photoshop

Criteria	Raster Illustration					
Artwork						
Characteristic	Design 7	Design 8	Design 9	Design 10	Design 11	Design 12
Subject Matter	Rebana Ubi	Makyong	Rebana Ubi	Wau Bulan	Wayang Kulit (Seri Rama)	Silat
Type of Cultural Heritage	Traditional Music Instrument	Traditional Performance	Traditional Music Instrument	Traditional Games	Traditional Performance	Traditional Games
Concept	Semi-Realistic	Semi-Realistic	Semi-Realistic	Semi-Realistic	Semi-Realistic	Semi-Realistic
Software	Adobe Photoshop	Procreate	Adobe Photoshop	Adobe Photoshop + Procreate	Adobe Photoshop + Procreate	Procreate

For the second task, the students are required to produce raster illustration. They are free to explore any software to produce the raster artwork. Design 1, 2, 3, 4, 6, 7, and 9 have been use Adobe Photoshop to produce the digital illustration. Other than that, design 5 explore Paint Tool Sai to produce the subject matter of Menora. There are 2 of the students use and explore Procreate Apps in iPad to produce the digital illustration. Above all, design 10 and 11 used combination software to finalize the artwork. From the raster artwork that have been produce by 12 students, the digital illustration looks smooth by using the brush and shading technique. The detailing of the subject matter can also be emphasized by using

raster. All the pattern and motif in each of the subject matter of cultural heritage can be enhance and highlight in the artwork.

5. CONCLUSION

Finding proves that, the student can learn about the Kelantan cultural heritage through the implementation of subject matter in digital illustration artwork. The design process that they have learned in the subject of creative digital illustration can help them develop their skill to produce digital illustration artwork. In a conclusion, digital illustration can be used as visual communication to promote Kelantan cultural heritage in the future. The new and fresh design idea needs to be applied in the advertisement instead of just using the actual photo in the advertisement of Kelantan cultural heritage as the previous year.

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Preliminary Study of Supermarket's Mobile Application Needs for Indonesian Shopper

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ABSTRACT

The increasing interest in smart city development provides an opportunity for retail to enter into what is known as the smart retail concept. Smart retail is a smart shopping concept with the help of technology. One of the technologies that can be used in the implementation of smart retail is smartphones. In Indonesia, large supermarkets such as Yogya and Super Indo have implementing smartphone technology, into them of mobile applications. However, based on the results of user reviews in the App store/Playstore media, the application is still considered not very effective. This is what makes researchers interested in evaluating mobile applications for supermarkets. The method used in this research is mixed method by conducting Focus Group Discussions and Questionnaires. The results of the data were analyzed with the aim of finding problems commonly experienced by visitors. There were 6 FGD participants and 137 questionnaire respondents included in this study. Based on the results, it is found that the current applications do not meet consumer needs, this is because consumers prefer to shop directly at the supermarket. However, in the process of in-store shopping activity, problems are still often found, such as difficulty in finding the location of the product, the product is unavailable, there is no information on the price of the product on display, and so on. Thus, the type of application that has the potential as a solution to this problem is an application to help visitors in doing in-store shopping activity at the supermarket.

Keywords: *shopping activities, customer behaviour, mobile application*

1. INTRODUCTION

Shopping has become an activity that is most often done by everyone in daily life. One place that is often visited when you want to shop is a supermarket. Supermarkets are retailers that provide a variety of daily necessities in a larger size than convenience stores. Supermarkets provide a variety of daily needs, ranging from snacks, cooking ingredients, drinks, to household appliances. The complete range of household supplies is what makes supermarkets visited by people, every time. The spread of supermarkets in Indonesia today is also widespread. Almost all cities in Indonesia already have supermarkets. Starting from big cities, such as Jakarta, Bandung, Surabaya to small cities in Indonesia. This proves that the existence of supermarkets is important for the surrounding community because supermarkets help people fulfilling their daily needs.

The success of a supermarket can be attributed to the concept of shopping and choosing goods independently in it, with the aim of speeding up time and providing free space for visitors when shopping (Mishra, n.d.). However, the concept of independent shopping in supermarkets to date still provides obstacles to visitors. There are major problems that visitors still experience when shopping at supermarkets, such as difficulty in finding product availability and the lack of information about products. The impact of these problems makes visitors wasting more time spending more funds when they have to look for products elsewhere (Loong et al., 2016).

Nowadays, humans have become closer to technology in their daily lives. This is due to the influence of the rapid advancement and development of digital technology and the internet. In other words, we have entered the era of digitalization which make human life becoming more practical, sophisticated, and digital (Setiawan, 2017). The era of digitalization has made technology a part of shopping activities, such as the increasing of smartphones as an online shopping medium and based on electronic payments (Indrajaya, 2016). Although technological advances have given rise to various online shopping platforms, supermarkets are still able to survive to this day. This proves that in this modern era, the role of supermarkets is still needed in Indonesia. However, a supermarket will not be able to last long if it does not utilize existing technology, one of which is mobile applications. The use of technology in supermarkets is known as smart retail. Currently, large supermarkets such as Yogya and SuperIndo have implemented smart retail by developing their mobile applications. However, based on the results of reviews given by users through the App store and Google play store platforms, it is still quite low.

Therefore, the purpose of this research is to find out what problems are experienced by visitors when doing shopping activities in supermarkets. And evaluating the existing arket app to identify solutions for of features in future developed mobile applications.

1.1 Research Questions

From the explanation above, the problem can be identified as follows:
1. What are the habits of urbanites in shopping at supermarkets?
2. How does the current supermarket mobile application in Indonesia affect consumers?

1.2 Research Objectives

The objectives of this research are as follows:
1. Identify the habitual factors of visitors when shopping at supermarkets.
2. Knowing consumer views on supermarket mobile applications that exis in Indonesia today.

2. THEORETICAL REVIEWS

2.1 Shopping Models

Along with the times, in this modern era shopping is not only done to fulfill needs, but also to release stress by buying products that a person likes or wants. With the internet that opens up market opportunities to be wider and more attractive to consumers. In general, shopping models are divided into two types, namely offline shopping and online shopping (Kaur & Kaur, 2018). Sukhwinder Kaur and Vikramjit Kaur (2018) define that online shopping or e-shopping is an activity of buying products with electronic media that allows consumers to directly buy goods or services from sellers via the internet using an application / web browser, while offline shopping is an activity of purchasing products or services by going directly to the store has the advantage that a person can see the product physically to check the condition of the product directly.

2.2 Consumers Satisfaction

Consumers play an important role in the running of a retailer. Consumers are people who visit a retailer to buy products with the aim of meeting their needs (Chaniago, 2021). There are several factors that can affect the level of consumer satisfaction when shopping at supermarkets, namely Customer Service, Store Environment, Brand variety, Convenient Location, and Shopping Convenience (Basariya, 2019).

2.3 Previous Studies

There are three previous studies that are used as the basis for application features, as follows. Beacon-based Shopping Apps in the study Mobile and Interactive Media in the Store? Design Case Study on Bluetooth Beacon Concepts for Food Retail, is a mobile application combined with a bluetooth technology called Beacon (Reuter & Leopold, 2018). This application is designed with the aim of improving the user experience when shopping at convenience stores in Germany by utilizing existing technology.

Ma$$iv€ App in the research Ma$$iv€ - An Intelligent Mobile Grocery Assistant, is an application designed in 2012 (Battacharya et al, 2012). The app focuses on assisting shoppers while shopping at convenience stores. There is a division of features into 3 groups, which are features that can manage funds and time, basic features that facilitate shopping, and additional features.

ISA App in ISA research: An Intelligent Shopping Assistant, is an application designed in 2020 and is intended to improve the visitor experience in a shopping center (Lai et al, 2020). This application has a concept called the mobile client communicate concept. The ISA application is integrated with speech recognition features and speech synthesis capabilities that can assist users in asking questions without having to type first.

Based on these three previous studies, supermarket applications as a medium to support consumers when shopping directly at supermarkets are still only found outside Indonesia. This is because there are still no similar applications in Indonesian supermarkets. Therefore, the three applications can be used as guidelines in determining solutions in the form of features that are expected to be tailored to the needs of consumers in Indonesia.

3. METHODOLOGY

The type of methodology used in this research is mixed method, namely qualitative and quantitative. According to (Mulyadi, 2011), quantitative and qualitative research can be combined, this is because each research is considered to still have weaknesses. Therefore, research can be combined so that each approach can produce complementary data.

3.1 Research Instrument

The qualitative approach taken in this research is to conduct a Focus Group Discussion. FGD activities were conducted online on March 5, 2022 using supporting media such as Zoom and Powerpoint. There were 2 sessions carried out in this activity, namely a question-and-answer session totaling 13 open questions and an existing application review session by providing 4 different video links regarding supermarket shopping applications abroad. Four existing applications were used as review materials, namely Hema App, Scan & go, Kroger, and Wegmand. The FGD process took approximately 1 hour and 34 minutes.

The quantitative approach in this research was carried out by distributing digital questionnaires in the form of Google Forms. There is a total of 20 questions consisting of 15 closed questions and 5 open questions. The 15 close or a scale that provides 2 answer options (Bahrun et al., 2017).

4. FINDINGS

The following is a summary of the data results obtained through FGDs and questionnaires.

4.1 FGD Results

There were 6 people who agreed to participate in the FGD. The participants in this FGD ranged in age from 18-48 years old with different backgrounds, as follows:

Table 1. Data of FGD Participants

Name	Age	Domicile	Jobs
MP	18	Tangerang	Student
FV	21	Bandung	Student
MG	25	Jakarta	Employee
RN	26	Jakarta	Employee
HS	48	Sukabumi	Housewife
IG	48	Sukabumi	Entrepreneur

In participants' experience of shopping at supermarkets, there are positive and negative reviews. In the positive assessment, participants felt that supermarkets were tidier, more comfortable, the buying process was much faster than in traditional markets, and there was quality control of the products sold. However, from these positive aspects, there are also negative assessments. The following is a list of problems that participants have encountered when shopping directly at supermarkets.

Table 2. List of Problems When Shopping

Problems
Confusion in finding products No price information
Lack of product detail information Price difference in the cashier system
Difficult to find employees
Finding employees who do not know about product information
Lack of information on promos/discounts and usually listed on receipts
Usually if the point collection is still in the form of paper / stamp
Not shopping because of the long queue
Difficult to find car parking when crowded
Lack of knowledge about complaint media
Difficulty carrying groceries when vehicles are insufficient

Based on the results of the FGD data collection, the following results were obtained:
1. The majority of participants choose supermarkets as a place to shop because of the convenience and completeness factor in one stop shopping;
2. The majority of female participants tend to make shopping lists. The use of shopping lists is also considered to help save time and money;

3. All participants preferred to shop directly at the supermarket, especially if they wanted to buy fresh food;
4. Female participants tended to be more meticulous in looking at the purchase price on the receipts, but participants with vision problems (old eyes) found it difficult to read the receipts.
5. In general, all participants prefer the features provided in the Hema Farm App because they are considered to make it easier to shop online and offline.
6. The use of applications as a supporting medium when shopping at supermarket can be applied in supermarkets located in big cities, such as Jakarta and Bandung.

4.2 Questionnaire Results

The questionnaire was distributed to people who have shopped at supermarkets in Bandung City. The questionnaire began to be distributed on May 3, 2022 and closed on May 14, 2022 with 137 respondents.

Table 3. Questionnaire respondent demographics profile

Gender	Respondents
Male	70
Female	67
Age	**Respondents**
17-25	35
26-35	10
36-45	14
>45	78
Domicile	**Respondents**
Bandung	98
Outside Bandung	39

Based on the results of the questionnaire, there are 65 respondents out of a total of 137 respondents (jelasin kalau dapat memilih jawaban lebih dari 1) who have experienced obstacles / problems when shopping which are described as follows:

Table 4: Problems found when shopping at supermarkets

Problem	Have experienced	Never experienced
Difficulty finding products	63	2
Items not in stock	61	4
Difficult to find employees	46	19
Different display prices	47	18
Don't know the media to complain	38	27
Scattered points	36	29
Product has no price	61	4
Not shopping because it's crowded	54	11

In addition to the above problems, there are also several other problems that have been experienced by the 65 respondents, including difficulty finding parking, cashiers who scan the wrong number of products and find employees who do not understand/know about the product being asked. From this it can be concluded that the data obtained from the qualitative approach is in accordance with the problems that have been experienced by the public when shopping at supermarkets.

Based on the questionnaire results, 105 out of a total of 137 respondents use smartphones when shopping. Smartphones are commonly used by the majority of respondents with an age range of 17-45 years, while the majority of respondents aged more than 45 years or 46 out of a total of 78 respondents are not accustomed to using smartphones when shopping. Nowadays, the use of smartphones has become part of shopping activities. There are several kinds of activities that can be done using a smartphone, such as making a shopping list, searching for detailed product information, looking for price comparisons, calling/chatting, looking for food recipes, product photos, and looking for fresh food benefits (fruits, vegetables, meat, and seafood). Below are the results of the questionnaire about activities carried out with smartphones while shopping.

Table 5. Activities when shopping with smartphone

Activities	Respondents
Making a shopping list	68
Search for product information	60
Search for price comparison	54
Phone/Chatting	49
Search for food recipes	16
Product photos	48
Search for benefits of fresh food	13

In addition to these activities, there are other activities that respondents usually do using smartphones, namely for the QR code scanning process when making digital payments.

In Indonesia, there are already supermarkets that provide facilities in the form of applications for consumers to shop online or as a source of discount/promo information, but there are still several problems experienced by users, such as the long shopping process, expensive shipping costs, and still felt less helpful. In addition, there are still 87 respondents who have never used the supermarket application. The following are the reasons for respondents who do not use supermarket applications.

Table 6. Reasons for not using the supermarket app

Reasons	Respondenta
Not necessary yet	30
Prefer offline shopping	26
Didn't know there was an app	17
Fear of not meeting expectation	10
Using third party app	4

5. DISCUSSION

Based on the data previously presented regarding the results of FGDs and questionnaires, it has been found that the majority of respondents have used smartphones when shopping directly at supermarkets, so that the media that can be provided in overcoming this problem can be mobile applications. In the shopping process, it turns out that there are still some problems experienced by visitors when shopping at supermarkets. These problems are analyzed and grouped as solutions that can be solved in the form of application features. This grouping is done so that the solutions offered are in accordance with what is needed by users, thus creating effectiveness and efficiency in their use (Ahmad et al., 2018). The following below is the result of the grouping.

Table 7. Reasons for not using the supermarket app

Problems	Features that can be used as solutions
Unavailable roduct price information.	Barcode scanning feature to check either on display shelves or on products.
Long queues.	Information on the level of crowd in the supermarket (number of visitors).
Confusion when searching for product positions.	Map feature that can direct visitors to the position of the product they want to find. The map can be 2D or Augmented Reality (AR).
No information on available stock.	There is information in the form of the amount of stock available on the product display, during offline shopping.
Lack of complete product information.	Additional information such as ingredients, benefits, date of entry (especially for fresh products, such as vegetables, fruits, and meat).
Difficulty finding parking.	Online booking system by adding a drive-thru pick-up method.
Difficulty carrying a lot of groceries.	An additional choice of delivery service method for visitors when shopping onsite.
Paper receipts that are immediately discarded.	The availability of e-receipts.
Difficulty finding employees.	Chat features, such as live chat with customer service.
The cleanliness of the supermarket and product quality is not guaranteed.	A review/feedback feature.
Point, promo, and voucher information that still uses paper receipts or stickers.	Membership features, promo/discount information, and digital vouchers.
Creating shopping lists using paper.	A shopping list feature that is dir rated with the products in the supermarket.

6. CONCLUSION

According to Mishra (n.d) the success of a supermarket can be attributed to the concept of shopping and choosing goods independently in it, with the aim of shortening time and providing freedom for visitors while shopping. One way is to provide a supporting medium for in-store shopping activity at the supermarket. Nowadays, smartphones are the media that are closest to the community. Therefore, the application can be used as a solution.

Based on the results of the research, it was concluded that there are several problems which affect in-store shopping activity in Indonesia, such as the absence of price information on the product, long queues, confusion when looking for the location of the product, no product stock information, incomplete product information, difficulty in finding parking, difficulty in carrying many items, points and promo information that is still in the form of paper receipts, lack of interaction / socialization, supermarket infrastructure problems and employees, and accustomed to recording shopping lists using

paper. The problems that are commonly found can be to be overcome by designing an application that focuses on consumers who want to shop directly at the supermarket. The content of the application can use solutions in the form of features from the problems that have appeared. There are nine problems found that can be supported by features in mobile applications, namely barcode scanning, maps, shopping lists, member points, chat, and detailed information.

This research can be used as a reference for future study as a basis for understanding in-store shopper in supermarket. As there have been no in-store supermarket app founded yet for Indonesian market, this can be a good opportunity for developer to create ones which focus on customer's need.

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Shania Jiehan Geraldine as the main author played a role in data search, analysis, and writing, while Dianing Ratri as the second author acted as a supervisor.

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Membangunkan Fitur Reka Bentuk dan Susun Atur Poster Kesedaran Dengan Gabungan Emoji

Developing the Design Features and Layout with Combination of Emoji on Awareness Poster

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ABSTRAK

Poster kesedaran dengan gabungan emoji telah digunakan secara meluas dalam menyampaikan mesej yang berbentuk khidmat masyarakat atau lebih dikenali sebagai Public Service Announcement (PSA). Ia merupakan salah satu alternatif yang sering digunakan bagi menyampaikan mesej atau pesanan kepada masyarakat. Mesej melalui medium poster sebegini dapat disebarkan dengan meluas samaada secara bercetak atau secara digital. Oleh itu, terdapat pelbagai susun atur poster yang dihasilkan mengikut cita rasa masing-masing tanpa mengikut spesifikasi yang sepatutnya. Kajian ini akan mengenalpasti apakah fitur-fitur reka bentuk susun atur yang bersesuaian, lebih mudah dibaca serta menarik minat pembaca. Kajian ini menggunakan kaedah metodologi yang berasaskan rujukan literatur, oleh itu data yang dikumpulkan adalah melalui pelbagai sumber literatur dan temu bual bersama pakar rujuk.

Kata Kunci: Emoji, Poster, Public Service Announcement (PSA), Susun atur.

ABSTRACT

Awareness's posters with emoji combination are widely used in conveying the Public Service Announcement (PSA) messages. This type of alternative is frequently used to convey messages to society. The messages in the posters could be spread widely no matter in printed form or digital form. Consequently, various of poster's layout were produced out there according to designer's taste and yet not adapting the suit specification such as elements and principles in graphic. Therefore, this research will identify the suitable features design in producing the friendly poster's layout, readable poster's layout and layout that easily attract reader's attention. This research uses literature-based methodology and the data are collected from various literatures as well as through experts.

Keywords: Emoji, Poster, Public Service Announcement (PSA), Layout.

1. PENGENALAN

Emoji merupakan ikon yang menggambarkan emosi serta fikiran seseorang, ia menambahbaik komunikasi teks yang tidak berupaya untuk menggambarkan ekspresi emosi dengan tepat (Golden, 2015). Jika diperhatikan, terdapat banyak poster yang menggabungkan reka bentuk emoji dengan pelbagai ekspresi emosi dalam menyampaikan mesej. Ini secara tidak langsung menjadikan emoji sebagai salah satu medium baharu dalam membantu komunikasi secara tidak bersemuka (Lu et.al, 2016). Emoji juga memberi kesan yang sama seperti mana seseorang melihat ekspresi wajah manusia sebenar (Churches et.al, 2014), oleh itu menggabungkan poster yang berbentuk kesedaran dengan reka bentuk emoji adalah merupakan alternatif yang berupaya menjelaskan mesej di samping memberi kesan dari segi emosi. Terdapat banyak susun atur poster dengan pelbagai fitur reka bentuk yang dihasilkan, berikut merupakan beberapa contoh reka bentuk poster yang menggabungkan ekspresi emoji.

Gambar 1. Poster penjarakan sosial pandemik Covid 19
(Sumber: https://www.pinterest.com/pin/460844974373849648/)
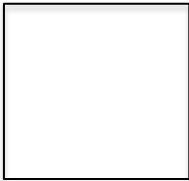
Gambar 2. Poster kesedaran kesihatan mental di tempat kerja
(Sumber: https://www.creativesafetysupply.com/how-to-stay-mentally-healthy-at-work-emoji-poster/)

1.1 Pemilihan Orientasi Ruang Poster Kesedaran

Terdapat beberapa aspek yang perlu dipertimbangkan dalam membangunkan sesebuah poster agar ia menarik perhatian dan reka bentuknya membantu menyampaikan mesej dengan mudah kepada masyarakat. Daripada segi orientasi paparan poster, orientasi potret menegak adalah lebih praktikal untuk dibaca membanding orientasi lanskap. Jadual 1 menunjukkan dua jenis pembahagian ruang yang seharusnya dielakkan iaitu i) segi empat sama yang mana ia kelihatan kurang menarik dan ii) orientasi potret yang terlalu panjang yang mana ia kelihatan kurang menyenangkan kerana nisbah kelebaran dan kepanjangannya kurang sesuai (Silver, 1981).

Bagi memberi impak yang berkesan terhadap paparan reka bentuk, beberapa panduan pembahagian ruang boleh dapat digunakan. Antara kaedah perkadaran saiz yang sering digunakan ialah *two by three* atau *Regular Oblong* seperti Rajah 1. Ruang pada perkadaran saiz seperti ini mempunyai nisbah dua pada kelebaran dan tiga pada ketinggian. Selain *Regular Oblong*, perkadaran lain yang sering digunakan iaitu *Golden Oblong*.

Jadual 1: Contoh pemilihan ruang yang kurang sesuai. Sumber: Silver (1981)

Orientasi ruang	Paparan	Penjelasan
Segi empat sama		Segi empat sama kurang menarik kerana setiap bahagian mempunyai ukuran yang sama
Potret tinggi		Potret tinggi mempunyai perkadaran yang sangat lemah kerana mempunyai ketinggian yang tidak bersesuaian dengan lebarnya
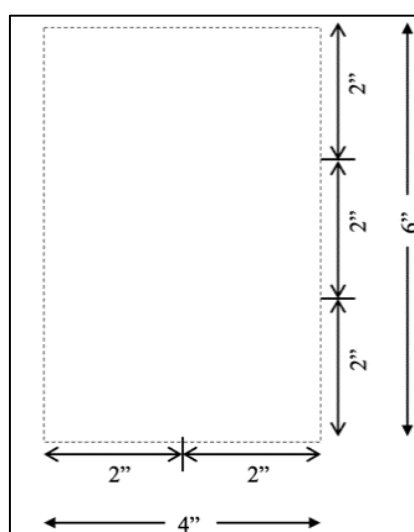
Rajah 1. *Regular Oblong* menunjukkan nisbah kelebaran dibahagikan kepada dua bahagian manakala ketinggian pula dibahagikan kepada tiga bahagian
(Sumber: Silver, 1981)

1.2 Peletakan teks pada ruang poster kesedaran

Seandainya ingin meletakkan satu perkataan atau satu baris ayat sahaja, tidak seharusnya meletakkan perkataan tersebut tepat pada bahagian tengah. Rajah 2 menunjukkan beberapa contoh peletakan teks yang kurang sesuai.
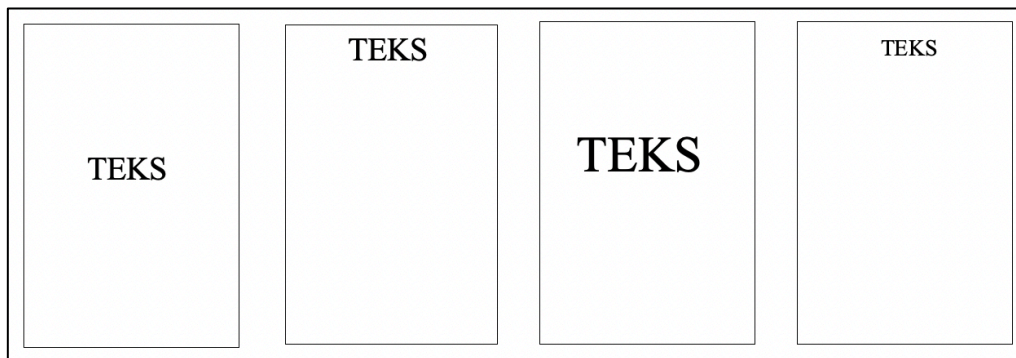
Rajah 2. Kaedah yang tidak tepat dalam meletakkan teks pada ruang paparan.

Ilustrasi pertama dari kiri menunjukkan teks diletak pada bahagian tengah, teks pada ilustrasi kedua dari kiri pula tidak seharusnya diletakkan terlalu tinggi pada ruang, saiz teks yang terlalu besar pada gambar ketiga senang dibaca namun kedudukannya kurang sesuai manakala saiz teks yang terlalu kecil pada ilustrasi paling kanan menyebabkannya kurang menonjol.

