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Pengajaran Tarannum dalam Kalangan Guru Pendidikan Islam Di Sekolah Rendah

Teaching Tarannum Among Islamic Education Teachers in Elementary Schools

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ABSTRAK

Al-Quran adalah keajaiban dari Allah SWT yang amat bernilai kepada manusia dari segi bahasa, sejarah, dan peradaban, serta nilai-nilai yang boleh diperoleh daripada kandungannya. Terdapat usaha berterusan yang dijalankan secara tidak formal melalui kelas pembelajaran tarannum yang dikendalikan oleh guru-guru pendidikan Islam. Justeru, tujuan kajian ini dijalankan adalah untuk mengkaji amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah. Kajian kuantitatif ini menggunakan instrumen soal selidik dan melibatkan 62 orang guru-guru pendidikan Islam daripada 24 buah sekolah rendah di dalam Daerah Perak Tengah. Kajian ini menumpukan perhatian kepada amalan pengajaran ilmu tarannum berdasarkan model pengajaran yang dicadangkan oleh al-Qabisi. Tahap amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah pula dianalisa secara statistik deskriftif menggunakan skor min dan statistik inferensi varians (ANOVA). Secara keseluruhannya, dapatan menunjukkan bahawa amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam adalah pada tahap yang tinggi. Semua faktor amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah yang merangkumi matlamat pengajaran, objektif pengajaran, kaedah pengajaran, teknik pengajaran, alat bantu pengajaran dan penilaian pengajaran mencatatkan tahap yang tinggi. Dapatan kajian juga menunjukkan bahawa tidak terdapat perbezaan yang signifikan tahap amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar. Kajian ini juga mengesahkan model amalan pengajaran al-Quran yang diperkenalkan oleh al-Qabisi sebagai asas kepada pengukuhan amalan pengajaran ilmu tarannum bagi guru-guru pendidikan Islam di sekolah rendah.

Kata Kunci: Al- Quran, Tarannum, Guru Pendidikan Islam, Sekolah Rendah, Pengalaman Mengajar, Al-Qabisi

ABSTRACT

The Quran is a miracle from Allah SWT that is very valuable to humans in terms of language, history, and civilization, as well as its values. There is an ongoing effort that is carried out informally through tarannum learning classes run by Islamic education teachers. Therefore, the purpose of this study is to evaluate the tarannum teaching practice among Islamic education teachers in primary schools. This quantitative study was conducted using a questionare and involving 62 Islamic education teachers from 24 primary schools in the Perak Tengah District. This study focuses on the practice of teaching tarannum knowledge based on the teaching model proposed by al-Qabisi. The level of teaching practice of tarannum among Islamic education teachers was analyzed using the mean score and variance inference statistics (ANOVA). Overall, the data analysis shows that the practice of teaching tarannum among Islamic education teachers is at a high level. All factors of the practice of teaching tarannum knowledge among Islamic education teachers in primary schools, which include teaching goals, teaching objectives, teaching methods, teaching techniques, teaching aids, and teaching evaluation,

recorded a high level. The findings of the study also show that there is no significant difference in the level of teaching practice among Islamic education teachers in primary schools based on their teaching experience. This study also confirms the practice model of al-Quran teaching introduced by al-Qabisi as a basis for strengthening the practice of teaching tarannum knowledge for Islamic education teachers in primary schools.

Keywords: *Al-Quran, Tarannum, Islamic Education Teacher, Elementary School, Teaching Experience, Al-Qabisi*

1. PENGENALAN

al-Quran adalah kalamullah yang mengandungi mukjizat yang diwahyukan kepada Nabi Muhammad SAW dan diturunkan melalui perantaraan Jibril a.s.. Pada zaman sahabat baginda, al-Quran telah ditulis ke dalam mashaf, dipindahkan kepada kita secara mutawatir dan menjadi ibadat dengan membacanya. Tidak dapat dinafikan bahawa al-Quran adalah keajaiban dari Allah SWT yang amat bernilai kepada manusia dari segi bahasa, sejarah, dan peradaban, serta nilai-nilai yang boleh diperoleh daripada kandungannya. Matlamat utamanya adalah untuk menjadikan al-Quran sebagai panduan mewujudkan peribadi muslim yang berjaya di dunia dan juga akhirat (Abidin et al., 2020).

Justeru, membaca ayat-ayat suci al-Quran dengan suara yang sopan sambil menghayati kandungannya diharapkan dapat memberi penghayatan kepada pembaca dan pendengar. Salah satu usaha meningkatkan penghayatan kepada al-Quran adalah melalui tarannum. Amalan membaca Al-Quran secara bertarannum masih lagi dianggap baru di Malaysia. Namun, terdapat usaha berterusan yang dijalankan secara tidak formal melalui kelas pembelajaran tarannum ini. Usaha ini bermatlamat untuk memulihara dan memelihara ilmu tarannum daripada hilang ditelan zaman dalam masyarakat Islam (Muhamad Nasir Mohamad Salleh, Zaharah Hussin, & Mohd Faisal Mohamed, 2020; Nurul Auji Hasbullah, Ahmad Sanusi Azmi, Adnan Mohamed Yusoff, & Norasikin Fabil, 2020).

Kemahiran tarannum al-Quran merupakan seni bacaan berlagu yang memerlukan kepada kefahaman dan penguasaan ayat (Sedek Ariffin, Sedek Ariffin, & Zulkifli Mohd Yusoff, 2017). Amalan bertarannum ini telah pun menjadi kebiasaan di kebanyakan sekolah-sekolah di Malaysia. Terdapat pelbagai bentuk platform dan aktiviti dijalankan bagi memupuk minat dan kecintaan kepada amalan membaca Al-Quran melalui bertarannum. Sebagai contoh, pertandingan tarannum peringkat sekolah, daerah dan negeri. Guru-guru pendidikan Islam kebiasaannya akan menggalas tugas sebagai mentor, tenaga pengajar dan juga jurulatih tarannum kepada pelajar yang masuk bertanding.

Sudah tentu, guru pendidikan Islam yang terlibat perlu mempunyai keupayaan dan kelayakan sama ada dari aspek keperibadian, pengetahuan, agama dan pengajaran dalam memberikan pendidikan yang berkesan sehingga berupaya melahirkan generasi celik al-Quran (Zetty Nurzuliana Rashed et al., 2015). Oleh itu, inisiatif tenaga pengajar, khususnya guru pendidikan Islam melalui latihan dan kaedah pengajaran yang bersesuaian mampu menghasilkan impak seperti yang dikehendaki. Sudah pasti, dorongan dan galakan berterusan daripada guru sebagai pembimbing sepanjang membuat persiapan dan dalam pertandingan adalah sangat diperlukan. Dalam konteks bimbingan tarannum, guru perlu mempunyai kemahiran bertarannum yang bersesuaian memandangkan terdapat pelbagai kaedah pengajaran yang boleh dilaksanakan (Muhamad Nasir Mohamad Salleh et al., 2020). Justeru, ia bertepatan dengan kenyataan Ramli dan Ab Gani (2022), kesenian haruslah bergerak seiring dengan hal praktis dan penyelidikan yang sistematik.

2. PERNYATAAN MASALAH

Kaedah pembelajaran yang dilaksanakan di dalam kelas didapati kurang memberi kesan terhadap penguasaan bacaan al-Quran dalam kalangan murid walaupun mereka telah diajar selama enam tahun di peringkat sekolah rendah. Ini kerana guru menghadapi masalah kefahaman tentang pedagogi yang bersesuaian dalam pengajaran ilmu tarannum bagi membuat persediaan pertandingan MTQ. Dapatan kajian Maimun Aqsha Lubis et al. (2011) menunjukkan tahap kemahiran dan keupayaan bertarannum adalah sederhana bermasalah. Guru pendidikan Islam masih memerlukan sokongan dan bantuan pada tahap yang tinggi dalam pengajaran dan pembelajaran.

Terkini, kajian juga mendapati terdapat segelintir guru yang tidak mempunyai berkemahiran yang mencukupi untuk mengajar kurikulum Al-Quran termasuklah tarannum (Khairul Latif, Jimaain, Azmi Jasmi, & Bharu, 2020) serta memanfaatkan alat bantu pengajaran yang bersesuaian (Sharil, Daud, & Shaharudin, 2022). Jelas, terdapat keperluan untuk mengenalpasti tahap amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah. Justeru, tujuan kajian ini dijalankan adalah untuk meneliti amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan model pengajaran al-Quran yang diperkenalkan oleh Al-Qabisi (1955) dan dikembangkan oleh Muhamad Nasir Mohamad Salleh, Zaharah Hussin dan Mohd Faisal Mohamed (2020) seperti yang ditunjukkan dalam Rajah 1 di bawah.
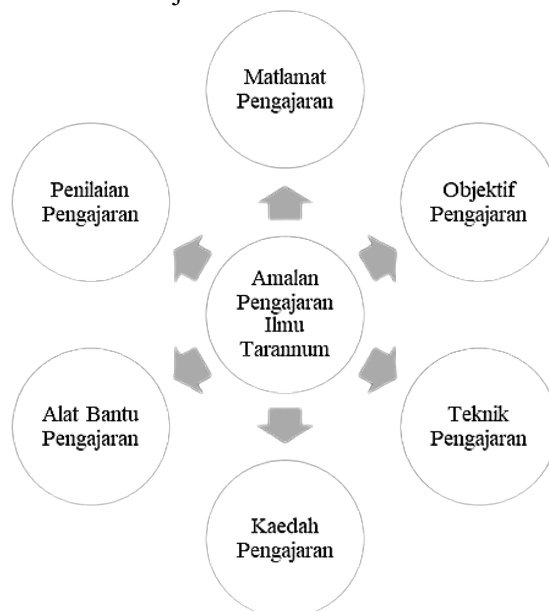
Rajah 1. Model Pengajaran Al-Quran Al-Qabisi (1955)

3. METODOLOGI

Secara umumnya, kajian ini menggunakan pendekatan kuantitatif menggunakan soal selidik sebagai instrumen kajian. Menurut Roger Watson (2015), penyelidikan kuantitatif merangkumi pelbagai kaedah yang berkaitan dengan penyelidikan sistematik fenomena sosial, menggunakan data statistik atau berangka. Oleh itu, penyelidikan kuantitatif melibatkan pengukuran dan mengandaikan bahawa fenomena yang dikaji boleh diukur. Menurut Roopa dan Rani (2012), soal selidik sering digunakan dalam penyelidikan kuantitatif sains sosial. Kriteria persampelan dikenal pasti berdasarkan kepada jumlah populasi kajian yang berjumlah 110 orang guru pendidikan Islam di sekitar Bota, dalam daerah Perak Tengah, Perak.

Kajian ini menggunakan persampelan rawak mudah dan saiz sampel kajian ditentukan menggunakan *Raosoft – Sample size calculator*. Persampelan rawak mudah merupakan kaedah persampelan asas dan digunakan secara meluas dalam kajian yang menggunakan pendekatan kuantitatif. Keputusan yang diperolehi berdasarkan populasi yang telah dikenal pasti menunjukkan saiz sampel minima yang diperlukan adalah seramai 61 orang dengan tahap keyakinan sebanyak 75%. Kajian ini melibatkan 62 guru Pendidikan Islam di daerah Perak Tengah sebagai sampel kajian. Data-data statistik yang diperolehi daripada sampel kajian ini kemudiannya akan dianalisa secara gabungan deskriptif (skor min) dan secara inferensi (analisa varian sehala - ANOVA) menggunakan perisian *Statistical Package for the Social Sciences* (SPSS). Keputusan ujian-ujian statistik seterusnya akan memberi kesimpulan terhadap ciri-ciri populasi kajian. Justeru, bagi tujuan interpretasi skor daripada analisa data yang diperolehi, jadual interpretasi min tingkah laku afektif (Nunnally & Bernstein, 1978) adalah dirujuk. Jadual 1 di bawah menunjukkan interpretasi skor min untuk menghuraikan analisis deskriptif dalam kajian ini.

Jadual 1. Interpretasi Skor Min

Skor Min	Interpretasi
1.01 – 2.00	Rendah
2.01 – 3.00	Sederhana Rendah
3.01 – 4.00	Sederhana Tinggi
4.01 – 5.00	Tinggi

4. DAPATAN KAJIAN

Analisa deskriptif kekerapan dijalankan untuk mendapatkan data demografik lengkap responden yang terlibat dalam menjawab soal selidik ini. Maklumat demografik responden yang menjawab soal selidik ini terdiri daripada beberapa kategori, khususnya umur, jantina, kelayakan akademik, kemahiran dan pengalaman mengajar. Sejumlah 62 responden yang terdiri dari kalangan guru pendidikan Islam di Daerah Perak Tengah, Perak, telah menjawab instrumen soal selidik yang telah diedarkan. Butiran lengkap berkenaan jumlah pemerolehan data dari soal selidik yang telah dijawab sepenuhnya dipaparkan dalam Jadual 2 di bawah. Majoriti responden adalah dalam lingkungan umur 41-50 tahun dan 31-40 tahun, dengan masing-masing sebanyak 43.5 peratus berbanding 38.7 peratus.

Jadual 2. Data demografik responden

Profil Responden		Frekuensi	Peratus (%)
Umur	31 - 40 tahun	24	38.7
	41 - 50 tahun	27	43.5
	>51 tahun	11	17.7
Jantina	Lelaki	16	25.8
	Perempuan	46	74.2
Akademik	SPM/STPM/Sijil	2	3.2
	Diploma	5	8.1
	Ijazah Sarjana Muda (Degree)	55	88.7
Kemahiran Tarannum	Tinggi	2	3.2
	Sederhana	21	33.9
	Rendah	21	33.9
	Sangat Rendah	18	29.0
Pengalaman	<1 Tahun	1	1.6
	4 – 6 Tahun	1	1.6
	7 – 9 Tahun	13	21.0
	>10 Tahun	47	75.8

Seterusnya, dari segi jantina responden pula didominasi oleh perempuan dengan 74.2 peratus berbanding responden lelaki yang terlibat hanyalah sebanyak 25.8 peratus. Latar belakang akademik responden pula menunjukkan majoriti responden mempunyai kelayakan akademik Ijazah Sarjana Muda dengan jumlah sebanyak 88.7 peratus. Baki responden adalah dengan berkelayakan akademik Diploma

dan SPM/STPM/Sijil, masing-masing sebanyak 8.1 peratus dan 3.2 peratus sahaja. Seterusnya, responden perlu menyatakan tahap kemahiran ilmu tarannum secara rawak. Majoriti responden terdiri dari kalangan mereka yang mempunyai tahap kemahiran "sederhana" dan "rendah" dengan masing-masing sebanyak 33.9 peratus. Selain itu, responden yang mempunyai tahap kemahiran "sangat rendah" juga menunjukkan kekerapan kedua tertinggi dengan nilai peratusan sebanyak 29 peratus. Jelas sekali, dapat disimpulkan bahawa data yang diperolehi ini menunjukkan responden terdiri dari kalangan guru yang memiliki tahap kemahiran asas yang "rendah" dan "sangat rendah".

Data demografik seterusnya pula mengukur tempoh pengalaman mengajar di sekolah. Dapatan kajian menunjukkan bahawa majoriti responden terdiri daripada kalangan guru pendidikan Islam yang mempunyai pengalaman mengajar lebih daripada 10 tahun dengan peratusan sebanyak 75.8 peratus. Manakala, nilai terendah adalah guru yang mempunyai pengalaman sebanyak kurang daripada 1 tahun dan pengalaman selama 4-6 tahun dengan masing-masing sebanyak 1.6 peratus. Secara keseluruhannya, data demografik yang diperolehi ini dapat memberikan petunjuk bahawa majoriti responden adalah dari kalangan guru pendidikan Islam yang mempunyai kemahiran yang agak rendah walaupun mempunyai pengalaman mengajar lebih daripada 10 tahun di sekolah.

4.1 Tahap Amalan Pengajaran Ilmu Tarannum

Analisa statistik deskriptif ini bertujuan untuk menjelaskan analisis data yang diperolehi berdasarkan kepada min dan sisihan piawaiannya. Hasil kajian ini dapat menjelaskan amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah yang merangkumi enam faktor utama iaitu, matlamat pengajaran, objektif pengajaran, teknik pengajaran, kaedah pengajaran, alat bantu pengajaran, dan penilaian pengajaran.

Hasil kajian menunjukkan matlamat pengajaran ilmu tarannum mendapat nilai min = 4.00 (sp = 0.739). Berdasarkan interpretasi skor min, matlamat pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berada pada tahap tinggi. Dapatan ini jelas menunjukkan bahawa matlamat utama pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah adalah untuk meningkatkan penguasaan kemahiran bacaan al-Quran. Sudah tentu, keutamaan matlamat pengajaran ilmu tarannum juga adalah untuk memelihara seni budaya Islam, membentuk akhlak mulia dan memahami agama dengan lebih sempurna.

Dapatan berkaitan objektif pengajaran ilmu tarannum menunjukkan min = 4.22 (sp = 0.650). Berdasarkan interpretasi skor min, objektif pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah juga berada pada tahap tinggi. Dapatan ini jelas menunjukkan bahawa objektif utama pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah adalah untuk meningkatkan penguasaan asas tarannum al-Quran dan meningkatkan penguasaan istilah asas tarannum. Selain itu, objektif utamanya adalah untuk menguasai tarannum melalui pembentukan aras kemahiran berfikir, sikap dan praktikal.

Dapatan seterusnya berkaitan kaedah pengajaran ilmu tarannum turut menunjukkan nilai min berada pada tahap tinggi (min= 4.10, sp = 0.793). Hasil kajian mendapati bahawa kaedah utama pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah adalah dengan mengaplikasikan kaedah *talaqqi dan mushafahah*. Di samping itu, kaedah *tasmi'*, *takrar* dan *al-fah* juga diaplikasikan bagi meningkatkan keberkesanan amalan pengajaran ilmu tarannum di sekolah rendah.

Analisis seterusnya mendapati min teknik pengajaran ilmu tarannum ialah 4.23 (sp = 0.689) dan berada pada tahap tinggi. Dapatan menunjukkan bahawa teknik pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah adalah menggunakan teknik mendengar, mengalun, beransur dan perbincangan.

Hasil analisis skor min menunjukkan min alat bantu pengajaran ilmu tarannum ialah 4.21 (sp = 0.740) dan berada pada tahap tinggi. Kajian mendapati alat bantu utama pengajaran ilmu tarannum

dalam kalangan guru pendidikan Islam di sekolah rendah adalah dengan menggunakan mushaf al-Quran. Selain itu, guru turut menggunakan alat bantu pengajaran yang berasaskan teknologi seperti penggunaan laptop, projektor dan alat pembesar suara dalam meningkatkan kualiti dan keberkesanan pengajaran ilmu tarannum.

Dapatan berkaitan penilaian pengajaran ilmu tarannum turut berada pada tahap tinggi dengan min = 4.23 (sp = 0.738). Penilaian pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah di daerah Perak Tengah adalah melalui penilaian berterusan dan mendapatkan maklum balas pengajaran ilmu tarannum yang dilaksanakan. Selain itu, pemerhatian terhadap perubahan tingkah laku pelajar juga dilaksanakan secara berterusan. Justeru, tenaga pengajar boleh membuat kesimpulan pengajaran berdasarkan kepada prestasi semasa pelajar terlibat.

Secara keseluruhannya, dapatan kajian menunjukkan bahawa tahap amalan pengajaran ilmu tarannum dalam kalangan guru berada pada tahap tinggi (min = 4.17 dan sp = 0.725). Jadual 3 di bawah menunjukkan susunan faktor-faktor yang dinilai berdasarkan nilai skor min tertinggi dalam menentukan tahap amalan pengajaran ilmu tarannum. Faktor penilaian pengajaran (min = 4.23 dan sp = 0.738) dan teknik pengajaran (min = 4.23 dan sp = 0.689) mencatatkan nilai min yang tertinggi. Kemudian diikuti oleh kelompok kedua tertinggi yang melibatkan faktor objektif pengajaran (min = 4.22 dan sp = 0.650) dan alat bantu pengajaran (min = 4.21 dan sp = 0.740). Seterusnya, kelompok ketiga tertinggi melibatkan faktor kaedah pengajaran (min = 4.10 dan sp = 0.793) dan matlamat pengajaran (min = 4.00 dan sp = 0.739). Jelas, analisa statistik deskriftif ini menunjukkan bahawa tahap amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah adalah tinggi.

Jadual 3. Tahap Amalan Pengajaran Ilmu Tarannum

Bil	Faktor/Pembolehubah	Min	Sisihan Piawai	Interpretasi
1	Penilaian pengajaran	4.23	0.738	Tinggi
2	Teknik pengajaran	4.23	0.689	Tinggi
3	Objektif pengajaran	4.22	0.650	Tinggi
4	Alat bantu pengajaran	4.21	0.740	Tinggi
5	Kaedah pengajaran	4.10	0.793	Tinggi
6	Matlamat pengajaran	4.00	0.739	Tinggi
Keseluruhan		**4.17**	**0.725**	**Tinggi**

4.2 Perbezaan Amalan Pengajaran Berdasarkan Pengalaman Mengajar

Dalam kajian ini, analisa statistik inferensi digunakan untuk menjawab hipotesis nol kajian yang telah diwujudkan. Justeru, analisa varians sehala (ANOVA) digunakan untuk melihat dari aspek perbezaan amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar.

4.2.1 Perbezaan Matlamat Pengajaran Berdasarkan Pengalaman Mengajar

Ho1 : *Tidak terdapat perbezaan yang signifikan matlamat pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar.*

Jadual 4 menunjukkan perbezaan matlamat pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar. Berdasarkan analisis min, guru yang memiliki pengalaman mengajar antara 4 hingga 6 tahun mencatatkan min yang paling tinggi (min = 4.50 dan sp = 0.000) dan diikuti dengan guru yang mempunyai pengalaman mengajar antara kurang 1 hingga (min = 4.25 dan sp = 0.000). Seterusnya, diikuti oleh guru yang berpengalaman mengajar lebih 10 tahun (3.98 dan sp = 0.805), dan guru yang mempunyai pengalaman mengajar 7 hingga 9 tahun (min = 3.96 dan sp = 0.386).

Jadual 4. Perbezaan Matlamat Pengajaran Ilmu Tarannum Berdasarkan Pengalaman Mengajar

Pemboleh ubah	Pengalaman Mengajar	N	Min	Sisihan Piawai
Matlamat	Kurang 1 Tahun	1	4.25	0.000
	1 hingga 3 Tahun	0	0.00	0.000
	4 hingga 6 Tahun	1	4.50	0.000
	7 hingga 9 Tahun	13	3.96	0.386
	Lebih 10 Tahun	47	3.98	0.805
	Keseluruhan	**62**	**3.99**	**0.740**

Jadual 5 di bawah menunjukkan analisis varians sehala matlamat pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam berdasarkan pengalaman mengajar. Keputusan analisis dapatan kajian menunjukkan tidak terdapat perbezaan yang signifikan matlamat pengajaran ilmu tarannum berdasarkan pengalaman mengajar dengan nilai F = 0.724, sig = 0.653 (p>0.05). Ini menunjukkan hipotesis nol Ho1 gagal ditolak. Justeru itu, pengalaman mengajar yang dimiliki oleh seseorang guru pendidikan Islam tidak membezakan matlamat pengajaran ilmu tarannum di sekolah rendah.

Jadual 5. Analisa Varians Sehala Matlamat Pengajaran Berdasarkan Pengalaman Mengajar

Pemboleh ubah (Matlamat)	Jumlah Kuasa Dua	Darjah Kebebasan, df	Min Kuasa Dua	F	Singifikan
Antara Kumpulan	1.287	4	0.429	0.724	0.653
Dalam Kumpulan	33.536	58	0.578		
Jumlah	34.823	62			

4.2.2 Perbezaan Objektif Pengajaran Berdasarkan Pengalaman Mengajar

Ho2: *Tidak terdapat perbezaan yang signifkan objektif pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar.*

Jadual 6 di bawah menunjukkan perbezaan objektif pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar. Berdasarkan analisis min, guru yang memiliki pengalaman mengajar antara 4 hingga 6 tahun dan kurang 1 tahun mencatatkan min yang paling tinggi dengan masing-masing mempunyai nilai min = 5.00 dan sp = 0.000. Kemudian, diikuti oleh guru yang mempunyai pengalaman mengajar 7 hingga 9 tahun (min = 4.26 dan sp = 0.452) dan guru yang berpengalaman mengajar lebih 10 tahun (4.18 dan sp = 0.691).

Jadual 6. Perbezaan Objektif Pengajaran Ilmu Tarannum Berdasarkan Pengalaman Mengajar

Pemboleh ubah	Pengalaman Mengajar	N	Min	Sisihan Piawai
Objektif	Kurang 1 Tahun	1	5.00	0.000
	1 hingga 3 Tahun	0	0.000	0.000
	4 hingga 6 Tahun	1	5.00	0.000
	7 hingga 9 Tahun	13	4.26	0.452
	Lebih 10 Tahun	47	4.18	0.691
	Keseluruhan	**62**	**4.22**	**0.650**

Jadual 7 pula menunjukkan analisis varians sehala objektif pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam berdasarkan pengalaman mengajar. Keputusan analisis dapatan kajian menunjukkan tidak terdapat perbezaan yang signifikan objektif pengajaran ilmu tarannum berdasarkan pengalaman mengajar dengan nilai F = 1.044, sig = 0.381 (p>0.05). Ini menunjukkan hipotesis nol Ho2 gagal ditolak. Justeru itu, tida perbezaan pengalaman mengajar yang dimiliki oleh seseorang guru pendidikan Islam kepada objektif pengajaran ilmu tarannum di sekolah rendah.

Jadual 7: Analisa Varians Sehala Objektif Pengajaran Berdasarkan Pengalaman Mengajar

Pemboleh ubah (Objektif)	Jumlah Kuasa Dua	Darjah Kebebasan, df	Min Kuasa Dua	F	Singifikan
Antara Kumpulan	1.329	4	0.443	1.044	0.381
Dalam Kumpulan	24.504	58	0.422		
Jumlah	25.833	62			

4.2.3 Perbezaan Kaedah Pengajaran Berdasarkan Pengalaman Mengajar

Ho3 : *Tidak terdapat perbezaan yang signifkan kaedah pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar.*

Jadual 8 di bawah menunjukkan perbezaan kaedah pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar. Berdasarkan analisis min, guru yang memiliki pengalaman mengajar kurang 1 tahun mencatatkan min yang paling tinggi (min = 5.00 dan sp = 0.000) dan diikuti oleh mereka yang berpengalaman mengajar 4 hingga 6 tahun (min = 4.50 dan sp = 0.000). Kemudian, diikuti oleh guru yang mempunyai pengalaman mengajar lebih 10 tahun (min = 4.11 dan sp = 0.804) dan guru yang berpengalaman mengajar 7 hingga 9 tahun (min = 3.96 dan sp = 0.733).

Jadual 8. Perbezaan Kaedah Pengajaran Ilmu Tarannum Berdasarkan Pengalaman Mengajar

Pemboleh ubah	Pengalaman Mengajar	N	Min	Sisihan Piawai
Kaedah	Kurang 1 Tahun	1	5.00	0.000
	1 hingga 3 Tahun	0	0.00	0.000
	4 hingga 6 Tahun	1	4.50	0.000
	7 hingga 9 Tahun	13	3.96	0.733
	Lebih 10 Tahun	47	4.11	0.804
	Keseluruhan	**62**	**4.10**	**0.793**

Jadual 9 menunjukkan analisis varians sehala kaedah pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam berdasarkan pengalaman mengajar. Keputusan analisis dapatan kajian menunjukkan tidak terdapat perbezaan yang signifikan kaedah pengajaran ilmu tarannum berdasarkan pengalaman mengajar dengan nilai F = 1.104, sig = 0.360 (p>0.05). Ini menunjukkan hipotesis nol Ho3 gagal ditolak. Justeru itu, tiada perbezaan kaedah pengajaran ilmu tarannum di sekolah rendah berdasarkan pengalaman mengajar guru.