Oleh itu, untuk mendapatkan peletakan teks yang tepat, ruang perlu dibahagikan kepada dua bahagian dan teks diletakkan pada bahagian atas garisan *Golden Proportion* seperti Rajah 3. Teks yang diletakkan pada garisan *Golden* menyebabkan separuh huruf berada di bahagian atas dan separuh lagi berada di bahagian bawah. Jika fokus utama poster kesedaran adalah emoji, maka imej emoji akan menggantikan teks yang seharusnya berada pada garisan *Golden proportion* (garis ketiga) bagi reka bentuk poster kesedaran yang dihasilkan.

Kaedah *Golden Oblong* sering kali digunakan bagi membolehkan perenggan ayat kelihatan lebih seimbang dan terletak lebih cantik pada ruang paparan. Nisbah perkadaran terbaik pada oblong adalah tiga-lima iaitu nisbah tiga bagi lebar dan lima bagi tinggi. Rajah 3 menunjukkan perkadaran saiz mengikut kaedah *Regular Oblong* bagi mendapatkan paparan reka bentuk.
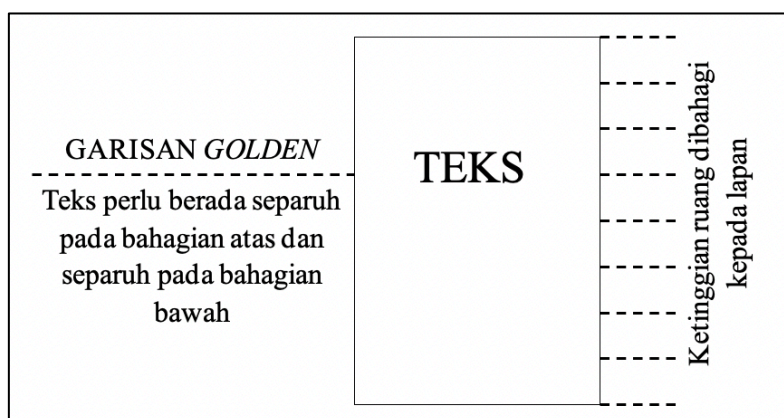
Rajah 3. Peletakan teks yang tepat dengan menggunakan garisan *Golden proportion*
(Sumber: Silver, 1981)

2. KAJIAN LITERATUR

2.1 Susun Atur Tipografi dan Pembahagian Margin

Sekiranya perlu meletakkan semua maklumat berkaitan dalam hanya satu perenggan sahaja, adalah lebih baik sekiranya hanya satu fon sahaja yang digunakan. Jika menggunakan dua atau tiga jenis fon, ia dikhuatiri akan mengalih perhatian pembaca terhadap mesej yang ingin disampaikan. Rajah 4 menunjukkan beberapa contoh gabungan teks yang kurang sesuai dan paling sesuai pada paparan susun atur poster.

Rajah 4. Contoh ketebalan dan saiz teks yang berbeza
(Sumber: Silver, 1981)

Ilustrasi pertama dari kiri menunjukkan gabungan ketebalan teks yang tidak sesuai, seharusnya perkataan 'HONDA' perlu lebih menonjol dan tebal**.** Ilustrasi kedua dari kiri pula menunjukkan pemilihan saiz yang tidak sesuai bagi keseluruhan kumpulan teks kerana terlalu kecil, manakala ilustrasi ketiga menunjukkan perbezaan saiz teks yang terlalu ketara, seharusnya perkataan 'HONDA' hanya perlu dibesarkan sekali ganda sahaja berbanding saiz teks yang lain. Manakala ilustrasi paling kanan menunjukkan contoh penggunaan ketebalan dan pemilihan saiz yang paling sesuai dan ideal Silver (1981).

Bagi mendapatkan reka bentuk yang seimbang, penetapan ruang margin perlu diambil kira semasa menghasilkan susun atur poster pada peringkat awal. Jika ruang paparan mempunyai banyak elemen dan teks bersaiz kecil, maka ruang margin yang diperlukan haruslah kecil. Manakala jika ruang paparan mempunyai teks bersaiz besar, paparan poster memerlukan ruang margin yang lebih luas dan susunan ini dinamakan sebagai *open page*.

Sebagai panduan, pembahagian margin yang mempunyai saiz yang sama bagi keempat-empat bahagian sangat tidak sesuai. Oleh itu, untuk mendapatkan ciri-ciri susunan yang seimbang dan selesa, keluasan margin kiri serta kanan haruslah sama. Manakala keluasan margin atas pula mestilah lebih besar berbanding keluasan margin kiri dan kanan, dan yang terakhir keluasan margin bawah mestilah paling besar berbanding keluasan ketiga-tiga margin lain (Silver, 1981). Rajah 5 menunjukkan contoh-contoh pembahagian margin yang seimbang dan tidak seimbang.
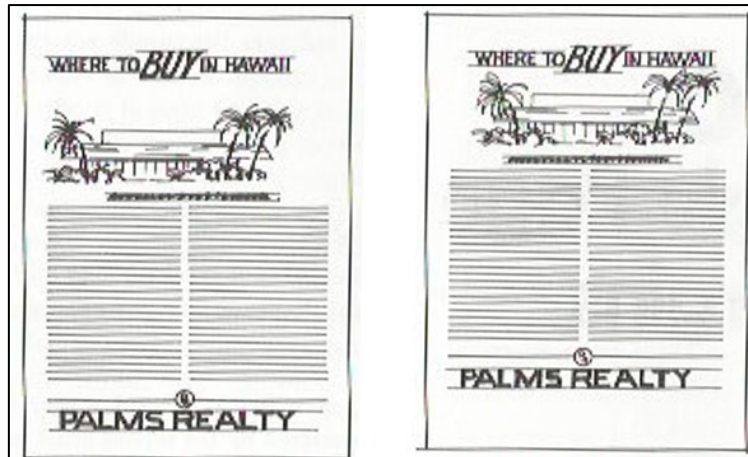
Rajah 5. Contoh keluasan margin kurang seimbang (kiri) dan keluasan margin seimbang (kanan.).
(Sumber: Silver, 1981)

Sekiranya ingin mendapatkan pengiraan saiz sempadan antara teks pula, margin boleh dibahagikan kepada lapan bahagian dan kedudukan sempadan berada pada bahagian sisi ketiga. Ruang antara sempadan dan sisi ialah seluas lima bahagian, manakala ruang antara sempadan dengan teks ialah sebanyak tiga bahagian. Contoh pengiraan kelebaran margin dan sempadan dengan teks seperti Rajah 6.
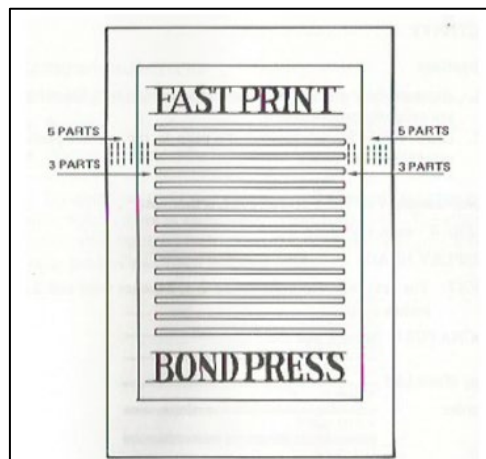
Rajah 6. Panduan pengiraan margin dan sempadan yang seimbang
Sumber: Silver (1981)

Peletakan teks serta bahan bacaan utama adalah mengikut nisbah pembahagian 5:3 seperti Rajah 6 dan kedudukannya seharusnya berada selepas imej emoji. Setelah itu, lakaran susun atur poster boleh mula dihasilkan, berikut ialah susun atur yang boleh dijadikan sebagai rujukan pada peringkat seterusnya.
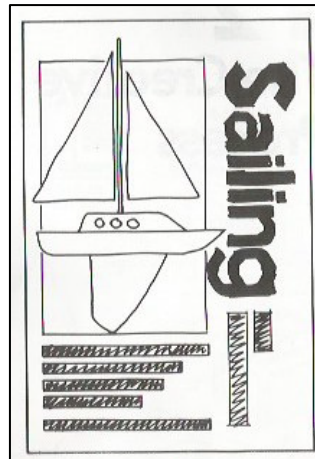
Rajah 7. Contoh lakaran susun atur
(Sumber: Silver, 1981)

2.2 Arah Pergerakan Mata pada Susun Atur Poster

Setiap aspek reka bentuk dan susun atur poster memberi kesan kepada pandangan mata pembaca. Oleh itu, peletakan dan susun atur item perlu memberi keselesaan kepada sudut pandangan mata pembaca sepanjang proses pembacaan. Lazimnya, pembaca sentiasa memulakan pembacaan pada bahagian penjuru kiri atas pada muka surat atau buku. Bermula daripada bahagian ini, arah pandangan mata pembaca akan mula mencari titik fokus. Jika terdapat sesuatu yang menarik perhatian, pandangan mata akan cenderung untuk bergerak ke bahagian kanan yang lebih rendah.

Oleh itu, titik fokus terbaik berada pada bahagian yang lebih tinggi sedikit daripada bahagian tengah ruang *Golden proportion*. Bahagian bawah titik fokus pula merupakan bahagian yang kurang mendapat perhatian pembaca dan ia juga disebut sebagai '*field*'. Rajah 8 sehingga Rajah 10 menunjukkan pergerakan lazim pandangan mata pembaca.
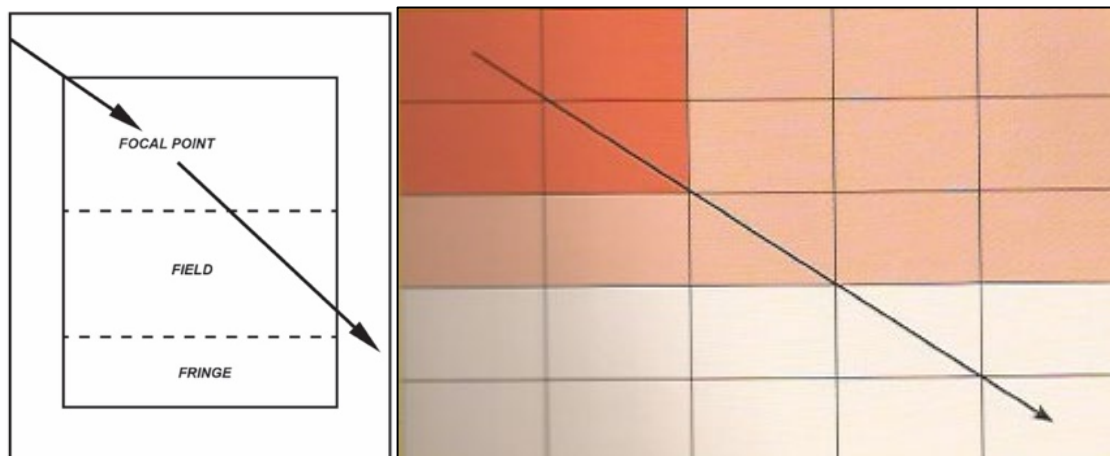
Rajah 8. Anak panah menunjukkan pergerakan mata yang lazim
(Sumber: Silver, 1981; Ambrose & Harris, 2012)
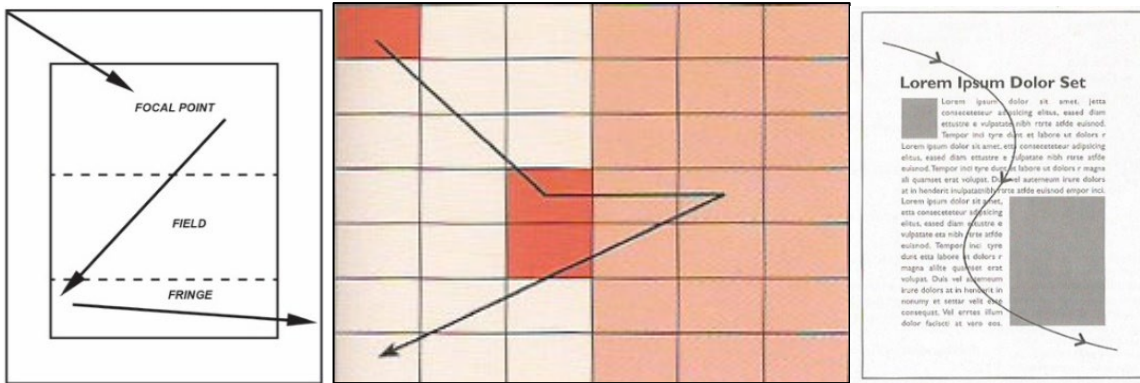
Rajah 9. Anak panah menunjukkan salah satu kaedah pergerakan mata pembaca
(Sumber: Silver, 1981; Ambrose & Harris, 2012; Graham, 2002)
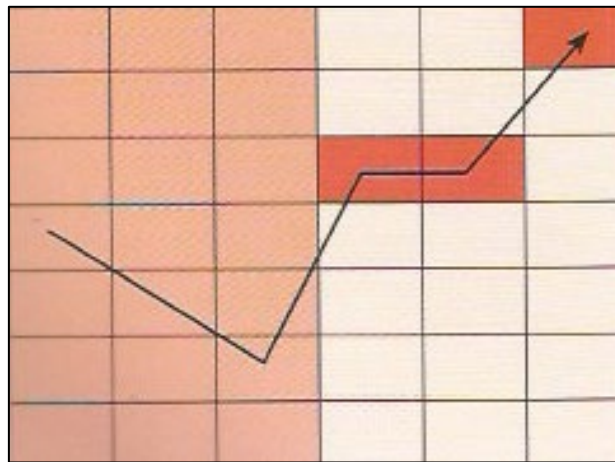
Rajah 10. Anak panah menunjukkan arah pergerakan mata dan juga kedudukan teks
(bahagian berwarna jingga).
(Sumber: Ambrose & Harris, 2012)

2.3 Susun Atur Tipografi dengan Gabungan Gambar

Gabungan antara elemen imej dan teks menjadikan reka bentuk poster kelihatan lebih menarik. Imej dalam poster bertindak sebagai komunikasi segera yang menggambarkan idea, arahan, maklumat yang jelas serta perasaan yang mudah difahami dengan lebih cepat (Ambrose & Harris, 2003). Imej atau gambar biasanya diletakkan pada ruang reka bentuk dan saiznya diubah semula mengikut kesesuaian ruangan tertentu (Ambrose & Harris, 2012). Antara fungsi lain imej ialah merumuskan, menyokong hujah serta memberi ruang rehat bagi teks yang banyak.

Setelah berjaya menarik minat pembaca dengan imej, teks kemudiannya mengambil alih peranan mengekalkan perhatian pembaca. Rajah 11 menunjukkan beberapa contoh susun atur poster yang menggabungkan imej dan teks dengan susunan yang berbeza. Namun, jika diperhatikan kesemua tajuk utama diletakkan berhampiran dengan imej atau ilustrasi. Ini kerana, setelah pembaca melihat gambar, fokus mereka akan terus teralih kepada tajuk utama dan kemudiannya membaca teks maklumat pada poster.

Rajah 11. Contoh-contoh susun atur untuk gabungan teks dan ilustrasi
(Sumber: Silver, 1981)

2.4 Penggunaan Kontras dan Keseimbangan pada Poster

Selain daripada gabungan imej dan teks, aspek kontras dalam gabungan fon turut memberi kesan kepada reka bentuk. Penggunaan karakter fon yang berbeza dapat membuatkan bahagian tertentu lebih menonjol sehingga menarik perhatian pembaca untuk membacanya terlebih dahulu, kemudian barulah diikuti dengan karakter fon biasa. Malah, kontras ini merangkumi penggunaan saiz teks yang berbeza, *italic* dan juga *bold*. Rajah 12 kiri menunjukkan penggunaan fon yang sama pada keseluruhan teks manakala Rajah 12 kanan menunjukkan penggunaan karakter fon yang berbeza bagi perkataan '*Latest*' sehingga ia kelihatan menonjol berbanding teks yang lain.
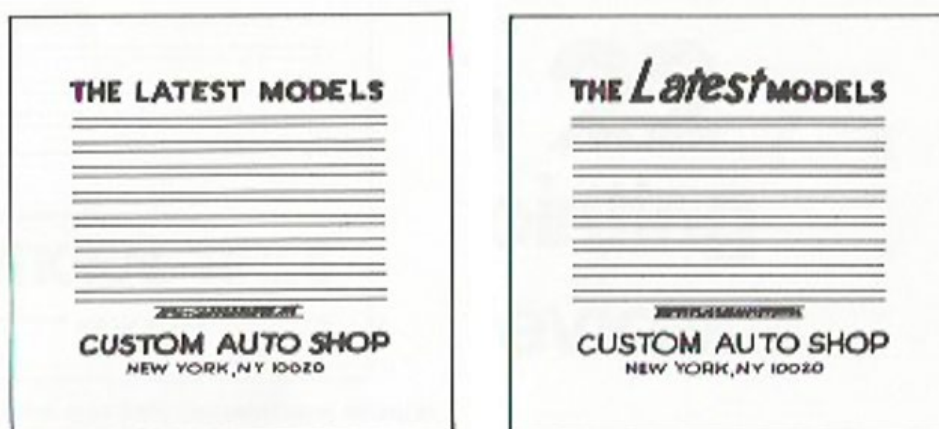
Rajah 12. Gabungan karakter fon yang sama (kiri) dan gabungan karakter fon
yang berbeza (kanan).
(Sumber: Silver, 1981)

Oleh itu, bagi memastikan teks tertentu kelihatan lebih menonjol berbanding yang lain pada reka bentuk poster, prinsip kontras pada fon harus digunakan agar ia kelihatan lebih dominan. Selain kontras, keseimbangan yang baik dalam reka bentuk juga dapat memberikan keselesaan kepada mata pembaca. Terdapat dua jenis keseimbangan iaitu keseimbangan formal dan keseimbangan tidak formal. Dalam keseimbangan formal, semua elemen diletakkan pada bahagian tengah, yang mana sebahagian elemen berada di sebelah kanan dan sebahagian lagi berada di sebelah kiri.

Kelebihan keseimbangan formal ialah memberi gambaran yang tersusun, tenang, bagus, stabil dan kukuh. Manakala, susun atur elemen yang tidak berada di bahagian tengah ruang paparan pula dikenali sebagai keseimbangan tidak formal. Keseimbangan ini lebih sesuai dengan reka bentuk yang dinamik.

Gambar 15 kiri dan tengah menunjukkan contoh susun atur tidak seimbang, ini kerana penggunaan *white space* yang banyak menyebabkan kedua-duanya kelihatan sedikit pelik.
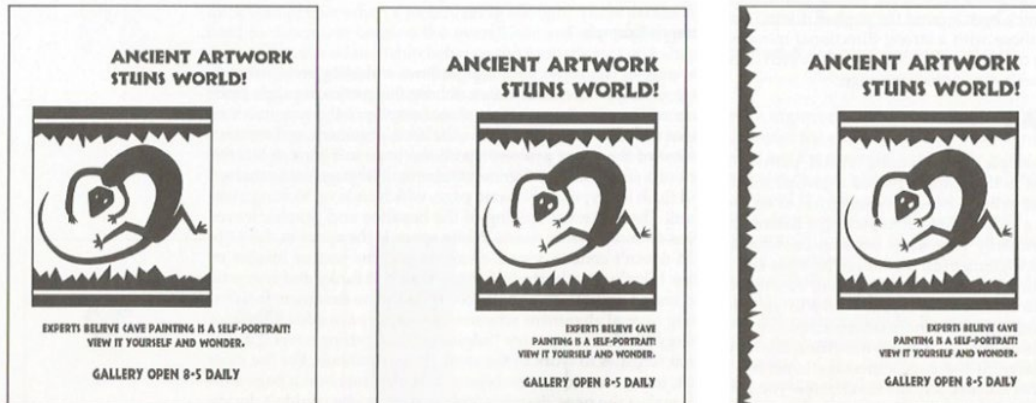
Rajah 13. Contoh-contoh reka bentuk poster yang tidak seimbang dan seimbang
(Sumber: Graham, 2002)

White space merupakan ruang pada paparan yang tidak mengandungi teks, garis atau gambar (Ambrose & Harris, 2012; Graham, 2002). Ia juga boleh dikategorikan sebagai sebahagian daripada elemen reka bentuk seperti mana tipografi, imej, hierarki dan struktur (Ambrose & Harris, 2012). Oleh itu, bagi menjadikan susun atur reka bentuk poster kelihatan seimbang dan kemas, garis corak diletakkan pada *white space* seperti Rajah 13 kanan.

3. METODOLOGI

Apabila sesuatu instrumen baharu dibangunkan, penilaian pertama yang perlu dijalankan ialah kesahan kandungan (Sabitha, 2006; Ebel, 1967). Indikator yang dibina perlulah sesuai, baik, tepat dan mempunyai kualiti yang tinggi (Creswell 2012; Noraini 2010; Polit, Beck & Owen, 2007). Oleh itu, item-item di dalam alat yang ingin digunakan sebagai indikator perlulah disahkan (Miller, Lovler, & McIntire, 2013). Kesahan kandungan (*content validity*) adalah merupakan proses penilaian dan pemerhatian pada keseluruhan item yang terdapat pada indikator (Mahmud, 2008). Secara asasnya, kesahan kandungan boleh diperoleh melalui tiga kaedah iaitu tinjauan literatur, wakil populasi yang relevan dan pakar rujuk (Burn &Grove, 1993). Pakar rujuk yang mempunyai kepakaran dalam bidang berkaitan mempunyai kemampuan untuk menilai kandungan indikator dan memutuskan sama ada kandungannya mencukupi bagi mewakili indikator (Johnson & Christensen, 2012; Rubio et al., 2003). Golongan profesional atau pakar rujuk juga perlu memastikan reka bentuk yang dihasilkan mengikut spesifikasi yang tepat (Nunnally, 1978). Ini kerana kesahan kandungan adalah bersifat subjektif, namun masih boleh disandarkan kepada penilaian pakar rujuk (Yaghmaie, 2003; Ghiselli, 1964). Oleh itu, bagi mendapatkan susun atur reka bentuk poster yang terbaik bagi kajian dan mengukuhkan kesahan kandungan, sekumpulan pakar rujuk dilantik bagi menilai dan memberikan perakuan serta persetujuan terhadap item yang terdapat dalam indikator yang dinilai (Creswell, 2012; Sabitha, 2006).

Kajian ini memilih tinjauan literatur dan temu bual bersama pakar rujuk bagi mengenalpasti fitur-fitur reka bentuk dan susun atur yang sesuai bagi poster kesedaran dengan gabungan emoji. Semua maklumat yang berkaitan dengan fitur reka bentuk yang terdapat pada susun atur poster dikumpulkan. Hasil panduan dari pelbagai sumber dan juga kajian terdahulu kemudiannya dianalisis dan dibuat perbandingan serta digabungkan. Setelah itu, lakaran idea awal mula dibangunkan dan dipilih serta disemak oleh pakar rujuk. Berpandukan kepada pandangan dari pakar rujuk juga, lakaran di peringkat seterusnya dibangunkan dengan mengaplikasikan fitur-fitur yang berkenaan.

4. ANALISIS DAN PERBINCANGAN

Rajah 14 merupakan hasil cadangan fitur reka bentuk dan susun atur poster kesedaran. Setiap aspek elemen dan prinsip asas reka bentuk yang telah dibincangkan telah diterjemahkan dalam bentuk lakaran. Jika dilihat, emoji disarankan untuk diletakkan pada garisan *Golden* proportion iaitu berada pada garis ketiga dan kedudukannya adalah selepas tajuk utama poster. Pada Rajah 14 terdapat sedikit penerangan ringkas mengenai pengiraan pembahagian margin bagi setiap bahagian. Berdasarkan kepada arah pergerakan anak panah, imej emoji yang berada pada garis *Golden proportion* telah berjaya menjadi fokus utama apabila pembaca melihat poster ini. Rajah 15 menunjukkan arah pergerakan anak panah ini.
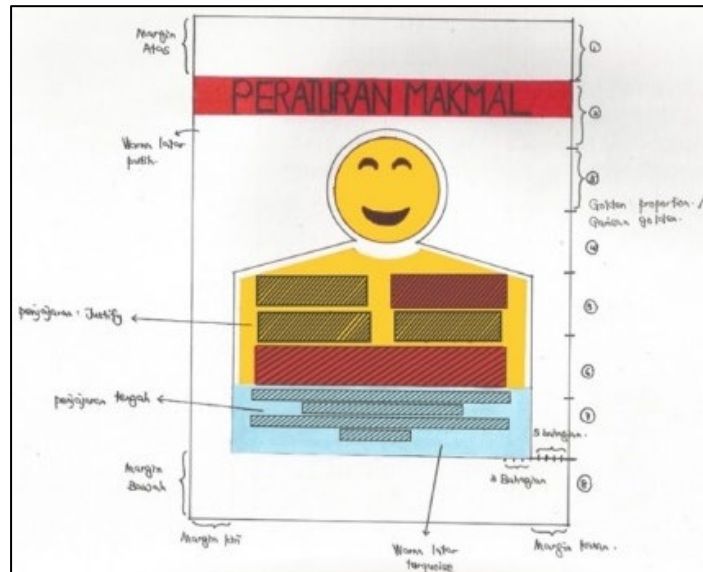
Rajah 14. Lakaran *rough sketches* poster kesedaran keselamatan
Sumber: Noorlida & Ahmad Zamzuri (2021)
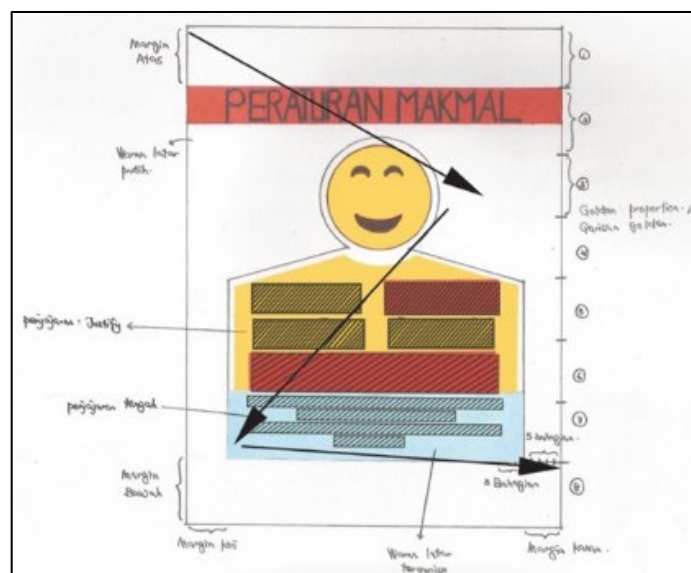
Rajah 15. Pergerakan mata pembaca terhadap susun atur poster
Sumber: Noorlida & Ahmad Zamzuri (2021)

5. KESIMPULAN

Untuk membangunkan fitur reka bentuk dan susun atur sesebuah poster kesedaran dengan kombinasi emoji dengan baik, beberapa aspek asas perlu dikenalpasti agar hasil rekaan poster kesedaran lebih mudah dibaca, lebih menarik dan dapat mengekalkan minat pembaca untuk terus membaca keseluruhan mesej poster. Kajian ini masih tidak menyeluruh di mana masih terdapat beberapa aspek lain yang tidak disentuh dengan lebih teliti, namun secara asasnya garis panduan yang di telah dikenalpasti dalam kajian ini bakal membantu pereka untuk membangunkan poster kesedaran dengan kombinasi emoji atau imej dengan lebih baik.

PENGHARGAAN

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PEMBIAYAAN

Kajian ini tidak dibiayai oleh mana-mana organisasi dan ia merupakan kajian yang dibiayai sepenuhnya oleh pengkaji.

SUMBANGAN PENULIS

Noorlida Daud merupakan penulis utama yang bertanggungjawab dalam tugasan mengumpul dan menganalisis data, manakala Ahmad Zamzuri Mohamad Ali bertanggungjawab dalam mendapatkan bahan-bahan untuk kajian literatur serta menentukan metodologi kajian.

KONFLIK KEPENTINGAN

Tiada sebarang potensi konflik kepentingan bagi kajian yang dijalankan terhadap mana-mana individu, organisasi dan juga pengkaji.

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Kronologi Representasi Wanita Dalam Catan Di Malaysia: Dari 1930 Hingga 2020

Chronology of Women Representation in Malaysian Painting: from 1930 to 2020

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ABSTRAK

Melalui figura wanita, pelbagai peranan, situasi, identiti budaya, aspek sosial dan ekonomi digambarkan selain mempersembahkan estetika yang dimiliki wanita. Keterlibatan wanita dalam pelbagai situasi dan karakter adalah penting bagi mengetahui ciri, tugas dan tanggungjawab mereka. Walau bagaimanapun, kajian terhadap penggunaan wanita dalam catan tempatan masih terhad. Justeru, kajian ini memfokuskan kronologi secara umum penggunaan figura wanita dalam catan di Malaysia melalui kajian visual oleh pelukis terdahulu dan terkini. Melalui analisis ini, penggunaan figura wanita dalam catan tempatan dapat diketahui dan seterusnya menyumbang kepada proses pendokumentasian secara tersusun disamping mempelajari nilai budaya, jati diri dan khazanah negara.

Kata Kunci: Kronologi catan Malaysia, Representasi wanita, Catan, Seni

ABSTRACT

Through the figure of women, various roles, situations, cultural identities, social and economic aspects are depicted in addition to presenting the aesthetics of women. The involvement of women in various situations and characters is important to know their characteristics, duties and responsibilities. However, studies on the women representation in local painting are still limited. Thus, this study focuses on the general chronology of the use of female figures in painting in Malaysia through a visual study by previous and recent painters. Through this analysis, the use of female figures in local paintings can be known and further contribute to the documentation process in an organized manner in addition to learning cultural values, identity and national treasures.

Keywords: Chronology of Malaysian painting, Women representation, Painting, Visual Art

1. PENGENALAN

Menurut Dewan Bahasa dan Pustaka, istilah 'representasi' adalah perkataan asal dari Bahasa Inggeris ditafsirkan sebagai perlambangan, melambangkan, gambaran, wakil, pernyataan, perihal atau berkenaan (DBP, 2017). Umumnya wanita direpresentasikan dalam karya sepanjang masa pada semua budaya merujuk kepada keindahan fizikal (Lippit, 2020; Jungmann, 2018). Walau bagaimanapun, wanita mewakili pelbagai situasi, budaya, identiti (Synn, 2020; van Loon et al, 2020; Jungmann, 2018; Baicy, 2017), memvisualkan perasaan (Khanahmadi & Kahn, 2016), memperlihatkan sisi feminin (Lee, 2021; Pearce 2021; Abdullah, 2020; Jusoh, Sauman & Ramli, 2018; HBART, 2010), serta mewakili imej keagamaan (Liebregts, 2021; Min, 2021; Pearce, 2021; Zilberstein et al, 2021; George, 2020; Ghezelayagh, Fooladian & Khoshmardan, 2020; Baicy, 2017; Qasim, 2013). Penyataan ini dapat dilihat melalui kajian berkenaan sejarah representasi wanita dalam dua tamadun di dunia, iaitu tamadun purba Mesir dan China.

Menurut Achugwo dan Nigeria, (2019), representasi wanita yang digunakan adalah menggambarkan kedudukan seseorang wanita dalam keluarga serta menjelaskan status kedudukan sosial wanita. Sebagai contoh di Barat, representasi wanita mewakili dewi dan simbol keagamaan seperti "Venus of Willendorf" patung tiga dimensi (Burton, 2020) dianggap dewi simbol kesuburan (Qasim, 2013). Seterusnya seni Kristian sering menggambarkan wanita sebagai Ibu Tuhan atau orang suci seperti dalam catan oleh Duccio di Buoninsegna bertajuk "Madonna and Child" pada tahun 1283 hingga 1284 (Zilberstein et al, 2021), sehinggalah sebagai menggambarkan ekspresi dan emosi oleh Leonardo da Vinci bertajuk "Mona Lisa" pada tahun 1503 hingga 1505 (Dutta, 2021).

Akan tetapi, penggunaan representasi wanita berubah sebagai melambangkan dewi simbol kebebasan dalam senibina arca "Liberty Enlightening the World" pada tahun 1886 (Min, 2021; George, 2020). Perubahan ketara dapat dilihat sehinggalah Andy Warhol menggambil aktres popular Barat pada tahun 60an dalam karya cetakannya bertajuk "Marilyn Monroe" pada tahun 1962. Karya ini melambangkan kemasyuran dan pengaruh selebriti ini dalam dunia seni pada ketika itu (Flatley, 2020).

Justeru, objektif kertas kajian ini ialah menentukan representasi wanita sebagai subjek utama yang lebih memfokuskan penghasilan karya seni catan di Malaysia secara kronologi. Ia merangkumi kronologi sepintas lalu pada zaman pra sejarah di Malaysia, kemudian berfokuskan kepada catan-catan yang terhasil dari tahun 1930 sehingga 2020. Pemilihan lingkungan 90 tahun dalam kajian ini merupakan skala yang besar bertujuan untuk melihat apakah ciri penggunaan wanita dalam catan sebagai subjek utama merentas zaman. Seksyen yang berikutnya menerangkan kajian literatur, metodologi, analisis dan perbincangan serta kesimpulan daripada kajian.

2. KAJIAN LITERATUR

Di Malaysia, terdapat penemuan lukisan di tiga lokasi gua sekitar Semenanjung mencatatkan figura wanita dalam pelbagai rupa dan aktiviti. Antaranya, lukisan bermotifkan ibu yang sedang mengandung ditemui di dinding Gua Badak Perak (Jusoh, Sauman & Ramli, 2018). Seterusnya, di Gua Batu Cincin Kelantan, lukisan sebuah keluarga dan lukisan imej wanita yang memakai hiasan di kepala di Gua Lembing Pahang (Jusoh, Sauman & Ramli, 2018). Dari hasil bukti penemuan lukisan di gua-gua ini, maka jelas menunjukkan bahawa representasi figura wanita di Malaysia sememangnya wujud dari zaman pra-sejarah lagi dan ianya bukanlah yang dibawa oleh penjajahan Barat semata-mata.

Kemuncak penggunaan wanita sebagai subjek dalam seni catan tempatan adalah pada sekitar penghujung tahun 1960an (Khairuddin, 2012). Nama-nama seperti Mohd. Hoessein Enas, Mazeli Mat Som, Chuah Thean Teng dan Georgette Chen adalah sinonim dengan catan yang merepresentasikan wanita. Menurut Abdul Aziz dan Bujang (2016), Hoessein Enas ialah pelukis yang melatari tema tradisi Melayu, merefleksikan faktor sosial, ekonomi, politik, falsafah, adat, peraturan serta keagamaan melebihi fizikal luaran yang dimiliki wanita. Antara contoh catan beliau adalah bertajuk "Gadis Melayu" (1959), "Minah" (1958) dan "Admonition" (1959).

Seterusnya, Mazeli Mat Som dalam karyanya bertajuk "Menanti Nelayan" (1961) yang merakam aktiviti nelayan serta memvisualkan pemakaian dan tatarias wanita tempatan (Humaini, 2020). Berbeza dengan Chuah Thean Teng yang memiliki stail tersendiri lebih gemar menghasilkan catan bertemakan Ibu dan Anak yang menegaskan kasih seorang ibu yang tiada syarat (HBART, 2010). Begitu juga dengan pelukis wanita iaitu Georgette Chen yang turut mengetengahkan ciri yang sama pada catan bertajuk "Mother and Child" (1960), yang merefleksikan hubungan ibu dan anak (Zeng, 2021).

3. METODOLOGI

Kajian yang dijalankan adalah menggunakan kajian kualitatif. Kerangka metodologi kajian adalah seperti Rajah 1.
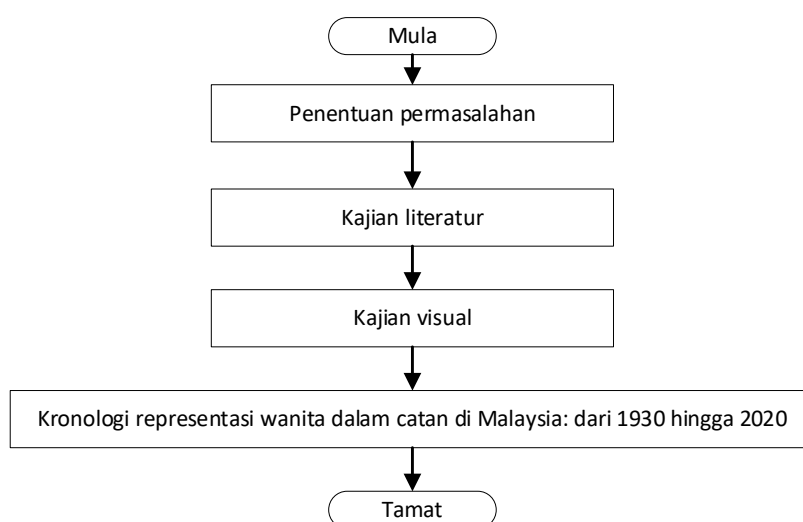
Rajah 1. Kerangka metodologi kajian kronologi representasi wanita dalam catan di Malaysia

Kertas ini merupakan kajian kualitatif yang mengkhususkan kepada penyelidikan deskriptif. Menurut Kim, Sefcik dan Bradway (2017), penyelidikan deskriptif mencipta data yang memberi gambaran terhadap persoalan-pesoalan dari perspektif yang saubjektif. Pernyataan ini disokong oleh Doyle at al (2020) dan Ritchie at al (2013), dengan menambah, keputusan terhasil adalah mengikut penyelidikan yang dijalankan berdasarkan objektif dan konteks kajian. Data-data yang dikumpulkan adalah dari dua sumber, iaitu tinjauan literatur yang berbentuk penulisan dan visual yang berkaitan dengan kajian ini.

Tinjuan literatur dipilih bagi melihat ciri-ciri pada penggunaan wanita dalam catan-catan yang dikumpulkan. Visual yang dipilih adalah catan dari tahun 1930 sehingga 2020 dan diasingkan mengikut tahun. Tujuan pembahagian mengikut tahun ini adalah untuk memudahkan pengkaji melihat dan menyusun kronologi sepanjang tempoh tersebut selain fokus utama dalam pengumpulan data ini adalah melihat kepada ciri penggunaan wanita sebagai representasi dalam catan tempatan. Berikutnya, pengkaji membuat pengasingan kategori berdasarkan ciri representasi wanita dalam catan sepanjang tahun 2000 sehingga 2020. Pengasingan ini adalah bertujuan untuk mengenalpasti kategori yang diwakili oleh wanita dalam catan sepanjang tahun tersebut

Bagi melihat penggunaan wanita sebagai representasi sepanjang 90 tahun dalam seni catan di Malaysia, satu kronologi yang telah disusun dalam Rajah 2.

1960AN **1970AN** **1980AN**

Rajah 4
Hoessein Enas
Memetik Daun Tembakau di Kelantan
1962
(Sumber: Aziz, 2019)

Rajah 5
Chuah Thean Teng
Mother & Child
1970an
(Sumber: HBART, 2019)

Rajah 6
Chia Yu Chian
Hospital Reception Desk
1980
(Sumber: Lin, 2019)

1990AN **2000 – 2010** **2011 - 2020**
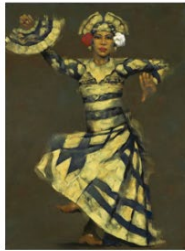
Rajah 7
Ahmad Zakii Anwar
Blue Kebyar
1998
(Sumber: Art Focus Gallery, 1998)

Rajah 8
Syed Thajudeen
Loging for Love IV
2004
(Sumber: BSLN, 2006)

Rajah 9
Fadilah Karim
Terrible Two
2020
(Sumber: Lim, 2021)

Rajah 2. Figura wanita dalam seni catan di Malaysia dari tahun 1930 hingga 2020

Rajah 2 adalah kronologi umum representasi wanita dalam catan di Malaysia. tempoh sepuluh tahun diwakili oleh seorang pelukis sebagai ringkasan rujukan. Kronologi dimulakan dengan tahun 1930an oleh O. Don Peris dengan catan yang bertajuk "Portrait of My Wife in Wedding Dress" (Figura 1) adalah sebuah portrait isterinya dalam pakaian perkahwinan mereka (Rahim, Mokhtar, Vermol, Legino, 2021). Seterusnya catan oleh Georgette Chen bertajuk "Self Portrait" (Figura 2) pada tahun 1946 menjelaskan refleksi diri pelukis tersebut yang teguh dan kental melalui pandangannya (Ting, 2019). Diikuti catan tahun 1950 oleh Patrick Ng, iaitu "Drying Clothes" (Figura 3) melambangkan identiti wanita tempatan dan aktiviti masyarakatnya (Abdullah, 2020).

Dari sisi yang lain, mewakili tahun 1960an adalah catan dari Hoessein Enas yang memvisualkan aktiviti wanita yang turut terlibat dalam menyumbang kepada bidang ekonomi (Aziz, 2019) berjudul "Memetik Daun Tembakau di Kelantan" (Figura 4). Berbeza dengan catan oleh Chuah Thean Teng, untuk 1970an, bertajuk "Mother and Child" (Figura 5) menceritakan mengenai seorang ibu sedang melayani anaknya bermain (HBART, 2012). Sisi yang berlainan ditonjolkan oleh Chia Yun Chian melalui karyanya yang berjudul "Hospital Reception Desk" tahun 1980 (Figura 6) menunjukkan pekerjaan wanita serta emosi penduduk warga kota (Lin, 2019). Manakala Ahmad Zakii Anwar mewakili tahun 1990an dengan catan bertajuk "Blue Kebyar" pada 1998 (Figura 7) merakam gerak tari penari Legong (HBART, 2019).

Selain daripada itu, untuk tahun 2000 sehingga 2010, diwakili oleh Syed Thajudeen bertajuk "Loging for Love II" tahun 2007 (Figura 8) berkongsi emosi cinta dan rindu seorang wanita terhadap pasangannya dalam penantian (Khanahmadi, 2016). Akhir sekali, pada tahun 2011 sehingga 2020, catan bertajuk "Teribble Two" (Figura 9) oleh Fadilah Karim merupakan potret diri pelukis dalam menjalani rutin hariannya di rumah bersama anaknya (Lee, 2021). Persoalannya, bagaimanakah ciri-ciri penggunaan wanita sebagai representasi dalam kronologi catan di Malaysia dapat ditentukan?

4. ANALISIS DAN PERBINCANGAN

Merujuk kepada Rajah 1, hasil dapatan menunjukkan terdapat tujuh pecahan melibatkan representasi wanita dalam catan tempatan dari tahun 1930 sehingga 2020. Ianya adalah, potret seorang isteri (Rahim, Mokhtar, Vermol, Legino, 2021), potret diri (Ting, 2019), menjelaskan identiti budaya dan masyarakat tempatan (Abdullah, 2020; HBART, 2019) serta menunjukkan tentang aktiviti wanita (Abdullah, 2020; Aziz, 2019). Selain itu, penggunaan wanita memvisualkan karakter ibu (Lee, 2021; HBART, 2012), menjelaskan pekerjaan wanita (Lin, 2019) serta menggambarkan emosi dan ekspresi (Lin, 2019; Khanahmadi, 2016).

Melalui tujuh pecahan ciri penggunaan wanita sebagai representasi dalam catan tempatan yang telah dibuat, wanita diraikan dan berikan penghargaan oleh pelukis berdasarkan potret yang dilukis seperti penghargaan kepada isteri, golongan ibu serta diri sendiri. Ini berdasarkan catan bertajuk "Portrait of My Wife in Wedding Dress" (1933), "Self Portrait" (1946) dan "Mother & Child" (1970an). Melalui potret ini, secara tidak langsung, pelukis mengagumi sifat semulajadi yang dimiliki oleh wanita dan mempamerkan sisi feminin wanita tersebut. Wanita turut tidak ketinggalan dalam mewakili identiti budaya serta masyarakatnya. Ini jelas dibuktikan berdasarkan rupa paras fizikal mereka, pemakaian serta tatarias yang dikenakan seperti dalam karya bertajuk Drying Clothes (1950) dan Blue Kebyar (1998).

Selain daripada itu, wanita menggambarkan aktiviti mereka di rumah atau di luar rumah bersama keluarga atau bersama kenalan mereka yang dijelaskan dalam catan bertajuk Drying Clothes (1950), Memetik Daun Tembakau di Kelantan (1962) dan "Terrible Two" (2020). Aktiviti yang digambarkan adalah melakukan tugasan atau rutin harian secara berkumpulan atau bersendirian sama ada di dalam rumah mahupun di luar rumah. Sisi yang lain dibawa dalam karya yang berjudul Hospital Reception Desk (1980), yang menunjukkan perbezaan pekerjaan wanita yang secara tidak langsung memberi mesej tersirat mengenai taraf pendidikan wanita pada ketika itu dan wanita tidak lagi menjalankan tugas sebagai suri rumah semata-mata.

Ciri yang terakhir representasi wanita adalah menggambarkan emosi dan ekspresi pada wanita. walaupun wanita memiliki ciri lemah lembut namun, ketegasan dan pendirian adalah pegangan wanita seperti yang digambarkan dalam catan "Self Portrait" (1946). Namun, berbeza dengan karya bertajuk Loging for Love II (2007) yang menggambarkan emosi seorang wanita yang sedang dibuai rindu yang bahagia.

Jika dilihat menerusi pengumpulan data yang telah dibuat, sepanjang tempoh 1930an sehingga 2020, catan yang diwakili wanita sebagai representasi di Malaysia adalah berkisar dalam ciri yang sama seperti mana yang telah disenaraikan di atas. Ini kerana mengikut Plato, seni merupakan pengulangan yang mencipta kepada inovasi yang baru (Azhan & Ramli, 2014; Godin 2008). Walau bagaimanapun, setiap zaman mempunyai keadaan dan ciri yang berbeza dalam pelbagai segi. Ini adalah kerana, seni merupakan sebuah refleksi mengenai masyarakat dan budaya semasa seni itu diciptakan (Collier, 2021).

Namun, terdapat pecahan lain yang dikenalpasti hasil dapatan dari pengumpulan data sepanjang tempoh kajian ini. Misalnya isu yang dibawa oleh pelukis Fawwaz mengenai masalah sosial dan hak-hak wanita di dalam karyanya (Fawwaz Sukri, Temubual Personal, 19 Mei 2022). Antara contoh-contoh catan Fawwaz Sukri adalah "Street Dreams" (2019), "Love Ties" (2018), dan "The Sinner" (2016) (Fawwaz Sukri, Temubual Personal, 19 Mei 2022).

5. KESIMPULAN

Berdasarkan dapatan analisis yang telah dibuat, penggunaan figura wanita adalah sebagai salah satu subjek yang digunakan untuk menyampaikan pelbagai mesej oleh pelukis (Santosa, 2019). Penggunaan figura wanita dalam catan tempatan memberi refleksi terhadap ciri-ciri yang sama yang ada pada catan di Barat dan Asia. Ianya mencakupi estetika sifat semulajadi feminine (Lee, 2021; Rahim, Mokhtar,

Vermol, Legino, 2021; HBART, 2012) keadaan ekonomi semasa (Aziz, 2019) dan situasi sosial wanita (Lin, 2019), melambangkan identiti budaya, bangsa (Abdullah, 2020; HBART, 2019), dan emosi serta ekspresi (Lin, 2019; Khanahmadi, 2016) pada era tertentu. Penyataan-penyataan ini membuktikan bahawa, representasi wanita menyampaikan pelbagai situasi, karakter dan keadaan yang berlaku dalam era tertentu. Selain itu, representasi wanita turut diiktiraf sebagai aset negara melalui catan oleh Hoessein Enas bertajuk "Minah" (1958), kerana sarat identiti kebudayaan negara (Rahim, Mokhtar, Vermol, & Legino, 2021). Ini secara tidak langsung memperkukuhkan lagi representasi wanita dalam seni adalah bukan hanya untuk keindahan semata-mata, tetapi kaya dengan penyampaian mesej dari kaca mata pelukis. Bagi memperhalusi dapatan daripada kajian ini, pengkaji bercadang untuk menjalankan kajian terperinci dengan menemubual beberapa orang pelukis kontemporari di Malaysia yang sedang giat dalam penghasilan catan menggunakan wanita sebagai subjek utama. Oleh sedemikian, dapatan kajian ini dapat diperhalusi lagi dan mendapat maklumat yang tepat mengenai ciri representasi wanita dalam catan tempatan.

PENGHARGAAN

PEMBIAYAAN

SUMBANGAN PENULIS

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Cosmology in Contemporary Public Sculpture

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ABSTRACT

The aim of this paper is to study the aspect of cosmological characteristic that relates to the contemporary art works of Ramlan Abdullah. His art work entitled 'Connectivity' is currently exhibited at the Laman Seni Arca located at the premises of UiTM Seri Iskandar, Perak. The public artworks consist of five constructed tubular aluminium and stainless-steel structure that were created in massive scale. Each sculpture represented the artist passion and artistic experience in life ranging from tittle such as Ayden, Aydan, Sundial, seed and Double Disc. Meanwhile, Cosmology has always been an interesting part of human exploration and investigation on the mystery of the universe. It has been explored by many and has been referred to since the invention of traditional art of the Malays. In the practice of Malay custom, cosmology has been observed and appreciated as apart of Malay tradition. This paper will study on the relations and aspect of cosmology that underlying contemporary public art work. The formalistic and contextual part that relates to this and the elements that connected to it. It will focus on the method of observation through visual preferences and discussion on art appreciation according to Feldman model of Art criticism. The study will provide information on characteristic of elements that relates to cosmology and contemporary public art.