Jadual 9. Analisa Varians Sehala Kaedah Pengajaran Berdasarkan Pengalaman Mengajar

Pemboleh ubah (Kaedah)	Jumlah Kuasa Dua	Darjah Kebebasan, df	Min Kuasa Dua	F	Singifikan
Antara Kumpulan	2.044	4	0.681	1.104	0.360
Dalam Kumpulan	36.387	58	0.627		
Jumlah	38.431	62			

4.2.4 Perbezaan Teknik Pengajaran Berdasarkan Pengalaman Mengajar

Ho4: *Tidak terdapat perbezaan yang signifkan teknik pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar.*

Jadual 10 di bawah menunjukkan perbezaan teknik pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar. Berdasarkan analisis min, guru yang memiliki pengalaman mengajar kurang 1 tahun mencatatkan min yang paling tinggi (min = 4.75

dan sp = 0.000) dan diikuti oleh mereka yang berpengalaman mengajar 4 hingga 6 tahun (min = 4.50 dan sp = 0.000). Kemudian, diikuti oleh guru yang mempunyai pengalaman mengajar lebih 10 tahun (min = 4.23 dan sp = 0.752) dan guru yang berpengalaman mengajar 7 hingga 9 tahun (min = 4.15 dan sp = 0.376).

Jadual 10. Perbezaan Teknik Pengajaran Ilmu Tarannum Berdasarkan Pengalaman Mengajar

Pemboleh ubah	Pengalaman Mengajar	N	Min	Sisihan Piawai
Teknik	Kurang 1 Tahun	1	4.75	0.000
	1 hingga 3 Tahun	0	0.00	0.000
	4 hingga 6 Tahun	1	4.50	0.000
	7 hingga 9 Tahun	13	4.15	0.376
	Lebih 10 Tahun	47	4.23	0.752
	Keseluruhan	**62**	**4.23**	**0.689**

Jadual 11 menunjukkan analisis varians sehala teknik pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam berdasarkan pengalaman mengajar. Keputusan analisis dapatan kajian menunjukkan tidak terdapat perbezaan yang signifikan teknik pengajaran ilmu tarannum berdasarkan pengalaman mengajar dengan nilai F = 0.894, sig = 0.455 (p>0.05). Ini menunjukkan hipotesis nol Ho4 gagal ditolak. Justeru itu, pengalaman mengajar yang dimiliki oleh seseorang guru pendidikan Islam tidak memberikan kesan kepada teknik pengajaran ilmu tarannum di sekolah rendah.

Jadual 11. Analisa Varians Sehala Teknik Pengajaran Berdasarkan Pengalaman Mengajar

Pemboleh ubah (Teknik)	Jumlah Kuasa Dua	Darjah Kebebasan, df	Min Kuasa Dua	F	Singifikan
Antara Kumpulan	1.254	4	0.418	0.894	0.455
Dalam Kumpulan	27.916	58	0.481		
Jumlah	29.169	62			

4.2.5 Perbezaan Alat Bantu Pengajaran Berdasarkan Pengalaman Mengajar

Ho5: Tidak terdapat perbezaan yang signifkan alat bantu pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar.

Jadual 12 di bawah menunjukkan perbezaan alat bantu pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar. Berdasarkan analisis min, guru yang memiliki pengalaman mengajar kurang 1 tahun mencatatkan min yang paling tinggi (min = 5.00 dan sp = 0.000) dan diikuti oleh mereka yang berpengalaman mengajar 7 hingga 9 tahun (min = 4.31 dan sp = 0.565). Kemudian, diikuti oleh guru yang mempunyai pengalaman mengajar lebih 10 tahun (min = 4.17 dan sp = 0.755) dan guru yang berpengalaman mengajar 4 hingga 6 tahun (min = 4.15 dan sp = 0.376).

Jadual 12. Perbezaan Alat Bantu Pengajaran Ilmu Tarannum Berdasarkan Pengalaman Mengajar

Pemboleh ubah	Pengalaman Mengajar	N	Min	Sisihan Piawai
Alat bantu	Kurang 1 Tahun	1	5.00	0.000
	1 hingga 3 Tahun	0	0.00	0.000
	4 hingga 6 Tahun	1	3.50	0.000
	7 hingga 9 Tahun	13	4.31	0.565
	Lebih 10 Tahun	47	4.17	0.775
	Keseluruhan	**62**	**4.20**	**0.740**

Jadual 13 di bawah menunjukkan analisis varians sehala alat bantu pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam berdasarkan pengalaman mengajar. Keputusan analisis dapatan kajian menunjukkan tidak terdapat perbezaan yang signifikan alat bantu pengajaran ilmu tarannum berdasarkan pengalaman mengajar dengan nilai F = 1.170, sig = 0.349 (p>0.05). Ini menunjukkan hipotesis nol Ho5 gagal ditolak. Justeru itu, kajian mendapati pengalaman mengajar yang dimiliki oleh seseorang guru pendidikan Islam tidak memberikan kesan kepada alat bantu pengajaran ilmu tarannum di sekolah rendah.

Jadual 13. Analisa Varians Sehala Alat Bantu Pengajaran Berdasarkan Pengalaman Mengajar

Pembeoleh ubah (Alat bantu)	Jumlah Kuasa Dua	Darjah Kebebasan, df	Min Kuasa Dua	F	Singifikan
Antara Kumpulan	1.902	4	0.634	1.170	0.349
Dalam Kumpulan	31.889	58	0.550		
Jumlah	33.790	62			

4.2.6 Perbezaan Penilaian Pengajaran Berdasarkan Pengalaman Mengajar

Ho6: *Tidak terdapat perbezaan yang signifkan penilaian pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar.*

Jadual 14 di bawah menunjukkan perbezaan penilaian pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar. Berdasarkan analisis min, guru yang memiliki pengalaman mengajar kurang 1 tahun dan pengalaman mengajar 4 hingga 6 tahun mencatatkan min yang paling tinggi (min = 5.00 dan sp = 0.000). Kemudian diikuti oleh mereka yang berpengalaman mengajar 7 hingga 9 tahun (min = 4.42 dan sp = 0.513) dan guru yang mempunyai pengalaman mengajar lebih 10 tahun (min = 4.15 dan sp = 0.781).

Jadual 14. Perbezaan Penilaian Pengajaran Ilmu Tarannum Berdasarkan Pengalaman Mengajar

Pembeoleh ubah	Pengalaman Mengajar	N	Min	Sisihan Piawai
Penilaian	Kurang 1 Tahun	1	5.00	0.000
	1 hingga 3 Tahun	0	0.00	0.000
	4 hingga 6 Tahun	1	5.00	0.000
	7 hingga 9 Tahun	13	4.42	0.513
	Lebih 10 Tahun	47	4.15	0.781
	Keseluruhan	**62**	**4.23**	**0.738**

Jadual 15 di bawah menunjukkan analisis varians sehala penilaian pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam berdasarkan pengalaman mengajar. Keputusan analisis dapatan kajian menunjukkan tidak terdapat perbezaan yang signifikan penilaian pengajaran ilmu tarannum berdasarkan pengalaman mengajar dengan nilai F = 1.243, sig = 0.316 (p>0.05). Ini menunjukkan hipotesis nol Ho6 gagal ditolak. Justeru itu, pengalaman mengajar yang dimiliki oleh seseorang guru pendidikan Islam tidak memberikan kesan kepada penilaian pengajaran ilmu tarannum di sekolah rendah.

Jadual 15. Analisa Varians Sehala Penilaian Pengajaran Berdasarkan Pengalaman Mengajar

Pembeoleh ubah (Penilaian)	Jumlah Kuasa Dua	Darjah Kebebasan, df	Min Kuasa Dua	F	Singifikan
Antara Kumpulan	2.047	4	0.682	1.243	0.316
Dalam Kumpulan	31.324	58	0.540		
Jumlah	33.371	62			

Secara keseluruhan, dapatan menunjukkan bahawa tiada perbezaan signifikan amalan pengajaran guru-guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar. Jadual 16 di bawah menunjukkan semua hipotesis nol (Ho1-Ho6) gagal ditolak.

Jadual 16. Hipotesis keseluruhan kajian

Pemboleh ubah	F	Signifikan	Hipotesis Nol
Matlamat	0.724	0.653	Ho1 gagal ditolak
Objektif	1.044	0.381	Ho2 gagal ditolak
Kaedah	1.104	0.360	Ho3 gagal ditolak
Teknik	0.894	0.455	Ho4 gagal ditolak
Alat bantu	1.170	0.349	Ho5 gagal ditolak
Penilaian	1.243	0.316	Ho6 gagal ditolak

5. KESIMPULAN

Sebagai kesimpulan, hasil kajian menunjukkan bahawa amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam adalah pada tahap yang tinggi. Semua faktor amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah yang merangkumi matlamat pengajaran, objektif pengajaran, kaedah pengajaran, teknik pengajaran, alat bantu pengajaran dan penilaian pengajaran mencatatkan tahap yang tinggi. Dapatan kajian juga menunjukkan bahawa tidak terdapat perbezaan yang signifikan tahap amalan pengajaran ilmu tarannum dalam kalangan guru pendidikan Islam di sekolah rendah berdasarkan pengalaman mengajar. Kajian yang telah dilaksanakan ini memberi implikasi kepada beberapa aspek utama dalam sistem pendidikan. Dapatan daripada kajian ini memberikan nilai yang signifikan kepada pengembangan ilmu pengetahuan sedia ada. Kajian ini juga mengesahkan model amalan pengajaran al-Quran yang diperkenalkan oleh al-Qabisi sebagai asas kepada pengukuhan amalan pengajaran ilmu tarannum bagi guru-guru pendidikan Islam di sekolah rendah. Kajian berkaitan amalan pengajaran ilmu tarannum masih perlu dijalankan secara meluas dan berterusan. Ia bertujuan untuk menilai amalan pengajaran ilmu tarannum yang diaplikasikan dan mencadangkan penambahbaikan bagi meningkatkan pencapaian dan keberkesanan pengajarannya di semua peringkat. Kajian ini diharapkan dapat membantu pihak sekolah dalam melaksanakan amalan pengajaran ilmu tarannum dengan memberikan tumpuan kepada faktor-faktor yang telah dibincangkan dalam kajian ini. Kajian ini mencadangkan agar amalan pengajaran ilmu tarannum lebih memberikan tumpuan dan penekanan kepada matlamat pengajaran, objektif pengajaran, kaedah pengajaran, teknik pengajaran, alat bantu mengajar, dan penilaian kepada individu terlibat. Selain itu, sumbangan pengetahuan baharu kepada literatur amalan pengajaran ilmu tarannum dapat menyokong hasrat pihak berwajib dan pengurusan sekolah dalam meningkatkan prestasi dan tahap celik al-Quran ke suatu tahap yang lebih baik.

PENGHARGAAN

PEMBIAYAAN

SUMBANGAN PENULIS

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

KONFLIK KEPENTINGAN

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

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Komodifikasi Politik Identitas dalam Program Catatan Demokrasi di Stasiun tvOne

Commodification of Identity Politics in the Democracy Notes Program at tvOne Station

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ABSTRAK

Tujuan penelitian ini adalah mendeskripsikan praktik komodifikasi politik identitas dalam program Catatan Demokrasi di stasiun tvOne pada Juni 2022 menurut kerangka semiotika sosial Halliday. Metode penelitian yang digunakan adalah Semiotika Sosial Halliday. Kesimpulan dari penelitian ini adalah perayaan komodifikasi perayaan politik identitas di media televisi bukan sekadar gambaran keterkaitan relasi agama dan pemeluk agama, juga media. Kesimpulan ini juga membuktikan degradasi definisi politik identitas, yaitu kampanye hitam kelompok masyarakat tertentu atas kehidupan keagamaan individu atau kelompok masyarakat tertentu.

Kata kunci : komodifikasi; politik identitas; semiotika; televisi.

ABSTRACT

The purpose of this study is to describe the practice of commodification of identity politics in the Catatan Demokrasi program on tvOne station in June 2022 according to Halliday's Social Semiotic framework. The method in this research is Halliday's social semiotics. The conclusion of this study is the celebration of the commodification of identity politics celebration on television media is not just a description of links to the relationship between religion and religious followers, as well as the media. This conclusion also proves the degradation of the definition of identity politics, namely the black campaign of certain community groups over the religious life of certain individuals or community groups.

Keywords : *commodification; identity politics; semiotic; television.*

1. PENDAHULUAN

Pilkada di DKI Jakarta pada 2012, bisa dikatakan, menjadi pembuka ajang pergelaran pertama mobilisasi berbasis politik identitas sepanjang sepuluh tahun terakhir. Pasangan Fauzi

Bowo dan Nachrowi Ramli (berasal dari identitas etnis Betawi) bertarung melawan pasangan Joko Widodo dan Basuki Tjahaja Purnama (perpaduan etnis Jawa dan etnis Tiong Hoa). Dalam konteks penelitian ini, politik identitas memunculkan persoalan kesukuan atau etnis (Sabarudin, 2018).

Pilkada 2017 di DKI Jakarta dan Pilpres 2019 menyempurnakan keberadaan konflik sosial bermuatkan isu politik identitas (Fautanu, Idzam, M, Buhori, dan Gunawan, 2020). Pilkada 2017 di DKI Jakarta memecah masyarakat menjadi pendukung Basuki Tjahaja Purnama (Ahok), pendukung Anis Rasyid Baswedan, dan kelompok masyarakat nonpendukung kedua kandidat, secara ekstrim. Kasus penodaan agama yang menjerumuskan Ahok ke penjara selama dua tahun bukan hanya menjadi pemicu polemik politik identitas di ruang *offline*, tetapi juga dalam konteks *online* (Triantoro, 2019). Isu ini juga yang menjadi menu *black-campaign* kader-kader Partai Solidaritas Indonesia (PSI) dan para buzzerRp (sebutan untuk sekelompok netizen yang dianggap propemerintah dan kerap menghantam kelompok pengkritik pemerintah) di berbagai forum dan media.

Lebih jauh lagi, warga di Jakarta dan kota-kota lain, atas nama fanatisme terhadap kandidat tertentu, dipilah dengan sebutan cebong (anak katak) dan kampret (kalelawar). Cebong merupakan istilah dari para netizen (warga dunia maya) kepada pendukung Joko Widodo (Presiden RI sekarang), sedangkan kampret merupakan istilah dari para netizen kepada pendukung Prabowo Subianto (Menteri Pertahanan RI sekarang). Belakangan kelompok cebong memunculkan istilah kadrun (kadal gurun), untuk menstigma kelompok ulama atau tokoh-tokoh tertentu yang dianggap berseberangan dengan pemerintah. Bahkan, setelah Prabowo Subianto bergabung menjadi bagian dari Kabinet Joko Widodo dan Ma'ruf Amin, konflik sosial bernuansakan politik identitas terus mengemuka. Dalam konteks ini, politik identitas memunculkan persoalan agama.

Temuan varian politik identitas dari contoh kasus di atas memberikan gambaran tentang karakteristik politik identitas yang khas Indonesia, yakni masalah etnisitas, agama, ideologi, dan kepentingan-kepentingan lokal yang diwakili pada umumnya oleh para elit dengan artikulasinya masing-masing (Maarif, 2012). Pada era sebelum ini, Maarif menjelaskan, RMS (Republik Maluku Selatan), GAM (Gerakan Aceh Merdeka), dan GPM (Gerakan Papua Merdeka) adalah perwujudan dari kegelisahan etnis-etnis ini terhadap politik sentralistik Jakarta yang dirasa sangat tidak adil; Gerakan DI (Darul Islam) di Jawa Barat, Aceh, dan Sulawesi Selatan, menggunakan agama sebagai payung ideologi politik identitas mereka(Maarif, 2012).

Pemahaman politik identitas mengacu pada gagasan filsuf poststrukturalis-postmodernis Prancis, Michel Foucault (1991: 87-104), yang mengkritik konsekuensi-konsekuensi negatif modernisme dan menunjukkan keberpihakannya pada "wacana-wacana yang tertindas" dari "wacana besar" yang mendominasi dan mengontrol, yang kemudian disebut politik identitas (biopolitik) seperti perbedaan-perbedaan tentang politik tubuh (Sabarudin, 2018). Konsep kuncinya adalah perjuangan wacana tertindas terkait perbedaan-perbedaan politik tubuh.

Bourdieu (1983) mengartikan identitas sebagai sesuatu yang lain dengan menyebut kategori *native* (penduduk asli/pribumi), *folk* (rakyat), atau *lay* (awam/biasa) di mana kategori-kategori ini berkembang dan menyebar pada aktor masyarakat biasa sebagai pembeda dari kategori pengalaman terpisah yang dipergunakan oleh para analis sosial (Sabarudin, 2018). Kategori *native, folk*, atau *lay*, ini sebangun dengan konsep kunci perbedaan-perbedaan politik tubuh,

yang oleh Maarif dimaknai sebagai etnisitas, agama, ideologi, dan kepentingan-kepentingan lokal.

Khusus untuk fenomena dalam penelitian, penulis mencurigai terjadinya degradasi batasan politik identitas yang "perjuangan wacana tertindas terkait perbedaan-perbedaan politik tubuh berupa etnisitas, agama, ideologi, dan kepentingan-kepentingan lokal". Pada akhirnya, dekonstruksi atas batasan inilah yang dikhawatirkan melahirkan polarisasi dan ancaman disintegrasi bangsa. Keanekaragaman (atas nama *Bhineka Tunggal Ika*) yang selama ini menjadi slogan indah Nusantara dikhawatirkan menjadi terkoyak-koyak. "Politik identitas" menjadi kata kunci penting dalam konteks ini.

Selain itu, kekhawatiran demi kekhawatiran ini terjadi, menurut penulis, karena sumbangsih ruang komunikasi publik bernama media sosial. Sukses menjadi opini publik di media sosial, media *mainstream,* termasuk media televisi, mengambil kesempatan untuk ambil bagian dan meraih peruntungan dari kegaduhan di dunia maya ini. Perayaan isu politik identitas di media televisi ini secara gegap-gempita ini diperlihatkan dengan intensitas dan frekuensi pemunculan tema-tema politik identitas di media televisi, baik berupa program berita maupun berupa program *talk show*. Para narasumber dari berbagai latar belakangan bermunculan seraya melontarkan pendapat, pernyataan, asumsi, gagasan, kritik, dan segala omong kosong, bak selebritas di program-program *infotainment*. Para *host* program *talk show* begitu bersemangat untuk bertanya, memancing, bahkan memprovokasi, para narasumber, agar mereka menyampaikan pernyataan-pernyataan lebih panas dan hiperbola, bahkan menyulut emosi narasumber lain. Adrenalin penonton pun dipacu menjadi meninggi demi merasakan atmosfir perdebatan. Inilah buah praktik komodifikasi isi media di media televisi.

Komodifikasi merupakan kegiatan produksi dan distribusi komoditas yang lebih menimbang daya tarik agar bisa dipuja oleh orang sebanyak-banyaknya, tanpa mempertimbangkan konteks sosial, serta diimplementasikan dalam tiga aspek: isi media, khalayak, dan pekerja (Halim, 2021). Temuan dari penelitian penulis bertemakan postkomodifikasi media adalah aspek keempat dari praktik komodifikasi, yakni organisasi (Halim, 2021).

Intinya, media televisi memberikan konstribusi besar dalam penyediaan ruang besar dalam pendistribusian peristiwa pilkada dan pilpres, persisnya terkait wacana politik identitas. Situasi ini dengan sendirinya membuat media televisi juga berkontribusi dalam melahirkan persoalan polarisasi dan ancaman disintegrasi bangsa. "Komodifikasi" menjadi kata kunci penting dalam konteks ini.

Bahwa politik identitas merupakan konsep yang memperlihatkan perjuangan wacana tertindas terkait perbedaan-perbedaan politik tubuh berupa etnisitas, agama, ideologi, dan kepentingan-kepentingan lokal. Ketika konsep ini ditautkan dengan konsep komodifikasi, maka ia menjelma menjadi sebuah kegiatan produksi dan distribusi komoditas berupa perbedaan-perbedaan politik tubuh berupa etnisitas, agama, ideologi, dan kepentingan-kepentingan lokal, yang lebih menimbang daya tarik agar bisa dipuja oleh orang sebanyak-banyaknya, tanpa mempertimbangan konteks sosial, serta diimplementasikan dalam empat aspek: isi media, khalayak, pekerja, dan organisasi.

Politik identitas merupakan *subjeck matter* dalam penelitian dari pendekatan sosiologis, persisnya terkait hubungan antara manusia dengan fitrah identitasnya dan kehidupan masyarakat kontemporer yang semakin kompleks. Salah satu penyumbang karakter

kompleksitas ini adalah keanekaragaman menurut agama dan keyakinan. Politik identitas merupakan celah hitam yang berpotensi menciptakan polarisasi dan ancaman disintegrasi bangsa, serta menghambat terciptanya ruang besar bernama semangat keanekaragaman.

Komodifikasi juga merupakan *subjeck matter* dalam penelitian dari pendekatan sosiologis, persisnya terkait keberadaan ruang pertarungan isu-isu kehidupan sosiokultural manusia, yang salah satu di antaranya juga menghadirkan polemik-polemik manusia dan kehidupan keagamaannya. Seperti politik identitas, komodifikasi juga merupakan celah hitam yang berpotensi menciptakan polarisasi dan ancaman disintegrasi bangsa, serta menghambat terciptanya ruang besar bernama semangat keanekaragaman.

Paduan kata kunci "komodifikasi" dan "politik identitas" hingga menjadi *komodifikasi politik identitas* merupakan *subjeck matter* penelitian dari pendekatan sosiologis, yang menjadi gerbang dalam pembahasan fenomena-fenomena yang mempertautkan hubungan antara agama dan pengikut agama, serta media. Persisnya, teks-teks media yang diproduksi dan disitribusikan oleh para awak media (dengan identitas keagamaannya dan pemahamannya tentang agama).

Penelitian-penelitian yang mempertemukan hubungan antara agama dan pengikut agama, serta media (dalam bahasa yang lebih mudah, agama dan media), sebenarnya bukan hal baru. Bahwa pintu gerbang penelitian-penelitian bertemakan agama dan media selama 22 tahun terakhir adalah ketika stasiun berita internasional melalui satelit dan televisi kabel menyiarkan runtuhnya menara kembar World Trade Centre (WTC) di New York, Amerika Serikat, pada 11 September 2001. Rakhmani mencatat bahwa peristiwa ini memicu hubungan yang tegang antara Islam dan Barat. Stigma 'terorisme Islam' terus-menerus digambarkan dan dimonetisasi oleh media dunia, hingga memperburuk pemahaman tentang Islam secara salah, sekaligus mengaburkan pemahaman tentang makna keragaman yang juga dikembangkan oleh umat Muslim (Rakhmani, 2016).

Stigma buruk tentang Islam yang dianggap antikeanekaragaman, radikalisme, fundamentalis, intoleran, dan sebutan negatif lain, mendapatkan porsi besar di halaman-halaman media cetak dan slot-slot media elektronik—termasuk media di Tanah Air. Green dan Searle-Chatterjee (2008, hlm. 1) mengamati bahwa wacana agama telah membentuk perubahan besar di dunia dalam dua abad terakhir (Al-Azami, 2016). Dalam artian, peristiwa kelam bagi Negara Adidaya ini juga menjadi cerita buruk bagi dunia Islam. "Sukses" ini berkat keberhasilan media *mainstream* dalam mengonstruksi cerita buruk tentang Islam—yang diidentikkan sebagai teroris.

Kembali ke pembahasan tentang *komodifikasi politik identitas* sebagai *subjeck matter* penelitian dari pendekatan sosiologis. Bahwa pendekatan sosiologis merupakan salah satu pendekatan dalam kajian-kajian Studi Agama-agama. Dalam mendeskripsikan fenomena penelitian, Studi Agama-agama menggunakan pendekatan perenial, historis, teologis, sosiologis, fenomenologis, antropologis, psikologis, komparatif, dan dialogis (Bahri, 2015), serta feminis (Connolly (ed), 2012). Sebagai konsep yang masih berkembang (*on going*), Studi Agama-agama juga menyediakan ruang besar bagi disiplin lain, termasuk pendekatan komunikatif dan linguistis—kedua penelitian memberikan sumbangsih dalam penjelasan objek penelitian dan metode penelitian dalam konteks penelitian ini.

Dengan demikian, *komodifikasi politik identitas* merupakan fokus penelitian dalam kegiatan penelitian ini. Sementara pendekatan komunikatif dan pendekatan linguistis menjadi rujukan

persoalan objek penelitian dan metode penelitian. Fokus penelitian ini menjadi pilihan, karena penulis melihat kecenderungan sebaran informasi bertemakan politik identitas jelang pemilihan presiden 2024 di media sosial dan media *mainstream*, khususnya media televisi, yang cenderung meningkat. Baik kalangan masyarakat yang diwakili oleh lembaga survey, Komisi Pemilihan Umum (Trianto, 2022), maupun pemerintah yang disampaikan langsung oleh Presiden Joko Widodo (Dessy Suciati Saputri, 2022), sudah memberikan peringatan soal peningkatan eskalasi kegaduhan terkait wacana politik identitas.

Untuk menjawab kecurigaan muatan wacana bernuansa politik identitas dalam *program Catatan Demokrasi*, penulis melakukan penelitian terhadap teks yang diperlihatkan dalam program *Catatan Demokrasi* bertema *Siapa di Balik FPI Reborn?* di stasiun *tvOne* pada pertengahan Juni 2022 (tvOne, 2022). Tujuan penelitian ini, penulis ingin mengetahui praktik komodifikasi politik identitas dalam program *Catatan Demokrasi* bertema *Siapa di Balik FPI Reborn?* di stasiun *tvOne* pada Juni 2022 menurut kerangka semiotika sosial M.A.K. Halliday. Fokus penelitiannya, komodifikasi politik identitas; objek penelitiannya, *Catatan Demokrasi* bertema *Siapa di Balik FPI Reborn?* di stasiun *tvOne* pada pertengahan Juni 2022; dan metode penelitiannya, Semiotika Sosial M.A.K. Halliday (selanjutnya disebut Semiotika Sosial Halliday).

Halliday memberi tekanan pada keberadaan konteks sosial bahasa, yakni fungsi sosial yang menentukan bentuk bahasa dan bagaimana perkembangannya (Halliday, 2007). Dari kedua batasan ini, menurut penulis, Halliday menempatkan bahasa sebagai persoalan utama dalam semiotika sosial. Formulasi bahasa sebagai semiotik sosial berarti menafsirkan bahasa dalam konteks sosiokultural tempat kebudayaan itu ditafsirkan dalam terminologis semiotis sebagai sebuah sistem informasi (Santoso, 2008). Dalam pandangan Halliday, kajian bahasa sebagai semiotik sosial mencakup sub-subkajian: teks; trilogi konteks situasi (medan wacana, pelibat wacana, dan modus wacana); register; kode; sistem lingual yang mencakup komponen ideasional, interpersonal, dan tekstual; serta struktur sosial (Halliday, 2007).

Uraian lengkap atas pandangan Halliday soal subkajian semiotika sosial diuraikan dalam Tabel 1.