***Keywords**: Cosmology, Public Sculpture, Contemporary.*

1. INTRODUCTION

Malaysia has a long history of public sculpture since the creation of *'Tugu Negara'* as the national monument. Even though the art community or the public in general, were devastated with the destruction of the iconic public monument, the *'Puncak purnama'* some years ago, new township such as Putrajaya, Cyberjaya and Wilayah Iskandar in Johore, has been developed and creating new site for public art. Since March 2022, Gallery *Al Biruni* of UiTM Perak in Seri Iskandar has been involved in creating such space for the public to enjoy and appreciate the arts of the local in a form of contemporary public artworks. The *Laman Seni Arca Perak*, was the realization of this ideation.

It is a vast land of greenery located along the entrance of the university. It consists of a manmade lake and a recreational park that opens to the public of Seri Iskandar. The laid-back surrounding and natural habitat will be suitable as a visual background in contrasting to the edgy and modernist form of public artworks. Through the initiative of the Curator and the arts committee involving local art projects such as *Studio Tangsi* and *Kotakaca* Artspace the sculpture of local artist has been brought to Perak to

be exhibited as to commemorate the involvement of the College of Creative arts as the niche of art education in Perak Tengah.

Through several briefing and discussion, the art works of Perak born sculptor, the artist has been selected to be displayed at the Laman Seni Arca UiTM Perak from March until September 2022. As a renowned artist and has been producing massive public works since the 90's and considered god-father of Malaysian public sculpture for his outstanding achievement and constant involvement in Malaysian contemporary art through public works. Being the alumni of The UiTM, the artist insisted on lending the sculptures to the gallery as token of appreciation towards the university and the college as being the beneficiary that supports arts and education to the Bumiputras. The sculpture series are his new works of aluminum and stainless steels sculptures that reflect his interest in mathematical construction and calculation of the cosmology. The first exhibition was launched in Publika, Kuala Lumpur early this year and from his conversation with the curator of Gallery Al Biruni, the artist expressed his intention to share his joy and passion of making art with the mass hence a proposition was made for the sculpture to be shipped to UiTM Perak, to be displayed and further appreciated by the locals. Being the alumni of UiTM, this gesture was a significant act as in the Malay proverbs of *Sirih pulang ke Gagang*.

2. CONTEXT

2.1 Cosmology in Art

For centuries humans are captivated with the beauty and the mystery of the universe and beyond. Human has portrayed and refer to the elements of the universe and the natural world that exist in life. According to Abdullah (1995), Cosmology derives from the Latin words of cosmos meaning the circle of the universe and logos the research of a matter. It refers to the study that relates to the universe. The relation of cosmology and art are further explained by Champion (2017). According to him, the representations of the sky, stars or cosmos in visual form date back to the Stone Age and are familiar throughout the ancient world. They may be symbolic, as in Egyptian astronomical-ceilings, or take on human form, as in Roman images of planetary deities. Later they might be decorative, as in Renaissance star maps, or attempt accuracy, as in modern star maps, or be entirely abstract, as in twentieth century surrealism. The Sun and Moon make regular appearances in western painting, as one would expect. The cosmological statements, though, are often simple. Often the Sun and Moon are poetic additions, symbolizing time or heaven in medieval and Renaissance art, casting light or embodying the power of nature, and even serve as political satire in the nineteenth century.

This practice displayed the unique relationship of man and the universe as mentioned by Abdullah et all (2022) that cosmology is a science that studies the process of the universe creation between the microcosm (human nature) and the macrocosm (the universe). The theme of Cosmology has influenced many artists and practitioners, similar to Ramlan Abdullah, his work does portray intentionally or unintentionally the ideation of cosmology and art. According to Khalil (2021), the artist prevailed connections between energy and the universe around us in 'Connectivity'. The main force of energy in earth which holds the structures of mountains and seas is in-fact the force of gravity. It is interesting to witness how gravity creates balance and stability, in consequence creating our perspective of proportion, order and harmony. His artwork plays along with the idea of formalistic and contextual study. Further observation and discussion are carried out, to identify the characteristic and the elements of nature that involved in such work. In order to clarify the visual images involved, observation the drawings of Al-Biruni and Andreas are chosen as reference on the criteria of elements in cosmology and art. In a wider context the involvement of cosmology does reflex by the Malay upbringing. In the practice of Malay custom, cosmology has been observed and appreciated as apart of Malay tradition. According to Hussain (2020) that the value on beliefs, ways of thinking and culture have been the bases

of the Malay cosmology. These values have been directly depicted in the design, art, composition, symbols and functions within Malay literature. Malay traditional designers have long been imitated and were influenced by the elements of the universe. Elements that could be divided into study that relates to the earth as center of interest or the include nature element such as fire, air, water and soil. For centuries human is captivated with the beauty and the mystery of the world and beyond. Human has portrayed and refer to the elements of the universe and the natural world that exist in life. Malay traditional designers have long imitated and influence by the elements of the universe. Elements that could be divided into study that relates to the earth as center of interest that includes nature element such as fire, air, water and soil.

2.2 Contemporary Artwork Influenced by Cosmology

Artist has been manipulating and reinventing nature as interesting subject of matter. Among contemporary artist that work with cosmology and has the similarity of interest includes Shanti Chandasekarar, a contemporary sculpture artist who works with fabric and mixed material. In her work Big Bang, she created unique artwork of structural and complex arrangement of fabrics to create a geometric structure of a spherical shape. The amazing collection is produced through an elaborate process, where Chandrasekarar took average, everyday urban scenes of factories, deserted streets, and construction sites, and applies the images to the glass. Through this inventive technique, the artist invites his viewers to look at the world with a fresh perspective.

In her work the 'Worm Hole', her fascination for graphs that tend to go to zero or infinity has led to the creation of this piece. She would visualize a line going on forever without reaching zero, and then taking off to another dimension. This is a three-dimensional piece made of thread. As she worked on the model, the process led her to new questions involving the nature of entanglement. She added that visualizing four dimensions—three of space, and one of time—is difficult for our perceptions. This painting is her reflection on this challenge; the attached spiraling black and white lines represent space-time and fields. In this painting, the red circles and the dotted lines around them stand in for the fields (such as gravitational, magnetic and electric fields) which sit on the fabric of space-time, represented by the dark blue lines. Finally, she suggested that, her deep interest in cosmology led to this series of drawings on handmade paper. These pieces are an exploration into concepts that range from the microcosm to the macrocosm, from quantum mechanics to relativity and from singularity to infinity. Such dichotomies are part of a whole, and it is the limitations of our perception that create the borders by separating and categorizing them.
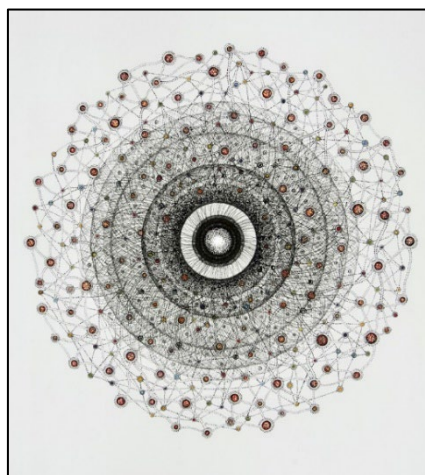
Figure 1. Shanti Chandrasekarar, Big Bang (2015)
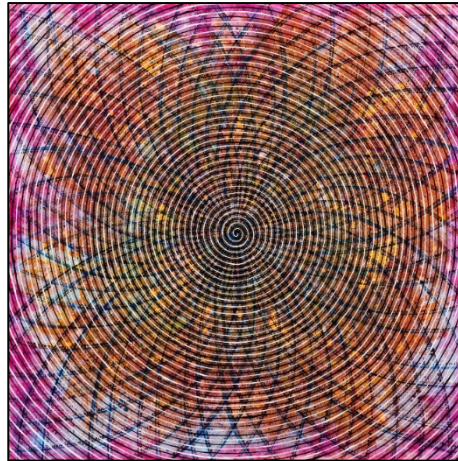
Figure 2. Shanti Chandrasekarar, Worm hole (2015)

The works of Chandrasekarar are being referred to for it possessed aspect of presentation that relates the cosmology in art. It also portrayed usage of cosmological interest applied based on three aspects;

1. Reflecting the surrounding that is informatively on the idea of nature and the universe.
2. Sharing awareness on cosmology and knowledge which is educational.
3. Application of Geometric characteristic that were visualize as reference to artwork.

3. ARTWORK INVESTIGATION AND DISCUSSION

Observation and discussion were carried out focusing on the art works of the artist. The sculptures represented his passion and artistic experience in life ranging from tittle such as Ayden, Aydan, Sundial, seed and Double Disc. According to Khalil (2021), the artist prevailed connections between energy and the universe around us in 'Connectivity'. The main force of energy in earth which holds the structures of mountains and seas is in-fact the force of gravity. It is interesting to witness how gravity creates balance and stability, in consequence creating our perspective of proportion, order and harmony. His artwork plays along with the idea of formalistic and contextual study.
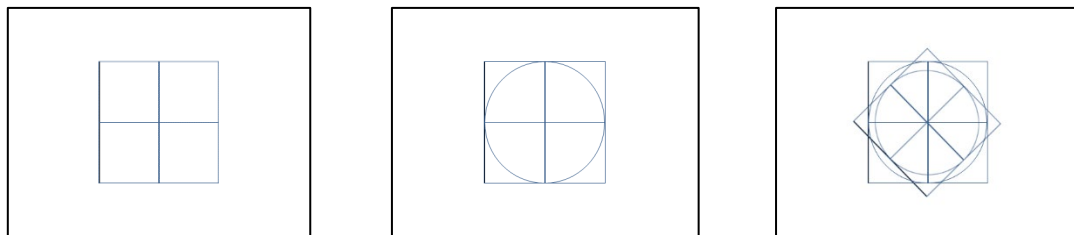
Figure 3. Formations of Geometric Lines

In order to understand the aspect of cosmology involved, visual study focusing on the formations of geometric shapes of basic shapes of circle and square shape. This geometric element retrieved after observing the basic form of the artworks. Further understanding on cosmology elements are observed from the technical drawings of legendary cosmology icon Al Biruni (fig. 4) and the prints of Andres Cellarius (figure 5). By observation, the manipulation of geometric shape in the creation of each sculpture consists of the rectangular and sphere. The shapes are then multiplied to create much complex geometric form. The aspect of cosmology that relates to calculation and mathematics has created the diversity of geometrical form in the artwork.

Geometric shapes produced during the calculation of astronomical in cosmology are somehow very similar to the ideation of the artist's form of work. It creates linear and angular line that suggested

projection of the solar system. In figure 4, we could observe the application of geometric lines and spherical shapes in Al Biruni's drawings of the movement of the moon. Through the research and invention of science and mathematics of the universe, drawings and prints by Biruni and Andreas has suggested the dominancy of the geometric lines and shapes that closely relates to calculations and mathematics. The technical drawings of the rotating earth, the moon and the constellation of the stars are discovered by the calculation and observation through the science of astronomy and cosmology.
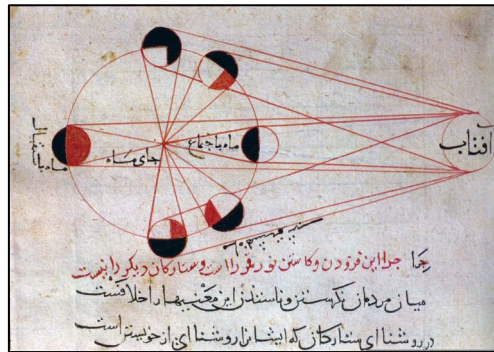
Figure 4. Al Biruni's drawings of cosmology

Observation on characteristic could be identified in the table provided below:

Table 1. Observation on Al Biruni's drawing.

Art Criticism	Form	Content	Style	Techniques	Process
Description	Geometric Lines	Constructive	Arabic	Line and Round Shape	Technical Drawing
Analysis	Constructive	Contrast	Constructive	Line Drawing	Mathematics
Interpretation	Symmetrical	Representation	Connection	Drawings	Constructing
Judgement	Calculation	Unity	Symbolic	Calculation	Informative
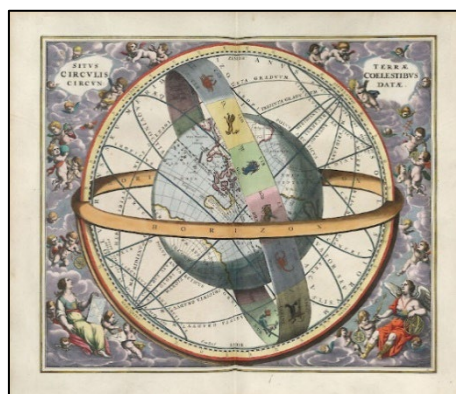
Figure 5. Andreas Cellarius 1660 printed Harmonia Macrocosmica,
Plate 11 The Location of the Earth

Similar characteristic cold be observed in the printed image of planets. The aspect of geometric is visible that suggested calculation or mathematically structured shape of a spiral. In figure 5, the axis of the earth holding on to a gyroscope that suggest the rotation and the movement of the earth. The print suggesting the structure of earth highly decorated with Greek mythology character. Observation on characteristic could be identified in the table provided below:

Table 2. Observation on Cellarius's print.

Art Criticism	Form	Content	Style	Techniques	Process

Description	Geometric Lines	Pattern, Motives	Mythology	Etching	Printmaking
Analysis	Constructive	Mathematical	Constructive	Detail	Design
Interpretation	Symmetrical	Paradoxical	Connection	Calculative	Constructing
Judgement	Classical	Unity	Symbolic	Movement	Informative

The study of cosmology introduced by the Greeks also consists of two aspects that are the Geocentric and the Helionistic. Geocentric is the study that portrays the earth as the center of the Universe while the Helionistic study focus on the sun as the center of creation. The differences of cosmological types are shown on tables below (table 3 and 4):

Table.3. Geocentric – The earth as center of universe. Elements of earth - fire, water, air, soil

Cosmology	Elements	Orientation		Style	
Geocentric	Earth	Geometric	Organic	Re -Presentational	Non -Representational
	fire	Sundial			
	water	Aryan			
	air	Ayden			
	soil	Seed		Organic form	

Table. 4. Helionistic – The sun as center of Universe. Elements of space - Stars, moon, planets

Cosmology	Elements	Orientation		Style	
Helionistic	Earth	Geometric	Organic	Re-presentational	Non-Representational
	Stars	Ayden	Ayden		Gyroscope
	Moon	Aryan	Aryan		Gyroscope
	Planet	Dual disc			
	Solar System	Sundial			Structural line

3.1 Methodology

This paper consists of research on observation, discussion and critics based on two main aspects which are observations on artwork through artwork appreciation and evaluation.

The method of art making is based on the application of Feldman approach in Method of Art Criticism (Feldman, 1994).

Feldman (1994) has introduced a guideline applied in evaluating an art work based on four principles, which are:
1. Description,
2. Analysis,
3. Interpretation,
4. Judgement.

Art appreciation through Art criticism and aesthetic value are shown on table below:

Table 5. Art Appreciation and Observation Process

Art Criticism	Form	Content	Style	Techniques	Process
Description					
Analysis					
Interpretation					
Judgement					

The second method consists of contextual review that includes critic session among peer practitioners and fellow artists or academicians in order to gain general opinion on new ideas that could benefit in the process of art making (Ward & Shortt, 2020). This session will contribute beneficial data and ideations to develop the artwork from time to time. The conceptual structure framework for the process of art work production is as shown below.
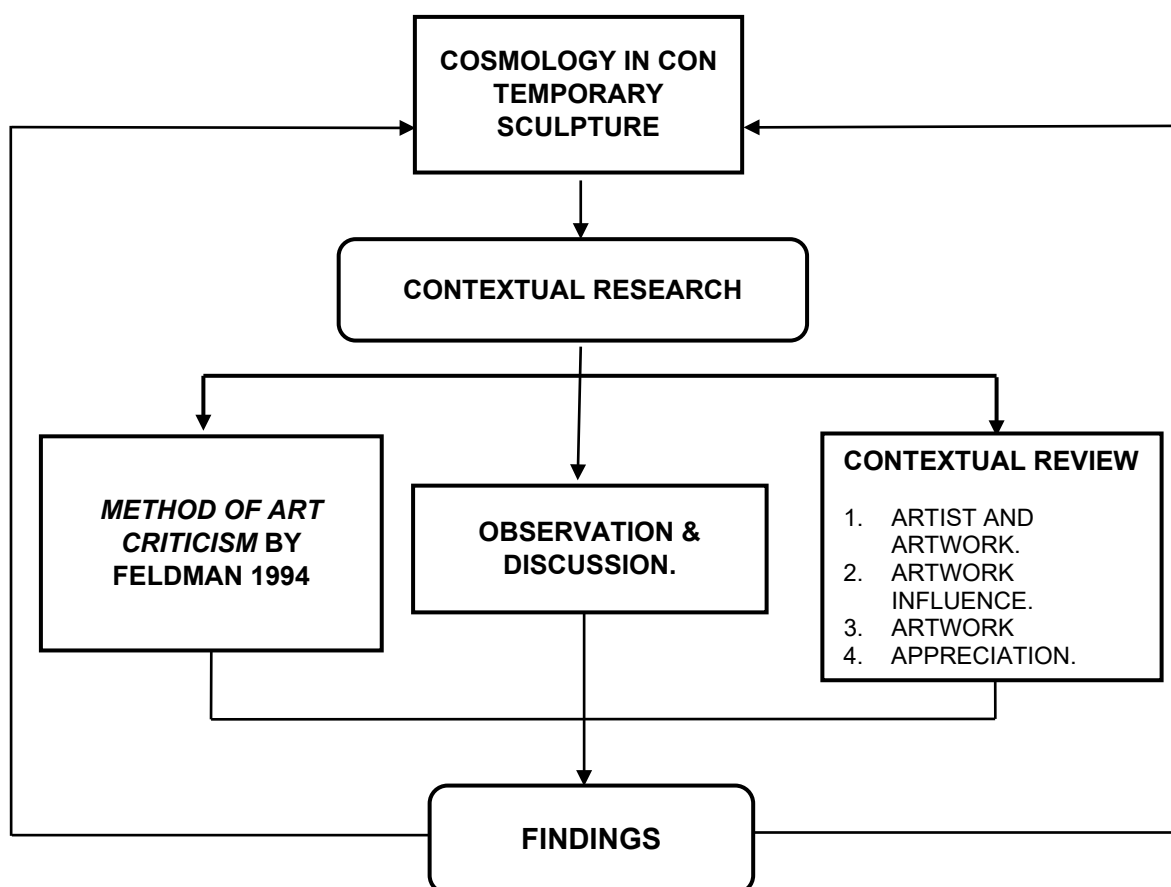
Figure 6. Conceptual framework on Artwork Appreciation

3.2 Visual Research – Observation and criticism of artwork

'Connectivity' is currently exhibited at the Laman Seni Arca located at the premises of UiTM Seri Iskandar, Perak. The public artworks consist of five constructed tubular aluminum and stainless steel structure that were created in massive scale. Each sculpture represented the artist passion and artistic experience in life ranging from tittle such as Ayden, Aydan, Sundial, seed and Double Disc. According to Khalil (2021), the artist prevailed connections between energy and the universe around us in 'Connectivity'. The main force of energy in earth which holds the structures of mountains and seas is in-fact the force of gravity. It is interesting to witness how gravity creates balance and stability, in consequence creating our perspective of proportion, order and harmony. His artwork plays along with the idea of formalistic and contextual study.

The artworks by Ramlan Abdullah entitled 'Connectivity' were exhibited as series of public Sculptures of metal works. It consists of monumental stainless steels and aluminum sculptures that were erected and arranged scattered, giving the sublime visual experience of contrasting visual experience of edgy geometric and constructive protrusion against the laid-back organic scenery of nature. The artist needs no introduction in Malaysian public sculpture art scene, hence being in the business for more than forty years. The Perak born artist has captured the interest of public art enthusiasts and inspired many with his geometric influenced art form and gigantic proportion art piece that never failed to amazed the public. His new works of stainless steels sculptures that reflect his interest in mathematical construction and calculation of the cosmology According to Khalil (2021), the series were inspired by scale model constructions of copper tubing that were meticulously constructed with mathematical calculations, articulated joints, bearings, a strong, stable base, and a remarkable level of technical skill.

Figure 7. The erection of the 'Sundial' at the specific site of Laman seni arca of UiTM Perak on March 2022 by art committees including Galeri Al Biruni, studio Tangsi and Kotakaca artspace of Seri Iskandar Perak

By conducting observations and discussion based on art Criticism by Feldman, table that suggest the related contents are created to suggest the elements and value that possessed in each sculpture. The values are indicated to suggest the aspect of cosmological that it has. Observation on the formalistic and content of the sculpture could be defined, however the most domain character of each sculpture is the constructing geometric line that underlying the form that it contains. The asymmetrical balance has suggested the unique design based on mathematical formation. This characteristic is similar in pattern creation as it possessed geometric value. From this, of each artwork, a table was created:

Table 6. Observation on 'Connectivity'

Art Criticism	Form	Content	Style	Techniques	Process
Description	Geometric Lines	Pattern, Motives	Structure	Fabrication	Gyroscope
Analysis	Constructive	Mathematical	Constructive	Tubular	Bolting
Interpretation	Symmetrical	Islamic	Connection	Kinetics	Nature (Wind)
Judgement	Futuristic	Unity	Arabesque	Movement	Stability

From the table, conclusion could be made on the visual perception of the sculptural form such as:

1. Geometric lines and symmetrical shape suggest mathematical calculation and uniformity that relates to drawings of cosmology.
2. The structural concave and convex form resembled scientific structure or instrument of space e.g., satellite or space instruments. (helionistic)
3. The movement of kinetics suggest element of cosmology of wind, air, fire and oil. (geocentric)
4. The repetition of line has produces pattern like that resembles the arabesque in Islamic art.

Based on the conclusion, another table was created to identify the artworks characteristics of the sculptures:

A. Sundial
B. Motion in Stillness (Ayden)
C. Motion in Stillness (Aryan)
D. Seed.
E. Double Disc (Dwi Chakra)

Table 7. Observation on 'Connectivity'

Artwork	Form					Content					Style					Technique					Process				
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Description	24	24	24	24	24	12	12	12	12	12	62	62	62	62	62	1	1	2	2	1	2	2	2	2	2
Analysis	24	7	4	3	3	7	7	3	2	4	3	2	4	2	3	2	2	2	2	2	1	1	1	1	1
Interpretation	24	13	13	64	64	24	13	64	13	64	24	13	64	62	62	24	63	13	13	61	24	64	13	13	24
Judgement	8	7	7	7	8	7	8	7	8	7	7	8	4	8	2	2	2	2	5	6	4	2	4	2	4
Indicator	1.		Structural		2.		Constructive		3.		Symmetrical		4		Geometrical		5.		Kinetics						
	6.		Patterns		7.		Futuristic		8.		Islamic														

Figure 8. Ramlan Abdullah, Sundial, 2021

The artwork is constructed at the dimension of 420 cm X 850cm. Ideation derives from the Sundial, instrument of time measurement in coordination by the sun. The sculpture has been constructed geometrically and asymmetrically. It consists of gnomon, hour meter and flat face.

Figure 9. Ramlan Abdullah, Motion in Stillness (Ayden), 2021

The artwork is constructed at the dimension of 220 cm X 350cm. Ideation derives of movement of gyroscope and kinetic arts. The sculpture has been constructed geometrically and symmetrically. It consists of the disc capsule, gyroscope on structure-like tripod.

Figure 10. Ramlan Abdullah, Motion in Stillness (Aryan), 2021

This masterpiece is constructed at the dimension of 220 cm X 450cm. Ideation derives from the movement of kinetics art; the sculpture has been constructed geometrically on movable axis. It consists of rotating capsule on gyroscope attached to structure-like tripod.

Figure 12. Ramlan Abdullah, Seed, 2021

This masterpiece is constructed at the dimension of 250 cm X 450cm. Ideation derives from organic formation of the seed, dangling ornamental with chimes. The sculpture has been constructed geometrically but construct asymmetrically.

Figure 13. Ramlan Abdullah, 'Double Disc', 2021

This masterpiece is constructed at the dimension of 450 cm X 860cm. Ideation of the disc intertwined and centered on an axis. The sculpture has been developed geometrically and symmetrically. It consists of concave forms and protruding pinnacle.

3.3 Findings

The visual elements of the artworks are observed and analyze in comparison towards aspect on cosmology in astronomical drawings. Some of the characteristics are the application of diagonal geometric lines and shapes that derives from the calculation of mathematics on the study of the universe. From the table we could verify that the geometric construction has produced repetitive line and curves that are symmetrical and provide stability towards the visual and formation of the object. Through the research and invention of science and mathematics of the universe, drawings and prints such as produced by al Biruni and Andreas has suggested the dominancy of the geometric lines and shapes that

closely relates to calculations and mathematics. The technical drawings of the rotating earth, the moon and the constellation of the stars are discovered by the calculation and observation through the science of astronomy and cosmology. The characteristic, the application of visual aspect in geometric, symmetric, structure and construction on repetition of line could suggest that the particular art work does relate to cosmology.

4. CONCLUSION

In conclusion, cosmology and art has been in relations towards our life and culture. Since the beginning of human civilization man has been fascinated and captivated with the beauty of nature and the wonderful entity of the universe. The aspects of cosmology could be identified through the visual aspect in a body of art. Through the research and invention of science and mathematics of the universe, drawings and prints such as produced by *Al Biruni* and *Cellarius* has suggested the dominancy of the geometric lines and shapes that closely relates to calculations and mathematics. The technical drawings of the rotating earth, the moon and the constellation of the stars are discovered by the calculation and observation through the science of astronomy and cosmology. The aspect of geometric that involved portrayed the beauty of symmetrical balance that could be seen as major aspect in most of the drawings. The artist's works are submitted to this character. Through observation and discussion considering the aspect of formalistic and artistic element that it possessed. 'Connectivity' sculptures are embedded with elements that relates towards cosmology and art. The geometric lines and curves that formed the structures that are dominant portray the similar to drawings on cosmology and astronomical related theme. The uniformed and pattern like structure has not only displaying the congruent aspect of mathematics and science of symmetrical balance but also suggest the stability of the form through design and weight distribution. His interest in art somehow portrays the essence of knowledge of the universe and is similar to that is identified from the artwork of Chandrasekarar. The artists demonstrate her interest in the realm and mystery of the universe through the application of geometric elements and artwork tittle that relates to cosmology. This has been worldly genre of interest for artist to refer to the essence of nature and the enigma of the universe. Cosmology has also been in the roots of the Malay for so long. Through art and design, architecture etc. the Malay has been related to the nature and wonders of the universe. According to Zain (2013), they also molded a very remarkable sensibility in Malay thought. In particular, among the traits that emerged from ancient Malay cosmology is the practice of "*budi*" or, roughly translated, kindness. The regard for "*budi"* is a hallmark of the Malays. It refers to good deeds and courtesy, among the people here. The characteristic that identified in 'Connectivity' justifies the relation of the artist and cosmological elements in an artwork. This might also relate towards his ancestral of Malay beliefs on the universe. Throughout the process of making art one will portray its historical background and cultural identity.

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CONFLICT OF INTEREST

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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Fahaman Salafi Jihad Dan Ancamannya Dalam Masyarakat Malaysia Semasa: Satu Pengenalan

Salafi Understanding of Jihad and Its Threat in Current Malaysian Society: An Introduction

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ABSTRAK

Institusi yang berasaskan Islam di Malaysia seperti Majlis Agama Islam Kelantan diasaskan oleh pihak British. Amalan umat Islam di Tanah Melayu sejak dahulu sememangnya telah meraikan budaya masyarakat. Namun begitu, elemen dan pengaruh Khawarij yang bertopengkan nama Salafi yang mengamalkan Islam secara ekstrem di beberapa negara luar, sedikit-sebanyak telah mencemar keharmonian Islam di Malaysia atas alasan mengembalikan umat kepada ajaran Islam yang sejati. Idealisme mensucikan umat Islam dipegang tanpa justifikasi ilmiah sehingga membenarkan langkah ekstrem terhadap semua yang tidak menerima ajaran mereka meskipun sesama kalangan umat Islam. Kelantangan mereka mula zahir sejak era 90an dan lama-kelamaan telah meresapkan pemahaman mereka di segenap lapisan masyarakat dan akhirnya mencemar nama Islam dan membawa kepada Islamofobia di Malaysia

Kata kunci: ekstremisme, Salafi Jihad, Khawarij, Islamofobia

ABSTRACT

Islamic based institutions in Malaysia such as the Kelantan Islamic Religious Council were founded by the British. The practice of Muslims in Malaya since ancient times has celebrated the culture of the community. However, the elements and influence of the Kharijites in the guise of Salafi who practice Islam in an extreme way in some foreign countries, have to some extent tarnished the harmony of Islam in Malaysia on the pretext of returning the ummah to the true teachings of Islam. The idealism of sanctifying Muslims is held without scientific justification to allow extreme measures against all who do not accept their teachings even among fellow Muslims. Their volume began to appear since the 90s and over time has permeated their understanding in all walks of life and eventually tarnished the name of Islam and led to Islamophobia in Malaysia.

Keywords: extremism, Salafi Jihad, Khawarij, Islamophia

1. PENGENALAN

Premis asas kajian ini adalah bertitik-tolak kepada indeks aktiviti ekstrem Islam di Asia Tenggara yang semakin meningkat setiap tahun. Indeks ini dikeluarkan oleh Pertubuhan Bangsa-Bangsa Bersatu dan pusat kajian keganasan di Singapura. Ia mendapati fahaman ekstremisme ini berpunca daripada fahaman Salafi Jihad (Marquardt & Hefflefinger, 2008). Walaupun pelbagai usaha counter terrorism telah dilakukan oleh kerajaan-kerajaan di Asia Tenggara dan seluruh dunia, tetapi aktiviti mendapatkan sokongan, simpati dan usaha merekrut ahli baru masih didapati terus berkembang. Ia dibuat melalui saluran media sosial dan IPT di negara terbabit. Usaha ini dilakukan secara berselindung tanpa disedari oleh pihak kerajaan (Razak, M. I. A et.al, 2019)

Fenomena ini ternyata telah mengubah konstruk masyarakat Alam Melayu yang sebelum ini dikenali sebagai kawasan aman dengan masyarakatnya yang mencintai keamanan berbanding dengan kawasan lain (Idris Zakaria, 2003). Lebih menakutkan lagi, pihak Amerika Syarikat telah mengkategorikan kawasan Asia Tenggara ini sebagai kawasan panas atau sarang gerakan pengganas Islam. Ia bermula dengan al-Qaeda, Jemaah Islamiyyah dan Daesh. Mereka menetapkan matlamat untuk campur tangan di kawasan ini kononnya bagi membantu membasmi ekstremisme Islam. Hal ini dijelaskan oleh Mohd Aslam Mizan (2016):

> "*In 2002, United State of America President George W. Bush has announced that Southeast Asian region is a second layer in the so called 'global war against terrorism' The point from his statement is that Southeast countries such as Indonesia, Singapore, Thailand and Malaysia had become a hot spot for terrorism. After the end of threats and terrorism by the group of Al-Qaeda, the world becomes inhibited by the trait of Islamic State (IS), the new terrorist group. This group being militant and extreme with various methods and different modus operandi, but actually all of them shared same ideology with the earlier group. The ideology is to create chaos and panic in society and was aimed for country's social and political instability.*"

2. FAHAMAN SALAFI JIHAD

Mengikut Mohamed Ali (2019), gerakan Salafi pada hakikatnya terbahagi kepada tiga jenis; Salafi Dakwah, Salafi Politik dan Salafi Jihad. Dua yang pertama, mengajak masyarakat berpegang kepada apa yang diamalkan oleh generasi salaf tanpa memusuhi tindakan ekstremisme. Manakala Salafi Jihad pula menggunakan pendekatan revolusi dan keganasan untuk mencapai maksud mereka. Atas dasar itu, Salafi Jihad dianggap sebagai fahaman neo-Khawarij bentuk baru yang timbul selepas kematian Syed Qutb (Mohamed Ali, 2019).

2.1 Butiran Fahaman Ekstremisme Salafi Jihad

Golongan Khawarij sebagai ekstremis agama terawal mempunyai beberapa fahaman utama (Green 2009 & Mohamed Ali, 2019):

Pemahaman agama Islam yang terdapat dalam al-Quran dan sunnah perlu dibuat secara literal semata-mata, serta harus diamalkan sepenuhnya.

1. Pandangan mereka sahaja yang betul dan sesiapa yang menentang pandangan mereka adalah kafir dan halal darahnya, bahkan mereka juga menghalalkan darah setiap pihak yang bertentangan pandangan dengan mereka termasuk kanak-kanak dan wanita.
2. Kawasan tempat tinggal mereka dianggap sebagai *Dar al-Islam*, sedangkan daerah Islam yang lain adalah *Dar al-Kufr* yang wajib diperangi. Seluruh penduduk daerah *Dar al-Kufr* ini adalah bertaraf musyrik dan halal darah, tidak kira samada dewasa ataupun kanak-kanak.

3. Sesiapa yang melakukan dosa, sama ada besar ataupun kecil secara berterusan, akan menjadi kafir secara mutlak dan seandainya mati, akan kekal di dalam neraka.

Asas yang diletakkan oleh Khawarij ini dikembangkan oleh Salafi Jihad menjadi (Iviarquardt & Hefflefinger, t.t.):

1. Penubuhan sistem khalifah Islam hanya dapat dilakukan melalui jalan revolusi. Ia bukan sekadar suatu alternatif, tetapi suatu kewajipan berdasarkan perintah dan kehendak Allah yang wajib dipatuhi semua penganut agama Islam. Sebarang keingkaran dianggap sebagai memusuhi perintah Allah. Mereka kebiasaannya tidak mempedulikan soal *maslahah* atau garis panduan syarak dalam membuat keputusan.

2. Memandangkan legitimasi pemerintah Islam didasarkan kepada syariah Allah, maka pemerintah yang tidak mematuhi syariah adalah tidak sah. Mana-mana pemerintah dan individu Islam yang tidak mematuhi syariah Alah akan dianggap bersalah dan kafir yang wajib diperangi atas dasar jihad.

3. Program penentangan terhadap pemerintah Islam yang ingkar perlu diperluaskan dengan memerangi ulama rasmi pemerintahan tersebut, berserta dengan semua prasarananya (seperti masjid dan sekolah) yang dilihat berkaitan dengan pihak pemerintah. Ini adalah yang diperjuangkan oleh *Jemaah Islamiyyah* dan *Front Pembela Islam* di Indonesia.

4. Jihad melawan golongan kafir dan pihak yang bersimpati dengan mereka dianggap sebagai tugas suci. Oleh sebab itu memerangi golongan ini diwajibkan ke atas semua mukmin sejati, dan perlu diperluaskan juga kepada semua golongan awam dan kepentingan mereka. Ia menuntut komitmen kesetiaan dan ketaatan yang total. Bagi mereka, seseorang dilihat dari segi status keagamaannya, hanya berada dalam dua keadaan semata-mata; samada Islam ataupun kafir.

5. Fahaman takfirisme; tindakan mengkafirkan golongan yang tidak sependapat dengan pemikiran mereka. Implikasinya adalah darah orang yang dikafirkan, termasuk ahli masyarakat awam yang tidak sependapat dengan mereka dianggap sebagai halal. Jadi, bagi mereka dibenarkan untuk membunuh lawan dan orang awam yang bersekongkol dengan lawan mereka (Mohamed, 2012). Bahkan mereka lebih selesa membunuh sesama Islam daripada membunuh orang bukan Islam sendiri (Zulkarnain, 2013).

6. Mereka mewujudkan fahaman berbentuk binari; sesebuah pemerintahan itu sama ada sebuah *Dar al-Islam* ataupun *Dar al-Harb* sahaja. *Dar al-Harb* adalah musuh mutlak Islam. Mereka memusuhi semua inovasi yang datang daripada Barat. Barat dianggap sebagai *Dar al-Harb* yang wajib diperangi walaupun melalui keganasan yang mengorbankan nyawa orang awam dan aset masyarakat. Mereka menggalakkan pengikut mereka memusuhi dan memerangi semua elemen yang berkaitan dengan Barat (Kippe, 2010).

Generasi muda Islam digalakkan untuk terlibat di dalam memerangi golongan kafir sebagai anti tesi kepada Islam, yang dikatakan bakal memperoleh status mati syahid seandainya sanggup mengorbankan dirinya dalam pengeboman berani mati.

3. BAGAIMANAKAH FAHAMAN SALAFI JIHAD TERSEBAR DI MALAYSIA

3.1 Medium Internet Sebagai Medium Penyebarab Fahaman Salafi Jihad

Penyelidik aktiviti keganasan berpendapat bahawa pengaruh Salafi Jihad ini seperti api dalam sekam yang berkembang pesat tanpa disedari dan ianya mendapat sokongan golongan muda di Malaysia. Media utama penyebaran fahaman ini dibuat melalui internet yang dilakukan dengan cukup berkesan

(Ferguson, 2016). Ini kerana golongan muda ini lebih terdedah dalam penggunaan internet yang sifatnya lebih terbuka, interaktif dan global.

Keberkesanan medium internet dalam penyebaran ideologi keganasan dapat di fahami dengan melihat kepada dua paparan ini. Petikan pertama menjelaskan tentang wujudnya ruang siber yang memacu perkembangan maklumat (Jalaluddin, 2002):

"Proses perubahan semua aspek kehidupan di zaman global menjadi semakin pesat, rencam dan cepat berbanding dengan zaman sebelumnya. Hal ini didorong oleh faktor ICT yang memangkinkan proses perubahan dapat dilakukan. Dengan datangnya era globalisasi, bentuk perhubungan masyarakat dunia telah berubah dengan wujudnya reruang siber/reruang maya yang tidak pernah berlaku sebelumnya dalam sejarah manusia. Reruang siber ini adalah ruang atmosfera atau ruang udara yang mengandungi jisim dan jirim yang menjadi laluan gelombang cahaya dan bunyi sebagai medan penghantaran maklumat serta laluan untuk berkomunikasi. Ianya dimanafaatkan untuk sistem komunikasi samada dengan menggunakan wayar ataupun tidak. Ia adalah jaluran lebuh raya maklumat yang boleh melampaui batasan jarak, sempadan, masa dan tempat apabila digunakan untuk berkomunikasi. Kelahiran reruang siber ini mempercepatkan lagi proses mentamadunkan pemikiran manusia kerana melaluinya penyebaran dan proses transformasi maklumat lebih mudah dan cepat. Kesan kewujudan reruang siber melalui falsafah cyborg ini telah melahirkan masyarakat baru (online) yang berbeza daripada masyarakat massa (industri)."

Dalam petikan kedua pula, kita memahami fungsi internet yang sangat cekap dalam menyebarkan maklumat (Abu Hassan, 2008);

"Internet telah menjadi semacam 'agama baru' bagi abad ke-21 dan buat abad-abad masa depan, yakni mengambil alih kepercayaan yang sama yang pernah diberikan pada televisyen sebaik mesinnya GE Octagon dicipta pada tahun 1928 dan di sepanjang abad 20, ketika budaya penghidupan manusiawi dibentuk dan terbentuk dari kesan-kesan pengaruh yang terpancar melalui skrin kaca ini. Meski peranan televisyen kelihatan masih kuat namun kedudukannya sebagai media yang paling berpengaruh dan berkuasa, yang dipercayai oleh masyarakat manusia sebagai maha nara sumber informasi telah mengalami bukan sedikit kejatuhan nilai kepercayaan apabila Internet dengan seluruh rangkaian gravitas saitek (sains-tekno) seperti enjin carian (search engine, misalnya Yahoo, Google), browser seperti Windows Explorer, Safari, Netscape, AOL, Looksmart, Lycos, Flock, Opera, Mozilla Firefox dan lain-lain; Situs (Website), portal, tentunya yang paling cepat mengambil alih peranan amalan media tradisi ialah e-mail, dan weblog serta jaringan-jaringannya seperti chat/messenger, guestbook, comments, shoutbox/shoutmix, yang disertakan dengan aplikasi-aplikasi organisasi atau komuniti melalui sistem groups, forum, contohnya Yahoo Groups, Dotmac Groups, Google Groups telah membangunkan sebuah cara menguruskan penghidupan yang serba baru dan luar biasa dengan keupayaan menjana dan menjenterakan pembentukan dan penyebaran informasi secara lebih terbuka, tertebar, dan terluas tanpa mempunyai sebarang sempadan lagi."

"Kuasa dan pengaruh internet ini diperkasakan lagi dengan kebolehan kebolehan dan kekuatan-kekuatan alternatif media yang diadikarakan daripada peranan-peranan media tradisi iaitu percetakan (akhbar, majalah, buku) dan elektronik (radio, televisyen dan filem) melalui jentera siberisme seperti MySpace, Friendster, Facebook, yang bersifat komuniti; Twitter, del.ici.ous, Magnolia, yang bersifat jaringan persuratkhabaran; Flickr, YouTube, WebTV, iTunes, Daily Motion, Metacafe, Vimeo, OurMedia, dan lain-lain yang bersifat penyiaran personal yang dapat menyebarkan naskhah gambar atau grafik, filem, radio dan televisyen secara berulang-ulang tanpa mempunyai halangan lagi dari aspek waktu, tempat, sasaran termasuk ideologi dan dasar yang menjadi ciri dalam dan tanggungjawab gerakan media tradisi."

Terdapat juga kajian di Malaysia yang mendapati golongan muda lebih tertarik dengan wacana Salafi Dakwah kerana mereka menggunakan teknologi ICT dengan teknologi digital. Wacana yang dibawa oleh Profesor Madya Dato' Arif Perkasa Dr. Mohd Asri bin Zainul Abidin, atau lebih dikenali sebagai Dr MAZA telah menyentuh pelbagai isu semasa yang timbul dalam masyarakat dengan menggunakan *world-view* Islam moden sebagai asas untuk penyelesaian masalah. Contohnya isu

pencegah maksiat yang sengaja mencari salah orang, taktik parti politik yang tidak bermoral, tafsiran Islam secara liberal dan literalis dan sebagainya.

Mereka telah menggunakan sumber al-Quran dan hadis yang lebih terperinci dan menekankan ciri keilmuan yang tinggi. Bagi golongan ulama tradisionalis di Malaysia, penggunaan sumber-sumber ini memang dilakukan secara meluas tetapi berasaskan kepada budaya taqlid tanpa ada pentafsiran yang teliti (Rahimin Affandi, 1995).

Elemen negatif ini kurang diberikan perhatian oleh ulamak yang menganut aliran tradisional, kerana sikap kritikal terhadap kandungan karya klasik dianggap akan menjejaskan autoriti karya tersebut. Bagi golongan Salafi, mereka bukan setakat mengamalkan sikap kritikal terhadap amalan khurafat dalam masyarakat Melayu, bahkan turut mengkritik unsur negatif (Israiliyyat dan hadis dhaif) yang terdapat dalam kitab tradisi. Selain itu, tokoh Salafi era ini sering menggunakan hadis yang disertakan dengan sumber rujukan yang mempunyai autoriti, suatu amalan yang amat kurang digunakan oleh ulamak tradisionalis. Hal ini secara langsung menarik minat golongan muda untuk berpegang dengan aliran Salafi ini kerana adanya elemen ketelitian ilmiah yang ditunjukkan oleh sarjana Salafi ini.

Memang diakui, perkembangan teknologi semasa banyak mempengaruhi pengguna khususnya di kalangan remaja yang menjadikan media sosial sebagai antara ejen carian maklumat utama. Hasil daripada kaji selidik daripada *TNS' Connected Life* yang dikeluarkan menyatakan bahawa lebih tiga perlima atau 62 peratus daripada pengguna internet di Malaysia mengakses rangkaian media sosial setiap hari berbanding 42 peratus seluruh dunia. Sebanyak 52 peratus pengguna internet di Malaysia menggunakan khidmat pesanan ringkas setiap hari, 35 peratus mencapai telefon mudah alih mereka sebelum bangun dari katil dan 34 peratus mengguna telefon mereka di katil sebelum tidur (Fazlina & Ahmad, 2015). Ini menunjukkan bahawa mereka menggunakan medium ini sebagai salah satu alat carian maklumat.

Justeru, mengikut kajian Mohd Mizan Aslam (2017) dan Azazuddin Mohd Sani (2016) mendapati berlakunya peningkatan pelajar Malaysia dalam dan luar negeri yang terpengaruh dengan dakyah Daesh. Pelajar Malaysia juga dikatakan terpengaruh dengan laman media sosial milik Daesh (Ahmad Saufiyyan, 2016).

3.1.1 Salafi Jihad di Institusi Pendidikan di Malaysia

Terdapat bukti yang menunjukkan elemen fahaman Salafi Jihad ini telah menyerap masuk ke dalam Institusi Pendidikan di Malaysia. Ia membabitkan pelajar, pensyarah dan graduan IPT. Secara umumnya, kita boleh merujuk kepada fakta kronik ini dengan merujuk kepada fakta yang diberikan oleh Mohd Mizan Aslam (2017), seorang pakar penyelidik aktiviti keganasan di Malaysia. Katanya;

> *"Statistics also show that at least 40 students from schools, colleges and universities have been arrested for their involvement in IS-related activities.5 Three students from public universities have been detained in 2016 and four more were arrested in the first three months of 2017. They included two female students who were planning to travel to Turkey before entering Syria and Iraq. Most of them were in contact with Abu Muhammad Wanndy and Zainuri Kamarudin who are part of the IS' Southeast Asian militant wing, Katibah Nusantara, in Raqqa and Aleppo. Four private university students have also been detained — two of them had connections with another two graduates from Malaysian Monash University who were directly involved in the Dhaka restaurant bombing in July 2016. In January 2017, two more students from Madinah International University (MEDIU) were arrested for having links with IS terror network by mostly channelling funds to the group's terrorist activities; the university in Shah Alam also came into the spotlight after police announced that two of its students, who were planning an attack against an international school in Malaysia, were arrested on suspicion of involvement with IS. So far, eight secondary school students have also been found to be involved in IS-related activities. The youngest*

detained student was 16 years old from an Islamic private school in Kedah; he was in possession of IS flag, symbols, books and his written oath of allegiance (bai"ah) to IS' leader Abu Bakr al-Baghdadi."

3.1.2 Salafi Jihad Di Sekolah Agama Rakyat

Terdapat dua Sekolah Agama Rakyat di Ulu Tiram, Johor dan Kuala Plah Negeri sembilan. Di bawah pengaruh Abu Bakar Ba'ashir dan Abdulah Sungkar, ideologi Jemaah Islamiyah pelajar ditanam dengan fahaman ini (Mohd Mizan, 2009). Apabila pelajar di sekolah terbabit memilih untuk melanjutkan pelajaran ke peringkat lebih tinggi, mereka dihantar ke Pakistan. Di sana, selain mengikuti pelbagai bidang pengajian agama, mereka turut terlibat dalam aktiviti ketenteraan melawan tentera Rusia di Afghanistan dan beberapa kegiatan yang lain.

Semasa di Afghanistan dan Pakistan mereka telah menerima fahaman jihad dan latihan ketenteraan di kem Herat, Sa'ada dan Torkham. Kem-kem latihan ini mendapat pembiayaan daripada Arab Saudi dan CIA (Carr, 2002). Terdapat beberapa tokoh utama yang terlibat dalam proses indoktrinisasi ini terdiri dari Usamah Bin Laden, Ayman Zawhiri dan Abu Mus'ab Zarqawi merupakan ideologe utama yang mengasaskan ideologi Salafi Jihad ini (Benson, 2015).

Pusat latihan Taliban ini dianggap sebagai model gerakan Islam sejati. Ia menolak sama sekali pendekatan dakwah secara evolusi (mementingkan pendidikan) yang dibawa oleh majoriti ulama. Ia dianggap sebagai model pendidikan alternatif yang mengabungkan teori dan aplikasi jihad sekaligus. Apabila pelajar-mujahidin ini balik ke Alam Melayu, pengaruh *world-view* Wahabi dan Salafi Jihad telah disebarkan dalam kalangan masyarakat Melayu.

3.1.3 Fahaman Salafi Jihad di Kalangan Pensyarah dan Pelajar IPT

Di Malaysia, kita digemparkan dengan munculnya seorang pensyarah yang terlibat secara proaktif dalam gerakan Salafi Jihad. Dr. Mahmud Ahmad dikenal pasti oleh pihak Bukit Aman terlibat dalam aktiviti militan sejak 1990-an semasa belajar di Universiti Islam Antarabangsa di Islamabad, Pakistan. Ketika itu, beliau menerima latihan ketenteraan di kem al-Qaeda di Afghanistan. Beliau dikenalpasti telah melatih pengebom berani mati Malaysia, Ahmad Tarmimi Maliki yang meletupkan 25 askar elit Iraq pada 26 Mei 2014 (mStar, 2017).