Tabel 1: Kajian Bahasa sebagai Semiotik Sosial (A. Santoso, 2008)

SUBKAJIAN	PENJELASAN
Teks	Teks adalah bahasa yang sedang melaksanakan tugas tertentu dalam konteks situasi. Teks merupakan unit semantis yang direalisasikan dalam bentuk kalimat, memproyeksikan makna kepada *level* yang lebih tinggi, proses sosiosemantis yang memuat peristiwa sosiologis, serta makna teks ditentukan faktor situasi.
Trilogi Konteks Situasi	Situasi adalah lingkungan tempat teks beroperasi yang mencakup keseluruhan lingkungan, baik lingkungan tutur (verbal) maupun lingkungan tempat teks itu diproduksi (diucapkan atau ditulis). Konteks situasi terdiri atas tiga unsur, yakni medan wacana, pelibat wacana, dan modus wacana.
Register	Register merupakan konsep semantis yang dapat didefinisikan sebagai suatu susunan makna yang dihubungkan secara khusus dengan susunan situasi tertentu dari medan, pelibat, dan sarana. Terdapat dua hal pokok dalam pengertian register. *Pertama*, register disamakan dengan gaya (*style*), yakni variasi dalam tuturan atau tulisan seseorang. *Kedua*, register adalah variasi tuturan yang digunakan oleh kelompok tertentu yang biasanya memiliki pekerjaan yang sama atau kepentingan yang sama.
Kode	Kode merupakan prinsip organisasi semiotik yang mengatur pilihan makna oleh penutur dan penafsiran pendengar. Kode diaktualisasikan dalam bahasa melalui register. Kode menentukan orientasi semantis penutur dalam konteks sosial tertentu. Kode bahasa yang digunakan dalam berkomunikasi dapat digolongkan menjadi dua: kode lengkap dan kode terbatas.

Sistem Lingual	Sistem lingual (*linguistic system*) terdiri atas tiga tingkatan: semantik, leksikogramatis, dan fonologis dengan menempatkan sistem semantis menjadi perhatian utama dalam konteks sosiolingual.

Dalam kegiatan penelitian teks media, kajian bahasa sebagai semiotika sosial lebih banyak direpresentasikan melalui trilogi konteks situasi. Misalnya, penelitian terhadap sejumlah media cetak di Tanah Air terkait laporan soal PKI/komunisme (Sudibyo, 2009); kontroversi isu penolakan pemimpin nonmuslim di tengah masyarakat muslim di *republika.co.id* dan *suarapembaruan.com* (Haq, 2014); citra media berdasarkan penggunaan gaya bahasa pada rubrik *Esai* di *mojok.co* (Indah, 2019); juga transformasi simbolik homoseksual dalam program *CS: File Kompas TV* (Lobodally, 2014). Menurut Agus Sudibyo, kerangka kerja yang memungkinkan untuk membedah interaksi antara teks dan situasi (konteks) didasarkan pada tiga konsep: medan wacana (*field of discourse*), pelibat wacana (*tenor of discourse*), dan mode wacana (*mode of discourse*) (Sudibyo, 2009).

Menurut penulis, meski implementasi kerangka kerja semiotika sosial Halliday hanya direpresentasikan melalui subkajian trilogi konteks sosial, ternyata uraian atas masing-masing konsep bersinggungan juga dengan subkajian lain. Misalnya, uraian tentang medan wacana (*field of discourse*) bersinggungan dengan subkajian teks; dan uraian tentang mode wacana (*mode of discourse*) bersinggungan dengan subkajian register, kode, sistem lingual, dan struktur sosial.

Terkait objek penelitian penulis yang merupakan program *talk show* di media televisi, maka penulis mencoba melakukan penyesuaian. Persisnya, terkait rupa teks yang berupa *audio visual*. Adaptasi yang penulis lakukan, memfokuskan pada narasi-narasi berupa *audio* (narasi) dari *host* dan para narasumber, juga memerhatikan video (mimik dan *gesture* dari *host* dan para narasumber). Dalam program *talk show, host* memegang peran penting dalam mengatur lalu lintas diskusi dan menjaga konsistensi narasi-narasi para narasumber agar sesuai dengan tema program. Sementara para narasumber juga berperan penting dalam menampilkan narasi-narasi argumentatif soal tema program. Selain narasi, mimik dan *gesture* para narasumber, menjadi pelengkap informasi guna mendapati karakter komodifikasi isi media pada program *talk show* dari stasiun televisi berita, yakni pemilihan materi genre bertema sensasional dan para narasumber memunculkan narasi bersifat hiperbola dan provokatif.

2. HASIL PENELITIAN

Stasiun *tvOne* merupakan jaringan televisi nasional di Indonesia yang berfokus pada konten berita. Pada awalnya, stasiun televisi di bawah manajemen PT. Lativi Media Karya ini bernama *Lativi*—mengacu pada nama pemilik stasiun televisi ini, mantan Menteri Tenaga Kerja dan Transmigrasi Abdul Latief (tvOne, 2008). Setelah berganti kepemilikan saham, pada 14 Februari 2008 *Lativi* berganti nama menjadi *tvOne*. Segmen media ini, masyarakat Indonesia berusia 15 tahun ke atas dan ragam programnya mencakup berita dan olahraga, baik nasional maupun internasional. Khusus untuk berita, stasiun ini menyajikan dalam bentuk program berita dan program *talk show* (tvOne, 2008).

Sejak 16 Maret 2021, stasiun *tvOne* menghadikan program *talk show* bertajuk *Catatan Demokasi*. Konsep program ini, perbincangan tentang berbagai isu dan peristiwa aktual dan penting di Indonesia, dengan narasumber para *newsmaker* kompeten dan kredibel (Sonny, 2021). Isu dan peristiwa aktual dan penting yang dimaksud biasanya menyangkut persoalan hukum dan politik. Selain didistribusikan melalui transmisi milik stasiun *tvOne* ke pesawat

televisi di seluruh Indonesia, program ini juga di-*streaming* melalui media sosial *YouTube* dan situs *tvOne.com.*

Program *Catatan Demokasi* episode *Siapa di Balik FPI Reborn?* di stasiun *tvOne* pada pertengahan Juni 2022 menampilkan **Andromeda Mercury** dan **Maria Assegaf** sebagai *host*; serta **Novel Bakmumin** (Wakil Sekjen PA 212), **Husin Shihab** (mantan Ketua Cyber Indonesia), **Islah Bahrawi** (Ketua Jaringan Moderasi Indonesia), dan **Mustofa Nahrawardaya** (politisi Partai Umat). Program dibuka sebuah *opening bump break* (OBB) *Catatan Demokrasi.* Setelah itu, kedua *host* membuka acara dan langsung menayangkan *video tape* tentang peristiwa dan *footage* aksi deklarasi pencalonan Anies Baswedan sebagai Presiden Indonesia pada Pilpres 2024 oleh sekelompok warga yang menyebutkan diri sebagai Front Persaudaraan Islam (FPI) *reborn.* Kata "FPI *reborn*" ini menjadi pemantik diskusi.

Gambar 1: Video Tape Aksi Deklarasi FPI Reborn Mengawali *Program Catatan* Demokrasi di Stasiun *tvOne* (Foto: *tvOne*).

Seperti telah disinggung di atas bahwa dalam program *talk show, host* memegang peran penting dalam mengatur lalu lintas diskusi dan menjaga konsistensi narasi-narasi para narasumber agar sesuai dengan tema program. Sementara para narasumber juga berperan penting dalam menampilkan narasi-narasi argumentatif soal tema program. Meski begitu, suasana diskusi juga bisa memicu *host* atau para narasumber untuk menghamburkan ide-ide atau wacana-wacana yang sesuai dengan tema program, atau sebaliknya, tidak sesuai dengan tema program alias bias.

Berikut ini uraian ide-ide atau wacana-wacana *host* dan narasumber dalam objek penelitian. Program ini dipandu oleh jurnalis muda Andromeda Mercury dan Maria Assegaf sebagai *host* program. Kedua *host* menyampaikan narasi-narasi berupa pernyataan atau pertanyaan sebagai berikut: aksi deklarasi pencalonan Anies Baswedan sebagai Presiden Indonesia pada Pilpres 2024 oleh warga yang menyebutkan diri sebagai FPI *reborn*; FPI Petamburan menyangkal keterlibatan dalam aksi deklarasi; kemungkinan desain di balik aksi deklarasi; skenario dan penyandang dana aksi deklarasi; keberadaan massa bayaran sebagai pelaku aksi deklarasi; posisi pemerintah menyikapi aksi deklarasi. Selain itu, pada akhir program mereka juga menambahkan tema baru: keberadaan Khilafatul Muslimin; aksi PFI *reborn* dan Khilafatul Muslimin bertentangan dengan ideologi; pihak yang memelihara "ormas" bermasalah; persoalan kebencian; siapa yang dimaksud Islam liberal; posisi pemerintah menyikapi seluruh peristiwa.

Gaya bertutur kedua *host*: menggunakan bahasa baku; menyampaikan narasi/pertanyaan dengan intonasi datar; menyampaikan pertanyaan dengan narasi dan intonasi provokatif.

Mereka juga kerap memotong pernyataan narasumber; membiarkan pernyataan narasumber yang melebar; membiarkan perdebatan secara bebas; membiarkan kericuhan terjadi; memberikan porsi berbicara yang tidak berimbang; mengambil *michrophone* narasumber.

Narasumber pertama, Novel Bakmumin, menyampaikan narasi-narasi berupa pernyataan atau pertanyaan sebagai berikut: status hukum FPI; FPI tidak terlibat aksi deklarasi; FPI menyelidiki pelaku-pelaku aksi deklarasi; FPI menindak pelaku aksi deklarasi; FPI *reborn* tidak memiliki legalitas; aksi deklarasi merupakan pengalihan isu; aksi deklarasi merupakan fabrikasi kelompok tertentu; ada aktor intelektual di balik aksi deklarasi; penyebaran narasi Islamofobia; penguasa dan oligarki di balik aksi deklarasi; FPI merupakan pihak yang dirugikan; saat ini FPI bersikap netral; tidak mengenal Khairul Anam; oknum anggota partai juga berada di balik aksi deklarasi. Ia juga menanggapi pertanyaan di luar tema program sebagai berikut: sila kelima yang harus diuji kesaktiannya; RUU HIP berniat menggeser Pancasila; polisi harus menangkap oknum yang mengajukan RUU; agenda Islamofobia di balik semua peristiwa; fatwa MUI yang mengharamkan liberalisme; orang-orang yang mengedepankan ayat-ayat suci akan menjadi lawan pihak yang mengedepankan ayat-ayat konstitusi; berteori soal kebencian.

Gaya bertutur narasumber pertama: menggunakan bahasa baku; menyampaikan narasi dengan intonasi suara datar; menyampaikan narasi dengan intonasi tinggi. Ia juga kerap terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; kerap menunjuk narasumber; menyimak narasumber yang seide atau bukan lawan debat; tidak mengindahkan permintaan *host*.

Narasumber kedua, Husin Shihab, menyampaikan narasi-narasi berupa pernyataan atau pertanyaan sebagai berikut: demo memiliki skenario dan penyandang dana; apakah FPI mendukung Anies?; pelaku aksi deklarasi bagian dari PA 212; kemungkinan massa bayaran; bantahan FPI tidak logis; konstruksi keterlibatan FPI dalam aksi deklarasi; upaya FPI mendapatkan legitimasi masyarakat. Ia juga menanggapi pertanyaan di luar tema program sebagai berikut: relawan Ganjar melakukan aksi deklarasi; dukungan simpatisan PA 212 dalam Pilkada; dukungan simpatisan PA 212 terhadap Formula E; tidak percaya pernyataan Novel; bantahan atas tuduhan antiagama; pihak yang membenci HRS atau PA 212 akan dituduh syiah, liberalis, atau antiagama; berteori soal kebencian; tidak akan membawa ayat dan mayat.

Gambar 2: Dua Narasumber Berdebat dalam Program *Catatan Demokrasi* di Stasiun *tvOne* (Foto: *tvOne*).

Gaya bertutur narasumber kedua: menggunakan bahasa baku; menggunakan bahasa pergaulan; menggunakan narasi sarkasme; menyerang secara personal; menyampaikan narasi

dengan intonasi suara datar; menyampaikan narasi dengan intonasi tinggi. Ia juga kerap terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; sering menunjuk narasumber; menyimak narasumber yang seide atau bukan lawan debat; tersenyum-senyum atau tertawa ketika lawan debat berbicara; tidak mengindahkan permintaan *host*.

Narasumber ketiga, Islah Bahrawi, menyampaikan narasi-narasi berupa pernyataan atau pertanyaan sebagai berikut: aksi deklarasi terkait politisasi agama; tidak menguasai persoalan FPI *reborn*; tidak ada *state actor* dan fabrikasi di balik aksi deklarasi. Ia juga menanggapi pertanyaan di luar tema program sebagai berikut: perilaku politisasi agama sebagai akar masalah berbagai peristiwa; *political toys* pada manusia beragama; sejarah perpecahan kalangan Islam zaman dulu; aksi Khilafatul Muslimin; umat beragama jadi korban politisasi agama; politik di balik semua peristiwa; Mustofa merupakan pelaku politisasi agama; Mustofa pernah dideportasi dari Suriah; gerakan kekerasan berbasis agama sebagai pengaruh pemikiran Barat; adanya undang-undang yang bersentuhan dengan persoalan kekerasan; gerakan-gerakan yang berkeinginan menghadirkan tokoh pembaharu pada 2024; tidak ada *state actor* dan fabrikasi di balik Khilafatul Muslimin; penggunaan narasi agama untuk kepentingan politik; agama harus mengedepankan pengetahuan; politisasi agama tidak bertentangan dengan ketentuan hukum, termasuk syariat Islam; jangan memandang agama dari kacamata kebencian; memuji kebijakan pemerintah soal kebebasan berdemokrasi; menolak keberadaan khilafah; polisi agak menindak aksi Khilafatul Muslimin.

Gaya bertutur narasumber ketiga: menggunakan bahasa baku; menggunakan narasi sarkasme; menyerang secara personal; menyampaikan narasi dengan intonasi suara datar; menyampaikan narasi dengan intonasi tinggi. Ia juga kerap terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; sering menunjuk narasumber; menyimak narasumber yang seide atau bukan lawan debat; tersenyum-senyum atau tertawa ketika lawan debat berbicara; tidak mengindahkan permintaan *host*.

Narasumber keempat, Mustofa Nahrawardaya, menyampaikan narasi-narasi berupa pernyataan atau pertanyaan sebagai berikut: aksi deklarasi dimainkan "pemain musik"; pihak berwenang agar meminta keterangan dari pelaku aksi deklarasi; dugaan FPI palsu; ormas yang dikaitkan dengan radikalisme gampang difitnah; kelompok warga bernarasi negatif terhadap ormas yang dikaitkan radikalisme; ada oknum tertentu dan tujuan tertentu di balik aksi deklarasi; kejanggalan aksi FPI *reborn*; tidak ada persoalan ideologi di balik aksi deklarasi. Ia juga menanggapi pertanyaan di luar tema program sebagai berikut: apakah peristiwa pembunuhan yang dilakukan PKI didorong agama?; pernyataan Islah terkesan agama di balik semua peritiwa; pernyataan Islah terkesan agama menjijikan; politisasi agama tidak dilarang pemerintah; pernyataan Islah kosong dan tidak bermanfaat; Islah memiliki misi tertentu sebagai penganut Islam liberal; menyayangkan pihak yang membenci agama; Khilafatul Muslimin sudah lama dan apparat pasti memahami keberadaannya; kejanggalan aksi semacam Khilafatul Muslimin; "ormas" yang sengaja dipelihara; tidak ada persoalan ideologi di balik aksi Khilafatul Muslimin; persoalan agama didekatkan pada politisasi, kekerasan, terorisme, dan kemaksiatan; keadilan menjadi masalah bersama.

Gaya bertutur narasumber keempat: menggunakan bahasa baku; menyerang secara personal; menyampaikan narasi dengan intonasi suara datar. Ia juga kerap terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; menyimak narasumber yang seide atau yang tidak seide.

Beranjak dari dekripsi program *Catatan Demokrasi* bertema *Siapa di Balik FPI Reborn?* di stasiun *tvOne* pada Juni 2022 di atas, penulis melakukan analisis data penelitian—perhatikan Tabel 2.

Tabel 2: Analisis Data Penelitian Program *Catatan Demokrasi*

KONSEP	ANALISIS DATA	SIMPULAN
Medan Wacana (*field of discourse*)	HOST: Narasi dan pertanyaan para *host* adalah soal keterlibatan FPI dan berbagai spekulasi di balik aksi deklarasi FPI *reborn*. Narasi dan pertanyaan para *host* adalah soal aksi Khilafatul Muslimin dan berbagai spekulasi di baliknya, serta pelaku Islam Liberal.	HOST: Medan wacana kedua *host* berupa narasi dan pertanyaan yang cenderung menggali persoalan perbedaan-perbedaan politik tubuh berupa agama dan kepentingan-kepentingan lokal.
	NOVEL BAKMUMIN: Narasi narasumber berisikan klarifikasi keterlibatan FPI dan spekulasi keterlibatan pihak tertentu di balik aksi deklarasi FPI *reborn*. Narasi narasumber ini berisikan penjelasan atau jawaban persoalan lain di luar persoalan keterlibatan FPI dan berbagai spekulasi di balik aksi deklarasi FPI *reborn*. Meski demikian, ia masih bisa mengendalikan diri untuk konsisten pada tema program.	NOVEL BAKMUMIN: Medan wacana narasumber berupa klarifikasi, penjelasan, atau jawaban, soal tema program dan di luar tema program; dan narasi narasumber cenderung melebar ke berbagai hal yang bersifat asumtif, sekaligus mengumbar persoalan perbedaan-perbedaan politik tubuh berupa agama dan kepentingan-kepentingan lokal.
	HUSIN SHIHAB: Narasi narasumber berupa penolakan klarifikasi narasumber lain terkait keterlibatan FPI dan spekulasi keterlibatan pihak tertentu di balik aksi deklarasi FPI *reborn*. Narasi narasumber berupa penjelasan atau jawaban persoalan lain di luar persoalan keterlibatan FPI dan berbagai spekulasi di balik aksi deklarasi FPI *reborn*. Narasi narasumber cenderung melebar ke berbagai hal yang bersifat asumtif dan tendensius kepada narasumber lain.	HUSIN SHIHAB: Medan wacana narasumber berupa penolakan klarifikasi narasumber lain, penjelasan, atau jawaban, soal tema program dan di luar tema program; dan narasi narasumber cenderung melebar ke berbagai hal yang bersifat asumtif dan tendesius kepada narasumber lain, sekaligus mengumbar persoalan perbedaan-perbedaan politik tubuh berupa agama dan kepentingan-kepentingan lokal.
	ISLAH BAHRAWI: Narasi narasumber berupa penegasan soal ketidakmengertiannya atas keterlibatan FPI dan spekulasi keterlibatan pihak tertentu di balik aksi deklarasi FPI *reborn*. Narasi narasumber ini berisikan penjelasan atau jawaban persoalan lain di luar persoalan keterlibatan FPI dan berbagai spekulasi di balik aksi deklarasi FPI *reborn*. Narasi narasumber ini cenderung mengusung tema baru di luar tema program, serta ia juga kerap bersifat tendensius kepada narasumber lain.	ISLAH BAHRAWI: Medan wacana narasumber berupa penegasan soal ketidakmengertian, penjelasan, atau jawaban, soal tema program dan di luar tema program; dan narasi narasumber cenderung mengusung tema baru di luar tema program, serta ia juga kerap bersifat tendensius kepada narasumber lain, sekaligus mengumbar persoalan perbedaan-perbedaan politik tubuh berupa agama dan kepentingan-kepentingan lokal.
	MUSTOFA NAHRAWARDAYA: Narasi narasumber berupa penjelasan soal keterlibatan FPI dan spekulasi keterlibatan pihak tertentu di balik aksi deklarasi FPI *reborn*. Narasi narasumber berupa penjelasan atau jawaban persoalan lain di luar persoalan keterlibatan FPI dan berbagai spekulasi di balik aksi deklarasi FPI *reborn*. Narasi narasumber cenderung berupa pembelaan atas identitasnya dan ia juga kerap bersifat tendensius kepada narasumber lain	MUSTOFA NAHRAWARDAYA: Medan wacana narasumber berupa penjelasan atau jawaban soal tema program dan di luar tema program; dan narasi narasumber cenderung berupa pembelaan atas identitasnya dan ia juga kerap bersifat tendensius kepada narasumber lain, sekaligus mengumbar persoalan perbedaan-perbedaan politik tubuh berupa agama dan kepentingan-kepentingan lokal.

Pelibat Wacana (*tenor of discourse*)	**NOVEL BAKMUMIN:** Narasumber sering tampil di media televisi sebagai juru bicara FPI atau PA 212. Meski tidak terlalu kuat dalam berargumentasi, ia sering dihadirkan sebagai narasumber karena pengetahuan dan dedikasinya sebagai pengurus FPI atau PA 212. Ia termasuk *newsmaker*.	**NOVEL BAKMUMIN:** Pelibat wacana merupakan *newsmaker* terkait aksi organisasi yang dijadikan tema program dan isu-isu politik identitas. serta bagian dari kubu yang mengkritisi kebijakan pemerintah.
	HUSIN SHIHAB: Narasumber ini sering tampil di media televisi sebagai Ketua Cyber Indonesia dan penggiat media sosial. Meski tidak terlalu kuat dalam berargumentasi, ia sering dihadirkan sebagai narasumber karena kiprahnya sebagai penggiat media sosial yang memerangi kaum oposan, erta bagian dari kubu yang membela kebijakan pemerintah	**HUSIN SHIHAB:** Pelibat wacana merupakan "*newsmaker*" karena kiprahnya sebagai penggiat media sosial yang memerangi kaum oposan, erta bagian dari kubu yang membela kebijakan pemerintah.
	ISLAH BAHRAWI: Narasumber ini sering tampil di media televisi sebagai Ketua Jaringan Moderasi Islam dan aktivis Islam Liberal. Ia dianggap memiliki pengetahuan yang memadai soal terorisme, Islam Liberal, dan politik identitas. Ia lebih sering diposisikan sebagai bagian dari kubu yang membela kebijakan pemerintah.	**ISLAH BAHRAWI:** Pelibat wacana merupakan *newsmaker* terkait persoalan terorisme, Islam Liberal, dan politik identitas, serta bagian dari kubu yang membela kebijakan pemerintah.
	MUSTOFA NAHRAWARDAYA: Narasumber ini sering tampil di media televisi sebagai politisi Partai Umat dan kader ormas agama. Ia dianggap memiliki pengetahuan yang memadai soal terorisme, Islam Liberal, dan politik identitas. Ia lebih sering diposisikan sebagai bagian dari kubu yang mengkritisi kebijakan pemerintah	**MUSTOFA NAHRAWARDAYA:** Pelibat wacana merupakan *newsmaker* terkait persoalan terorisme, Islam Liberal, dan politik identitas, serta bagian dari kubu yang mengkritisi kebijakan pemerintah.
Mode Wacana (*mode of discourse*)	**HOST:** Gaya bertutur dan intonasi para *host* dalam menyampaikan narasi, mengajukan pertanyaan, atau mengatur lalu lintas diskusi, cenderung dilakukan secara datar dan secara provokatif. Mereka juga cenderung membiarkan narasumber menyampaikan pernyataan yang melebar, membiarkan perdebatan secara bebas, membiarkan kericuhan, juga memberikan porsi berbicara yang tidak berimbang.	**HOST:** Mode wacana kedua *host* berupa gaya bertutur dan intonasi dalam menyampaikan narasi, mengajukan pertanyaan, atau mengatur lalu lintas diskusi, yang cenderung dilakukan secara datar dan secara provokatif. Mereka juga cenderung membiarkan narasumber menyampaikan pernyataan yang melebar, membiarkan perdebatan secara bebas, membiarkan kericuhan, juga memberikan porsi berbicara yang tidak berimbang.
	NOVEL BAKMUMIN: Gaya bertutur dan intonasi narasumber ini dalam menyampaikan narasi atau berdebat cenderung menggunakan bahasa baku, dengan intonasi datar dan intonasi tinggi; terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; kerap menunjuk narasumber; menyimak narasumber yang seide atau bukan lawan debat; dan tidak mengindahkan permintaan *host*.	**NOVEL BAKMUMIN:** Mode wacana narasumber berupa gaya bertutur dan intonasi dalam menyampaikan narasi dan berdebat cenderung menggunakan bahasa baku, dengan intonasi datar dan intonasi tinggi; terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; kerap menunjuk narasumber; menyimak narasumber yang seide atau bukan lawan debat; dan tidak mengindahkan permintaan *host*.
	HUSIN SHIHAB: Gaya bertutur dan intonasi narasumber ini dalam menyampaikan narasi atau berdebat cenderung	**HUSIN SHIHAB:** Mode wacana narasumber berupa gaya bertutur dan intonasi narasumber dalam

menggunakan bahasa baku, bahasa pergaulan, dan bahasa sarkasme; dengan intonasi datar dan intonasi tinggi; terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; kerap menunjuk narasumber; menyimak narasumber yang seide atau bukan lawan debat; dan tidak mengindahkan permintaan *host.*	menyampaikan narasi atau berdebat cenderung menggunakan bahasa baku, bahasa pergaulan, dan bahasa sarkasme; dengan intonasi datar dan intonasi tinggi; terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; kerap menunjuk narasumber; menyimak narasumber yang seide atau bukan lawan debat; dan tidak mengindahkan permintaan *host.*
ISLAH BAHRAWI: Gaya bertutur dan intonasi narasumber ini dalam menyampaikan narasi atau berdebat cenderung menggunakan bahasa baku dan bahasa sarkasme; dengan intonasi datar dan intonasi tinggi; terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; kerap menunjuk narasumber; menyimak narasumber yang seide atau bukan lawan debat; dan tidak mengindahkan permintaan *host.*	ISLAH BAHRAWI: Mode wacana narasumber berupa gaya bertutur dan intonasi narasumber dalam menyampaikan narasi atau berdebat cenderung menggunakan bahasa baku dan bahasa sarkasme; dengan intonasi datar dan intonasi tinggi; terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; kerap menunjuk narasumber; menyimak narasumber yang seide atau bukan lawan debat; dan tidak mengindahkan permintaan *host.*
MUSTOFA NAHRAWARDAYA: Gaya bertutur dan intonasi narasumber ini dalam menyampaikan narasi atau berdebat cenderung menggunakan bahasa baku; dengan intonasi datar; terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; menyimak narasumber yang seide atau atau yang tidak seide.	MUSTOFA NAHRAWARDAYA: Mode wacana narasumber berupa gaya bertutur dan intonasi narasumber dalam menyampaikan narasi atau berdebat cenderung menggunakan bahasa baku; dengan intonasi datar; terus berbicara ketika narasumber lain memotong; memotong penjelasan narasumber; menyimak narasumber yang seide atau atau yang tidak seide.

Komodifikasi merupakan kegiatan produksi dan distribusi komoditas yang lebih menimbang daya tarik agar bisa dipuja oleh orang sebanyak-banyaknya, tanpa mempertimbangan konteks sosial, yang diimplementasikan dalam tiga aspek: isi media, khalayak, dan pekerja. Praktik komodifikasi isi media berkaitan erat dengan pemilihan materi genre bertema sensasional, yang melibatkan kehidupan seputar artis dan selebritas, tapi juga reaksi negatif masyarakat dan sikap media melalui pemilihan kalimat bersifat hiperbola dan provokatif.