Beliau merupakan pensyarah universiti swasta sebelum diterima sebagai Pensyarah Kanan di Universiti Malaya (UM). Mahmud yang merupakan Pensyarah Kanan di Jabatan Akidah dan Pemikiran Islam, UM dikatakan sedang bersembunyi di selatan Filipina sejak 22 April 2014. Dua anggota selnya yang termasuk dalam senarai dikehendaki polis adalah Mohd Najib Husen dari Kota Damansara, Petaling Jaya, dan Muhammad Joraimee Awang Raimee. Mereka bertiga terlibat dalam merekrut dan menghantar rakyat Malaysia menyertai pejuang Kumpulan Negara Islam dan Jajahannya (ISIL) di Syria. Dua yang lain adalah anggota Darul Islam Sabah dan menyertai kumpulan Abu Sayyaf di selatan Filipina. Dr Mahmud dan Mohd Najib berlepas ke selatan Filipina pada 22 April 2014 dan dipercayai telah berbai'ah dengan *amir* (ketua) sebuah kumpulan militan di Basilan, Selatan Filipina. Di sana mereka menjalani latihan ketenteraan bersama kumpulan tersebut.

Kerjaya sebagai pensyarah kanan memudahkan beliau untuk menarik minat pelajar tentang aktiviti militan kerana beliau dianggap sebagai ayah kepada para pelajarnya di UM. Di universiti, beliau tidak memperlihatkan penyebaran fahaman radikal secara nyata malah bersifat profesional dan hanya terlibat dengan kegiatan akademik sahaja. Beliau juga pakar dalam bidang perbandingan agama khususny Injil. Dr. Mahmud pernah menjadi tetamu rancangan radio dan berkongsi pengalaman tentang bidangnya.

Beliau bukan saja merekrut rakyat Malaysia untuk bersama-sama berjuang bersama ISIL bahkan juga merancang menculik bekas pelajar yang meninggalkan sel kerana mereka memiliki banyak maklumat perkara mengenai aktiviti militan.

Mahmud dikatakan bertanggungjawab merancang mesyuarat antara pemimpin sel dari Asia Timur dengan mereka yang berada di Asia Selatan di sebuah rumah perlindungan di Shah Alam, Selangor yang diserbu polis pada Mei 2014. Antara lain, mesyuarat sesama pemimpin bagi membincangkan penubuhan sebuah kerajaan Islam dipanggil Daulah Islamiyah Asia Tenggara.

Mereka dikaitkan dengan kumpulan militan yang menjalani latihan taktikal di Gunung Arang Para, Kuala Kangsar, Perak pada Disember 2014 selama dua hari. Seramai 10 ahli menjalani latihan militan itu sebagai persediaan sebelum terbang ke Syria dan Iraq untuk berjihad. Mereka juga menggunakan kem latihan di Port Dickson. Jumlah mereka dianggarkan 100 orang telah dihantar ke Timur Tengah bersama ISIL (mStar, 2017).

Terdapat dua kes penglibatan pelajar IPT dengan fahaman Daesh. Kes pertama, pelajar bernama, Siti Noor Aishah Atam, bekas pelajar sarjana UM ditangkap di bawah Akta Kesalahan Keselamatan (Langkah-Langkah Khas) 2012 (Sosma) dan ditahan di penjara Kajang selama tiga tahun bermula 2017. Ini kerana beliau memiliki 12 buah buku yang didakwa berkaitan dengan kumpulan pengganas. Beliau menegaskan telah menggunakan buku-buku berkenaan untuk penyelidikan ijazah sarjananya (Razak, 2019).

Dalam kes kedua, pada tahun 2015 seorang bekas pelajar Kolej Universiti Islam Antarabangsa Selangor (KUIS) telah berlepas ke Syria untuk menyertai kegiatan ISIL. Perkara ini disahkan oleh Ketua Penolong Pengarah Bahagian Counter Terrorism, Cawangan Khas Bukit Aman SAC Datuk Ayob Khan Mydin Pitchay. Pelajar berkenaan diberhentikan sebelum beliau didapati terlibat dengan aktiviti itu ekoran kegagalannya mengekalkan Purata Nilai Gred Kumulatif (CGPA). Beliau dilaporkan melarikan diri ke Syria untuk berkahwin dengan pejuang Isis dikenali sebagai Akel Zainal, yang beliau kenali menerusi laman sosial *Facebook* (Nur Atiqah, 2014).

Hal yang sama dikesan dalam institusi Politeknik. Fazlina Fadzil telah mengkaji persepsi pelajar Politeknik Port Dickson mengenai konsep jihad dalam media sosial. Hasilnya, didapati memang terdapat kecenderungan di tahap sederhana pelajar yang melayari media sosial milik Daesh dan bercita-cita untuk mati syahid seandainya diberi peluang berjuang bersama Daesh. Maka, tidak hairan seandainya ada sesetengah pelajar bukan Islam di IPT Malaysia yang menjadi takut dengan aktiviti Daesh ini (Azizah, 2016).

3.1.4 Salafi Jihad di Kalangan Graduan dan Profesional di Malaysia

Apabila isu Kumpulan Militan Malaysia (KMM) timbul di Malaysia pada sekitar 1990an sehingga 2015, barulah rakyat Malaysia menyedari wujudnya gerakan pengganas terancang dengan nama Jemaah Islamiyyah. Malaysia dikatakan menjadi kawasan selamat dan sesuai untuk aktiviti merekrut anggota Jemaah Islamiayyah yang terlibat aktiviti keganasan. Mereka terlibat dalam aktiviti mencari dana, membeli peralatan senjata dan melaksanakan pengeboman. Kebanyakan ahlinya terdiri daripada graduan dan golongan profesional daripada IPT di Barat dan UTM tetapi jahil tentang ideologi asas Islam (Mizan, 2012).

"The JI Malaysian cell also successfully recruited educated Malays as members. Twelve of these recruits who were arrested had university degrees. At least seven senior JI members were lecturers at Universiti Teknologi Malaysia (Technology University of Malaysian-UTM) including Dr. Abdullah Daud, Roshelmy Md. Sharif, Dr. Azhari Hussin,Wan Min Wan Mat, Nordin Mohd Top, Shamsul Bahri Hussein

and Idris Salim. At least eight had graduated from higher institutions in the US, the UK and Indonesia. Abdullah Daud had a local degree and held a Masters of Science from the University of Newcastle, in the geo-information science field. Dr. Azhari Hussin was an engineer with a Ph.D. in property valuation from the University of Reading, UK. Wan Min Wan Mat was a former UTM lecturer with a Masters of Science in construction from the University of Manchester. Shamsul Bahri was an engineering Professor who had graduated from Dundee University Scotland. Roshelmy Md. Sharif and Idris Salim were also local graduates. The JI Malaysian cell also secured indoctrinated professional Malays as assets. Besides lecturers, at least two accountants, two engineers who worked in local authority departments, two private company managers, and one bank officer (a UK graduate), wealthy businessmen, graduated teachers and many more were involved in JI. Undeniably the JI Malaysian cell played a crucial role in laying down the foundation of the most dangerous terrorist group in the region. Malaysia was a transformational place from NII to JI in the early 1990s. Malaysia was a base for educating most of the regional bombers as well as a transit and planning centre for terrorist attacks including 9/11."

4. Teori Gerakan Sosial Menilai Falsafah Salafi Jihad

Gerakan Salafi Jihad mampu mempengaruhi orang yang punyai beberapa karakter. Pertama, golongan yang jahil tetapi tinggi semangat untuk mendalami agama. Di Malaysia, golongan ini yang terdiri daripada kelas menengah Melayu yang sememangnya agak ramai. Hal ini timbul kerana pengaruh gerakan dakwah sekitar tahun 1970-2000. (Marzuki, 2003). Namun begitu, ini bukanlah bermakna semua golongan ini terjebak dengan fahaman ektremis, tetapi sekadar menunjukkan semangat memperjuangkan Islam memang berkembang di kalangan golongan ini. Apa yang jelas, semangat Islam ini apabila diterapkan dengan prinsip jihad yang keliru dan salah faham tentang ideologi Islam akan menyebabkan mereka terjebak dengan aktiviti keganasan.

Kedua, golongan yang lemah pencapaian akal hingga mampu dikuasai oleh golongan ektremis. Hal ini terbukti daripada kajian pada salah seorang pelaku Bom Bali, Amrozi. Ia dilaporkan seorang yang cacat akal kerana penyakit autisme. Begitu sebelum itu sempat belajar di Pakisatan di tahun 1980an di institusi yang dilaporkan terdiri daripada golongan pelajar lemah yang gagal memasuki IPT awam di Malaysia. Sebagai gantinya mereka menyambung pelajaran di pusat latihan Taliban di Pakistan yang tidak meletakkan apa-apa syarat untuk memohon kemasukan.

Bagi mengulas realiti kedua-dua golongan ini, kita akan mengemukakan teori mengenai kejahilan. Teori ini menegaskan beberapa perkara;

1. Golongan yang terlibat dalam keganasan samada di peringkat kognitif, afektif dan psikomotor terdiri daripada golongan yang lemah akal dan salah faham tentang ajaran Islam.
2. Salah faham tentang epistemologi agama yang betul akan menyebabkan seseorang itu dijangkiti penyakit bebal. Penyakit bebal ini adalah sifat rohani yang lemah dan degil, enggan berubah walaupun diberikan maklumat yang betul.
3. Penyakit bebal apabila dicampuri dengan dendam dan kebencian melampau akan menyebabkan seseorang itu membenci habis-habisan sehingga melahirkan aksi keganasan yang besar impaknya pada umat Islam.

Teori kitaran kejahilan ini dirasakan tepat dibantu dengan teori gerakan sosial yang mengkaji asal-usul kemunculan golongan Salafi Jihad. Teori gerakan sosial telah membandingkan golongan Salafi Jihad dengan golongan Khawarij (Wagemakers, 2014). Hasil perbandingan ini mendapati beberapa perkara;

Pertama, kedua-duanya memang terdiri daripada golongan muda yang cetek akal. Walaupun berbeza zaman, mereka berkongsi falsafah yang sama. *Sunnatullah* mengenai fakta sejarah

menyaksikan tabiat manusia pasti bergerak daripada titik yang sama dan ia akan berulang kerana faktor kejahilan, budaya dan persekitaran.

Kedua, kedua-duanya menolak elemen kontekstual dalam perjuangan Islam. Khawarij menyamakan gaya pemerintahan Ali dengan Muawiyah. Salafi Jihad juga menegaskan bahawa semua kerajaan umat Islam semasa sebagai sesat dan mengikut dasar Barat. Sistem kerajaan Malaysia secara mutlaknya disamakan dengan kerajaan bukan Islam. Mereka enggan menerima hakikat bahawa hal ini berlaku kerana faktor sejarah kita pernah dijajah dan terpaksa mewarisi sistem pemerintahan British (Mohd Noor, 2014). Sedangkan, selepas merdeka memang dilakukan usaha penambahbaikian ke atas sistem warisan British ini.

Ketiga, kedua-duanya memilih tindakan yang melampau dalam operasi gerakan. Khawarij mengutamakan aksi melampau ini dengan melakukan beberapa siri keganasan yang menumpahkan darah umat Islam. Tindakan ini telah menyebabkan Saidina Ali seorang yang tidak menyukai peperangan sesama Islam memerangi mereka secara habis-habisan dalam perang Nahrawan. Bahkan pada akhir hayatnya, Ali telah berpesan kepada kedua-dua puteranya; "*berhati-hati dengan golongan sesat ini, yang akan merosakkan kesucian Islam dan zuriat mereka akan sentiasa ada di tulang sulbi ayah-ayah mereka.*" Salafi Jihad turut melakukan hal yang sama. Contohnya, mereka menghalalkan tindakan pengeboman bunuh diri tanpa menghiraukan nasib orang awam yang tidak berdosa (Green, 2009).

Keempat, kedua-duanya menggunakan epistemologi tafsiran Islam yang simplistik dan literal. Akibatnya, mereka terjebak dalam pemikiran fanatik yang berbentuk legal formalistik; sikap suka menghukum orang lain sebagai salah. Khawarij sememangnya bermasalah dengan pemahaman ilmu Islam. Bahkan terdapat kajian yang menunjukkan bagaimana gologan Khawarij ini merupakan saki-baki penerus gerakan nabi palsu, Musailamah al-Kazzab yang menentang ajaran Islam (Al-Makin, 2013). Atas dasar itu, bagi sesetengah sarjana Islam, status keislaman Khawarij memang dipertikaikan (Hamidreza, 2014).

Salafi Jihad juga dikesan enggan berpegang pada karya fuqaha klasik yang dianggap sebagai taqlid dan bid'ah. Sebaliknya mereka lebih bergantung kepada karya sarjana mereka sendiri yang berfahaman literal. Kehidupan golongan muda dari kalangan mereka disibukkan dengan aktiviti perang sehingga gagal mendalami ilmu agama (Eggers, 2011). Buktinya boleh dilihat daripada karya Imam Samudera yang menjustifikasikan tindakan pengeboman Bali dengan hujah yang sangat lemah. Karya ringkasnya bertajuk *Aku Melawan Terorisme* telah dikritik oleh semua gerakan Islam Indonesia.

Pemakaian epistemologi ilmu yang salah boleh dilihat pada pemahaman mereka tentang konsep jihad. Memang diakui, pemahaman jihad yang dipegang oleh ISIS terbukti lemah dan salah. Namun begitu, apa yang ditakuti adalah idealisme jihad yang salah ini telah berjaya mempengaruhi majoriti umat Islam seluruh dunia, termasuklah penganut Islam di Malaysia dan Indonesia. Hal ini berlaku kerana ISIS telah menggunakan kecanggihan ICT seperti Youtube dan media sosial sebagai medium penyebaran dakyah mereka (Vin Zuijdewjin, 2014).

Ringkasnya, memang betul pendapat ahli falsafah Islam bahawa pemahaman yang salah daripada asas yang salah hanya akan menjerumuskan seseorang ke lembah kehinaan. Ia akan sentiasa terjebak di dalam kitaran kerosakan (kemungkaran) yang berpanjangan (Wan Mohd, 2010).

5. KESIMPULAN

Sebagai rumusan akhir, boleh dikatakan bahawa fahaman Salafi Jihad memang merupakan fahaman melampau yang bertentangan sama sekali dengan ajaran Islam. Namun begitu, nisbah kesalahan ini

gagal dimaklumi oleh pendokong fahaman ini. Ini terbukti apabila ianya telah berjaya mempengaruhi sebilangan daripada rakyat Malaysia. Ia terdiri daripada pelbagai lapisan masyarakat samada orang awam, pelajar, pensyarah IPT dan golongan profesional. Kesesatan fahaman Salafi Jihad ini walaupun ia menggunakan nama Islam jelas terbukti apabila dilakukan analisis perbandingan antara fahaman Salafi Jihad dengan golongan Khawarij. Keduanya-duanya berkongsi falsafah dan bentuk ajaran yang sama.

PENGHARGAAN

PEMBIAYAAN

SUMBANGAN PENULIS

Ketiga-tiga pengarang bersama-sama menyumbang untuk pengumpulan data, kajian literatur, serta penulisan manuskrip kajian.

KONFLIK KEPENTINGAN

Pengarang mengisytiharkan tiada potensi konflik kepentingan berkenaan dengan penyelidikan, kepengarangan dan/atau penerbitan artikel ini.

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Gambus Johor Sustainability: Issues and Challenges

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ABSTRACT

Identifying the issues and challenges faced by different parties, departments, and agencies throughout the process can help find solutions to solve these issues and challenges. Then, achieving the article's goal of sustaining the Gambus Johor musical instruments and music for future generations. The purpose of this article is to list out and discuss the issues and challenges of sustaining the Gambus Johor musical instrument and music faced by the radio stations, television stations, the government especially the Ministry of Tourism, Arts, and Culture, school authorities, and Ministry of Communications and Multimedia in Malaysia.

1. INTRODUCTION

Gambus Johor is known as one of the Malay musical instruments in Malaysia. Gambus Johor is a Malay version of an Arabic Oud. Arabic Oud is one of the famous musical instruments in the Middle East country such as Turkey, Syria, Iraq, and Egypt. In Malaysia, this instrument is commonly played and manufactured in Johor. Nurnabilla (2013) said it is proven because when we talk about *gambus*, *Zapin* dance, or *Ghazal* music, people will straightly point at the Johor state. Indirectly, it became a symbol of art for the Malay community in Johor. Many Malay music genres that have Gambus Johor as one of the instruments in the music ensemble for example *zapin*, *ghazal*, and *samrah*. This instrument is categorized as a traditional musical instrument in Malaysia which is mostly played and manufactured by older practitioners. Although there are several music faculties from different universities and schools in Malaysia that already have Gambus Johor in their syllabus, they should also have plans to cultivate the interest of the students in the Gambus Johor playing for the future.

This effort can ensure that the student will appreciate and continue playing the instrument even after they graduated. Almost all the youngsters are more interested in playing western and modern instruments compared to the Malaysian traditional instruments. This issue may be due to the limited exposure of Gambus Johor music from radio and television stations in Malaysia as well as support from families, teachers, and responsible parties. These days, not many music composers in Malaysia use traditional musical instruments in their compositions compared before. This problem may be owing to present Malaysian composers' and educators' lack of knowledge of the playing skills utilized by traditional Malaysian musical instruments such as the Gambus Johor, *rebana*, and *rebab*. Other than that, most musician job positions are commonly required western or modern musical instruments only such as guitar, violin, piano, and cello.

1.1 Occupational Exposure in Medical Field (X-Ray Imaging)

The procedures in X-ray imaging consumes higher occupational exposure level which may ranging from simple insignificant cases such as chest X-rays to the major in the complicated cases such as interventional treatments. There are commonly two sources of radiation exposure from the standpoint in X-ray imaging. Obviously, X-ray tube known as one of the sources of radiation, thus during the operation, the probability for workers to directly exposed to the incident beam should be minimized.

During the X-ray imaging, production of dispersed radiation will happen when incident beam of X-ray interacts with patient's body and cause the it radiates outward in through all angles. So, in most circumstances, the proximity of workers to the patient when exposures are made is the key predictor of occupational exposure. On the other hand, the amount of radiation dose that received by the patient highly determined by the scatter level. This is importing since limiting the patient dose to the bare minimum able to achieve the desired medical goal including reduces potential occupational exposures especially in medical field.

There is usually no need for professionals to be physically close to the patient in many instances, such as radiography, mammography, and general computed tomography (CT). This gives two options for getting good occupational radiation protection. Firstly, when medical staff being far away from the patient, it able to minimizes the amount of dispersion and cause the radiation intensities fall down fast with distance due to divergence X-rays scattered from the patient. The second aspect is placement of shielding between the patient and medical staff which resulting in very low amounts of scatter reaching the staff. The shielding might be built into the control room barrier's wall and window by a medical physicist or person who expert in radiation protection in order to ensure the occupational exposure for X-ray imaging will be essentially zero.

Moreover, when radiation is utilized, it is vital to keep close physical contact with the patient in particular instances, such as fluoroscopic examinations and image-guided interventional procedures. Protective clothing worn by medical staff, such as aprons, spectacles, and thyroid shields, able to reduce the scattered radiation as well as barrier protection such as ceiling mounted protective screens that can be placed between the patient and personnel, can reduce scattered radiation. An apron will attenuate 90% or more of incident dispersed radiation, depending on its lead equivalence and the energy of the X-rays.

Doses to the eyes can become excessively high for those working close to the patient. Therefore, protective eyewear can minimize about 90% of the dose towards the eyes, but to obtain optimal performance in order to ensure it intercepts the scattered radiation from the patient, the placement of the viewing monitor must be carefully considered as a serious issue. More attention will be received if the dosage limit for the eye lens is lowered as a result of current scientific findings (Stoeckelhuber et al. 2005). Ceiling mounted protective screens also offer great protection which commonly depends on their placement to ensure their usefulness is contingent.

2. LITERATURE REVIEW

Gambus Johor existed in Malaysia through the efforts of the old practitioners. They put their effort into making our traditional musical instruments according to the Arabic Oud shapes and designs that followed the Malaysian identity such as Malaysian heritage products, flora, and fauna. They craft, shape, and design the instrument to ensure that they can present the Malayness from the instrument's physical. There is also an effort from one of the luthiers in Johor that carve the instrument based on the flora and fauna motif in Malaysia such as black pepper. As said by Nurnabilla Binti Rosli (2013), the

are other art elements from Arabia land Gambus *Samrah* and *Zapin* or *Zafe* dance accompanied by the *gambus* sound. Then, the elements are changed based on the Malay community's culture in *Batu Pahat*. It has also given a new breath of life to the community's progress of cultures and arts adapted in their life. *Gambus* became one of the traditional musical instruments that underwent a process of adaptation from Arab culture to the local culture. According to En. Halidan in his interview session with Sinar Harian (2022), he said "previously, the decoration of *gambus* was based on Arab influences, but I intend to produce *gambus* using motifs of flora and fauna in Malaysia as well as the identity of Johor such as black pepper". They also composed songs and music genres that are suitable to be played with the instrument. For the reasons above, we as new generations should never forget their effort and we have to make sure that this instrument can forever sustain as a traditional musical instrument in Malaysia. Besides that, we must also try to discover other suitable genres or repertoires that can be played on the instrument. In this way, we can introduce and highlight our traditional musical instruments in the eyes of the world to be known better by others.

We are considered lucky to live in a harmonious country that has many various races, ethnicities, cultures, heritages, and traditions. It is our responsibility to make sure that all the cultures and heritages in Malaysia did not lose in time so that all of it can be passed on to the next generation. It is not wrong if we want to learn and practice about other countries' heritages and cultures. It is not wrong if we want to learn and practice about other countries' heritages and cultures. But we have to always prioritize the heritages and cultures of our country first before others. In addition to that, there are a lot of challenges that the previous practitioners have to encounter in creating the heritage and culture that we have today. We also need to understand the history of the Malaysian heritage and cultural origin because those are the things that build our country's identity from then until now. Gambus Johor is one of the evidences of Islamization in Malaysia or also known as *Tanah Melayu* during that era. According to Muhammad Asyraf and Kamal Sabran (2021), the *gambus* is now known as Malaysia's "national musical instrument." Even though it is not a Malay word, *gambus* is today regarded as a part of the Malay culture. In Malaysia, *gambus* is also utilized as an instrument for the spread of Islam.

Malaysians will most probably think of Ramadhan (one of the months in the Islamic calendar) and *nasyid* when they heard the Gambus Johor sound which resembles the Arabic Oud's sound. The television and radio stations will use the sound of *gambus* when it is near the adhan (call of prayer for Islam) and during the month of Ramadhan. Based on Mohd Nizam Attan (2019) writing in his article, the sound of *gambus* itself is often associated with elements of 'Islam', for example, the radio before the call to prayer resounds will broadcast the sound of *gambus* quotes. Similarly, every time before the month of Ramadan, *gambus* melody songs will be regularly broadcast on the radio funnel. It is not easy to find any Gambus Johor and other traditional musical instruments' live performances except during Ramadhan or Raya events compared to modern and western instruments such as saxophone, guitar, drum, and violin. The physical structure of Gambus Johor is presented in Figure 1 courtesy of Encik Abdullah bin Mohd Redza's thesis *entitled A study of damar minyak and seraya as material for Gambus Johor soundboard*.
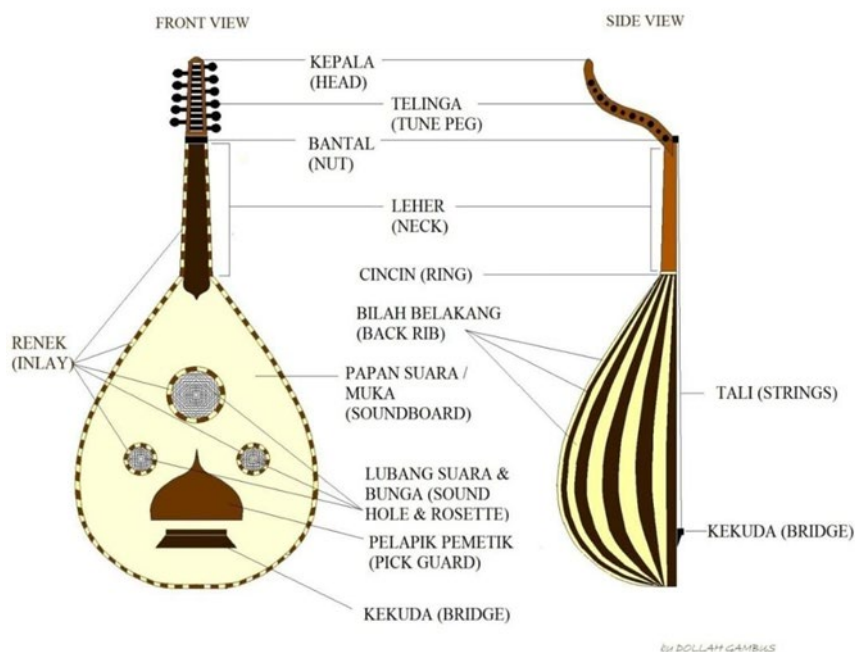
Figure 1. Physical structures of Gambus Johor
(Source: Abdullah, 2017, with Mr. Abdullah bin Mohd Redza's permission)

3. ISSUES AND CHALLENGES

Gambus Johor is one of the important traditional instruments in Malaysia's history and identity. This instrument is mostly played in the Malaysian classical and traditional songs such as *zapin budi*, *bunga hati*, *sri mersing*, and *sri johor*. There are many positive outcomes that the player and the listener can gain from the Gambus Johor repertoires. Mohd Nizam Attan said in his interview session with Latifah Arifin (2015) in the *Berita Harian* newspaper, that despite the many elements of love in the *gambus* performance, the songs played are loaded with advice and can educate the community. However, this instrument is mostly played and manufactured by old practitioners rather than the younger generation in Malaysia. Other than that, there is a limited of information and documentation regarding the Gambus Johor instruments in English and Malay language. Larry Francis Hilarian (2005) backed up this claim in his essay "The Gambus (Lutes) of the Malay World", stating that very little has been published about the *gambus* or Malay music in either English or Malay language. As a result of this predicament, many Malaysians are still unaware of this Malaysian traditional instrument because there is not enough exposure to the Gambus Johor instrument and music.

The are several issues that need to be reviewed to develop success in sustaining the Gambus Johor instrument and music. All parties need to understand their respective responsibilities in making this effort a success. The parties in Malaysia that have to put initiatives on ensuring this traditional musical instrument and music stay relevant and not lost in time suggested by this article are radio stations, television stations, the government especially the Ministry of Tourism, Arts, and Culture, Malaysian school authorities, and the Malaysian Ministry of Communications and Multimedia. Radio and television stations in Malaysia have to plan the ways of highlighting the Gambus Johor musical instruments and music more than the modern and western musical instruments and music through their broadcast programs. Almost all Malaysian listen to the radio and watch television every day for different purposes. The Ministry of Tourism, Arts and Culture is in charge of promoting the uniqueness of Malaysian art, culture, and history as well as tourism products, as a key factor in the growth of the country's tourism and culture sector. School authorities act as early educators and give the experience

to the students about the Gambus Johor instrument, music, and history. The Ministry of Communications and Multimedia is responsible for expanding and introducing Malaysian traditional musical instruments through multimedia, social media platforms, and online communication networks.

Nowadays, Malaysian citizens usually listen to radio stations that will only play popular songs that use modern and western musical instruments from Malaysia and internationally. Some example of radio stations is Era FM, *Sinar* FM, Fly FM, and *Hitzz* FM. One of the issues in sustaining the Gambus Johor instrument and music through the radio stations is there is less amount of Malaysians that will choose to appreciate and listen to the radio stations that play our Malaysian traditional music repertoires and classic songs such as Radio *Klasik* FM, especially the Malaysians that live in the city and modern life that are influenced by other countries, for example, the United States of America and South Korea. This situation also affects the choice of their interest in music genres. They tend to admire modern genres such as pop, hip hop, and jazz. It is challenging for the radio stations to have a plan on the methods to attract the Malaysian citizens mainly the younger generations to listen to and enjoy our traditional and classic music. As said by Alena Murang in her interview session with Chee Seng (2016) on the "*Cilisos*" website, she is rational enough to know that traditional arts cannot stay the same forever. Traditional music, for example, is no longer popular since most people find it to be extremely boring. As the Malay proverb says, "*belum cuba, belum tahu*". It means we would not know about something if we did not try it first.

For television stations, there are fewer programs broadcast about the Malaysian traditional instruments' history and music on their television channels compared to the drama series, entertainment programs, and reality shows. Most of the drama series produced by Malaysia today is about love conflicts. Apart from that, entertainment programs and reality show in Malaysia mostly focus on entertainment only and no longer highlight the culture and heritage of Malaysia. One of the most popular music competitions on television which is *Anugerah Juara Lagu* used to have traditional instruments on stage as the background music but during this era, there are fewer songs that use traditional instruments as the background instrumentations. However, during *Anugerah Juara Lagu* 35 different composers composed two songs entitled "*Eh*" and "7 *Nasihat*" and successfully presented the Malaysian traditional instruments back on stage as the background music for the songs in the program during the competition. Both songs composed consist of Malaysian traditional musical instruments and modern musical instruments. The instrument that has been used in the "*Eh*" song is a bamboo flute and there are two instruments that have been used in the "7 *Nasihat*" song on stage which are Gambus Johor and also bamboo flute. The musician for the Gambus Johor is none other than our famous female *gambus* player, Mrs. Fauziah Gambus. This is one of the great initiatives of the Malaysia television station and composers on popularizing our traditional instruments playing in a contemporary genre of music.

There is still a shortage in the number of exhibitions, workshops, talks, and competitions that includes the Malaysian traditional instruments organized by the Ministry of Tourism, Arts, and Culture. This effort can attract more potential players and makers of Gambus Johor instruments from Malaysia and other countries with a great attempt at publicity. There are numerous departments and agencies under the Ministry of Tourism, Arts, and Cultures that should take part on commercialize our traditional instruments and music such as the National Department of Culture and Arts, Department of National Heritage, National Academy of Arts Culture and Heritage, Malaysian Handicraft Development Corporation, and *Istana Budaya*. According to the Deputy Director General (Operations) Malaysian Craft, Aididah Ibrahim during the Langkawi Craft Musical Festival 2021, Initiatives to promote and commercialize local Malaysian musical instrument craft products can increase public knowledge and awareness of Malaysian craft products. In addition to that, commercializing the product can indirectly popularize the use of craft products in the art and cultural performances of national heritage. (Nurul Husna Mahmud, 2021) Some of the Gambus Johor programs that are organized by the Ministry of

Tourism, Arts, and Culture are Program *Bicara Gambus* 2008, National Gambus Festival 2013, Festival *Gambus Serantau* 2015*, Pertandingan Gambus Solo dan Rupa Bentuk Gambus* 2015, Gambus Festival 2018, and Maqam dan *Taksim dalam permain Gambus* 2021. The challenge faced by the Ministry of Tourism, Arts, and Culture Malaysia is a strategy to attract Malaysians with traditional instruments and music. In addition, several challenges need to be faced by Malaysian traditional musical instrument makers in producing high-quality musical instruments that can be marketed in Malaysia and other countries. This is because they do not have enough machine equipment and tools as well as quality materials to prepare the musical instruments.

In Malaysia, almost all of the popular music academies, for example, Bentley, Yamaha, and *Capen* music academies did not provide Malaysian traditional instrument classes at their academy. Hence, the traditional music players in Malaysia have fewer job opportunities compared to other types of musical instruments and it is challenging for the Gambus Johor players to survive as full-time musicians. Most of the Gambus Johor players usually perform at events and special occasions only such as weddings, engagements, and Islamic events, and during Ramadhan and *Hari Raya Aidilfitri* occasions. Other than that, there are limited primary and secondary schools in Malaysia that have Gambus Johor in their music education syllabus or music club in their school. This situation did not just affect the Gambus Johor players but it also affected the Gambus Johor luthiers in Malaysia. If schools started to include the Gambus Johor musical instruments, this could be an opportunity for the luthiers to remain in this field by providing the Gambus Johor instrument for the school's education. Early exposure to the traditional instruments and music can also build the student's interest and thus, sustain the Gambus Johor for future generations. Mohammad Haris Abd Azis (2021) in his article believes the education system needs to play a role in unearthing talent and producing creative and innovative human capital that can contribute to the development of the Malaysian Creative Industry in the future. This is because the ability of the country to become a producer of creative cultural arts products in the world and the future is depending on the concern of the country's education system that can produce a quality creative industry workforce today.

The Ministry of Communications and Multimedia is responsible for helping the growth of the country's creative industry including the music field. They also need to prove that Malaysian traditional musical instruments can compete with modern and western musical instruments. Malaysian Minister of Communications and Multimedia, Tan Sri Annuar Musa thinks that the development of the country's creative industry can be accelerated by strengthening the industry first. He also said the effort could be achieved by leveraging Malaysia's creativity and digital technology while preserving the country's invaluable culture, arts, and heritage. (*Sinar Harian*, 2021). With the passage of time moving fast nowadays is a challenge on the part of the Ministry of Communications and Multimedia Malaysia in highlighting the Malaysian traditional heritage more compared to other countries' heritage. One of the challenges that need to be faced by the Ministry of Communications and Multimedia in raising the name of the country's creative industry to be known to many is the fast-moving passage of time and increasingly advanced technology. Composers, musicians, and luthiers in Malaysia should be more creative and give a new idea on presenting Malaysian traditional instruments and music. This statement is supported by Mohammad Haris Abd Azis (2021) in his article entitled, "*Seni dan budaya tradisi perlu anjakan paradigma*". He said the sustainability of Malaysian traditional art must always be a priority. This effort must also go beyond the norm to ensure that it is more versatile. Hence, the performance and promotion techniques must be innovative to be present to this decade's generations. However, there are issues from a different perspective regarding this topic. As said by Mohammad Haris Abd Azis (2021) in his article, there are cynical views and criticism from those who evaluate the art of the tradition from the point of view of finesse and heritage value if this art is presented with a concept different from its originality. It is also seen as oblique if presented in a contemporary manner with various techniques and the latest technological support.

4. CONCLUSION

There can be no doubt that almost all traditional musical instruments and music in Malaysia are facing extinction due to modernization and the change in the lifestyle of Malaysian citizens. However, we have to remember that it has been our duty to ensure the sustainability of Gambus Johor as well as other musical instruments and traditional music in Malaysia known and practiced by future generations. To achieve this goal, all parties must participate and work as a team. Furthermore, history has proven that traditional arts and culture played an important role in the development of civilization as in the Romans and Greeks for example, especially in the formation of Italy and Greece as countries that have their own identity. Thus, we must always appreciate and feel proud of our cultures and heritage. As a result, depending on the issues and challenges encountered, further planning is needed to enhance Gambus Johor instruments and music in the future. It is indeed crucial to figure out proper ways of dealing with the issues and challenges faced by different authorities, departments, agencies, and parties that occur along the process. Once the issues and challenges are solved, it will lead to brighter prospects for the Gambus Johor musical instruments and music. The methods and processes of sustaining the Gambus Johor can also be applied to other traditional musical instruments and music.

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Promoting The Forgotten Local tales of Terengganu "Tujuh Puteri" in digital Interactive Comic Book for Teenager

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ABSTRACT

Folktales is considered as a representation of our local cultural that plays an important role in delivering our image and identity in society. Preserving our local folktales is crucial to avoid from being forgotten or fade away, especially in this modern era where local folktales may face difficulties in adapting in the society. In this current society, Malaysian particularly lack of awareness regarding traditional Malaysian folktales. The development of modern technologies and sufficient gadgets that are primarily used by teenagers had affected their interest towards the local heritage of folktales and it has become an issue that Malay folktales are being swallowed by modernization, thus becoming less popular among teenagers. The main purpose of this research is to seek the effectiveness of forming an interactive comic book with adaptation of AR application into one of Terengganu local folktales 'Tujuh Puteri' as a preference for this research. The aim of this paper is to develop interest among teenagers towards the Malay local folktales.

Keywords: Malay Folktales, Terengganu local tales, Promoting, Interactive comic book, Argumented Reality, Tujuh Puteri, Teenagers

1. INTRODUCTION

Malaysia is rich with unique heritage that connected with local folktales, believe, mythical stories and so much more. Folktales can be representing as one of the intangible heritances with the art of symbolism and shows our identity of society (Asmidal Alwi,2019). Folktales is a form of believe, taboo, life lesson and important moral value to teach young generation about life and sometimes it indicates to deliver advise as a reminder for youngsters about good habit. This shows that folktales play an important role as one of prestigious heritage that should not be forgotten especially by younger generation. Local folktales are rich with plots and wisdom and injects tradition identity in a form of verbal from generation to generation (Harryizman Harun,2019).

Folktales contain stories that are filled with local legends, mythic and sometimes enchanted fairytales which creates limitless imagination and diversity of storyline and had become a major part towards younger generation before modernist become a sustainability, where our young generation are now more drawn towards the development of gadgets and other contemporary trends. Regarding to the development of modern technologies and gadgets that are primarily used by teenagers had affected their interest towards folktales and this has become an issue that Malay folktales are being swallowed by modernization (Rahim, Affendi & Pawi,2017). This heritage is slowly decreasing of interest and being

forgotten or ignore by younger generation, categories of teenager. (Asmidah Alwi, Harryizman & Azliza Othman,2019).

Preserving our local folktales is crucial to avoid from being forgotten or fade away, especially in this modern era where local folktales may face difficulties in adapting in the society. In this current society, Malaysian particularly lack of awareness regarding traditional Malaysian folktales (Wan Fatimah Wan Ahmad, 2016). Teenagers are now more inspired with rapid innovation of digital world, makes them become less interest towards tradition especially when it connects with background history or heritage which they believe to be outdated and irrelevant into today's society. In other words, it is clearly to see that teenager is now slowly lost interest towards our local folktale as they assume it does not achieve the standard of their preferences. "A rapid enhancement of technology had affected their interest towards Malay folktales which resolve folktales to be less popular among teenagers" (Rahim,2014). This shows that our local folktale face difficulties to adapt with the current digital development in the industry. However, it is an advantage that can be used as a method to expand the local folktale's potential in this new digital era. Imagination can turn into reality with the used of modern technology and injects creativity will lead to a piece of art. In addition, the used of this method will allow folktales to have their own unique qualities and at the same time can develop attractive elements towards the product. It is a contribution to encourage and promotes local folktales towards teenager using suitable approach that indicates both traditional and high- tech application. The purpose of this research is to develop an interactive comic book that was design suitable to the target audients and aim to develop interest towards Malay local folktales. The method that employed in gathering information and feedback are mixed method which include both quantitative and qualitative. The data of this study provides a conclusion whether using interactive comic book is efficient method engage interest among teenagers and promotes our cultural heritage of folktales.

1.1 Background Research of Problem Statement

Generally, young generation are now had move their perspective and direction inti more specific about digital devices and gadgets that are design to give access with all sorts of information for entertainment, education, personal project and more. It connects with possibility of exposure with other's foreign identity particularly in a form of art where younger generation are more fascinate with other country's folktales or legends compare with their own country. (Ninot Aziz,2020). The capability of having more advance devices has develop impact towards our local folktales to be less compatible with foreign folktales, as they approach with great qualities of art and visuals. (Asmidah Alwi,2019). Even though it may leave a mark towards our local folktales, it is also considered as an advantage to enhance the quality of the artwork itself and provide opportunity towards the unpopular Malay folktales to have a new approach into the modern world (Norfarizah Mohd Bakhir, Julina Ismail@Kamal, Nurliana Yusri,2018).

It is common that youngsters are normalize and familiar with others foreign folktales, mythical stories which also included legendary tales as they approach with more aesthetic visuals and implemented attractive element that expand their potential to luring audients having deep interest towards their work of art especially teenagers. This situation is not assumed that foreign folktales has given negative influence towards our youngster, but to understand that our folktales had become less interest and may accrue sense of lack appreciation towards our own local heritage and tradition. (Wan Fatimah Wan Ahmad,2016). Furthermore, it is to evaluate with different perspective which allows to compromise classic folktales with adaptation of modern devices that are relevant and acceptable with the audient's preference. According to the research of Interactive Animation base on 'Hikayat Sang Kancil and Buaya', the AR (argumentative Reality) storybook had received positive feedback from both parent and children. This indicates that there is lack of interactive application with the purpose of sustaining folktales. There are also limits that offer interactive element which involves or related towards local Malay folktales (Norfarizah Mohd Bakhir,Julina Ismail@Kamal and Nurliana Yusri, 2018).

Despite the fact, that the used of technology may has its own disagreement that distract audients from the real things, but with accurate method of approach it can help to enhance the concept idea of folktales towards young generation (Hanapiah,2017). In other words, it is proven that our traditional form of folktales should be preserved as it is considered as one of our heritages (Jusoh,2017) while using a digital form helps to promote and attract new generation. (Ismail,2017). The proposition of this research is to develop an interactive comic book which also indicates with digital AR approach. This ideation will allow audients to gain access using their own devices. Digital devise that involves the capability of interaction have already available in the market. Encourage the use of digitalization for folktales is one of the ways to ensure the intangible cultural heritage does not perish in time, specifically in this modern era (Asmadi Alwi,2019).

This research was inspired by one of the forgotten local folktales "Tujuh Puteri" as a preference in developing interactive comic book with AR effect. The idea is to approach folktales in a digital form that applies functional application which allows audient to experience interaction with the storyline. The reason of applying AR effect is to create dimensional experience with the reader as a strategic direction to elevate their attention and interest towards traditional local Malay folktales. Providing interactivity towards the storyline and letting the audients control the flow of the story will help gaining their attention towards folktales and legends (Norfarizah Mohd Bakhir,2018). Not to be forgotten, this also includes touch control in the devices, which helps the audients to interact with the product. "It is best if the system had touch control and motion comic style as a platform to gain younger audients interest for both children and adults (Mohammad Omar Bidin,21018). Both traditional and digital stories should be told in parallel. It is important that our heritage should not be forgotten, but in between it can also be adapted and improvise into digital version (Adiguru, Che Mat bin Jusoh,2017).

2. RESEARCH OBJECTIVE

The aim of this research is to develop an interactive Comic Book with attractive visual elements for folktales. There are 3 objectives provided to achieve the purpose of this research.

1. To study the attractive element in visuals illustration.
2. To determine the role of attractive elements for local folktales "*Tujuh Puteri*"
3. To propose an interactive comic book with AR approach of "*Tujuh Puteri*" for teenagers

3. RESEARCH QUESTION

1. What is the attractive element in visual that we should focus in developing illustration with values?
2. How to develop a good concept visual that acceptable and suitable for local folktale of The Seven Princess?
3. What is the characteristic that can help to expand the qualities of the artwork and make it more attractive to the audients?

4. SIGNIFICANT OF RESEARCH

Study the attractive element in visuals contribute further understanding and knowledge about the element that needs to focus and employ into the artwork. This indicates of several elements which ca be used as a method to manifest the artwork become more appealing in and interesting for the target audience. Attractive elements in visuals provided certain qualities by recognizing by identifying the suitable visual approach in colors, art style, motion, and others may contribute to grab audient's attention and provided values for the product.

Other contribution of this research is implemented attractive element of visual illustration in local tales of The Seven Princess (*Tujuh Puteri*) as preferences to achieve the idea of this research. More of

that, it may help in developing reader's understanding through visuals in a form of interactive comic book with AR effects. This effect will allow them to experience different dimension of folktales, thus accelerate them to have better exposure of the storyline. Using both combination of digital comic book and AR function helps to promote Malay local folktales to be more acceptable with the current modern devices, by inject functionality of AR to build interaction with the audients especially among teenagers.

5. LIMITATION AND DELIMITATION OF RESEARCH

There are few limitations of this research which may encounter in the process of research, according with the current situation, it is quite difficult to execute interview session by face to face with the people that are related in this research matter. Only few references of printed comic book design that involve local folktales as references and most of the tales of *Tujuh Puteri* was only documented in online platform in a form of short 2D animation and writings. This shows that the story of seven princess had limited documentation in visuals illustration. Another limitation of this study is the process of gathering information and feedback from the audient which categories among the average of 13 years old until 15 years old. Researcher will face possibility of lack in voluntary in answering the questionnaire given in the online platform with links. This situation may leave few impacts towards the result of these research.

Researcher only focus on developing an interactive comic book with 2-dimensional AR effect. The idea is to deliver in actual form of comic book with adaptation functionality from the AR devices. However, the research is not aiming to complete the whole storyline of the seven princess and only develop few of the scene to engaging the idea concept. It means, this project will only illustrate half of the story in a form of comic book and only few of the pages that involve in AR effect. This research was conducted in Kuala Terengganu with student in average 13 years old until 15 years old in *Sekolah Menengah Sheikh Abdul Malik* and estimate 100 of participants to responded for this project.

6. RESEARCH METHODOLOGY

In this research, mixed method is used to convene further information using qualitative and quantitative approach.

6.1 Archival Data

The aim of documented the analysis is to clarify the previous studies or research that relates to the development of promoting local folktales through visuals, in a form of digital interactive comic book. This information is from resources of data, result of research study that includes other information obtain through the online article, document, journal, books, newspaper, and previous related academic research study. Most of the discussion and statement were proven that theories of visual communication elements that reflect art element is more impactful compared to the other theory.

6.2 Quantitative

One of the strategic in data collection is through virtual questionnaire, which is most efficient method that allows individual to participate, regardless without going through survey with passing paper. It is convenient for both participant and researcher which is financial saving and able to focus specific target audient or respondent. Generally, this research focusses on youngster at the age of 13 years old until 15 years old. It requires less effort and time saving for participant to answer the question. Respondents need to declare of their perception towards Terengganu local tales and whether using interactive comic with AR application are fit with their choice

Mixed Method

QUALITATIVE

Interview
(Semi-structure question)

Multimedia expert (motion
Graphic and animation)

Visual Story development
expert / Story visual
illustration designer

Comic Book Artist /
Designer

Observation

Local tales Comic Book

Tujuh Puteri story book

Digital Comic book design
structure

Artbook for visual concept
analysis

ARCHIVAL DATA

Jurnal/ previous research
documentation

Online and printed
newspaper

Books

Website

QUANTITATIVE

(Open-ended question)

Social Media platform

Google Form

**Result Of Analysis
Data Trangulation**

Visual analysis + Design process

Pre-Test

Questionare distribute throught social media
Age 13 years old – 15 years old
Sample of interactive digital Comic Book

Post-Test

Propose the interactive digital Comic Book to teenagers
that adapt with our local tales.

Finding

Conclusion/ Recommendation/ End Product

7. CONCLUSION

This research conclude that it is important that we kept sustainability towards our tradition and heritage and avoid from being neglect or forgotten of our future generation. The effort to bring back tradition into our modern era is highly recommended as it our intangible identity that should be safeguard, regardless of the global development in this digital era.

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Tujuan dan Fungsi dalam Konteks Kesusasteraan Rakyat dan Cerita Jenaka Melayu

Purpose and Function in The Context of Folk Literature and Malay Joke Stories

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ABSTRAK

Sastera rakyat pada mulanya wujud dikalangan rakyat. Secara umumnya merujuk kepada kepada kesusasteraan rakyat daripada masa dahulu, yang telah menjadi warisan kepada sesuatu masyarakat. Sastera rakyat adalah sebahagian daripada kehidupan budaya bagi masyarakat lama. Misalnya dalam masyarakat Melayu lama cerita rakyat merupakan satu bentuk hiburan yang penting untuk orang kampung. Cerita jenaka rakyat pula merupakan satu bentuk cerita yang popular dalam kalangan rakyat, yang menjadi hiburan penting di dalam masyarakat berkenaan. Dalam masyarakat Melayu, juga terdapat pelbagai jenis cerita rakyat yang lain seperti cerita binatang, cerita jenaka, cerita penglipur lara dan cerita pengalaman. Cerita jenaka rakyat juga sebagai ekspresi budaya suatu masyarakat melalui pertuturan yang berhubung langsung dengan berbagai-bagai aspek budaya, seperti agama dan kepercayaan, undang-undang, kegiatan ekonomi, sistem kekeluargaan, dan susunan nilai sosial masyarakat tersebut. Kajian ini memfokuskan kepada tinjauan pada dua aspek utama iaitu tujuan dan fungsi seperti definisi, makna dan ciri-ciri umum. Tinjauan ini memberikan pemahaman dan strukturnya, selain dokumentasi bertulis yang penting terhadap sejarah dan kesusasteraan melayu khususnya di Malaysia.

Kata Kunci: Kesusasteraan rakyat, Cerita jenaka melayu

ABSTRACT

Folk literature initially existed among the people. In general, it refers to folk literature from the past, which has become the heritage of a society. Folk literature is part of the cultural life of ancient societies. For example, in the old Malay society, folklore is an important form of entertainment for the villagers. People's jokes are a form of stories that are popular among the people, which become an important entertainment in the society. In the Malay community, there are also various other types of folk stories such as animal stories, funny stories, comforting stories and stories of experiences. Malay joke stories are also an expression of a society's culture through speech that is directly related to various aspects of culture, such as religion and belief, law, economic activities, family systems, and the order of social values of the society. This research is attentions on two main aspects which are purpose and function such as definition, meaning and general characteristics. This research provides an understanding and structure, in addition to important documentation of Malay history and literature, especially in Malaysia.