Dalam konteks program *talk show* di media televisi, komoditas adalah tema-tema diskusi bersifat sensasional, melibatkan "selebritas-selebritas" bersifat sensasional, dan disertai drama-drama bersifat sensasional pula. Medan program mencakup peristiwa atau wacana aktual dan berpotensi menjadi perbincangan orang banyak (meski ia tidak berpotensi menjadi referensi). Pelibat program mencakup kalangan *newsmaker* atau "*newsmaker*" cerdas dan berpotensi menjadikan program menarik dan dipuja-puja khalayak (meski ia tidak berpotensi memberikan pelajaran apa pun). Mode program mencakup narasi-narasi hiperbola, sinisme, tendensius, dan provokatif, juga aksi-aksi dramatik yang berpotensi menghibur orang banyak (meski ia tidak berpotensi menjadi contoh kehidupan). Inilah perayaan komodifikasi!

Perayaan ini mendapatkan suntikan energi besar berupa perbedaan-perbedaan politik tubuh, yang diperlihatkan wajah-wajah segar etnisitas, agama, ideologi, dan kepentingan-kepentingan lokal. Keberadaan perayaan ini disempurnakan bingkai besar bernama agenda politik, yang sangat bersemangat menyodorkan ide-ide apa pun demi kepentingan individu atau kepentingan

kelompok. Bahkan, ia tidak pernah menimbang ancaman-ancaman perusakan tatanan kehidupan.

Mobilisasi berbasis identitas diaktualisasikan oleh pasangan calon gubernur yang berkompetisi dalam Pilkada DKI Jakarta pada 2012 menjadi contoh menarik pertarungan ide-ide politik identitas. Pilkada DKI Jakarta pada 2017 mempertajam pergulatan gagasan-gagasan politik identitas. Setelah pasangan Anies Baswedan dan Sandiaga Uno tampil sebagai pemenang dalam konstelasi politik ini tidak serta merta menyurutkan kelompok-kelompok masyarakat yang telah terpecah untuk terus berkelahi. Ironisnya, perkelahian ini masih mengusung tema-tema politik identitas.

Realitas perpecahan ini makin menjadi-jadi jelang pelaksanaan Pilpres 2019. Para politisi, simpatisan, dan makhluk-makhluk politik lain yang tidak jelas identitasnya, memainkan isu-isu politik identitas demi mendongkrak elektabilitas seorang kandidat dan menjatuhkan kandidat lain. Media *mainstream* dan media sosial sama rakusnya dalam melahap wacana-wacana bermuatan politik identitas. Slot tayang dan slot distribusi menghamburkan pesan-pesan komodifikatif ini dengan penuh suka.

Para *host* di media televisi memberikan pernyataan, pertanyaan, penganturan lalu lintas bicara, dalam suasana sensasional, demi memberikan daya tarik sebuah program *talk show*. Bila utama dianggap tidak mampu mengumbar sensasi politik identitas, maka mereka harus menyiapkan tema sejenis dan menyodorkannya ke hadapan narasumber sesegera mungkin. Para narasumber pun menyambutnya dengan antusias. Mereka berebutan menyodorkan asumsi-asumsi dan argumentasi demi terlihat cerdas, mumpuni, dan konsisten sebagai *newsmaker*. Perdebatan dan kericuhan yang menjurus ke wilayah sarkasme pun tidak perlu dipersoalkan, karena ini merupakan bumbu tergurih sebuah program televisi.

Tema program pun telah berubah. Medan wacana pun telah berganti. Tanpa terasa, atmosfir pertarungan politik identitas kian memuncak. Di penghujung program, seorang penceramah memberikan sedikit tausiyah. Para *host* menyimak, para narasumber terdiam, dan khalayak meraih *remote control* untuk memindahkan tontonan ke kanal lain. Inilah rutinitas dalam bingkai komodifikasi politik identitas.

Media televisi menjadi organisasi yang paling berkepentingan dalam mengonstruksi medan wacana, pelibat wacana, dan mode wacana, hingga menjadi pesan-pesan televisi. Khalayak menjadi sasaran utama untuk menerima dan menikmati sajian drama-drama dalam pesan-pesan televisi ini. Kuasa hegemoni dan kepentingan ekonomi politik media mengatur lingkaran rutinitas tanpa terganggu situasi politik. Sebaliknya, kuasa hegemoni dan kepentingan ekonomi politik media ini yang menjadi pengatur suhu politik. Keberadaan kuasa hegemoni dan kepentingan ekonomi politik media ini juga yang menjadi pondasi implementasi praktik-praktis komodifikasi, dengan komodifikasi politik identitas menjadi bagian kecilnya

3. KESIMPULAN

Praktik komodifikasi politik identitas dalam program *Catatan Demokasi* episode *Siapa di Balik FPI Reborn?* di stasiun *tvOne* pada Juni 2022 sebagai berikut: medan wacana menyajikan narasi-narasi berbentuk klarifikasi, penolakan klarifikasi, ketidakmengertian, penjelasan, dan jawaban, bersifat asumtif, tendesius, pembelaan atas identitas, tentang perbedaan-perbedaan politik tubuh berupa agama dan kepentingan-kepentingan lokal; pelibat wacana merupakan *newsmaker* atau *"newsmaker"* terkait persoalan terorisme, Islam Liberal, dan politik identitas,

bagian dari kubu yang membela kebijakan pemerintah, dan bagian dari kubu yang mengkritisi kebijakan pemerintah; dan mode wacana memperlihatkan gaya bertutur dan intonasi dalam menyampaikan narasi menggunakan bahasa baku, bahasa pergaulan, dan bahasa sarkasme, dengan intonasi datar dan intonasi tinggi, serta mimik dan *gesture* yang hiperbola dan provokatif.

Simpulan praktik komodifikasi politik identitas dalam program *Catatan Demokasi* episode *Siapa di Balik FPI Reborn?* di stasiun *tvOne* pada Juni 2022 ini bukan sekadar gambaran praktik komodifikasi politik identitas sebagai *subjeck matter* dalam penelitian yang mempertautkan hubungan antara agama dan pengikut agama, serta media. Persisnya, teks-teks media yang diproduksi dan didistribusikan oleh para awak media (dengan identitas keagamaannya dan pemahamannya tentang agama). Tapi, simpulan ini juga membuktikan terjadinya degradasi atas batasan politik identitas yang telah lama dikenal, yakni perjuangan wacana tertindas terkait perbedaan-perbedaan politik tubuh berupa etnisitas, agama, ideologi, dan kepentingan-kepentingan lokal. Bahwa politik identitas yang dimaksud dalam perayaan komodifikasi politik identitas di media televisi adalah *black-campaign* kelompok masyarakat tertentu atas kehidupan keagamaan individu atau kelompok masyarakat tertentu.

PENGHARGAAN

Tiada penghargaan kepada mana-mana pihak diperlukan.

PEMBIAYAAN

Pengarang tidak menerima sokongan kewangan untuk penyelidikan, kepengarangan, dan/atau penerbitan artikel ini.

SUMBANGAN PENULIS

Syaiful Halim adalah pengarang tunggal artikel ini.

KONFLIK KEPENTINGAN

Penulis mengisytiharkan tiada konflik kepentingan yang berkenaan dalam artikel ini.

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Tracing and Tracking Printmaking Exhibitions in Malaysia: 1960-2020

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ABSTRACT

Historical records prove that printmaking was a medium of communication in various civilizations in Egypt, Japan, and Europe before it was elevated as one of the disciplines of painting. Penang was a popular location for this creative industry sector in the early stages. This study looks chronologically as much as possible at the organization of printmaking exhibitions in Malaysia from the 1960s until 2000. The activities organized by private art galleries play a significant role in the career of artists. The objective of this study is to chronologically document the organization of printmaking exhibitions by the National Art Gallery, private art galleries, and artist groups. Data collection methods through various gallery publication materials have been carried out to complete this study.

Keywords: *Printmaking, exhibition*

1. INTRODUCTION

Local printmaking activities have a long and exciting history of studying. They started with a decorative illustration of a magazine or book with simple traditional techniques to produce complex printed works of form and meaning. Abdullah Ariff (1904-1962), a versatile artist and school educator, produced several illustrations for his school magazine using the linocut print technique. Abdullah Ariff was also entrusted to produce posters for the promotion of Penang Hill by the Malaya Railway in 1935. Chuah Thien Theng (1914-2008) produced prints using guava wood. Wood prints with small-scale engraving techniques display current social activities at that time.

The existence of art galleries, whether regulated by the government or privately, is seen as a catalyst for the development of local art. It is believed that this art-based business started as early as the British Colonial Era in Penang during the 1930s. Art galleries have become a space for artists to display their artwork. Tracing, tracking, and documenting as many printmaking exhibitions in Malaysia as early as possible will be a valuable document for various research related to printmaking in Malaysia.

2. LITERATURE REVIEW

The arrival of a book titled *Woodcut Prints from 8-Years War Against the Invaders* in 1947 from China has attracted the attention of Singaporean and Malayan artists. It is the starting point for developing printing art in Malaysia (Long Thien Shih, 1993).

According to Muliyadi Mahamood (2003), Edward Pragasam, an art teacher, was so committed to revealing the linocut print technique to his students at Sekolah Menengah Aminuddin Baki, Johor Bahru, around the 1970s.

Exhibiting activities in Malaysia have been traced as early as the 1920s. Ooi Hwa is noted as the first local artist to have a successful solo exhibition, and the exhibition took place in Penang in 1927. Another fellow student at the Shanghai Academy of Fine Arts, Lee Cheng Yong (1913-1974), also held his solo exhibition in 1934 at the Philomatic Union Building, Lebuh Acheh, Penang. (MJ M Isa, 2022).

Private galleries and institutional galleries also often organize a series of print exhibitions from time to time. In 1966, the Nanyang Academy of Fine Arts (NAFA) organized an exhibition of woodcut prints. Likewise, the Samat Art Gallery in Kuala Lumpur organized an exhibition of etching prints by printmakers who had studied at Atelier 17 in 1968 (MJ Mat Isa, 2018).

3. METHODOLOGY

Qualitative methods are used in this research through secondary research. Secondary research is mainly related to the chronology of organizing the series of printmaking exhibitions through various published materials. Information based on references from various publications helps researchers build a chronology of the organization of printmaking exhibitions from the 1960s to the 2000s in Malaysia. Through document sources such as invitation cards, catalogs, newspaper clippings, and books that have been published as a backup to obtain facts related to the organization of an exhibition.

This study looks chronologically at the organization of a printmaking exhibition from the 1960s to 2020 in Malaysia. The organization of the exhibition series has an essential role in the development process of printmaking and Malaysian art in general.

4. FINDING

This research focuses on detecting as many printmaking exhibitions as early as possible in Malaysia. The series of exhibitions that focus on the printmaking organized by various parties have increased the diversity of activities related to the other art disciplines. Exhibition activities and accompanying programs organized by art galleries have a distinct impact on the development process of the local art industry. This study is divided into five eras: the 1960s, 1970s, 1980s, 1990s, and 2020s.

4.1   1960s Era

As an institution that looks after the country's art treasures, various art-related activities have been carried out as best as possible by the National Art Gallery (NAG) since its establishment on 27 August 1958. During the 1960s, various printmaking exhibitions were organized by NAG. Starting with the *Dutch Graphic Art Exhibition*, a total of 72 prints by 23 Dutch print artists were exhibited. 13 lithograph prints, 13 etchings, 11 aquatints, seven engravings, nine linocuts, six woodcuts, and five mixed prints. This Exhibition was inaugurated by the Dutch Ambassador to Malaysia, Dr. R.H. van Gulik on February 21, 1961, and lasted for two months.

Four Arts in Australia: Exhibition of Etchings, Eastern Peoples is a solo exhibition by London-born artist Dorothy Bordass (1905-1992) took place at NAG from 9 February until 11 March 1962.

According to Long Thien Shih (1993), Praphan Srisonta, from Thailand, held his solo exhibition in Kuala Lumpur in 1963. Woodcut and monoprints were exhibited. At that time, there was another solo exhibition at the British Council, Kuala Lumpur by local printmaker who have just returned from Thailand.

The Contemporary German Graphic Art Exhibition is an exhibition by German printmakers and was held from 6 June to 31 July 1966 at NAG.

The Rembrandt-Drawings and Paintings exhibition was displayed from 5 April to 5 May 1968, at NAG. Samat Art Gallery has taken the initiative to organize *Atelier 17* by focusing on etching by printmakers who have studied at Atelier 17, Paris. Forty etching prints were exhibited, and 30 were prints by 16 Malaysian print artists. According to Long Thien Shih (1993), *Atelier 17* was the second important exhibition focused on prints.

Hendry Moore's print were exhibited in *Hendry Moore Prints* at the NAG on 9 December 1968, until 7 January 1969. It was a collaboration between the NAG and the British Council, Kuala Lumpur.

4.2 1970s Era

15 June to 15 July 1970, was the period of the *French Contemporary Graphic Art Exhibition* that was held at NAG. Various techniques, themes, and print styles were on display. NAG continues its printmaking exhibitions when it collaborates with the Japan Foundation to make a successful *Ukiyo-e Print Exhibition* by two famous Japanese printmaker. The works of ukiyo-e prints by Katsushika Hokusai and Utagawa Hiroshige, were exhibited from 20 June to 16 August 1970, at NAG.

For the first time, the *Print Art Exhibition and Competition 1971* were held at NAG. Long Thien Shih and Kok Yew Puah have produced works that show eastern and western influences, giving them both an edge. This competition has also attracted the attention of Fine Art students from the School of Art and Design, Institut Teknologi MARA (ITM) Shah Alam. It was due to the support and encouragement of Ahmad Khalid Yusof, the teaching staff at that time. NAG organized a series of printmaking workshops by Ahmad Khalid Yusof over the weekend in 1971. The participants were art teachers from around the Klang Valley. *Australian Imprint* exhibition by Australian printmakers from 16 April to 16 May 1971 at NAG. An exhibition of prints by Albrecht Dürer was held in the *Albrecht Dürer Exhibition* from 25 November to 12 December 1971.

The NAG once again celebrated printmaking by French artists in the *Contemporary French Graphic Art Exhibition*, which was held from 15 to 30 May 1972.

The Graphic and Sculpture from the National Collection Exhibition opens the exhibition series at NAG from 22 January to 11 February, 1973.

The series of print exhibitions organized by NAG was further enlivened by the organization of the *Picasso Print Exhibition*, which was held from 3 to 23 July 1974. The *National Open Graphic Competition 1974* complemented the series of exhibitions held at NAG when it was held from 22 November to 10 December 1974. 196 prints by 41 printmakers have joined this event. *Out of the Unknown* (1972) serigraphy by Raja Zahabuddin Raja Yaacob was selected as the Major Award. An etching by Chong Ching Seng titled *After Eating*, Tajuddin Ismail *Awanan II*, and a woodcut by Lai Loong Sung titled *Life in Terengganu* won minor prizes. A serigraph by Ismail Hashim titled *Muram Sirius*, a linocut by Mad Anuar Ismail titled *Karang*, and a woodcut by Othman Mansor titled *Di Bawah Sinaran Bulan Sabit* won the consolation prize.

Pamiran Anak Alam Grafik is the title of an exhibition by 40 local printmakers. 13 are students of School of Art & Design, ITM Shah Alam. They exhibited printmaking's in various techniques, theme and styles in the first print exhibition organized by Anak Alam artists from 2 to 16 December 1974. The location was at the Anak Alam studio in Taman Budaya, Persiaran Tun Dr. Ismail, Kuala Lumpur (Wan Omah Ahamed, 1975).

The Japan Graphic Image Exhibition took place from 15 to 29 July 1977 at NAG. Anak Alam artists also held *Anak Alam Graphic Exhibition* at the Craft Center, Bukit Nenas Kuala Lumpur, in 1977. This exhibition took place from 16 to 25 April 1977, which TDC Malaysia supported. The same year, Anak Alam artists had a successful *Anak Alam Graphic Exhibition* in Penang.

Several contemporary artists participated in the *Open Painting and Graphic Printing Competition 1977* organized by NAG. The organizers have received a total of 263 works. 182 paintings and 81 prints; however, only 61 paintings and 23 prints met the criteria and were accepted. A lithograph on paper by Lee Kian Seng titled *Of Image, Object Illusion Off Series Mechanism 1*, a photo etching on paper by Sulaiman Esa titled *Waiting for Godot 1* (1977), and a serigraph on paper by Choong Kam Kow titled *The Fifth Month Festival 1* was chosen as the winner for the print category. ESSO Malaysia Berhad sponsored this competition, and the jury panel was led by Syed Ahmad Jamal, Kay Hashim, Redza Piyadasa, and Yeoh Jin Ling (Syed Ahmad Jamal, 1977). This exhibition ran from 20 December 1977 to 26 February 1978. The Goethe Institut has donated 30 prints to NAG. In appreciation, an *Exhibition of 30 Prints* by the Goethe Institut was held from November until December 1978.

Exhibition of *Three Graphic Artists from Britain* started the series of print exhibitions for 1979 at NAG. It was held for a month, from 14 June until 14 July 1979. Sum Art Gallery Kuala Lumpur had a successful solo exhibition of the Sungai Petani born artist, Lye Yau Fatt. Anak Alam group once again made a success of the *Anak Alam Graphic Exhibition* in Penang this year.

4.3 1980s Era

Abdul Mansoor Ibrahim had a successful solo exhibition titled *Contemporary Prints Exhibition* at Alliance Francaise, Kuala Lumpur in 1980. *The Contemporary Lithography Exhibition* from France was exhibited from 8 February to 3 March 1980 at NAG.

Three Artists Graphics is a printmaking exhibition by Ponirin Amin, Ismail Abdul Latiff, and Abd. Mansoor Ibrahim. It took place in November 1981 at Wisma Loke, Kuala Lumpur. *Anak Alam Graphic and Photo Exhibition* was held at Alliance Francaise, Kuala Lumpur, in 1982 (Juhari Said, 2008). NAG also held a *Graphic Print Exhibition* from 2 April to 1 May 1982.

In 1983, Hotel Equatorial Kuala Lumpur became the venue of a solo exhibition by Abdul Mansoor Ibrahim, the *Graphic Prints Exhibition*. NAG added to the excitement of printmaking by holding an *Exhibition of Japan Graphic Art* from 6 May 6 to 1 June 1983.

Print and Drawing Exhibition is the title of a solo exhibition by Mustapha Ibrahim at the Equatorial Hotel, Kuala Lumpur, in 1984. NAG has presented its collection through *The Permanent Collection Print Exhibition* was held from 10 December 1984 until 28 January 1985 as the closing of the exhibition series at NAG for 1984. The *Thai Contemporary Print Art Exhibition* was held from 27 July until 11 August 1985.

In 1987, NAG organized two print exhibitions, the *Soviet Graphic Art Exhibition* which took place from 2 to 12 April and the *Seventies Graphic Exhibition* which followed from 29 June to 17 July.

The 1960s Graphic Art Exhibition added to the series of exhibitions at NAG for 1988. This exhibition took place from 13 June to 9 July 1988. Ismail Zain (1930-1991) opened a new dimension in printmaking when he held his *Digital Collage* at GaleriCitra, Kuala Lumpur, from 14 to 27 March 1988.

A Solo Exhibition of Wood Prints by Juhari Said was held at Gallery Le Classique, Kuala Lumpur in 1989. Besides being known as a sculptor, the English artist Henry Moore also produced line prints and lithographs. The British Council has collaborated with NAG to organize the *Henry Moore Exhibition: Etchings and Lithographs 1949-1984* from 31 October to 26 November 1989.

4.4 1990s Era

Graphic Print Exhibition by 5 Young Printmakers is an exhibition of intaglio print by Ng Pek Lee, Tan Mee Hoon, Ting Shiu Kiong, Velvet Wee Siang Hoon, and Wong Sie Hien. These young printmakers were the first to produce prints as a specialization in their studies at the Malaysian Institute of Art (MIA). A.P. Gallery supports this exhibition by offering space at the A.P. Gallery Bukit Bintang Plaza, Kuala Lumpur. Other companies that also hold this exhibition are REP Graphic Sdn Bhd, Art Development Center Sdn Bhd (ADC), LSP Frame Shop, Kalumus Sdn. Bhd. Y.B. Dato' Alexender Lee Yu Lung (Deputy Minister of Public Works) inaugurated this exhibition on 9 July 1990. GaleriCitra in collaboration with the Goethe Institut, Kuala Lumpur organized the *Ilse Noor Retrospective Exhibition* in 1990.

NAG and the Japan Foundation organized a *Graphic Art Exhibition* from 13 to 31 March 1991. Following that was an *Exhibition of Print Works by the Japanese Contemporary Artists*. A total of 20 Japanese printmakers have participated with a variety of traditional and modern techniques, styles, and themes. This exhibition took place from 20 to 27 May 1991. *Mind and Matter: New American Abstraction* and *Tamarind Impressions: Recent Lithographs* was held from 14 November to 7 December 1991 as the closing exhibition for the year at NAG.

Galeri Shah Alam and Shell Companies in Malaysia has successfully held the *1992 Wood Print Art Competition Exhibition* from 13 to 28 June 1992 It has received an encouraging response from the local art audience. *The Meeting Fields'* (1992) by Hamidi Ahmad Basar was chosen as the winner of the Main Prize. Five Minor Prizes were won by *Muhibbah II* (1992) by Roskang Jalaini, *Temasya III* (1992) by Mohd Suhaimi Tohid, *Malaysian Life* (1992) by Din Omar, and *We Are Where We Live In* (1992) by Nasir Che Din and *Ketuk-Lekat , Cantum-Bersatu, Kesatuan* (1992) by Azman Hilmi. *The Japanese Graphics Exhibition* was held from 7 to 20 February 1992 at NAG. *Contact in Prints* was held at two locations, at the GaleriCitra Kuala Lumpur and Galeri Shah Alam, Shah Alam. NAG also celebrated the *German 1950s Graphic Exhibition* from 18 July to 12 August 1992.

Communication in Graphics-Printmaking brings together many printmakers to exhibit their printmaking works at the NAG, Kuala Lumpur. This exhibition combines prints from the permanent collection of the NAG and the latest works by invited printmakers. *Communication in Graphics-Printmaking* aims to unite print artists in this country and span their print for a quarter of a century. It also shows local printmakers' wealth of experience, thoughts, feelings, and sensitivity. A versatile artist, Long Thien Shih acts as a guest curator. Prints from the permanent collection of the NAG from 1950 to 1990 and the latest print works by local artists are exhibited. Various themes, styles, and techniques of print works are exhibited from 27 April to 30 May 1993.

From 16 to 30 September 1993, a solo exhibition of the Norwegian painter Goran A. Ohldieck took place in the Creative Center, NAG. This exhibition showcases his linocut prints in minimal style. This exhibition is a collaboration between the NAG and the Royal Norwegian Embassy. Max Ernst, a versatile German artist, has been given space for his solo exhibition. *The Max Erns Book and Print Exhibition* were held from 12 to 30 November 1993 at NAG.

On 14 September to 2 October 1994, Galeri Shah Alam successfully held the *1994 Silk Screen Competition Exhibition*. Shell Companies in Malaysia also became sponsors for this competition. The organizers received 60 serigraph print works, but only 40 were eligible for judging. The judges found that there was no work worthy of being awarded as First Winner on the grounds that it did not reach a satisfactory level for the national competition. *Kuala Terengganu* (1994) by Jamil Mat Isa was selected for Second Prize. *Tropica* (1994) by Koo Hui Jin for Third Prize. Consolation winners were awarded *Untitled* (1994) by Sam Seow Lee, *Dalam Hijau* (1994) by Tuti Hayati Mohd Salleh, and *Expression of Nature* (1994) by Tang Hoo Lee. *Sarawak Cultural Village* (1994) by Hafizah Johari, *Tanjung Jara* (1994) by Mohd Hashim Abd. Mutalib and *Tioman Expression* (1994) by Mohd Jamil Mat Isa were selected as additional winner (MJ Mat Isa, 2018).

School of Art & Design (ITM), PETRONAS Gallery, and Malaysian Artists Association (PPM) have organized the first alternative print art exhibition in Malaysia. *Alternative Printmaking* managed to attract the attention of 52 print artists to exhibit their 76 alternative print works. *Alternative Printmaking* received support from the National Archives of Malaysia, EMAC Computer Centre, SAMURAI Screen Printing, and Persatuan Telepok Malaysia. The opening ceremony of this exhibition was completed by YBerhormat Dato' Dr. Ibrahim Saad as Deputy Minister in the Prime Minister's Department on 30 August 1995. Art Salon Sdn Bhd is one of the commercial art galleries that has been active in successful exhibitions since its inception. The only printmaking exhibition organized by Art Salon Sdn Bhd is *Kilimanjaro in Nagasaki* by Juhari Said. This exhibition results from Juhari Said's "teaching" under the guidance of Japanese print art figure Yoshisuke Funasaka during his research session on traditional Japanese print art in Tokyo. Among the works exhibited are *Blue Mountain* (1994), *Kilimanjaro in Nagasaki* (1994), *Supper in Sado* (1994), *Direction* (1995), and *Four Seasons* (1995). almost all of them are large-scale in black and white or black and red prints. NAG has held a *Contemporary Graphic Art Exhibition* that showcases prints by Dutch printmakers. 73 print artists participated by exhibiting various techniques, styles and themes in their respective prints. This exhibition lasted for a month, from 10 October to 10 November 1995. *The Contemporary Graphic Art Exhibition* was organized by Galerie Petit and Galerie Clement/Printshop Amsterdam. This exhibition has received support from Royal Dutch Airlines (KLM) and Gelderse Papiergroep.

Step by Step is the title of an exhibition by three young printmakers that was held at Pelita Hati Gallery of Art, Kuala Lumpur. *Step by Step* refers to the process of producing printed works. Azhar Mat Ali, Jamil Mat Isa, and Jack Ting Mui Chi have exhibited their prints in various techniques, styles, and themes. *Step by Step* took place from November 15 to December 1, 1995.

Quoting writing by Awang Damit Ahmad:

Step by Step is an effort, ambition, and hope as a continuation of the previous leader. A combination of 3 young employees consisting of Jamil Mat Isa, Jack Ting Mui Chi & Azhar Mat Ali, fueled the current atmosphere of graphic printing. Their presence in the early 90s is a positive reflection that the field of graphic printing still has its proper place like other fields of painting (Awang Damit Ahmad, 1995).

Juhari Said and Lia Grambihler coordinated a large-scale exhibition of prints in 1996. *The Third World Triennial of Miniature Prints Exhibition* brought together 830 prints in various techniques and themes. Prints from countries in Asia, Africa, Europe, North America, the United States, Oceania, and South America. Ilse Noor, Raja Azhar Raja Idris, and Juhari Said represent Malaysia in this exhibition. Bank Kerjasama Rakyat Malaysia Berhad, PETRONAS, Selangor Pewter, Lyonnaise (SEA) Sdn Bhd,

Damansara Rock Products Sdn Bhd, Alliance Francaise, and the French Embassy are co-sponsors of this large-scale exhibition in Malaysia. This exhibition took place from 4 to 24 March 1996. NAG held a *Group Exhibition of Graphic Prints* from 16 to 27 June 1996. After that, the *Japan-Asian Print Art Exhibition*, Fukuoka Museum, Japan, followed from 12 to 28 July 1996 at NAG. Loo Foh Sang has initiated an initiative for Central Art Academy to host an international printmaking exhibition. In 1996 the *First International Annual Printmaking Exhibition* was held at the Central Art Gallery, Jalan Klang Lama.

Ilse Noor, Juhari Said, and Jamil Mat Isa agreed to hold a group exhibition that only displays printmaking works. *Grafika* became the chosen title of their exhibition at the Creative Center, NAG, Jalan Hishamuddin Kuala Lumpur. Ilse Noor has exhibited 12 intaglios, among them *Keris I-Light* (1994), *Fold* (1994), and *Nasi Lemak, Buah Bidara* (1996). Juhari Said also with the same number of works, including *Pleasure* (1995), *Monument* (1995), and *Seperti Katak Dibawah Tempurong* (1996). Juhari Said that in addition to woodblock prints, he exhibits contemporary prints. Young printmaker Jamil Mat Isa is comfortable with his serigraphy. *Portrait Series # 1* (1995), *Pisang Emas Dibawa Belayar # I* (1996), and *Si Tampok Manggis # I* (1996). Fifteen works were exhibited. This exhibition is also launching a new printmaking group, GRAFIKA, which wants to enliven local art with print art activities.

The Balai Seni Maybank became an exhibition space for printmakers who branded their exhibition as *GRAFIKA II*. Ilse Noor, Juhari Said, Jamil Mat Isa, and Kelvin Chap Kok Leong agreed to make this exhibition a success from 3 to 15 November 1997.

The Second Malaysian Annual Exhibition of International Contemporary Prints was continued this year by the Central Academy of Arts (CCA). Seventy prints from 39 countries were exhibited. The *Warna-Warna Ilham Print Exhibition* took place from 23 June to 5 July 1997 at the Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur. A total of 38 printmakers participated with 116 works. The opening ceremony was completed by Tuan Haji Ahmad Fadzli Tajuddin, Assistant Governor of Bank Negara on 23 June 1997. Accompanying the exhibition, the organizers have also held 3 printmaking workshop sessions. The first session on 23 June by Nik Abdul Aziz Nik Mohamed (KSSR, ITM Shah Alam). Techniques introduced are woodblock printing and serigraphy. The second session on 28 June by Rahimie Harun (A.P. Gallery) gave a lecture entitled The Development of Printmaking and Its Future in Malaysia. Senior printmaker, Loo Foh Sang held a demonstration of intaglio and dry point techniques at the same session.

NAG organized the *Netherlands Graphic Art Exhibition* from 25 May to 12 June 1998. British printmaker Peter Green was given space for his solo exhibition at NAG; the *Print Art Exhibition* by Peter Green was held from 5 to 25 November 1998. Yoshisuke Funasaka held his solo exhibition at the Japan Foundation, Kuala Lumpur, in 1998 jointly organized The Japan Foundation and the Grafika group. Woodblock and serigraphy from the *My Space*, and *My Dimension* series were exhibited. Gallerie Taksu, Kuala Lumpur, has successfully presented a solo exhibition by Ilse Noor. Intaglio is indeed his specialty. The opening ceremony of *Ilse Noor's Solo Exhibition* was completed by His Highness the Raja Muda of Selangor on 14 November 1998.

ArtCase Galleries has organized the *Mezzotint Print Art Exhibition* in 1999. Print artists from home and abroad attend this exhibition. *The Third Malaysian Annual Exhibition of International Contemporary Prints* was organised by the Central Academy of Arts (CCA) in 1999. A total of 200 local and foreign printmakers participated, with more than 400 print works on display. ArtCase

Galleries continues its series of print exhibitions by hosting *The Art of Printmaking*. Printmakers from Malaysia, Germany, France, Japan, and Australia have exhibited fifty-five prints.

4.5 2000s Era

From 6 to 29 October 2000, NAG held an *Exhibition of Prints by Young British Artists. The Great Czech Print Art Exhibition: Theatrum Mundi* was held from 5 to 24 February 2002 at NAG.

After two successful exhibitions, GRAFIKA continued their exhibitions by inviting Riaz Ahmad Jamil and Jack Ting Mui Chi to make *Grafika III* a success at GaleriCitra at Rohas Perkasa Tower from 23 May until 6 June 2002. Galeri PETRONAS, Kuala Lumpur, has organized a solo exhibition by a prolific local female printmaker. Among the prints that have been exhibited are *Puteri Bongsu* (1998), *Istana Samudra* (1999), *Istana Puteri Bunian* (2000), *Istana Mahkota* (2001), and *Istana Bayangan* (2002). *Samudra Gurisan by Ilse Noor* took place from 24 August to 29 September 2002.

Akal di Mata Pisau took place at the Dewan Bahasa dan Pustaka (DBP) Kuala Lumpur. It is the sixth solo exhibition by Juhari Said. This exhibition and publication are supported and sponsored by Malaysian National Reinsurance Berhad. *Akal di Mata Pisau* took place from 7 to 31 July 2003.

NN Gallery opened its space for Mohd Fauzi Sedon to hold his *Statement Series - True Colors* solo exhibition. This exhibition runs from 15 Feb 2004 - 07 Mar 2004. *Pameran Cetakan Pertama: Cetakan Awal Himpunan Tetap* was held from 30 April to 30 May 2004, at NAG. The Faculty of Art and Design (FSSR) and the Galeri Shah Alam have collaborated to hold a print exhibition. *The Rhythm of Art in Printmaking* showcases the printmaking of Galeri Seni FSSR's permanent collection at the Galeri Shah Alam. The exhibition ran from 7 to 30 June 2004, combining prints in various techniques, themes, and styles produced by the established local artists while they were studying at FSSR. Twenty-nine printmakers have been selected to make this exhibition a success.

In Full Flight is the title of Loo Foh Sang's solo exhibition at Sutera Gallery, Kuala Lumpur and was inaugurated on 25 May 2005. Pusat Seni PERZIM-UiTM, in collaboration with the Goethe-Institute successfully held an exhibition of prints by the famous German-born artist George Baselitz in August 2005.

The In Print Contemporary British Art from the Paragon Press exhibition is the result of the efforts of the British Council. This exhibition took place at the Muzium dan Galeri Tuanku Fauziah (MGTF) Universiti Sains Malaysia (USM) Penang from 7 to 30 November 2005. This exhibition is a collection of printed works by Paragon Press.

The British in Print-Print in Malaysia exhibition, showing a collection of prints from 1996 to 2000 by British artists (Adam Lowe, Bill Woodrow, Terry Frost, Richard Deacon, Peter Doig, Anish kapoor, Garry Hume, Patrick Heron, Jake and Dinos Chapman, Damien Hirst, Sarah Morris, Bruce Mclean, Ian Mckeever, and Marc Quinn), and 25 Malaysian printmakers was held from 22 December 2005 until 22 February 2006 at NAG. Ilse Noor returned for her solo exhibition this year at NN Gallery, Kuala Lumpur.

As a result of the initiative of the School of Arts, USM Penang, on 10 January until 1 March 2007, *Border Crossing* took place at the Gallery of Cultural, Invention and Innovation USM. The organizers have brought Cross Borders to be exhibited at the Hatyai City Art Museum from 7 to 30 April 2007. A

total of 22 printmakers joined forces and creativity to make *Border Crossing* a success, 8 (Malaysia), 5 (Thailand), 2 (China), and each -one from 1 Estonia, Poland, the United States, Japan, Norway, Mauritius, and New Zealand. Wei-Ling Gallery operating in Brickfields Kuala Lumpur, has organized Juhari Said's solo exhibition. *Okir* ran from 24 September to 15 October 2007. *Okir* refers to his latest series, and *Okir* is also a term from the Tagalog language. *Border Crossing* also enlivened the agenda of the Penang International Art Festival 2007, organized by the Penang State Art Gallery. Fifty-nine print artists from 20 countries exhibited 90 print works in the Penang State Art Gallery exhibition from 3 to 31 July 2007.

The Embassy of the Republic of Slovakia and Galeri Shah Alam have successfully organized a print art exhibition titled *Slovakia Contemporary Graphic Art*. This exhibition shows various techniques, themes, and styles by the Slovak Republic printmakers from 13 to 31 May 2008.

Threesixty Art Development Studio has gathered ten young talents to make an exhibition that showcases prints in various techniques, themes, and styles. Nasir Che Din, Faizal Suhif, Suhaidi Razi, Nad Afro Hilno Mohd Nadzir, Asraf Muhamedin, Mohd Azman Majis, Nadya Ahmad Kamal, Radin Erus, Nurul Aini Ramli and Nuradibah Mohd Aripin. This *Print Show* took place from 29 October to 11 November 2009.

Go Block: 5 Contemporary Malaysian Printmakers took place at Galeri PETRONAS, KLCC, Kuala Lumpur from 5 February to 15 March 2009. The five printmakers involved are Juhari Said, Izan Tahir, Zulkifli Yusof, Shahrul Jamil, and Ng Kim Peow (Kim Ng). *Pameran Grafik Awal 1967-1997* was held from 28 March to 30 April 2009 at NAG. From 8 July until 8 August 2009, the MGTF, Universiti Sains Malaysia, Penang, held a solo exhibition of Juhari Said. *Samudra* is a collection of works produced during the artist program at the USM Art Center. Raduan Man, who likes to produce woodcut prints on canvas, continued his solo exhibition. *Beyond Print* run from 15 October to 3 November 2009 at the Chandan Gallery, Bukit Damansara. Among the works on display are *The Emperor* (2007), *The Bulldog* (2007), *Private Property 2* (2009), and *Air Fighter* (2009).

The Back Then These Days: Selected Prints Permanent Collection was held from 10 January to 13 March 2011 at NAG, Kuala Lumpur. *The Back Then These Days* exhibition showcases selected prints from the permanent collections of the NAG and the Penang Art Gallery. This collaboration was held from 23 September until 23 October 2010 at NAG, Kuala Lumpur. *The Back Then These Days* exhibition was also held at the Penang Art Gallery in Macalister Road, Georgetown Penang in conjunction with the *Penang International Prints Exhibition 2010* (PIPE). *Before* is the title of Juhari Said's solo exhibition, held at the Mutiara Art Gallery, Penang, in 2010.

In March 2011, NN Gallery exhibited *Code: My* solo exhibition by Mohd Fauzi Sedon, which responds to the bombardment of codes, signs, and symbols as seen during the sales at shopping malls across the country. *Yes or No* by Juhari Said that took place at MoMA Art Gallery, Desa Sri Hartamas Kuala Lumpur, in 2011. Galeri Shah Alam successfully held a solo exhibition of Mohd Faizal Suhif titled *A Piece of Land. . .* in 2011. A years later, he exhibited his collection of works in *Silent Diary* at G13 Gallery, Kelana Jaya.

Samadee Studio in Bukit Jalil has organized a *Colorful Life* by Loo Foh Sang from 23 September to 24 October 2012.

Continuing his series of solo exhibitions, Mohd Faizal Suhif returns to share his works in *Fossil* his fourth solo exhibitions this year (2013) at the Beranda Art Gallery, Langkawi Kedah. *Malaysian Master Printmaker: Loo Foh Sang Solo Show 2013* took place at Samadee Studio from 11 May to 2 June 2013. Loo Foh Sang exhibited a total of 46 prints. In 2013, Art Accent Gallery Bangsar held Ilse Noor's solo exhibition. *A Compilation of the Entire Work of Ilse Noor 1992-97* showcases a collection of intaglio prints she has produced over the period.

Stories from the Soil is the title of Mohd Faizal Suhif solo exhibition at the G13 Gallery Kelana Jaya from 1 to 22 March 2014.

Ilse Noor held her solo exhibition in 2014 at the Project Room Fine Art Gallery, Kuala Lumpur, titled *Enigma: Intaglio by Ilse Noor*. *The Untiring Engraver, 48 Years of Original Prints by Loo Foh Sang*, took place at Soka Gakkai Malaysia (SGM), Kuala Lumpur in conjunction with the artist's 70th birthday in 2014. Mohd Faizal Suhif, Samsudin Wahab, Sahibis Md Pandi, Arson Ong, Hazrul Bakar and Zul Husni Md. Duan succeeded in the *Test Print,* which took place at HOM Art Trans, Ampang, from 30 December 2014 until 13 January 2015.

Peasants and Proletariats: A Print Art Exhibition Tribute to Workers was organized by Xin Art Space, Kuala Lumpur, from 15 May until 15 June 2015. This exhibition is in conjunction with Labour Day, which is celebrated every year in May-combining 13 print artists from pioneering and contemporary groups with various approaches to technique and style. Vallette Gallery in Damansara Heights, Kuala Lumpur is one of the new art galleries operating to add to the vibrancy of local art. *Black & White* is an exhibition by two printmakers, Abdul Mansoor Ibrahim and Fuad Pathill, from 13 June to 11 July, 2015. *TP II* was made possible by eight talented young printmakers, Samsudin Wahab, Mohd Faizal Suhif, Sabihis Md Pandi, Hazrul Bakar, Fadhli Ariffin, Mark Tan, Agnes Lau Pik Yoke, and Toh May Xuen. It takes place from 12 to 24 December 2015 at HOM Art Trans, Ampang.

Prints That Matter took place from 13 to 28 February 2016 at Pelita Hati Gallery of Art, Bangsar. This exhibition combines senior printmakers and new talents. They are Abdul Mansoor Ibrahim, Shaarim Sahat, Noorismaniza Said, Nazmi Ismail, Zahuri Harun, Fuad Pathil, Keat Leong, Nurul Syafikah Nabila Adnan, Aiman Asyran Azizul Rahman, and Muhamad Shaufie Yatim. *Hidden: Treasure of a Natural World* is the title of a solo exhibition by Mohd Faizal Suhif. This exhibition was held at Vallette Gallery, Damansara Heights, from 4 June until 14 July 2016. The opening ceremony was held on 4 June 2016. Segaris Art Center (SAc), Kuala Lumpur, took the initiative to continue celebrating printmaking by organizing *Terap: Contemporary Malaysia Printmaking* which was held from 24 July to 7 August 2016. A total of 17 printmakers participated by exhibiting various styles, techniques, and themes. *Dawn of Extended Printmaking* is a collaboration between two young printmaking artists, Mohd Faizal Suhif and Haafiz Shahmi, which took place at Core Design Gallery, Subang Jaya. This "extended" print art exhibition explores contemporary print works by the two young printmakers held in 2016.

Solitude is the title of Juhari Said's solo exhibition presented the latest outcome in Juhari Said's ongoing quest to explore different new methods and techniques to elevate printmaking, which was held at Wei Ling Gallery, Brickfield Kuala Lumpur, in May 2017. From 16 to 30 December 2017, a solo exhibition by Mohd Faizal Suhif, *Visual Poetry*, took place at G13 Gallery, Kelana Jaya. A large-scale monoprint works are his main menu for the art audience to enjoy and appreciate. Among those exhibited are *Dibah Batu* (2016), *Pasak Bumi* (2017), *Tiang Seri* (2017), and *Pencakar Langit* (2017).

HOM Art Trans, Ampang, continues its exhibition series with *Edition: Etching Print Exhibition* by Bayu Utomo Radjikin, Mohd Faizal Suhif, and Samsudin Wahab. Senior versatile artist Long Thien Shih was honored to inaugurate this exhibition on 31 March 2018. Segaris Art Center (SAc) has organized an international print exhibition for the first time. *Kuala Lumpur International Miniprint Exhibition 2018* (KLIMEX18) is organized in collaboration with NAG and Jogja International Miniprint Biennale (JIMB), which Teras Management. Two hundred printmakers from Argentina, Canada, Belgium, Brazil, England, Russia, Japan, France, Bulgaria, Australia, Finland, Hungry, India, Estonia, Poland, Indonesia, and Malaysia have participated in KLIMEX18. This exhibition was held at the NAG Kuala Lumpur and lasted from 12 April until 13 May 2018.

The Bank Negara Malaysia Museum and Art Gallery successfully held The Art of *Printmaking: lasting Impressions* from August to November 2018. The exhibition gathered more than 100 prints from the 1930s to the millennium era in various themes, styles, and techniques. The exhibition also features prints by Pablo Picasso, Joan Miro, Kitagawa Utamaro, and Utagawa Hiroshige. *GoBlock* was held from 20 October until 3 November 2018 at G13 Gallery, Kelana Jaya. Four printmakers have made this exhibition a success, Juhari Said, Mohd Faizal Suhif, Samsudin Wahab, and Shahrul Jamili Miskon. It is the second series of *GoBlock* exhibition. *Untitled Haiku* (2018), *Seorang Pahlawan, Rupawan dan Seorang Lelaki* (2018), and *Nostalgia* (2018) are works by Juhari Said. *Metalanguage XVI* (2017), *Metalanguage XIX* (2017), and *Metalanguage XX* (2017) by Shahrul Jamili. Samsudin Wahab exhibited *Sumpah Satu* (2018), *Wayang Ulat* (2018), and *Wayang Lipas* (2018). *Usia...I* (2018), *Usia...II* (2018), and *Usia...III* (2018) by Faizal Suhif.

The Legacy to My Family: Memoirs of Enche Besar, is an exhibition that showcases intaglio prints by His Highness the Late Ence Besar Hajah Khalsom Binti Abdullah. This charity exhibition raised RM385,000 and was held at the Grand Ballroom of Hotel Shangrila, Kuala Lumpur on 9 November 2018. It was officiated by His Highness Tunku Temenggong Johor, Tunku Idris Iskandar. Among the works exhibited is *Lady on the Chair* (1974), *Money Plant* (1975), *Keston Garden* (1976), *Swimmers* (1976), *Feet in the Window* (1978), and *Daisies* (1978). Segaris Art Center (SAc), has collaborated with Tunku Laksamana Johor Cancer Foundation to make this charity exhibition a success.

Dialogue: Taiwan Malaysian Printmaking Exhibition was held at the Oriental Art & Cultural Center Jalan Klang Lama from 23 February to 17 March 2019. This exhibition is the result of a collaboration between the Paris Foundation of Art (Taiwan) and the Oriental Art & Cultural Centre. A total of 40 Taiwanese and 13 Malaysian printmakers participated. Malaysian printmakers include Choong Kam Kow, Long Thien Shih, Abdul Mansor Ibrahim, Juhari Said, Jack Ting, Jamil Mat Isa, Kim Ng, Thong Yoong Onn, Samsudin Wahab, Rizo Leong, Lew Tau Fei, YueYue and Samantha Cheah. *One Over Two* is the theme of the *Kuala Lumpur International Miniprint Exhibition 2019* (KLIMEX19), which was held at the Segaris Art Center (SAc), Kuala Lumpur. KLIMEX19 took place from 14 May to 23 June 2019. 217 printmakers from home and abroad sent their works to be exhibited. 300 prints have been successfully selected for exhibition. KLIMEX19 is a joint venture between Teras Management and Segaris Art Center (SAc), as with the previous KLIMEX18. The print exhibition series continues by HOM Art Trans with the *2nd Edition* from 27 August to 8 September 2019. Six local print artists, Long Thien Shih, Juhari Said, A. Rahman Mohamed, Bayu Utomo Radjikin, Samsudin Wahab, and Mohd Faizal Suhif exhibit their intaglio prints. Anton Villaruel and Yas Doctor from Manila and Immartyas from Bandung were invited.

Mohd Faizal Suhif held his solo exhibition at Vallette Gallery Kuala Lumpur from 20 August until 20 October 2020. *Microscopia* is his first solo exhibition using a digital or virtual platform. It was the effect of the Covid-19 Pandemic that hit the country at that time. *Wabak* became the theme in *Go Block 2020*, held at G13 Gallery Kelana Jaya from 10 to 28 November 2020. *Seniman Yang Dilupakan* (2020), *Hermit* (2020), and *Paradiso* (2020) by Juhari Said. *Le Masque (Political Cluster)* (2020), *Le Masque (People Cluster)* (2020), and *After P. Ramlee* (2020) by Shahrul Jamili. *Panji Komplot Penggugat Keamanan* (2020), *Komplot Penggugat Keamanan I* (2020), and *Komplot Penggugat Keamanan II* (2020) by Samsudin Wahab. Faizal Suhif with his *Bicara Pohon I* (2020), *Bicara Pohon II* (2020), and *Dihujung Tanduk* (2020). Invited artist Tisna Sanjaya exhibited *Lockdown* (2020), *Pandemi* (2020), and *Stay at Home* (2020). *Wabak* as the theme for this exhibition as a response to the effects of epidemics that hit the world.

5. CONCLUSION

Organizing an exhibition that focuses on printmaking is seen as an effort to celebrate a field that has been marginalized since the beginning. The role played by the gallery is significant as an institution that supports and drives local printmaking activities. In the 1960s, only eight print exhibitions were organized, five of which were solo exhibitions.

The 1970s saw a total of 18 successful exhibitions, 3 of which were solo exhibitions. In the 1980s, 16 exhibition activities were held, and 6 were solo exhibitions. In the 1990s, 34 exhibitions, 7 are solo exhibitions. Galeri Shah Alam and Shell Malaysia took the initiative for coloration to organise printmaking competitions in 1992 and 1994. In 2000, 53 exhibitions were successfully held, and 25 were solo exhibitions. In the millennium era, this study only focuses until the year 2020.

From a total of 126 exhibitions from the 1960s until 2000, 44 were organized by NAG and the rest by private art galleries and groups.

The only competitions focused on printmaking were the *1971 Printmaking Exhibition and Competition*, the *1974 National Open Graphics Competition*, the *1992 Woodblock Printmaking Competition Exhibition*, and the *1994 Silk Screen Competition*. From the 1960s until 2020, only four competitions were organized. This matter needs to be paid attention to by the concerned parties so that the discipline of printmaking is seen as essential in the development process of contemporary art in the country.

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Mohd Jamil Mat Isa acts as the sole author for this manuscript.

CONFLICT OF INTEREST

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Taoisme dan Konfusianisme di Indonesia

Daoism and Confucianism in Indonesia

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ABSTRAK

Film dokumenter bertajuk Jejak-jejak Akulturasi memberikan petunjuk tentang keberadaan ritus li, para dewa sebagai objek penyembahan, vihara, dan warga Tionghoa sebagai penganut agama Kong Hu Cu, di Indonesia. Hasil identifikasi ini memberikan ruang besar untuk menyingkap tabir akulturasi antara Cina Kuno dan Konfusinisme (juga Taoisme) di Indonesia. Sebagai sebuah kajian studi agama-agama (religious studies), penulis menggunakan pendekatan historis dan pendekatan sosiologis dalam mendeskripsikan keberadaan Taoisme dan Konfusianisme, serta realitas Taoisme dan Konfusianisme di Indonesia. Kesimpulannya, Taoisme dan Konfusianisme adalah warisan budaya berisikan filsafat tentng tubuh, filsafat sosial-politik, sekaligus ajaran kebajikan untuk menjalin kehidupan harmonis. Keberadaan Taoisme dan Konfusianisme, serta realitas Taoisme dan Konfusianisme di Indonesia, membuktikan keberadaan ras yang 'hidup dalam dunianya sendiri' dan menjalani historis keagamaannya dalam suasana 'dunianya sendiri'.

Kata Kunci: Taoisme; Konfusianisme; studi agama-agama; Cina; Indonesia

ABSTRACT

The documentary entitled Jejak-jejak Akulturasi provides clues about the existence of li rites, the gods as objects of worship, monasteries, and Chinese citizens as adherents of Confucianism, in Indonesia. The results of this identification provide ample space to uncover the veil of acculturation between Ancient China and Confucianism (also Daoism) in Indonesia. As a study of religious studies, the author uses a historical and sociological approach in describing the existence of Daoism and Confucianism, as well as the reality of Daoism and Confucianism in Indonesia. In conclusion, Daoism and Confucianism are cultural heritages containing philosophy of body, social-politic philosophy, and ethical teachings to forge a harmonious life. The existence of Daoism and Confucianism, as well as the reality of Daoism and Confucianism in Indonesia, proves the existence of a race that 'lives in its own world' and undergoes its religious history in an atmosphere of 'its own world'.

Keywords: daoism; confusianism; religious studies; china; indonesia

1. PENDAHULUAN

Atraksi naga (personafikasi Dewa Dapur dalam kepercayaan Cina Kuno) membuka adegan film dokumenter bertajuk *Jejak-jejak Akulturasi* (Ilalang, 2021). Dalam film ini disajikan berbagai adegan ritus *li* (tata ibadah Cina Kuno), misal penghormatan kepada leluhur di hadapan altar secara bersujud (*kui*) dalam sebuah acara pernikahan, pembakaran uang kertas di vihara, penghormatan kepada para dewa di hadapan altar secara mengacungkan dupa (*hio*) di vihara, juga atraksi para *tatung* (personafikasi para dewa dalam mitologi Cina Kuno) dalam perayaan *Cap Go Meh* di pusat Kota Singkawang, Kalimantan Barat. Peristiwa pembakaran uang kertas dan penghormatan kepada para dewa di hadapan altar secara mengacungkan dupa di vihara adalah tradisi warga Tionghoa di Indonesia dalam menyambut hari raya Imlek (tahun baru dalam kalender Cina). Mereka menggunakan vihara, yang selama ini kita pahami sebagai tempat ibadah para penganut Kong Hu Cu—nama lain Konfusianisme (*Confusianism*), sekaligus menjadi satu dan enam agama resmi di Indonesia.

Deskripsi singkat atas materi dalam film dokumenter ini, bagi penulis, memberikan petunjuk tentang keberadaan ritus *li* (yang identik dengan Cina Kuno), para dewa (yang identik dengan Cina Kuno), vihara (yang diidentikkan dengan agama Kong Hu Cu, tapi di dalamnya menyimpan pernik-pernik Cina Kuno), dan warga Tionghoa (yang bukan hanya penganut agama Kong Hu Cu, tapi juga agama-agama resmi lain di Indonesia). Bagi penulis, hasil identifikasi ini memberikan ruang besar untuk menyingkap tabir akulturasi antara Cina Kuno dan Konfusinisme (juga Taoisme) di Indonesia, sekaligus memberi ruang besar untuk mendiskusikan realitas akulturasi antara Cina Kuno, Konfusinisme, dan juga Taoisme.

"Orang Cina hidup dalam dunianya sendiri dan terpisah dari ras-ras manusia yang lain, tapi mereka mampu mengembangkan sebuah peradaban yang, dalam banyak hal, layak untuk dibandingkan dengan peradaban yang berasal dari India atau Barat," kata Profesor Allan Menzies, DD, pendeta dan pengajar *Divinity and Biblical Critism* di St. Mary's Collage pada 1880 (Menzies, 2017). Kalimat pembuka dalam bab tentang *Cina* ini, bagi penulis, merupakan gerbang untuk memahami persoalan agama-agama kawasan semacam Taoisme dan Konfusianisme. Bahwa keberadaan ras yang digambarkan 'hidup dalam dunianya sendiri' ini memilih dan menjalani historis keagamaannya juga dalam suasana 'dunianya sendiri'.

Mengawali pembahasan tentang Taosime dan Konfusianisme, penulis harus menyajikan batasan tentang agama terlebih dahulu. Asal kata agama adalah *din* (bahasa Arab) yang berarti menguasai, menunjukkan, patuh, utang, balasan, atau kebiasaan; *relegere, religare,* atau *religi* (bahasa Latin) yang berarti mengumpulkan, membaca, atau mengikat; a-*gam* (bahasa Sanskrit/Sansekerta) yang berarti tidak pergi, tetap di tempat, diwarisi turun-temurun, atau tidak kacau; dan *din* (bahasa Semit) (Supiana, 2017). Lebih jauh lagi, Supiana merumuskan unsur-unsur penting agama, yakni kekuatan gaib sebagai tempat manusia meminta tolong, keyakinan akan kesejahteraan di dunia dan akhirat, respons bersifat emosional atas sebuah kekuatan, dan paham adanya yang kudus (*sacred*) dan suci (Supiana, 2017).