Keywords: Folk Literature, Malay Joke Stories

1. PENGENALAN

Kamus Dewan edisi ketiga (2002) mendefinisikan terma interpretasi sebagai tafsiran dan penjelasan yang berkaitan dengan makna, tujuan dan implikasi dan sebagainya berkenaan sesuatu. Perkataan adaptasi pula didefinisikan sebagai suatu penyesuaian dengan keadaan yang baru atau berbeza.

Definisi bagi perkataan sastera di takrifkan sebagai bahasa yang digunakan di dalam kitab-kitab (bukan bahasa basahan). Perkataan susastera pula membawa pengertian terhadap seni sastera atau sebarang unsur kesenian yang tercipta dengan penggunaan sesuatu bahasa, tulisan atau lisan oleh mereka yang mahir sastera atau mempunyai pengetahuan yang baik berkenaan dengan seni persuratan. Ismail Yusoff (2008) pula menggariskan bahawa hasil-hasil sastera sebagai ungkapan bahasa indah yang diucapkan atau karya-karya bertulis yang mempunyai seni yang murni, indah, halus, merdu, suci dan cantik dari segenap segi iaitu bahasa, isi, penyampaian dan sebagainya. Beliau juga menegaskan bahawa sastera juga harus dianggap bernilai kepada masyarakat yang memilikinya. Berkenaan perkataan kesusasteraan pula terdapat beberapa pendefinisian yang sedikit berbeza nadanya, namun mempunyai persamaan dari segi maksud. Pusat Rujukan Persuratan Melayu Dewan Bahasa Dan Pustaka mentakrifkan kesusasteraan sebagai hasil seni yang diwujudkan dalam bentuk karangan bebas atau dalam bentuk puisi. Dalam penulisan oleh Ismail Yusoff (2008), beliau menggariskan bahawa kesusasteraan dapat ditafsirkan sebagai himpunan beberapa atau lebih dari satu hasilan atau ciptaan susastera. Bagi menyokong kenyataan beliau, Ismail Yusoff (2008) memetik pendapat seorang sasterawan Inggeris, J.L Robertson yang menegaskan "kesusasteraan ialah ucapan yang berseni dalam kata-kata dari apa yang difikir, dirasai, diingati atau yang dikhayali". Berdasarkan kenyataan oleh Pusat Rujukan Persuratan Melayu Dewan Bahasa Dan Pustaka serta kedua-dua orang sarjana yang dinyatakan diatas, dapat disimpulkan bahawa sebarang bentuk buah fikiran yang dipersembahkan dalam bentuk bertulis dengan gaya bahasa yang indah adalah merupakan sebuah hasilan sastera atau karya sastera.

Sastera Rakyat pula adalah merupakan satu bentuk hasilan sastera tertua yang pada asalnya disampaikan secara lisan dan berkisar dalam kelompok masyarakat tertentu. Sastera rakyat lahir atas tujuan hiburan dan pengajaran. Ia juga turut mempunyai unsur tokok tambah dan pengaruh tempatan. Tafsiran ini selari dengan Francis Lee Utley dalam penulisan beliau yang berjudul "Folklore: Some Operational Definition" pada tahun 1965 yang menegaskan bahawa sastera rakyat ialah sastera yang dipindahkan secara lisan dikalangan masyarakat primitif yang terpencil atau dalam kebudayaan pinggiran yang bertamadun, atau dikalangan masyarakat bandar atau desa, atau dikalangan kelompok dominan atau kecil. Mohd Taib Osman (2007) yang mengupas lebih lanjut di dalam konteks masyarakat Melayu mengatakan bahawa sastera rakyat adalah satu bentuk genre kesusasteraan Melayu lama yang tertua di dalam masyarakat melayu berbentuk lisan (oral tradition) yang wujud sebelum kesusasteraan bertulis (Literary tradition) dan dinikmati oleh golongan luar istana.

2. KESUSATERAAN RAKYAT CERITA JENAKA MELAYU

Sastera Rakyat adalah merupakan satu bentuk hasilan sastera tertua yang pada asalnya disampaikan secara lisan dan berkisar dalam kelompok masyarakat tertentu. Sastera rakyat lahir atas tujuan hiburan dan pengajaran. Ia juga turut mempunyai unsur tokok tambah dan pengaruh tempatan. Tafsiran ini selari dengan Francis Lee Utley dalam penulisan beliau yang berjudul "Folklore: Some Operational Definition" pada tahun 1965 yang menegaskan bahawa sastera rakyat ialah sastera yang dipindahkan secara lisan dikalangan masyarakat primitif yang terpencil atau dalam kebudayaan pinggiran yang

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Secara umumnya kesusasteraan rakyat adalah salah satu bentuk dalam hasilan sastera Melayu klasik. Bagi meneruskan perbincangan mengenai hasil sastera rakyat ini, penyelidik bersandarkan kepada penyelidikan oleh beberapa orang sarjana. Shamsul Amri Baharuddin (2009) dalam kajiannya menggariskan bahawa sastera klasik Melayu terbahagi kepada dua kategori iaitu prosa dan puisi. Beliau turut menegaskan bahawa kedua-dua bentuk hasil sastera ini dihasilkan dengan penggunaan bahasa yang indah dan halus. Sastera klasik Melayu pada mulanya disampaikan secara lisan dan kemudian dirakam dalam bentuk tulisan yang akhirnya tersebar keseluruh alam Melayu.

Harun Mat Piah et al. (2000) pula memberikan mentafsirkan sastera rakyat sebagai satu bentuk hasilan sastera milik sesuatu kumpulan masyarakat yang diperturunkan daripada satu generasi ke satu generasi yang lain. Harun Mat Piah et al. (2000) juga menegaskan bahawa sastera rakyat turut dikenali sebagai sastera lisan dan sifat lisan itulah yang menentukan identitinya sebagai sastera rakyat. Menurut Mohd. Taib Osman (1972) sastera rakyat mempunyai pengertian yang lebih sempit berbanding dengan tradisi lisan. Beliau menegaskan sastera rakyat sering dilihat sebagai sesuatu yang sudah mati atau setidak-tidaknya merupakan warisan atau tinggalan zaman lampau. Penggunaannnya juga terbatas pada cerita-cerita lisan dan cerita-cerita tradisional yang biasanya dituturkan pada kanak-kanak sewaktu hendak tidur. Walaubagaimanapun, takrifan yang lebih sihat diberikan oleh Safian et al. (1988). Menurut beliau, tradisi lisan membawa pengertian yang lebih luas. Ia meliputi bahan naratif dan bukan naratif, dan apa juga ekspresi lisan sesuatu budaya termasuklah cerita-cerita lipur lara, cerita jenaka, mitos, lagenda, peribahasa, pantun, ungkapan adat dan sebagainya. Safian et al. (2008) turut menegaskan sastera rakyat adalah sebahagian daripada tradisi lisan yang dapat difahami sebagai ekspresi budaya yang mengunakan bahasa dan mempunyai hubungan langsung dengan berbagai aspek budaya seperti agama dan kepercayaan, undang-undang, keperluan masa lapang, kegiatan ekonomi, system kekeluargaan dan susunan nilai sosial masyarakatnya.

Berdasarkan penyelidikan oleh Ismail Yusoff (2008), hasil kesusasteraan rakyat dapat dikategorikan kepada dua (02) kategori. Kategori pertama adalah bahan sastera yang berbentuk cerita (narrative). Contoh-contoh hasil sastera yang tergolong di dalam kategori ini adalah seperti Cerita Asal Usul, Cerita Penglipur Lara, Cerita Jenaka, Cerita Binatang, Cerita Rakyat, Cerita Pengajaran, Cerita Hantu dan Cerita Lagenda. Kategori sastera rakyat yang kedua pula adalah bahan sastera yang tidak berbentuk cerita (non-narrative). Contoh-contoh hasil sastera kategori ini adalah seperti Peribahasa, Perbilangan Adat, Pantun, Teka-teki, Jampi Serapah dan juga Bahasa Berirama. Daripada dua kategori hasil kesusasteraan rakyat yang luas ini, hanya tiga buah sastera rakyat jenis Cerita Jenaka Melayu iaitu Si Luncai, Pak Pandir dan Lebai Malang sahaja yang akan difokuskan dan dijadikan sebagai batasan penyelidikan.

Walaupun dihasilkan sebagai seloka dan hiburan yang disampaikan melalui kaedah lisan pada asalnya, kesusasteraan rakyat atau tradisi ini juga sarat dengan elemen pengajaran dan sindiran yang boleh dimanfaatkan di dalam kehidupan seharian. Ada ketikanya plot-plot penceritaan dirasakan sebagai suatu sindiran yang sinis terhadap apa yang berlaku dalam kehidupan seharian walaupun dalam konteks kehidupan moden masa kini. Sebagai contoh, kisah Mat Jenin yang dimuatkan didalam teks cerita jenaka merupakan sindiran terhadap sifat suka memasang angan-angan yang sudah pasti ada pada setiap individu. Sambil itu, kisah Pak Kadok pula mencerminkan bagaimana seseorang yang mudah dimanipulasi atas kepentingan-kepentingan pihak tertentu.

3. CIRI-CIRI UMUM KESUSATERAAN RAKYAT (Ismail Yusoff, 2008)

Ismail Yusoff telah menggariskan ciri-ciri umum hasil sastera rakyat sebagai berikut:

3.1 Bentuk Lisan

Umum jelas mengetahui bahawa kesusasteraan rakyat ini ditutur dan diperturunkan dari satu generasi ke generasi seterusnya secara verbal dan diperdengarkan dari mulut ke mulut samada oleh golongan atau penutur professional atau tidak.

3.2 Mempunyai Tukang Cerita atau Pencerita

Harun Mat Piah et al. (2002) menjelaskan bahawa sastera rakyat hanya ditutur dan disebarkan oleh golongan tertentu sahaja. Menurut beliau, golongan penutur ini bolehlah dibahagikan kepada dua (02) kategori iaitu penutur professional dan penutur rakyat biasa. Golongan penutur profesional ini mempunyai pelbagai gelaran disetiap negeri. Sebagai contohnya, gelaran Awang Selampit di Kelantan, Penglipur Lara di Perak dan Awang Belanga di Kedah. Manakala di negeri Perlis pula golongan penglipur lara ini dikenali dengan nama Awang Batil.

Penutur profesional ini merupakan seorang yang sangat mahir menyampaikan cerita. Ada kalanya,mereka menggayakan gerak-geri serta alunan penceritaan yang pelbagai bagi menggambarkan watak-watak dan menghidupkan sesuatu peristiwa di dalam penyampaiannya. Golongan ini kerap dijemput untuk membuat persembahan di merata-rata tempat dan diiringi oleh alunan muzik tradisi. Golongan penutur kedua pula adalah merupakan rakyat biasa yang menyebarkan hasilan sastera rakyat ini secara verbal kepada generasi muda dengan tujuan memberi pengajaran kepada anak-anak atau cucu mereka.

3.3 Berlaku Improvasi

Ramai penyelidik sastera menegaskan bahawa kesusasteraan rakyat telah tersebar dengan cara yang sangat tidak tetap. Perkara ini turut diakui oleh Ismail Yusoff (2008) dalam kajian beliau. Tegas beliau, oleh kerana tukang cerita yang sering dijemput membuat persembahan dari satu tempat ke tempat yang lain, maka kesusasteraan rakyat jenis ini (cerita Jenaka Melayu) telah mengalami perubahan dan berlakunya improvisasi. Tokok-tambah yang terjadi adalah kerana pencerita atau tukang cerita itu mahu menyesuaikan penyampaian mereka dengan selera atau minat audien mereka. Tambahan pula, cerita-cerita rakyat ini tidak pernah didokumenkan dan disampaikan pula secara lisan.

3.4 Tidak Terikat Pada Sesuatu Ruang Waktu

Adalah amat sukar untuk dikenalpasti lokasi dan waktu kejadian yang digambarkan di dalam plot penceritaan sesebuah karya sastera rakyat itu. Ahli sastera juga merasakan sastera rakyat adalah sesuatu yang sangat menarik perhatian lantaran sifatnya yang jujur, sederhana dan terbuka. Malah, ada cerita-cerita tertentu yang dianggap benar-benar berlaku. Kenyataan ini dibuktikan oleh penyelidikan yang dilakukan oleh Danandjaja (1986) yang mengupas berkenaan cerita rakyat jenis cerita-cerita lagenda di Indonesia dan alam nusantara. Menurut beliau, cerita-cerita lagenda ini dipercayai pernah benar-benar terjadi samada oleh penutur atau kelompok masyarakatnya tetapi tidak pula dianggap suci.

Harun Mat Piah et al. (2002) memberikan contoh lagenda atau cerita Si Tanggang yang tersebar dan begitu terkenal dalam masyarakat Melayu. Menurut beliau, tanda-tanda alam dikaitkan dengan kisah ini untuk membuktikan kesahihan cerita atau kejadian. Tegas beliau juga, unsur- unsur dan elemen didaktik atau bersifat pengajaran sebegini yang akhirnya menyebabkan sesebuah cerita terus diingati. Harun Mat Piah et al. (2002) turut memetik penyelidikan yang dijalankan oleh Mohd. Khalid (1983)

yang menjadikan kisah 'Puteri Sa'dong' sebagai subjek kajiannya. Menurut beliau, walaupun dalam era kemodenan kini, masih terdapat kelompok masyarakat yang percaya bahawa puteri tersebut dapat dihubungi dan berkomunikasi dengan cara menjalankan ritual-ritual tertentu bagi mendapatkan pertolongan terutama dalam aktiviti pengubatan secara tradisional.

3.5 Tanpa Nama Pengarang dan Tarikh

Ismail Yusoff (2008) menyatakan bahawa bahan sastera rakyat hanya mementingkan isi dan makna tersirat yang ingin disampaikan melalui sesebuah cerita itu sahaja. Lantaran, semua hasilan sastera rakyat tidak dapat dikenalpasti atau tidak dinyatakan siapakah pencipta asal dan juga tarikh penghasilan karya tersebut. Namun begitu, Harun Mat Piah et al. (2002) membincangkan perkara ini dengan lebih dalam dan jelas. Menurut beliau, hasilan sastera rakyat berkembang sehinggalah dapat dinikmati oleh generasi hari ini dengan adanya sumbangan yang besar oleh tokoh-tokoh penting yang telah menghasilkan pelbagai jenis karya bertulis termasuklah yang berbentuk lisan. individu yang dimaksudkan oleh Harun Mat Piah et al. (2002) ini adalah golongan tukang-tukang cerita, Tok Dalang, bomoh, penyalin, penyusun, pengarang, tokoh- tokoh istana yang menjadi pelindung, malah para pengumpul naskah-naskah manuskrip di berbagai koleksi di seluruh dunia. Beliau turut menegaskan bahawa, tokoh-tokoh ini sebahagian besarnya adalah tidak bernama dan tidak diketahui sama sekali akan kewujudannya.

3.6 Milik Bersama

Hasilan sastera rakyat juga adalah bersifat kolektif. Justeru itu, ia tidak boleh dikatakan sebagai milik satu-satu kelompok masyarakat, lebih lagi milikan peribadi. Hal ini menjadi bukti dan merupakan cerminan kepada sifat masyarakat pada masa dahulu yang tidak individualistik. Pemikiran Ismail Yusoff (2008) ini kelihatan selari dengan penulisan oleh Mohd Taib Osman (2007). Mohd. Taib Osman (2007) dalam hasil kajiannya menyifatkan hasilan sastera rakyat ini sebagai wondering legend atau lagenda yang merantau. Menurut beliau lagi, seringkali sesebuah cerita yang dianggap lagenda tempatan adalah sebuah cerita yang telah tersebar luas dan melangkaui batasan kampung dan negeri. Malah ada yang merentas sempadan negara. Sebagai contoh seperti yang telah dibincangkan sebelum ini, kisah manusia bertukar menjadi batu setelah disumpah (Sang Gedembai @ Kelembai), kisah anak derhaka yang disumpah ibunya (Si Tanggang @ Nakhoda Tenggang) dan kisah puteri keramat yang berupaya untuk mengubati orang sakit dan meminjamkan pinggan mangkuk kepada mereka yang baik hati (Puteri Saadong) yang dikutip dari beberapa daerah di wilayah nusantara. Keadaan atau sifat sebegini turut diulas oleh Harun Mat Piah et al. (2002) sebagai migratory atau berpindah-pindah. Tegas beliau, beberapa daerah memiliki cerita tersendiri yang hampir sama contohnya "Jong Batu" di Brunei dan "Malin Kundang" yang popular di Minangkabau.

3.7 Bersifat Sejagat

Kajian oleh pengkaji-pengkaji sastera mendapati bahawa kesusasteraan rakyat Melayu mempunyai persamaan antara sastera rakyat bangsa-bangsa lain. Persamaan ini bukan hanya berlaku dari konteks bentuk, malah juga dari segi isi dan maksud. Ismail Yusof (2008) memberikan contoh cerita Penglipur Lara seakan-akan sama dengan cerita Kaba dari Minangkabau. Kajian yang dijalankan oleh Mohd.Taib Osman (2007) menunjukkan terdapat persamaan latar cerita di antara cerita Abu Nawas dengan hasil sastera Timur Tengah.

Cerita Jenaka Melayu seperti Pak Kadok, Lebai Malang, Pak Pandir dan Nujum Pak Belalang pula mempunyai persamaan motif dengan bentuk dan jenis hasil sastera bangsa lain seperti karya sastera Pancatanteram (Tamil), Jataka (tamadun Buddha dan India) dan juga Aesop's fables (tamadun Yunani dan Eropah). Pengkaji dan sarjana sastera berpendapat senario ini disebabkan oleh wujudnya persamaan nilai dalam sesebuah masyarakat tersebut. Pertembungan yang berlaku di antara kepelbagaian budaya ini telah menyebabkan hasil sastera rakyat mengalami proses peminjaman, asimilasi, penyesuaian

atau pengaruh-mempengaruhi.

3.8 Fungsi Hiburan dan Didaktik (Pengajaran)

Fungsi utama penghasilan sastera rakyat adalah sebagai satu bentuk hiburan bagi masyarakat kelas bawahan. Menurut Harun Mat Piah et al. (2002), cerita-cerita jenaka Melayu merupakan cerita yang bersifat sederhana yang disampaikan secara santai. Ia seringkali dipertuturkan dalam acara atau majlis –majlis keraian. Sebagai contoh, sastera rakyat memainkan peranan yang penting sewaktu kerja-kerja kenduri pada masa dahulu. Tradisinya pada waktu itu, urusan majlis kenduri adalah suatu pakatan pekerjaan yang rumit. Oleh itu, biasanya pertolongan kaum keluarga serta jiran-jiran sekampung adalah sangat diperlukan. Biasanya, kerja-kerja kenduri ini memakan masa suntuk seharian, maka pada ketika inilah aktiviti penuturan sastera rakyat oleh dilakukan oleh golongan penutur professional. Mereka biasanya diundang khusus oleh tuan rumah untuk menyampaikan hiburan dan secara tidak langsung akan meringankan beban kerja seharian itu. Mohd Taib Osman (1988) juga menyatakan dalam kajiannya bahawa, tradisi penglipur lara sangat sesuai dan begitu rapat dengan cara hidup tradisional orang Melayu. Aktiviti ini (lipur lara) turut berfungsi untuk memenuhi selang masa rehat sewaktu menjalani kerja-kerja seharian atau kegiatan ekonomi dan sosial dalam budaya masyarakat Melayu pada ketika itu. Menurut beliau juga, kegiatan-kegiatan dan fungsi penglipur lara tidak dapat diteruskan seperti biasa apabila kegiatan ekonomi dan juga cara hidup sosial berubah mengikut peredaran masa.

Disamping berfungsi sebagai medium hiburan masyarakat, hasilan sastera rakyat turut memainkan peranan memberi pengajaran kepada audien. Shahnon Ahmad (1991) menegaskan dalam kajiannya bahawa pendidikan kesusasteraan penting dalam peranannya membina pemikiran dan sahsiah manusia kerana banyak mengandungi unsur-unsur mendidik (didaktik) nilai kemanusiaan yang tinggi. Contohnya kisah Nakhoda Tenggang @ Si Tanggang yang memaparkan hebatnya kasih sayang dan pertalian diantara seorang ibu dan anak lelakinya. Kisah Lebai Malang pula mengajar kita supaya tidak bersifat tamak yang akhirnya jelas memakan diri sendiri.

Selain mendidik, sastera rakyat juga berfungsi sebagai satu medium menzahirkan kritikan terhadap pemerintah. Harun Mat Piah et al. (2002) menyatakan dalam kajiannya bahawa terdapat juga cerita-cerita jenaka yang menyelitkan unsur-unsur atau elemen politik.Cerita-cerita sebegini wujud dan berkembang selari dengan perkembangan dan pergolakan politik semasa. Begitu indahnya budaya dan juga budi pekerti orang melayu, segalanya disusun begitu halus. Kemudiannya diungkapkan dan disampaikan dengan cara simbolik namun tajam dan sinis di dalam hasilan sastera rakyat.

3.9. Tidak Logik dan Tidak Ilmiah

Kesusasteraan rakyat biasanya berbentuk klise yang lazimnya tidak bersifat ilmiah. Daripada penceritaan atau pembacaan kesusasteraan ini, sering kita dapati bahawa isi ceritanya bersifat bersifat aneh, mistik dan ada kalanya tidak dapat diterima akal. Menurut Danandjaja (1986), keadaan sebegini adakalanya disebabkan oleh keperluan dan desakan bagi memenuhi perasaan ingin tahu manusia dan untuk memberikan penjelasan berkenaan hal-hal yang berada di luar jangkauan akal dan ilmu pengetahuan masyarakat pada masa dan ketika itu.

Harun Mat Piah et al. (2002) turut menyatakan bahawa terdapat juga cerita-cerita jenaka mengenai seks atau berbau seks. Cerita-cerita ini, biasanya hanya tersebar dalam kelompok-kelompok tertentu sahaja seperti di kalangan kaum lelaki atau kaum perempuan dewasa. Justeru, ia menjadi sesuatu yang bersifat ekslusif yang menjadi larangan bagi pendengaran kanak-kanak.

Ismail Yusoff (2008) menyatakan bahawa sastera rakyat yang bersifat fantasi turut merangkumi unsur-unsur mitos, lagenda, humor dan juga tragedi. Unsur- unsur ini juga dikatakan sering bercampur-baur dan menjadi gambaran terhadap sistem kepercayaan dan jenis-jenis agama yang dianuti oleh kelompok masyarakat tradisi pada ketika itu. Penyelidikan ini juga mendapati bahawa kajian oleh Ismail Yusoff (2008) ini seringkali selari dengan kajian yang dilakukan oleh Mohd Taib Osman (2007). Beliau

menegaskan bahawa, karektor-karektor utama dalam sastera rakyat adalah cerita-cerita alam luar biasa atau supernatural. Biasanya ia berkaitan dengan kepercayaan orang-orang Melayu seperti hantu jembalang, orang bunian, dewa dan sebagainya. Justeru, keadaan ini diistilahkan sebagai memorate dalam kajian oleh Mohd Taib Osman (2007) dan Harun Mat Piah et al. (2002).

3.10 Tradisi Masyarakat Sendiri

Hasilan sastera rakyat yang diperturunkan secara lisan dari generasi ke generasi seterusnya sehingga kini merupakan tinggalan warisan dan kebudayaan yang mencerminkan nilai dan daya intelektual masyarakat atau ketamadunan Melayu itu sendiri. Sepanjang aktiviti penuturan dan penyebarannya, ia telah mengalami banyak perubahan yang signifikan disebabkan oleh perkembangan dari sudut ekonomi dan sosio-budaya yang dialami oleh kelompok masyarakat Melayu itu sendiri. Namun begitu, bentuk asal hasilan sastera rakyat itu masih lagi kekal pada hari ini sepertimana pantun, peribahasa dan lain-lain.

4. KESIMPULAN

Kesimpulanya ialah dalam penulisan ini, sastera rakyat iaitu cerita jenaka melayu adalah satu bentuk hasilan kesusasteraan yang mempunyai tujuan dan fungsi tertentu di dalam sesebuah kelompok masyarakat bawahan. Mohd, Taib Osman (2007) menyatakan golongan ini sebagai peasantry atau masyarakat tani. Dinyatakan secara ringkas disini bahawa sastera rakyat berfungsi bukan hanya sebagai sumber hiburan masyarakat tani pada masa dahulu, malah ia turut bersifat didaktik dan sebagai medium mengutarakan kritikan dan teguran terutamanya kepada golongan pemerintah dan institusi beraja.

PENGHARGAAN

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