Beberapa kata kunci penting dari batasan yang dikemukakan oleh Supiana adalah *kata benda* berupa keyakinan, paham, dan respons bersifat emosional; *objek* berupa kekuatan gaib, sesuatu yang kudus dan suci, dan harapan kesejahteraan di dunia dan akhirat. Sebelum ini, Bapak Studi Agama-agama Friedrich Max Müller memberikan batasan tersendiri tentang agama, yakni suatu keadaan mental atau kondisi pikiran yang bebas dari nalar dan pertimbangan sehingga menjadikan manusia mampu memahami Yang Maha Tak Terbatas melalui berbagai nama dan perwujudan. Tanpa kondisi seperti ini... tidak akan ada agama yang muncul (Menzies, 2017).

Menurut penulis, batasan yang disampaikan oleh Müller menggambarkan historis penemuan manusia atas Yang Maha Tak Terbatas, jauh sebelum manusia melembagakan keyakinan, paham, atau respons emosional-nya, dalam bentuk agama. Meski mendapatkan kritik dari banyak ilmuwan, batasan ini penting disajikan sebagai cara menangkap dimensi lain soal agama. Persisnya, konsep 'keadaan

psikologis yang membuat manusia berpikir tentang agama'—bahkan, tanpa embel-embel *objek* apa pun.

Christopher Queen dari Universitas Harvard memiliki batasan tersendiri tentang agama, yakni pengabdian yang menghubungkan manusia dan makhluk ilahi, kepercayaan pada orang-orang suci atau ruang suci, dan ajaran etis yang membentuk perilaku dan sikap dapat bergabung untuk mengubah identitas individu dan tatanan sosial itu sendiri (Fisher, Mary Pat and Rinehart, 2017). Dari batasan ini, Queen menambah *kata benda* 'pengabdian', 'kepercayaan atas orang suci dan ruang suci', dan 'ajaran etis untuk mengubah identitas individu dan tatanan sosial'. Hingga bagian ini, pengertian agama pun menjadi kian kompleks bahwa ia merupakan suatu keadaan mental atau kondisi pikiran yang bebas dari nalar dan pertimbangan sehingga menjadikan manusia mampu memahami Yang Maha Tak Terbatas; keyakinan, paham, respons bersifat emosional, dan pengabdian, atas objek berupa kekuatan gaib, sesuatu yang kudus dan suci, dan harapan kesejahteraan di dunia dan akhirat; kepercayaan atas orang suci dan ruang suci; dan ajaran etis untuk mengubah identitas individu dan tatanan sosial.

Lantas, bagaimana dengan Taoisme dan Konfusianisme?

"Secara historis, agama bangsa Cina cenderung bersifat politis ketimbang religius. Cina tidak memiliki Alkitab, tidak ada kitab khusus yang digunakan oleh Menteri Agama sebagai basis dari sistem keagamaan yang dianut kerajaan. Para guru agama di Cina, kalau pun ada, adalah para pujangga yang melekat pada kitab-kitab yang dihubungkan pada sosok Laozi (Taoisme) atau Kong Hu Cu (Konfusianisme)," kata Profesor Allan Menzies, DD (Menzies, 2017). Lebih jauh, Menzies juga menunjukkan tiga objek pemujaan bangsa Cina, yakni langit (*Tian*), beragam roh yang dipersonafikasikan sebagai sosok dewa, dan roh leluhur (Menzies, 2017).

Selain leluhur, menurut Fisher dan Rinehart, orang-orang Cina awal memuja berbagai macam roh tak kasat mata: tumbuhan, hewan, sungai, batu, gunung, bintang, dan kekuatan kosmik (Fisher, Mary Pat and Rinehart, 2017). "Selain leluhur, dewa, dan surga, di Cina telah lama ada kepercayaan bahwa kosmos adalah manifestasi dari substansi fisik-spiritual impersonal yang menghasilkan diri sendiri yang disebut *chi.* Ia memiliki dua aspek, yang saling memengaruhi menyebabkan fenomena alam semesta yang selalu berubah. *Yin* adalah aspek gelap, reseptif, 'perempuan'; *yang* adalah aspek 'pria' yang cerdas, tegas. Pria dan wanita memiliki kedua aspek dalam diri mereka," jelas Fisher dan Rinehart (Fisher, Mary Pat and Rinehart, 2017).

Dari uraian singkat di atas, penulis mencatat persoalan-persoalan penting terkait riwayat Taoisme dan Konfusianisme, yakni sejarah orang-orang Cina tempo dulu yang memuja berbagai macam roh tak kasat mata; pelembagaannya yang bersifat politis ketimbang religius; tidak ada Alkitab; tidak ada figur semacam nabi atau rasul; objek pemujaan bergeser menjadi kepada Sesuatu Yang Tak Terbatas (*Tian*), dewa, dan roh leluhur; serta kepercayaan kepada aspek *chi* yang mencakup *yin* dan *yang*. Khusus untuk konteks Indonesia, seperti telah disinggung di atas, riwayat Taoisme dan Konfusianisme menyangkut keberadaan ritus *li* (yang identik dengan Cina Kuno), para dewa (yang identik dengan Cina Kuno), vihara (yang diidentikkan dengan agama Kong Hu Cu, tapi di dalamnya menyimpan pernik-pernik Cina Kuno), dan warga Tionghoa (yang bukan hanya penganut agama Kong Hu Cu, tapi juga agama-agama resmi lain di Indonesia).

Beranjak dari persoalan-persoalan penting ini, penulis melakukan penelitian. Sebagai sebuah kajian studi agama-agama (*religious studies*), penulis menggunakan pendekatan historis (yang berkontribusi dalam menyajikan batasan-batasan tentang agama, Taoisme, dan Konfusianisme; serta kerangka historigrafi sebagai metode penelitian) dan pendekatan sosiologis (yang berkontribusi dalam menyajikan kerangka studi kasus sebagai metode penelitian) dalam mendeskripsikan keberadaan Taoisme dan Konfusianisme*,* serta realitas Taoisme dan Konfusianisme di Indonesia.

2. HASIL PENELITIAN

Meskipun para cendekiawan dapat melacak alur sejarah Taoisme, Konfusianisme, dan Buddhisme, orang-orang Cina cenderung menyebut praktik keagamaan mereka hanya sebagai 'penyembahan', dan kuil-kuil merupakan salah satu simbol dari keberadaan ketiga ajaran di Tiongkok. Taoisme dan Konfusianisme tumbuh sebagian besar di Tiongkok, dan kemudian menyebar ke Jepang dan Korea; Buddhisme adalah agama yang paling umum di Tiongkok. Ada juga praktik dan kepercayaan keagamaan populer yang bertahan bersama, dan bercampur dengan cara-cara keagamaan yang lebih formal, bahkan ketika Tiongkok menjadi sangat modern dan progresif secara ekonomi (Fisher, Mary Pat and Rinehart, 2017). Kata kunci 'penyembahan' adalah pandangan orang-orang Cina sendiri, sekaligus penganut dari masing-masing agama.

Awalnya, baik Taoisme maupun Konfusianisme, merupakan tradisi kuno pemujaan dan ramalan. *Tao* berasal dari pemikiran Laozi (Laodze) yang dituangkan dalam kitab *Dao De Jing* dan *Zhuang Zi*, sedangkan Konfusius berasal dari pemikiran Kong Hu Cu. Kedua aliran keyakinan silih berganti menjadi acuan politis kerajaan (Fisher, Mary Pat and Rinehart, 2017). Tradisi kuno pemujaan dan ramalan ini mengingatkan penulis pada uraian Karen Armstrong soal *Cina: Keutamaan Ritual* bahwa pada era wangsa Shang berkuasa (sekitar 1600 SM), raja dipuja sebagai Putra Dewa Langit, *Di Shang Di* (Dewa Langit Tertinggi), sedangkan para pangeran, yang memerintah kota-kota atas namanya, merepresentasikan para raja-bawahan Di, dengan predikat 'dewa' angin, awan, matahari, bulan, dan bintang-bintang di langit, serta para 'roh' sungai-sungai dan gunung-gunung di bumi. Temuan sekitar 150.000 tulang ramalan di penggalian di Yin (Anyang modern), ibukota Shang, membuktikan tradisi kuno ramalan (Armstrong, 2021).

Penempatan Taoisme atau Konfusianisme sebagai acuan politis kerajaan yang menjadikan pelembagaan keduanya bersifat politis ketimbang religius. Artinya, penerimaan dan pengakuan atas keberadaan agama ini tergantung pada kebijakan politis kerajaan. Ketika kerajaan mendapatkan keuntungan politis atas keberadaan Taoisme atau Konfusianisme, maka ia pun diterima dan diakui sebagai agama resmi kerajaan. Sebaliknya, ketika kerajaan tidak mendapatkan keuntungan politis atas keberadaan Taoisme atau Konfusianisme, maka ia pun dimarjinalkan dan menjadi agama kelompok masyarakat tertentu. Dalam situasi seperti ini, identitas keagamaannya pun tidak pernah ajeg karena harus mengikuti irama kebijakan politis kerajaan (baca: legitimasi raja dan pangeran sebagai 'dewa').

Pembahasan Taoisme terhubung pada Lao-tzu (Laozi atau Laodze, namun demi memudahkan pembahasan penulis menggunakan nama Lao-tzu), filsuf yang menggagas konsep *Tao*; kitab klasik *Tao-te Ching* (disebut juga *Dao De Jing* dan *Zhuang Zi*, namun demi memudahkan pembahasan, penulis menggunakan nama *Tao-te Ching*); serta perjalanan sejarah dan praktik keagamaan. Beranjak dari ketiga aspek ini, kita akan bisa mendapatkan karakter Taoisme sebagai agama kawasan dari Tiongkok.

Gambar 1: Lao-dzu, Filsuf yang Menggagas Ajaran Taoisme
(Fisher, Mary Pat and Rinehart, 2017).

Lao-tzu merupakan penduduk asli Ch'u-jen di wilayah administratif Lai atau Li. Nama keluarganya Li dan namanya dirinya Erh, gelarnya Po-yang, dan sebutan anumertanya Tan. Ia dilahirkan pada hari ke-14 bulan ke-9 tahun 604 SM. Dia bekerja sebagai *shou-tsang-shi-chi-shi* (penjaga arsip kerajaan) di istana Dinanti Chou (Watters, 2017). Para penulis menilai sejarah kelahiran dan perjalanan hidupnya penuh misteri. Meski demikian, para penulis tetap berupaya menggali aspek sejarah dirinya secara mendalam—berdasarkan sumber-sumber pustaka yang terbatas.

Berbekal pengetahuan yang didapatnya dari perpustakaan istana dan perenungan mendalamnya tentang berbagai aspek kehidupan, ia menyusun karya agungnya bernama *Tao-te Ching* (secara harafiah, *Tao* berarti jalan, *Te* berarti kebajikan, dan *Ching* berarti kitab klasik). Seperti penulisnya, kitab klasiknya ini pun dinilai penuh dengan misteri mendalam dan mengakui adanya sifat gaib di dalamnya. Para penulis Barat (termasuk Georg Wilhelm Friedrich Hegel) memberikan apresiasi atas karya agung Lao-tzu di mana di dalamnya ditemukan analogi misterius dengan tulisan filosofis dari zaman kuno, tulisan tentang filsuf Yunani, ajaran tiga Brahma dari ajaran Hindu Kuno, adibudha dari penganut Buddha dari Utara, dan sebuah ajaran Nasrani (Watters, 2017).

Tao-te Ching diwariskan kepada penjaga pintu perbatasan bernama Yin-his, dan Wen-tzu yang menerbitkan edisi pertama kitab klasik ini. Kitab klasik ini berisikan 5.000 karakter yang terbagi atas 81 bab dan 5.748 kata-kata tentang pentingnya *Tao* dan *Te*. Karakter *Tao* digunakan dalam arti berbeda-beda: 'sebagai jalan atau cara untuk melakukan sesuatu', 'untuk membicarakan atau menggambarkan sesuatu', 'ciri surga, bumi, manusia yang sempurna, dan lain-lainnya, serta hal-hal yang mengikuti itu semua', juga ada penggunaan kata yang sulit dipahami (Watters, 2017).

Tao merupakan manifentasi substansi fisik-spiritual yang menghasilkan diri pribadi (*chi*). Inti dari ajaran Taois adalah gagasan tentang *Dao*: sesuatu yang tidak dapat disebutkan namanya; sesuatu yang nyata selamanya; konsep dasar yang tidak dapat didefinisikan; realitas mistis yang tidak bisa ditangkap oleh pikiran (Fisher, Mary Pat and Rinehart, 2017). Pada bagian ini, Fisher dan Rinehart memberikan interpretasi lain tentang karakter *Tao,* yang diwujudkan dalam bentuk *chi,* serta inti ajaran Taois yang menyasar kepada objek tentang sesuatu yang tidak dapat disebutkan namanya—intrepretasi ini terjadi karena Lao-tzu tidak menyebutkan nama khusus pada objek yang dimaksud. Beranjak dari konsep *chi*, Fisher dan Rinehart juga menunjukkan keberadaan mode energi *yin-yang* sebagai simbol *Tao*, yang bermakna, dualisme kehidupan dalam diri manusia (terang-gelap, lelaki-perempuan, lembut-tegas) di mana ada titik kecil sebagai puncak tertinggi putaran kehidupan (Fisher, Mary Pat and Rinehart, 2017).

Gambar 2: Artefak Cina Kuno Berupa Makam (Fisher, Mary Pat and Rinehart, 2017).

Sebagai 'kitab suci', *Tao-te Ching* tidak memberikan petunjuk tentang ritual-ritual atau tata peribadatan sebagaimana yang dikenal dalam agama-agama langit. Dalam praktik keagamaan di kuil-kuil Taoisme (dengan simbol patung Lao-tzu) atau rumah, para pengikut agama ini tetap menjalankan praktik penyembahan secara Cina Kuno. Mereka tetap memelihara tradisi-tradisi menyembah kepada *Tian,* para dewa, dan roh leluhur, juga tata cara penyembahan seperti yang dilakukan oleh para

leluhurnya. Karena itu, pada masa perkembangan Taoisme, makam-makam ala Cina Kuno dengan bangunan dan *bong pay* (batu nisan) megah, serta harta benda kesayangan mendiang yang ikut ditanam ke liang lahat, tetap diperlihara. Termasuk, juga ritual-ritual penghormatan semacam menyulut petasan, membakar uang kertas, dan menghidangkan sesaji di depan *bong pay*.

Meski sempat diakui sebagai agama resmi kerajaan, Taoisme juga sempat mengalami keterpurukan. Revolusi Kebudayaan menghancurkan kuil-kuil Tao (1966-1976). Pada 1990-2015, sekte Taois didirikan kembali. Para pengikut Taoisme bisa memperlihatkan eksistensinya kembali. Bahkan, para spesialis Taois mengambil alih tugas-tugas spiritual, seperti alkimia, penyembuhan iman, dan penggunaan jimat (warisan zaman Cina kuno). Di sisi lain, seperti juga Lao-dzu yang pada akhir hayatnya menyingkir ke pegunungan dan menjauhi persoalan duniawi, para guru-guru besar Tao juga memilih hidup tersembunyi di pegunungan terpencil Cina dan Korea (Fisher, Mary Pat and Rinehart, 2017).

Taoisme penuh dengan paradoks seperti tradisi Buddhis yang dipengaruhinya. Meski demikian, kini ia dipuja oleh orang Barat yang mencari cara hidup alami yang riang sebagai pelarian dari perlombaan tikus industri. Implementasi ajarannya adalah hidup sederhana selaras dengan alam, tradisi disiplin menjaga kondisi mental dan fisik (Fisher, Mary Pat and Rinehart, 2017).

Tentang Konfusianisme, orang Barat menyebut penggagasnya Konfusius (Kong Fuzi atau Master Kong, namun demi memudahkan pembahasan, penulis menggunakan nama Konfusius), dan ajarannya bernama Konfusianisme (*Confusianism*)—dan di Indonesia disebut Kong Hu Cu. Dengan demikian, pembahasan tentang Konfusianisme terhubung pada sosok Konfusius; ajaran Konfusianisme; serta perjalanan sejarah dan praktik keagamaan. Beranjak dari ketiga aspek ini, kita akan bisa mendapatkan karakter Konfusianisme sebagai agama kawasan dari Tiongkok.

Konfusius adalah sosok paling berpengaruh dalam sejarah Cina, guru sekaligus filsuf, cendekiawan yang menyukai budaya tradisional Cina (mencakup sejarah, sastra, musik, dan ritual-ritual dari Dinasti Zhou), yang hidup pada masa Dinasti Zhou Timur (770 SM - 221 SM) (MacArthur, 2019). Ia dilahirkan pada sekitar 551 SM, dengan nama keluarga Kong. Ibunya meninggal ketika ia berusia 23 tahun, dan selama tiga tahun dia berkabung dan hidup asketis, serta mempelajari ritual *li* dan institusi kekaisaran. Situasi ini yang mendorongnya memikirkan gagasan-gagasan tentang kebajikan dan penghormatan (Fisher, Mary Pat and Rinehart, 2017). Nama Konfusius juga dikreditkan (diakui secara tertulis) dalam teks-teks klasik utama Cina, yang menjadi inti sistem pendidikan negara. Pada 492 M, ia dianugerahi gelar anumerta 'Orang Bijak yang Pandai' dan pada 1645 Kaisar Shunzi dari Dinasti Qing memproklamirkan Konfusius sebagai 'Guru Zaman Kuno, yang Termasyhur, Orang Bijak yang Sempurna' (MacArthur, 2019).

Konfusinisme dianggap lebih sebagai filsafat sosial-politik daripada agama. Ia tidak berbicara tentang dewa-dewa, kehidupan setelah mati, atau sesuatu yang bersifat supranatural, atau pandangan atas jalan menuju surga. Ajaran-ajaran pokoknya dihimpun dalam *The Analects* (MacArthur, 2019). Menurut Fisher dan Rinehart, Konfusius mengembangkan ajarannya berdasarkan pemikiran yang menekankan pada persoalan penanaman kebajikan moral dan interaksi antara penguasa manusia dan surga sebagai cara untuk mengubah dunia. Konfusianisme berfokus pada cara mengembangkan masyarakat yang adil dan teratur. Ini adalah cara Konfusianisme untuk menghubungkan manusia dengan kehendak moral surgawi yang transenden—namun juga imanen (Fisher, Mary Pat and Rinehart, 2017).

Konfusius-lah yang mengedit dokumen-dokumen lama yang berkaitan dengan enam bidang kehidupan dan memasukkannya ke dalam Konfusianisme Klasik—sekarang hanya ada lima, dan risalah tentang musik dihancurkan atau tidak pernah ada. Sebagaimana dikodifikasikan selama Dinasti Han (206 SM–220 SM), ada lima kebajikan utama yang didorong oleh Konfusius: kemanusiaan, kebenaran dan keadilan, kesopanan (kepatutan ritual), kebijaksanaan, dan kesetiaan (Fisher, Mary Pat and Rinehart, 2017). Konfusius juga menekankan berbakti kepada orangtua. Menurut doktrin Konfusianisme, ada tiga tingkat kesalehan berbakti: yang terendah adalah mendukung orangtua, yang

kedua adalah tidak mempermalukan orangtua dan leluhur, dan yang tertinggi adalah memuliakan mereka. Konfusius juga mendukung kebiasaan pemujaan leluhur Cina Kuno sebagai perpanjangan dari kesalehan berbakti—bahkan, sebagai pencapaian tertinggi dari kesalehan berbakti. Konfusius berbicara relatif sedikit tentang supernatural, lebih memilih untuk fokus pada di sini-dan-sekarang: "Sementara Anda tidak dapat melayani manusia, bagaimana Anda bisa melayani hantu dan roh?" tanyanya (Fisher, Mary Pat and Rinehart, 2017).
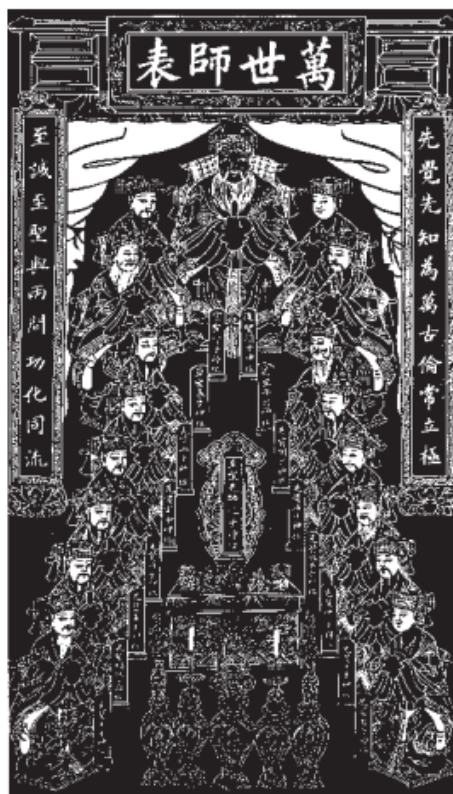
Gambar 3: Konfusius, Filsuf yang Menggagas Ajaran Konfusianisme (Fisher, Mary Pat and Rinehart, 2017).

Meskipun Konfusius tidak berbicara banyak tentang Realitas yang tidak terlihat, dia menegaskan bahwa *li* adalah ekspresi duniawi dari tatanan alam semesta. Semuanya harus dilakukan dengan rasa kepatutan (Fisher, Mary Pat and Rinehart, 2017). Dalam bahasa MacArthur, hal ini disebut konsep *ren* (perhatian mendalam dan tulus pada kesejahteraan orang lain), yang diimplementasikan dengan mengamalkan ritual *li* dengan hati-hati (MacArthur, 2019).

Setelah Konfusius wafat, ajaran Konfusianisme dilanjutkan oleh Mengzi (Mencius) dan Xunzi (Hsun Tzu). Tambahan utama Mengzi terhadap tradisi Konfusianisme adalah keyakinannya pada kebaikan yang melekat pada sifat manusia. Mengzi menekankan kewajiban moral para penguasa untuk memerintah dengan prinsip kemanusiaan dan kebaikan rakyat. Sebaliknya, Xunzi berargumen bahwa sifat manusia secara alami egois dan bahwa surga tidak bersifat pribadi, beroperasi menurut hukum alam daripada campur tangan di sisi pemerintahan yang baik atau menanggapi keinginan manusia (Fisher, Mary Pat and Rinehart, 2017).

Buddhisme dan Taoisme menjadi sangat populer selama periode perpecahan setelah jatuhnya Dinasti Han, dan Konfusianisme menurun. Namun selama Dinasti Song (960–1280), Konfusianisme dihidupkan kembali, dengan alasan bahwa agama Buddha dan Taoisme telah membawa kelemahan moral dan politik ke dalam masyarakat Tiongkok. Revolusi Kebudayaan menghancurkan kuil-kuil Konfuisianisme (1966-1976). Pada 1990-2015, ajaran klasik Konfusianisme diperkenalkan di sekolah-sekolah. Para sarjana Barat menyebutnya sebagai Neo-Konfusianisme. Orang Tiongkok mengenalnya dengan istilah yang berarti 'pemikiran metafisik' atau 'pembelajaran prinsif' (Fisher, Mary Pat and

Rinehart, 2017). Meski kalah popularitas dibandingkan Taoisme dan Buddhisme, tapi penguasa Cina memasukkan ajaran-ajaran Konfusius dalam kebijakan-kebijakan pemerintahannya (MacArthur, 2019).

3. PEMBAHASAN

Secara historis, penempatan Taoisme atau Konfusianisme sebagai acuan politis kerajaan membuat keberadaannya sejak awal dipandang sebagai realitas filosofis bangsa Cina, bukan tuntunan dalam menjalin hubungan antara manusia dan *Tian* (sejatinya mereka tidak menyebut secara spesifik bahwa *Tian* merupakan Tuhan atau sebutan lain sebelum kata 'Tuhan' diperkenalkan). Revolusi Kebudayaan yang menenggelamkan keberadaan sistem kerajaan, juga menenggelamkan keberadaan Taoisme atau Konfusianisme. Kalaupun pada akhirnya, kedua ajaran ini diterima dan diakui oleh rezim yang berkuasa, tak lebih dari sekadar warisan budaya (bukan dalam pengertian agama seperti yang dimaksudkan oleh para ilmuwan).

Menelisik keberadaan Taoisme atau Konfusianisme menurut batasan agama seperti dipaparkan dalam subbab pendahuluan memaksa kita harus meyakini batasan agama seperti yang dikemukakan oleh Friedrich Max Müller. Baik Taoisme maupun Konfusianisme tidak mengenal Alkitab, figur semacam nabi atau rasul, termasuk keberadaan Sesuatu Yang Tak Terbatas atau apa pun sebutannya (selain kepada *Tian,* para dewa, dan roh leluhur). *Tao-te Ching* atau Konfusiansime Klasik adalah kitab klasik (*jing*) berisikan renungan-renungan mendalam seorang filsuf tentang filosofi harmonisasi kehidupan. Orang-orang Eropa menerjemahkan *jing* sebagai 'kitab suci' jika teks-teks klasik itu berasal dari ajaran Buddha atau Tao, tetapi pada teks ajaran Konfusian yang tidak sesuai dengan pemahaman mereka tentang 'agama', mereka menganggapnya 'kitab klasik' sekuler. Barat menyebut Konfusianisme sebagai filsafat sekuler (Armstrong, 2021). Meski demikian, selama 3.000 tahun ini bangsa Cina memperlakukan kitab-kitab klasik (*jing*) sebagai kitab suci. Mereka mengalami transedensi dalam *jing,* dan merasa bahwa kitab-kitab tersebut membuat mereka dapat menjangkau yang-sakral, dan membantu mereka menumbuhkan rasa kesakralan dalam hidup mereka sendiri (Armstrong, 2021).

Baik Lao-tzu maupun Konfusius adalah filsuf yang memiliki pemahaman mendalam soal kehidupan yang harmonis di antara manusia dan manusia lain, antara manusia dan sistem sosial di lingkungannya, juga antara manusia dan alam sekitarnya. Para penulis dan ilmuwan memberikan apresiasi tinggi atas kitab-kitab klasik-nya, meski mereka sangat kerepotan dalam menginterpretasi karakter-karakter dan makna di dalamnya. Meski demikian, mereka percaya bahwa di dalamnya memuat mutiara-mutiara berkilau soal kehidupan harmonis dan aspek-aspek yang harus dipenuhi.

Sebagai 'kitab suci', baik *Tao-te Ching* maupun Konfusianisme Klasik tidak memberikan petunjuk tentang ritual-ritual atau tata peribadatan sebagaimana yang dikenal dalam agama-agama langit. Dalam praktik keagamaan di kuil-kuil Taoisme (dengan simbol patung Lao-tzu) atau di kuil-kuil Konfusianisme (dengan simbol patung Konfusius), para pengikut agama ini tetap menjalankan praktik penyembahan secara Cina Kuno. Mereka tetap memelihara tradisi-tradisi menyembah kepada *Tian,* para dewa, dan roh leluhur, juga tata cara penyembahan seperti yang dilakukan oleh para leluhurnya.

Seperti juga Lao-tzu dan Konfusius yang pada akhir hayatnya menyingkir ke pegunungan dan menjauhi persoalan duniawi, para guru-guru besar Taoisme atau Konfusianisme juga memilih hidup tersembunyi di pegunungan terpencil. Revolusi Kebudayaan dan regulasi rezim yang berkuasa menempatan Taoisme dan Konfusianisme sekadar warisan budaya (bukan dalam pengertian agama seperti yang dimaksudkan oleh para ilmuwan).

"Taoisme adalah agama yang tak berbentuk," simpul jurnalis dan pelancong filsafat Eric Weiner ketika mengidentifikasi Taoisme sebagai agama. "*Tao* bisa diterjemahkan sebagai 'jalan', tetapi *Tao* juga berarti semesta, alam, Tuhan, kekosongan besar, misteri besar, atau hanya 'jalan segala sesuatu' (Weiner, 2022)."

Uraian Weiner adalah pendeskripsian tentang realitas Taoisme masa sekarang. Ia menjelajah ke banyak tempat dan berbincang para penganut agama ini demi memahami hakikat Taoisme—persisnya, dalam konteks sekarang. Menurutnya, *Tao-te Ching* adalah karya samar yang monumental di mana satu puisi panjang ditulis untuk memuji sesuatu yang tidak bisa dinamakan, apalagi dibayangkan. Sesuatu itulah yang dinamakan *Tao*. Setiap stanza *Tao-te Ching* dapat dibaca bermacam-macam cara, yang berakibat pada bermacam-macam pula terjemahan dan tafsiran mengenainya (Weiner, 2022).

Hingga bagian ini, penulis sudah mendapat tafsiran baru tentang agama ini, yakni keleluasaan menafsirkan hakikat agama ini, termasuk mengartikan *Tao* sebagai Tuhan. Padahal, Weiner sendiri merasakan kerumitan memahami pemikiran Lao-dzu yang memunculkan banyak terjemahan dan tafsiran. Bagi masyarakat modern, ternyata realitas ini tidak menghalangi hasratnya untuk menempatkan Taoisme sebagai agama dan menempatkan Tuhan sebagai objek penyembahan (melampaui pandangan orang-orang Cina sendiri).

Lebih jauh lagi, Weiner juga memperlihatkan identitas Taoisme melalui keyakinan akan *chi*, konsep *wu-wei, yin-yang,* dan filsafat tentang tubuh. Bagi orang Cina, menurutnya, *chi* adalah energi vital menyenangkan yang menggerakkan dan menyelubungi manusia. *Chi* adalah tenaga, energi koheren, ia seperti sperma yang bercahaya, sperma yang bersinar, yang bergerak-gerak di sekitar manusia yang telah memiliki kemampuan untuk menyaksikan penampakannya; konsep *wu-wei* adalah upaya meraih kehidupan dengan mengurangi pertikaian dan memperbanyak navigasi; sementara *yin-yang* menggambarkan polaritas, bukan perlawanan, di mana kedua kutubnya membutuhkan satu sama lain, bahkan tidak mungkin ada tanpa keberadaan yang lain (Weiner, 2022).

"Jika Buddhisme berbicara tentang pikiran, maka Taoisme berbicara tentang tubuh, dalam maknanya yang terbesar, ia merupakan filsafat tentang tubuh yang diekspresikan melalui latihan olah tubuh semacam *tai chi* dan *qi gong* dan akhirnya pencarian Taois bukan di surga, tapi di bumi *ini* dan tubuh *ini*," tegas Weiner (Weiner, 2022). Cetak *italic* pada kata 'ini' adalah penegasan keberadaan surga menurut persepsi Weiner.

Uraian Weiner adalah pemahaman masyarakat awam yang belakangan mencari ketenangan hidup melalui kendaraan bernama Taoisme. Keyakinan akan *chi*, konsep *wu-wei, yin-yang,* dan filsafat tentang tubuh yang diekspresikan melalui latihan olah tubuh semacam *tai chi* dan *qi gong* sudah menjadi alasan untuk menempatkan Tasoisme sebagai *living religion*-nya dan menempatkan Tuhan sebagai objek penyembahan—jadi tidak lagi menyasar ke *Tian,* para dewa, atau roh leluhur. Pandangan Weiner ini bergeser jauh dibandingkan pandangan umum orang-orang Cina yang menempatkan agama ini sekadar tradisi 'penyembahan', atau penggambaran Taoisme sebatas praktik ramalan atau perdukunan (hal ini dipresentasikan dalam film-film karya para sineas Hongkong yang menggambarkan para pendeta Taois dan simbol *yin-yang* sebagai pemburu atau pembasmi hantu). Bahkan, Weiner memastikan bahwa klimaks ajaran Taoisme adalah penyerahan total kepada alam semesta seraya menjauh dari hiruk-pikuk kehidupan dunia.

Sementara pemahaman tentang Konfusianisme, pada umumnya lebih terpusat pada sosok Konfusius: sosok paling berpengaruh dalam sejarah Cina; sosok filsuf dan cendekiawan yang namanya diabadikan dalam teks-teks klasik utama Cina; sosok yang ajarannya dijadikan inti sistem pendidikan negara dan kebijakan-kebijakan pemerintah; sosok yang tidak berbicara tentang dewa-dewa, kehidupan setelah mati, atau sesuatu yang bersifat supranatural, atau pandangan atas jalan menuju surga; tapi ia merupakan sosok yang mengagungkan ritual *li* (sebagai ekspresi duniawi dari tatanan alam semesta), bahkan orang-orang Tionghoa pun mengabadikan patung dirinya sebagai personafikasi Dewa Pengetahuan atau Dewi Pendidikan. Dibandingkan ajaran Taoisme yang cenderung mengarah pada asketisme, Konfusianisme memberikan kontribusi besar dalam persoalan etika dan moral dalam bernegara (sesuai kodratnya sebagai filsafat sosial-politik). Hasilnya, Konfusianisme lebih diterima sebagai warisan budaya berupa pengetahuan filsafat sosial-politik ketimbang agama.

Dalam konteks Indonesia, seperti diperlihatkan dalam film dokumenter *Jejak-jejak Akulturasi* dan penelitian di Tangerang, Banten, dan Singkawang, Kalimantan Barat, juga menyajikan realitas Taoisme atau Konfusianisme yang penuh akulturatif. Kebijakan pemerintah pada masa Orde Reformasi membuat tradisi-tradisi *li* juga bisa diperlihatkan di hadapan publik, baik dalam momen hari raya Imlek maupun *Cap Go Meh*—situasi ini berbeda jauh dibandingkan nasib agama-agama local yang justru dimarjinalkan kebijakan pemerintah Orde Baru (Effendi, 2022).

Selain itu, kita juga masih bisa menyaksikan warga Tionghoa memancang altar penghormatan kepada para leluhur di rumahnya, sekaligus menjalankan ibadah rutinnya secara *pai pai* (tangan menyembah) atau dengan membakar dupa (*hio*) dan melakukan penyembahan—tata cara ibadah yang bukan Taoisme atau Konfusianisme. Atau, kita juga masih bisa menyaksikan warga Tionghoa membuat makam dan *bong pay* megah, lengkap dengan segala tata cara penghormatan menyulut petasan, membakar uang kertas, atau menghidangkan makanan di depan *bong pay*—juga tata cara ibadah yang bukan Taoisme atau Konfusianisme.

Kita juga masih bisa menyaksikan vihara-vihara bagi penganut Kong Hu Cu (salah satu agama resmi di Indonesia), dengan segala ornamen patung-patung para dewa dan ruang-ruang khusus untuk para dewa tertentu—sehingga ia tidak merepresentasikan karakter kuil-kuil Taoisme atau Konfusianisme. Para warga Tionghoa, entah ia beragama Kong Hu Cu atau agama lain, menjalankan ritual *li*-nya di vihara-vihara ini. Dalam bentuk sosial lain, kita juga bisa temukan praktik-praktik pengobatan atau ramalan yang disertai simbol-simbol Taoisme di pusat-pusat perbelajaan, atau praktik-praktik senam kebugaran ala *tai chi* yang bernuansa Taoisme. Di Indonesia, akulturasi Taoisme dan Konfusianisme (bahkan, menyangkut warga Tionghoa dengan agama lain) menyatu dalam rupa: memelihara keberadaan ritual-ritual Cina Kuno bernama *li*.

4. Simpulan

Bahwa Taoisme dan Konfusianisme adalah agama-agama kawasan asal Tiongkok yang oleh rezim yang berkuasa ditempatkan sebagai warisan budaya (bukan dalam pengertian agama seperti yang dimaksudkan oleh para ilmuwan). Baik Taoisme maupun Konfusianisme tidak mengenal Alkitab, figur semacam nabi atau rasul, termasuk keberadaan Sesuatu Yang Tak Terbatas atau apa pun sebutannya (selain kepada *Tian,* para dewa, dan roh leluhur). Meski demikian, para ilmuwan dan para pencari ketenangan hidup tetap menempatkannya sebagai agama dan menghadirkan Tuhan sebagai objek penyembahan—dalam konteks ini, ada suatu keadaan mental atau kondisi pikiran yang bebas dari nalar dan pertimbangan yang menempatkan Taoisme atau Konfusianisme sebagai agama.

Uraian tentang keberadaan Taoisme dan Konfusianisme, serta realitas Taoisme dan Konfusianisme di Indonesia, mengajak kita untuk memerhatikan penuh seksama pernyataan Menzies bahwa orang Cina hidup dalam dunianya sendiri dan terpisah dari ras-ras manusia yang lain, tapi mereka mampu mengembangkan sebuah peradaban yang, dalam banyak hal, layak untuk dibandingkan dengan peradaban yang berasal dari India atau Barat. Bahwa keberadaan ras yang digambarkan 'hidup dalam dunianya sendiri' ini memilih dan menjalani historis keagamaannya juga dalam suasana 'dunianya sendiri'.

PENGHARGAAN

PEMBIAYAAN

Kajian ini dijalankan tanpa sebarang pembiayaan khusus dan hanya menggunakan pembiayaan secara persendirian.

SUMBANGAN PENULIS

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

KONFLIK KEPENTINGAN

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

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The Impact of Creative Activities Involving Cooking Oil Waste on Sustainable Environments

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ABSTRACT

Disposal of cooking oil waste into public places has adverse effects on the environment such as clogged drains, polluted rivers, and soil damaged by the loss of mineral resources. Clogged drains cause pest breeding, while contaminated water sources have an impact on the destruction of aquatic life. Despite various efforts, the issue of pollution continues to occur in line with uncontrolled development as well as increasing population growth. The objective of this study is to identify the impact of the implementation of creative activities on environmental preservation. The study uses qualitative methodology as its main research approach. Researchers collect information through key data collection methods such as interviews, observations, and fieldwork. Secondary methods are derived from data sources such as books, journals, and magazines. The results of this study found that the creative activities implemented became one of the solutions in the effort to reduce the disposal of cooking oil waste by taking a recycling and reuse approach. In fact, this activity can also make room for the locals to learn how to recycle cooking oil waste into a useful ingredient. Therefore, this study should be continued by intensifying creative activities to increase public knowledge and awareness of the potential of cooking oil waste to reduce environmental pollution, especially water pollution. This action matches the government's call for the success of the Sustainable Development Goals (SDGs), which focuses on the 12th goal of Responsible Consumption and Production.

Keywords: *Creative activities, recycle, waste cooking oil, sustainable environment*

1. INTRODUCTION

Environmental pollution is a significant problem that has become the primary coverage of today's newspapers and has become more serious lately. There are many causes of this, among others, due to uncontrolled development and high population growth, especially in large cities, which result in more and more resources needed to increase production to sustain the lives and consumption of the population. Many people nowadays are aware of the degradation of the environment due to negative impacts. Environmental degradation has reached a crisis and can be considered a disaster. Among the

areas of concern are pollution in major cities, traffic congestion, flash floods, water pollution, air pollution, noise, and soil.

There is no denying that development is significant for the progress of a country. Yet development that does not consider environmental capabilities will undoubtedly render the concept of continuous development unrealized. As a result, not only will this generation experience problems, but future generations will inherit the problems created at the moment. Therefore, there are various issues and problems regarding the deteriorating quality of the environment, exacerbated by various weaknesses and constraints in addressing such issues and problems.

According to Kafli & Isa, (2017) is said that there is more than 80 percent of the rivers in major cities in the country are dubbed the 'Dead River'. It is caused by the uncontrolled disposal of waste from industrial waste which is increasing every year. These rivers lose the ability of ecosystems to supply clean water, process sewage, and maintain their productivity. Among the rivers categorized as polluted rivers in Malaysia include Sungai Juru in Penang, Sungai Segget in Johor, and Sungai Klang in Selangor.

Malaysia's ecological status is not as bad as most other developing countries in the world. Although the Environmental Quality Act (EQA) was enforced in 1974, the water quality in the interior of Malaysia, especially in the rivers, is deteriorating. Most of the rivers are polluted due to pollution at the water source and in non-water sources (Al-Mamun & Zainuddin, 2013). However, it has been recorded that a large amount of pollution is caused by untreated waste. Nevertheless, it is not too late to take some bold steps to effectively control untreated sullage discharge, which plays a significant role in the status of the rivers.

According to Frota de Albuquerque Landi et al., (2022) Global waste is expected to grow substantially by 2050, therefore, defining an effective waste management strategy is a crucial topic for both industry and academia. Nowadays, food and green waste, in particular, represent a large share of total waste production. All this considered, effectively processing and eventually reusing materials such as waste cooking oil is of paramount importance.

Through primary data, researchers found out that the source of the river's pollution is not only waste from industrial environments. In fact, it is also caused by residential and shop environments caused by the dumping of cooking oil waste into drains and ditches. Cooking oil is an essential ingredient used in cooking preparation and a convenient ingredient that leads to clogging piping systems. Because of this problem, researchers are searching for suitable solutions to prevent cooking oil from turning into waste, and that it should be made into recyclable material instead.

This study will try to approach, understand, and at the same time explain the implementation of the initial cycle of cooking oil waste through creative activities carried out by the local community staggered to help reduce the discharge of cooking oil waste into drains and ditches. The objectives of this study are also in line with the answers sought in this study, including (1) what creative activities were carried out; (2) what processes are implemented in the reuse of cooking oil waste; (3) what is the impact of creative activities involving waste cooking oil on sustainable environments.

2. LITERATURE REVIEW

2.1 Creative Activities

According to (Nagayoshi & Nakamura, 2021) creative activities are created as the process of making something new and meaningful. This also considers that it occurs when people combine and integrate different types of information to solve problems and create new values at the social or individual levels. Creativity also defines as "the ability to come up with ideas or artifacts that are new, surprising, and valuable." In other words, creation is not merely about creating new things but also about bringing benefits to people.

A creativity exercise is an invention endeavour focused on building creative skills, like problem-solving, communication and innovation, rather than improving a specific creative ability, like painting or dancing. This activity is a teaching method to help individuals with specific needs to achieve maximum cognitive, emotional, social and psychomotor development in the teaching and learning process (Yasmin Hussain, 2013). For example, the activity of forming dough is one art activity that helps the development of children who have problems recognising alphabets.

Learning and teaching involving interventions and visual arts media can also help develop children's mental health. This method also helps them how to combine images with themes. The assessment of the stage of childhood proficiency ability is taken approximately from formalistic rules through the principles of visual arts language (Lindo & Ceballos, 2020).

Intensive experience in creative activities is an essential tool for developing one's creative thinking. This creativity is the ability to create something of value by combining skills in terms of proficiency and imagination. The combined results of this skill and imagination can stimulate children's minds to be more creative in producing works of art. Creativity is derived from the Greek 'creare' — meaning 'to fulfil' (Sumardianshah Silah et al., 2013)

In addition, this process uses images and art media to help form individual creativity and response to create products reflecting the development, ability, personality, interest, concern, and concern of an individual (Yasmin, 2013). It is also used as a therapeutic activity to form emotions and human behaviour.

2.2   Recycle

According to Act 672, Solid Waste and Public Cleansing Management, recycling can be defined as collecting and separating to produce an output. Therefore, recycling occurs when a waste material is processed according to the recycling procedure and eventually produces the equivalent product. Recycling is converting residual waste materials into other materials with a particular value (Perbadanan Pengurusan Sisa Pepejal Dan Pembersihan Awam, 2013).

In other words, recycling can refer to activities involving the modification, adaptation, and construction of materials to produce new supplies from the original material. This recycling activity is one of the initiatives to reduce solid waste and proves to be an efficient way to conserve the environment. However, this waste collection system for recycling poses some problems, especially in the implementation phase, where it requires high cost, massive space and confusion on the recycling system (Muhamad Azahar Abas, 2013).

With this recycling activity, waste or used, old materials can produce something that is useful and functional to be put forth as new items. It includes reusing the items as their original function or distributes them to much-needed parties. Recyclable items are papers, newspapers, magazines and books; materials made up of iron, metal, aluminium and cans; materials made up of boxes, glass, glass bottles and mirror containers and materials made up of plastic such as bottle and food packaging (Norsyazwani Jaafar, 2009).

2.3   Waste Cooking Oil

According to a 2016 pollution study statistic, each household consumes two kilograms of cooking oil per month, while 45% of unused cooking oil is thrown away. The dumping of waste cooking oil into drainages and sewerage systems clogs channel systems. Furthermore, waste dumped into landfills causes environmental problems, especially the pollution of water and soil. It also promotes the breeding of pests that then affects the health of residents (Kalam et al., 2011).

Cooking oil used from the premise sink that flows into the wastewater system cause problems to wastewater treatment plants - or they are integrated into the food chain through animal feeding, thus causing potential health problems for humans. The release of waste cooking oil into the waters also

alters the oxygenation process and destroys aquatic life in the ocean. This is caused by the oil layer covering the water surface which then prevents oxygen from dissolving. The by product of oil degradation mixing with water increases the demand for chemical oxygen (COD), thereby polluting the water (Ibrahim Kabir et al., 2014)

At the same time, the dumping of cooking oil into sinks result in water pollution as the oil discharged into the sink goes through the buffer and eventually gets channelled into the water source. Oil layers will thus form, thereby polluting water sources and threatening aquatic life (Mohamad Fazli Sabri & Teoh Yong Yong, 2006). Many traders who use cooking oil to fry food use it repeatedly to save capital. This is dangerous because the same cooking oil should only be used three times — more than this, and it can damage people's health (Liyana Rosman, 2018).

Talking about the potential of used cooking oil waste, not many people know and understand that used cooking oil waste can also be recycled Wan Nasriha & Zanaton, (2013). To reduce pollution and at the same time maintain the surrounding nature, the 3R concept: Reduce, Reuse and Recycle, must be implemented in everyday life. While the 'reduction' concept can be implemented by reducing cooking oil or choosing alternative cooking methods that do not use cooking oil, such as boiling, burning and frying without oil Satinah Awang et al., (2015). Furthermore, the reuse concept can be implemented by reprocessing used cooking oil to be used as other ingredients, such as wax and soap.

Finally, the concept of recycling can be implemented by collecting used cooking oil waste that can no longer be used and then sending it to recycling centres. There, this waste will go through several physical, chemical and biological processes to produce fuel for vehicles, thus replacing petrol and diesel (Wan Nasriha & Zanaton, 2013).

In short, used cooking oil can be recycled and has many other uses that benefit the environment and human beings. However, if we look at the issue of pollution caused by clogged pipelines, there is still no end in sight. Here it can be concluded that the level of awareness of our society towards recycling used cooking oil is at a moderate level as they do not at all make this activity part of their life practices. Referring to a study that was carried out by Satinah Awang et al., (2015) there is a low level of knowledge about re-conducting used cooking oil. This study matches the opinion of Erry Arham Azmi et al (2021)which said that the community does not know where to place the remaining used cooking oil.

2.4 Environmental Sustainable

The culture of loving the environment is essential and needs to be nurtured in today's society, especially among children, so that future generations can experience a peaceful life with a clean and harmonious environment. It is a process of early exposure and education in continuing environmental conservation efforts. This awareness of the importance of taking care of the environment has long been noted by previous researchers beginning in 1798 through the Malthusian Theory of Population (Thomas Malthus, 2008)

Various global joint venture programs have been implemented by the United Nations (UN) to achieve sustainability missions for the benefit of current and future generations, among them the Millennium Development Goals (MDGs). The concept targeted eight sustainability goals to be achieved within fifteen years from 2000 to 2015. Meanwhile, the Sustainable Development Goals (SDGs) program organised by the World Health Organisation (WHO) seek to achieve 17 sustainability goals from 2015 to 2030. This target has been agreed upon by most countries, including Malaysia (United Nations, 2016)

Figure 1 Sustainable Development Goals (SDG)
(Source: United Nation, 2016, Copyright Consent: Permissible to Publish)

In all 17 of these Goals, the researchers focused on Sustainable Development Goal 12 titled "Responsible Consumption and Production". It aims to implement responsible management of environmentally friendly chemical and waste disposal throughout its life cycle. Apply to recycle and reuse activities as well as reduce the emissions of these chemical and waste materials into the air, water, and soil to minimize adverse effects on human health and nature. Ahmad Suhaimi, (2019) said that this effort needs to be implemented and the involvement of companies, especially large and transnational companies should adopt green and sustainable practices such as recycling as well as significant use of all. In fact, each layer also needs to acquire relevant information and awareness for sustainable development and lifestyle in harmony with nature.


Figure 2 Sustainable Development Goal 12 titled: Responsible Consumption and Production
(Source: mampankini, 2019, Copyright Consent: Permissible to Publish)

3. METHODOLOGY

The approach used in this study prioritizes the researcher's involvement in the field by going through an in-depth observation process and meetings and collecting related documents (Cresswell, 2017). The study was conducted over two years, starting in 2020 to 2022. For the initial phase, the used cooking oil campaign collection was carried out in the surrounding areas of Perak, Kuala Lumpur, Melaka, and Johor. This campaign was also spread among residents through the WhatsApp platform and Facebook pages. Through this campaign, the researcher came down to the spaciousness and met the community around the location while explaining the importance of re-delivering the used cooking oil.

Like any qualitative study, an art study also involves almost the same study procedures and strategies. According to Roger & Blomgren, (2019) qualitative methods are obtained through field data, interviews, photography, and video recording. This study is based on the fieldwork of participating in the process of recycling cooking oil waste into a form of creative art conducted by locals and researchers. The researchers recorded each step in the process conducted by participants in shaping and building creativity from the beginning of production until the final stage of the formation of the creative soap.

3.1 Conceptual Framework
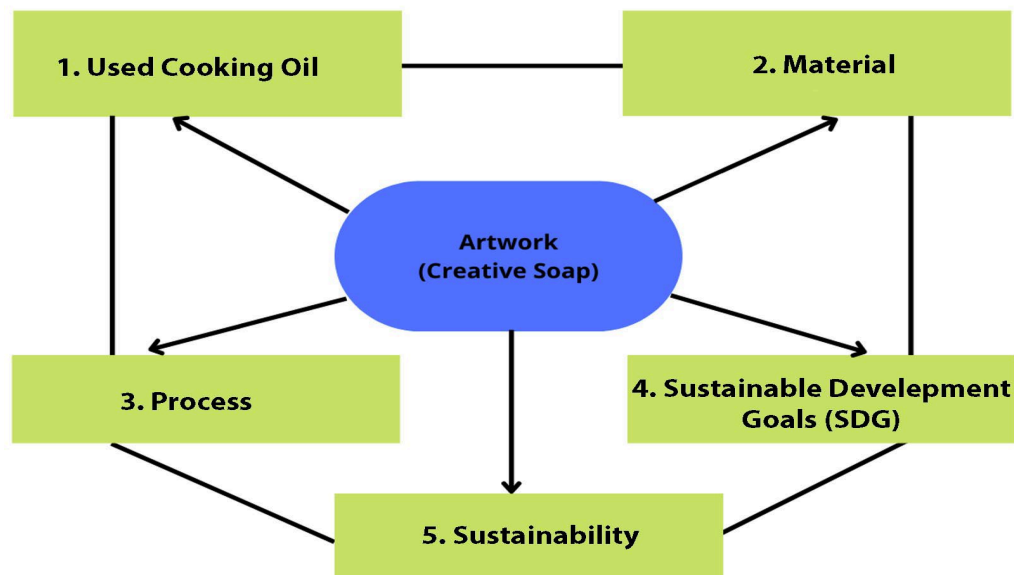
Figure 3 Relation between creative activities with a sustainable environment
(Source: Sukria Fihatmadja, 2005)

The conceptual framework shown above (Figure 3), can explain that a work of art is part of the language of humanity. It results from a background that is interconnected to each other. During the implementation of this creative activity, participants will go through the stage of processing the material from used cooking oil to produce creative soap. Then, reusing cooking oil waste to create something more beneficial, thus supporting the efforts of Sustainable Development Goal 12: Responsible Consumption and Production in helping to preserve nature. Therefore, this cycle indirectly helps reduce the discharge of cooking oil waste into public places to prevent continuous water pollution. Tjetjep Rohendi Rohidi (2011) also stated that the process of producing a work of art is an activity that can build interaction between individuals.

This indicates that there is a crucial cycle that is frequently linked in the process of making *Creative Soap* (blue box), which begins with the use of *Used Cooking Oil* (green box), is then combined with *Material* (green box), is then put through a *Process* (green box), and is finally put through the government's *Sustainable Development Goals (SDG)* to help *Sustainability* (green box) in the nation.

3.2   Research Design Framework

Figure 4 below shows the procedure for collecting data on the impact of creative activities involving cooking oil waste on sustainable environments. This design framework starts with the process of Literature Review, Interview, Observation/Fieldwork, Analysis and Finding, Conclusion, and Acknowledgment.

This study started by collecting information through secondary methods derived from data sources such as journals, books, and magazines related to the study case. Then proceed with required data collection methods such as interviews, observations, and fieldwork. This stage begins with the interview session on the local community's awareness of the importance of protecting the environment related to the country's biggest problem, water pollution. The local community is also aware of the consequences of uncontrolled waste disposal on the environment.

Figure 4 Research design on the impact of creative activities involving cooking oil waste on a sustainable environment

Further observations found that the impact of this water pollution is at an alarming level. The main cause of pollution is caused by the uncontrolled disposal of waste from industrial and caused by

residential and shop environments caused by the dumping of cooking oil waste into drains and ditches. Therefore, the researchers continued this study by conducting fieldwork with the local community. This activity will not only be able to reuse cooking oil waste but also help the local community to understand and realize the importance of reusing the material efficiently.

3.3   Creative Activities

The fieldwork started with creative activities to produce creative soaps using cooking oil waste and some other mixed ingredients. The process of producing this creative soap goes through 2 stages, including (1) mixing ingredients to produce bars of soap; and (2) forming and carving bars of soap to produce creative soaps. Through this creative activity, participants were also exposed to the effects of uncontrolled disposal of used cooking oil waste in public places and the importance of protecting the environment for future generations.

3.3.1 Materials

Participants were taught and briefed in this session on safety measures and the materials needed to produce the creative soap. The researchers prepare all the material needed; participants only need to bring used cooking oil from their homes. They explained the steps to recycle used cooking oil, and the ingredients used were cooking oil waste, clean water, sodium hydroxide, coconut oil, and fragrance essence. All of these substances are non-harmful to the participants and are free of chemical mixtures.

Additionally, according to (Ahmadi & Seyedin, 2019) that sodium hydroxide also known as lye and caustic soda, is an inorganic compound with the formula NaOH. It is a white solid ionic compound made up of sodium cations Na+ and hydroxide anions OH. Sodium hydroxide is a caustic base and alkali that decomposes proteins in normal conditions. NaOH is also very soluble in water, releases heat when dissolved, and is dangerous for children if not monitored. Table 1 below refers to the detail of the material required by a participant.

Table 1: Material details

No	Items	Details (ml/oz)
1.	Cooking Oil Waste	500 ml
2.	Clean Water	250 ml
3.	Sodium Hydroxide (NaOH)	4.5 oz
4.	Coconut Oil	44 ml
5.	Fragrance Essence	10 ml

3.3.2 Process Making

A process making is an activity that takes place over time, and which has a precise aim regarding the result to be achieved. The concept of a process is hierarchical which means that a process may consist of a partially ordered set of subprocesses (Gerrit Muller, 2021). Therefore, the process requires the carefulness of the participants to follow one of one the instructions prepared by the researcher to facilitate the process of producing creative soap.

Under the monitoring and supervision of the researchers, participants were supplied with infographics and ways to mix ingredients to produce creative soap. By combining the elements, participants can produce 3 to 4 bars of soap. From these bar soaps, participants were left to his/her own creativity in shaping and creating creative soaps. These processes aim to improve their cognitive skills while also advocating for their right to holistic development, especially in terms of physical development. Then, through this activity, researchers identified the participant's abilities and weaknesses in mixing ingredients, shaping, and carving form to produce creative soaps.
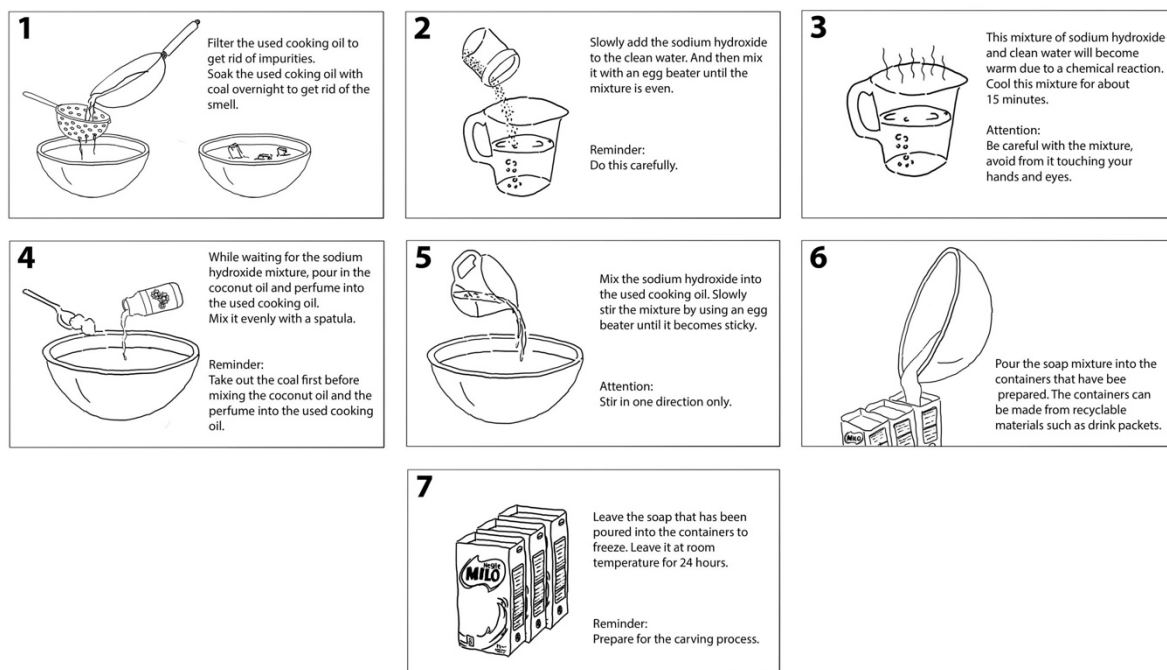
Figure 5 Infographic of how to mix ingredients to produce bars of soap
(Source: Authors' illustration, 2020)
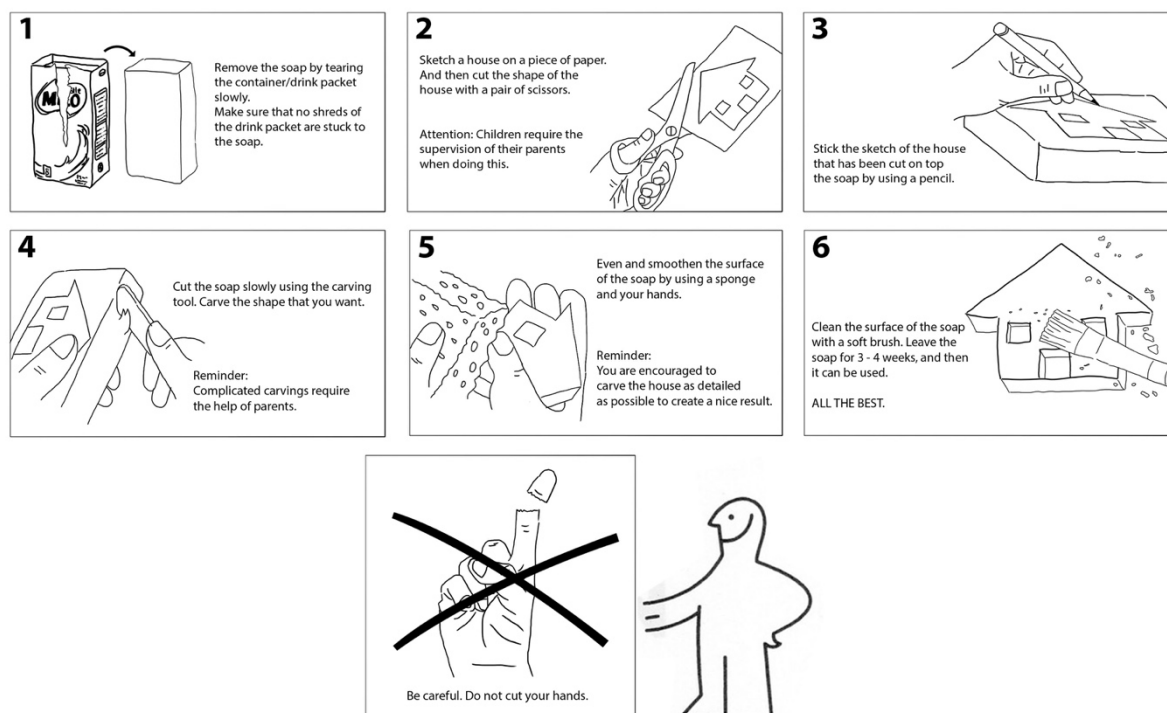
Figure 6 Infographic of how to shape and carve bars of soap to produce creative soaps
(Source: Authors' illustration, 2020)

4. ANALYSIS AND FINDING

Table 2 below shows the list of creative activities carried out in 4 states in Malaysia, including Perak, Selangor, Melaka, and Johor. The participants who participated in this creative activity, such as schools, universities, associations, and local communities, were implemented in stages from 02 nd January 2021 until 01 st September 2022. The most frequently carried out creative activities were in the state of Perak 5 times, followed by the states of Selangor, Melaka, and Johor, each carried out once.

Table 2: List of creative activities that have been implemented

Date	Participants	State
02nd January 2021	SELAT Association	Perak
16th September 2021	R.E.A.L International School, Ceras Campus	Selangor
02nd October 2021	Community in Seri Iskandar	Perak
13th November 2021	Persatuan Wanita UiTM (PEWANI)	Perak
06th December 2021	UiTM Perak Students	Perak
26th December 2021	Community in Kota Tinggi	Johor
20th August 2022	Lendu International Art Community	Melaka
01st September 2022	NA Generation Association	Perak

Table 3 below shows the use of cooking oil waste according to the session of creative activity that has been implemented. In total, there were 8 sessions that were conducted which is accompanied by a different number of participants and the use of cooking oil. The highest number of participants was in session VII, with 40 entries using 20,000ml of cooking oil waste. Followed by sessions III and VIII, each was 25 participants and used 12,500ml of cooking oil waste. Next, session I of 20 participants used 10,000ml of cooking oil waste, and session V of 17 participants used 8,500ml of cooking oil waste. Last, in sessions II and VI, every 15 participants used 7,500ml of cooking oil waste. For all the sessions of this creative activity, the consumption of used cooking oil was 86,000ml.

Table 3: Use of cooking oil waste according to the session of creative activity

Session	No. of Participants	Cooking Oils Waste (ml)
Session I	20	10,000
Session II	15	7,500
Session III	25	12,500
Session IV	15	7,500
Session V	17	8,500
Session VI	15	7,500
Session VII	40	20,000
Session VIII	25	12,500
Total	**172**	**86,000**

According to the process of producing creative soaps, cooking oil waste is the main ingredient needed. This cooking oil waste is recycled as a wearable material and benefits the local community. By using 500ml of used cooking oil, one participant produced 3 to 4 bars of creative soap per session. Thus, during this creative activity, a total of 172 participants managed to collect 86,000ml of used cooking oil for use in the recycling process.

5. CONCLUSION

Based on the findings of this study, the implementation of this creative activity had a positive effect, especially on the participants. During this time, they took it easy to dispose of cooking oil waste by throwing it into drains and ditches, and now they realized there is a better and more effective way of disposing of it. Therefore, this creative activity is a solution to reduce the discharge of cooking oil waste into public places and assist in efforts to preserve the environment.

By not throwing away this used cooking oil arbitrarily, the participants managed to reduce the breeding of pests such as rats and cockroaches due to clogged sinks and drainage systems. In addition, the impact has been on the safety of water resources such as unpolluted rivers as well as the well-being of aquatic life. In short, this recycled cooking oil waste has uses that benefit humans and the environment.

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CONFLICT OF INTEREST

The author(s) declared no potential conflicts of interest with respect to the research, authorship, or publication of this article.

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Interpretasi Simbolik Karya Seni Visual Bertajuk Walk in Silence, Don't Walk Away in Silence Oleh Saiful Razman Dalam Konteks Fenomena Covid-19

A Symbolic Interpretation of the Visual Artwork titled Walk in Silence, Don't Walk Away in Silence by Saiful Razman in the Context of Covid-19 Phenomenon

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ABSTRAK
Karya seni visual dalam pelbagai bentuk dan jenis ungkapan diciptakan oleh seniman untuk menyampaikan atau menyatakan sesuatu berupa makna atau pengertian kepada pengamatnya melalui perantaraan simbol atau tanda tertentu. Kajian ini dilaksanakan untuk menganalisis dan menafsirkan makna dari sejumlah simbol dan tanda yang hadir dalam karya seni visual bertajuk Walk in Silence, Don't Walk Away in Silence (2021) oleh Saiful Razman dalam konteks fenomena COVID-19. Pendekatan kajian seni digunakan di mana ianya di duduk di bawah kajian kualitatif yang menfokuskan pada penjelasan bersifat deskriptif dan menyeluruh. Satu kerangka konseptual telah dibina melalui konsep-konsep yang dianggap relevan sebagai panduan untuk mendekati, memahami dan menjelaskan simbol atau tanda dari karya seni visual sehingga membuka jalan terhadap kefahaman makna simbolik dari karya yang diteliti. Hasil analisis menunjukkan bahawa karya seni visual tersebut memuatkan sejumlah simbol dan tanda yang diinspirasikan dari pengalaman peribadi seniman sewaktu menempuh fasa Perintah Kawalan Pergerakan (PKP) beberapa tahun yang lepas. Simbol dan tanda tersebut secara tersirat mengungkapkan makna simbolik tentang kehidupan manusia yang terpenjara sehingga hilang nilai kebebasannya sehingga hanya peristiwa kematian sahaja yang mampu membebaskan manusia untuk keluar dari belenggu tersebut walaupun dunia di sekitarnya penuh dengan kesunyian dan kekosongan.

Kata Kunci: interpertasi, simbolik, karya seni visual, COVID-19, Saiful Razman

ABSTRACT
Visual artworks in various forms and types of expression are created by artists to convey or express something in the form of meaning and understanding to the observer through the use of certain symbols or signs. This study was carried out to analyze and interpret the meaning behind symbols and signs present in the visual artwork titled Walk in Silence, Don't Walk in Silence (2021) by Saiful Razman in the context of the COVID-19 phenomenon. The art study approach is used where it sits under a qualitative study that focuses on descriptive and holistic explanations. A conceptual framework has been built through concepts that are considered relevant as a guide to approach, understand and explain symbols or signs from visual artwork so as to pave the way for a clear understanding of the symbolic meaning of the researched work. The analysis results show that the visual artworks contain many symbols and signs inspired by the artist's personal experience while going through the Movement

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Control Order (MCO) phase a few years ago. The symbols and signs implicitly express the meaning of imprisoned human life until the value of freedom is lost so that only the event of death can bring people out of the shackles even though the world around them is full of silence and emptiness.

Keywords: *interpretation, symbolic, visual artwork, COVID-19, Saiful Razman*

1. PENGENALAN

Pada awal tahun 2020, hampir seluruh dunia telah digemparkan dengan penularan wabak novel coronavirus atau dikenali sebagai COVID-19. Novel coronavirus ini dipercayai berasal dari Wuhan China dalam wilayah Hubei di sebuah pasar yang dilaporkan telah dikesan pada Disember 2019. Pandemik Covid-19 ini telah mengorbankan jutaan nyawa di seluruh dunia. Penularan wabak ini berlaku dengan cepat dan pantas dimana ianya telah melangkaui sempadan negara di seluruh dunia antaranya Thailand, Korea, Jepun, Amerika Syarikat termasuklah Malaysia. Di Malaysia khususnya, kes positif yang pertama telah direkodkan pada 25 Januari 2020 (Nur Asyilla Che Jalil, 2020). Sehingga ke hari ini perjuangan menentang pandemik COVID-19 masih belum berakhir kerana telah muncul beberapa varian baharu yang lebih membimbangkan. Sub-varian baharu iaitu strain Omicron XBB.1.5 dengan nama Kraken telah dilaporkan sedang meningkat di Amerika Syarikat dan telah dilaporkan di lebih 25 (Ghebreyesus, T.A. (2023).

Langkah awal yang telah diambil oleh kerajaan Malaysia semasa berdepan dengan COVID-19 adalah dengan melaksanakan beberapa peringkat fasa Perintah Kawalan Pergerakan (PKP) di seluruh negara. Di samping itu juga, beberapa norma baharu perlu dipatuhi antaranya menjaga jarak fizikal, pakai pelitup muka dan kerap mencuci tangan bagi memastikan rantaian jangkitan COVID-19 dapat diputuskan (Kementerian Kesihatan Malaysia, 2021). Sepanjang tempoh PKP, sudah semestinya ini semua telah mengubah cara hidup semua orang di mana tiada pergerakan dibenarkan sama sekali dan warga masyarakat hanya perlu kekal berada di rumah. Semua bentuk perhimpunan ramai termasuk aktiviti keagamaan, sukan, sosial dan budaya adalah dilarang. Pelbagai sektor antaranya sektor ekonomi, pekerjaan, pertanian, pelancongan, perindustrian dan pendidikan turut terjejas dan diarahkan tutup.

Dalam bidang seni visual, seniman juga turut merasai kesan besar akibat pandemik COVID-19. Semasa Perintah Kawalan Pergerakan (PKP) dilaksanakan, suasana berkarya telah berubah iaitu hanya di dalam rumah sahaja. Walaupun demikian, seniman masih terus meluahkan idea dan pemikiran mereka di dalam bentuk karya seni. Tidak kurang juga ada seniman yang turut memainkan peranan mereka dengan menyampaikan mesej dalam bentuk seni visual dalam usaha perjuangan menentang pandemik COVID-19 dan menghargai pengorbanan petugas barisan hadapan. Di samping itu, pihak galeri seni juga turut terjejas kerana tidak dapat mengadakan pameran secara fizikal. Salah satu cara bagi mengatasi permasalahan tersebut adalah dengan mengadakan pameran secara atas talian. Galeri pertama yang telah membuat pameran secara dalam talian adalah Segaris Art Center dalam pameran bertajuk *No(w) Showing* pada 1 April 2020 yang melibatkan seramai 40 orang seniman tempatan. Menurut Nizam Rahmat (2020), berpameran secara dalam talian membolehkan galeri terus mengadakan pameran dan seniman boleh terus menghasilkan karya untuk dipamerkan dan dijual seperti yang dilaporkan oleh Irwan Muhammad Zain (2020).

Dalam konteks penciptaan karya seni visual, pelbagai bentuk karya seni telah dihasilkan oleh seniman professional mahupun amatur terhadap respon mereka berkaitan fenomena COVID-19. Bentuk karya seni yang telah dihasilkan adalah seperti karya catan, arca, poster, lukisan dan mural dengan

bereksperimentasikan media, teknik dan gaya yang pelbagai (Ismail, I. dkk, 2021). Terdapat juga seniman yang menginspirasikan karya mereka berdasarkan pengalaman peribadi masing-masing semasa berdepan dengan peristiwa COVID-19. Disamping itu, lukisan mural juga turut menghiasi dinding-dinding bangunan sedikit sebanyak dapat membantu meningkatkan kesedaran awam mengenai bahaya COVID-19.

Berdasarkan pengenalan yang dijelaskan di atas, satu kajian yang terperinci perlu dibuat untuk merungkai gagasan, simbol dan makna karya-karya seni yang telah dihasilkan dalam konteks COVID-19 ini. Kajian ini akan menfokuskan kepada interpretasi simbolik terhadap karya seni oleh Saiful Razman yang bertajuk *Walk in Silence, Don't Walk Away in Silence* dalam konteks COVID-19. Karya ini dipilih sebagai objek kajian kerana ianya telah berjaya dinobatkan sebagai pemenang pertandingan *2021 UOB Southeast Asian Painting of the Year* anjuran United Overseas Bank (UOB).

Objektif kajian ini seiring dengan beberapa soalan yang diingin dijawab dalam kajian ini. (1) Apakah simbol dan tanda yang hadir dalam karya seni visual itu? Apakah latar kontekstual dari kehadiran simbol atau tanda tersebut? Apakah makna yang dihasilkan melalui simbol dan tanda yang diterapkan dalam karya seni itu? Kajian ini dapat memberikan manfaat kepada bidang akademik dan bidang praktis. Pada bidang akademik contohnya dapat memperluaskan bidang keilmuan berkaitan seni dalam konteks COVID-19. Bukan itu sahaja, kajian ini dapat mencetuskan idea dan memberi jalan terhadap kajian-kajian yang sejenis atau berkaitan pada masa akan datang. Dalam bidang praktis pula, kajian ini dapat memberikan inspirasi kepada seniman yang ingin berkarya dalam tema fenomena COVID-19.

2. KAJIAN LITERATUR

Kajian-kajian ilmiah khususnya karya seni dalam konteks COVID-19 masih baru dan masih diusahakan oleh penulis akademik di Malaysia. Walaupun demikian, terdapat juga beberapa kajian terdahulu yang telah membincangkan tema yang seakan sama dengan kajian ini. Dalam kajian yang dijalankan oleh Razali, R. dkk (2022), beliau telah menganalisis bentuk dan makna karya seni catan yang dihasilkan oleh tiga orang seniman iaitu Husin Othman, Shafiq Nordin dan Aimi Atikah Roslan dalam konteks pasca COVID-19 di Malaysia. Kajian kualitatif ini menggunakan kerangka konseptual yang dibuat berdasarkan konsep-konsep yang berkaitan bagi menganalisis karya. Dapatan simbol dalam ketiga-tiga karya membawa makna yang bersifat peribadi yang dilalui oleh ketiga-tiga orang seniman semasa peristiwa COVID-19 yang telah memberi kesan dari konteks sosial, psikologi, dan persekitaran mereka.

Ibrahim, S. dkk (2020), telah membincangkan ekspresi seniman semasa berdepan dengan pandemik COVID-19 dalam karya seni seperti catan, lukisan dan arca. Kajian kualitatif ini membuat interpretasi karya dengan menggunakan konsep-konsep yang berkaitan dengan seni dan persekitaran yang mana seniman sensitif terhadap persekitaran mereka. Hasil dapatan daripada tujuh karya seniman luar negara iaitu Filipina, Greece, India, USA, Indonesia, Haiti dan Peru mendapati simbol dalam karya mereka membawa makna situasi semasa pandemik yang memberi kesan emosi manusia yang mengalami kemurungan, tidak bebas kerana terkurung semasa sekatan pergerakan, norma baharu seperti menjaga jarak fizikal, menaruh harapan untuk masa depan yang lebih baik serta kaitan hubungan manusia dengan alam.

Seterusnya Ismail, I. dkk (2021) telah mengkaji mesej simbolik dalam karya seni visual yang bertajuk Wira oleh Haris Abadi Abd Rahim dalam konteks fenomena COVID-19. Kajian ini menggunakan pendekatan kualitatif yang bersifat deskriptif dan holistik melalui kerangka konseptual yang dibina berdasarkan konsep-konsep relevan sebagai kaedah untuk menganalisis karya. Dapatan simbol-simbol yang hadir dalam karya cetakan digital oleh Haris Abadi di era COVID-19 memuatkan makna tentang penghormatan seniman terhadap semangat perjuangan dan pengorbanan oleh barisan petugas hadapan dalam menentang pandemik COVID-19.

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Sekali lagi Ismail, I. dkk (2021) telah membincangkan mesej simbolik dari satu siri karya poster COVID-19 dari Balai Seni Lukis Sabah yang dihasilkan oleh Intan Munirah Hamzah merangkumi aspek struktur, isi dan fungsi mesejnya. Kajian kualitatif ini menggunakan pendekatan kajian seni yang mengutamakan pada sistem penjelasan yang bersifat deskriptif dan holistik dihubungkan melalui kerangka konseptual yang dibentuk oleh konsep-konsep relevan sebagai model analisisnya. Hasil analisis menunjukkan bahawa karya-karya poster COVID-19 dari Balai Seni Lukis Sabah ini memainkan fungsinya secara informatif dalam memberikan maklumat tentang keselamatan diri dan langkah-langkah pencegahan dalam menghadapi fenomena COVID-19. Malah ianya secara tidak langsung dapat menggalakkan masyarakat untuk bersama-sama menentang pandemik ini dengan mengutamakan nilai kesihatan, nilai kebersihan, nilai pengorbanan dan nilai norma baharu.

Akhir sekali Said Ahmad @ Syed Ahmad, S. dkk (2020) telah membuat kajian mengenai ekspresi seniman Zainon Abdullah melalui penciptaan karya seni dalam konteks COVID-19. Kajian ini menggunakan kaedah temubual bersama seniman untuk mendapatkan data utama dalam kajian ini. Simbol-simbol yang terkandung dalam kajian ini dapat membawa makna pandemik COVID-19 telah memberi kesan dari segi psikologi, kesedaran, spiritual dan seterusnya harapan untuk keadaan pulih seperti sediakala.

Berdasarkan kepada perbincangan kajian literatur diatas, jelas menunjukkan bahawa kajian ilmiah berkaitan seni visual dalam konteks fenomena COVID-19 adalah masih baru dan sedang dikembangkan oleh para pengkaji di Malaysia. Kajian terdahulu mendapati pandemik COVID-19 telah memberikan kepelbagaian idea pengkaryaan serta membangunkan naratif yang terbuka kepada pelbagai interpretasi. Oleh yang demikian, kajian yang dibuat ini sedikit sebanyak dapat mengisi kajian yang masih belum dibuat dan seterusnya dapat meluaskan kajian khususnya seni visual dalam konteks COVID-19.

3. METODOLOGI

Pendekatan yang digunakan di dalam kajian ini dapat digolongkan ke dalam kajian seni yang mana asas-asasnya duduk di bawah kerangka kajian kualitatif. Metodologi ini sejajar dengan apa yang disampaikan oleh Creswell, J.W. (2014), bahawa kajian kualitatif sangat berpotensi bagi kajian yang ingin berusaha untuk meneroka sekaligus memahami makna-makna simbolik yang terhasil dari kegiatan manusia dari segi masalah kemanusiaan, kemasyarakatan atau kebudayaan tertentu.

Seperti kajian kualitatif lainnya, kajian seni seperti ini juga secara operasional melibatkan usaha-usaha penting seperti melakukan tinjauan utuh dengan cuba menangkap data tentang karya seni melalui proses observasi yang mendalam, temubual yang lentur dan pengumpulan dokumen-dokumen yang berkaitan. Dalam hal penyajian laporan akhirnya, kajian seni seperti ini memang berfokus kepada hasil penciptaan seni atau karya seni visual sebagai objek sasaran kajiannya tetapi huraiannya adalah dalam bentuk kata-kata atau deskriptif. Di sini, pengalaman estetik daripada pengkaji sangat diperlukan khususnya daya kepekaan dan penghayatan yang tinggi terhadap karya seni visual yang dikaji sehingga dapat mengelakkan hasil kajian yang disajikan terkesan kering dan terjadinya bias (Rohidi, T.R., 2011).

3.1 KERANGKA KONSEPTUAL KAJIAN

Bagi mendekati, memahami dan menjelaskan segala persoalan dalam kajian ini, maka satu pengupasan yang mengandungi maka di bawah ini dibahas beberapa konsep dari beberapa disiplin ilmu pengetahuan yang difikirkan relevan bagi membangunkan satu kerangka konseptual kajian.

3.1.1 Interpertasi

Interpretasi adalah kerja fikiran yang terdiri daripada usaha menghuraikan makna yang tersembunyi dalam makna yang zahir atau usaha membongkar tingkatan-tingkatan makna yang tersembunyi dari makna literal (Ricoeur, P.,1981). Dengan kata lain, interpretasi dapat difahami sebagai satu proses

perantaraan dan penyampaian makna tersirat daripada makna tersurat yang terkandung dalam sebuah teks.

Jika interpretasi dikatakan sebagai proses perantaraan di antara dimensi teks (karya seni visual) dan dimensi makna, maka sudah tentu proses interpretasi memerlukan kaedah atau cara tertentu agar sesuatu yang tidak difahami pada mulanya akan dapat difahami pada akhirnya. Berkenaan dengan hal tersebut, (Poespoprodjo, W. 1987) memperkenalkan tiga dimensi penting dalam proses interpretasi di mana ketiga-tiga dimensi tersebut saling berkaitan antara satu sama lain iaitu; (i) menghuraikan, (ii) menerangkan dan (iii) menterjemahkan. Di bawah ini adalah penjelasan mengenai ketiga-tiga dimensi tersebut.

Pertama, interpretasi memiliki dimensi deskriptif yang bertujuan untuk menunjukkan, mendedahkan, membenarkan kemunculan atau membukakan teks agar dapat ditafsirkan. Dalam konteks ini, ia berkaitan dengan proses mengenalpasti setiap unsur dalam teks yang berpotensi untuk ditafsirkan. Adapun unsur-unsur tersebut boleh dalam bentuk tulisan, visual, bunyi, pergerakan badan dan sebagainya. Kesemua unsur yang dinyatakan ini boleh dikelompokkan kepada tanda dan simbol.

Kedua, interpretasi memiliki dimensi penjelasan yang mempunyai fungsi memberikan penerangan sehingga sesuatu itu menjadi jelas. Aktiviti interpretasi pada tahap ini dijalankan dengan cara mengaitkan sesuatu unsur yang sedang diinterpretasikan dengan faktor luaran atau juga boleh dipanggil konteks, entah itu konteks peristiwa atau sejarah, pengalaman peribadi, politik, sosial, kebudayaan dan lain-lain lagi. Dimensi interpretasi ini sekurang-kurangnya menunjukkan bahawa makna adalah soal konteks. Hanya dalam konteks tertentu sesuatu simbol atau tanda itu bermakna. Ini kerana keseluruhan aktiviti untuk memberikan penerangan ini adalah bertujuan untuk memberi ruang kepada kefahaman yang menyeluruh. Walau bagaimanapun, ini tidak bererti bahawa teks sentiasa diterangkan melalui data di luar teks. Data di luar teks hanya relevan setakat mana pengaruh data itu boleh dikaitkan dengan unsur di dalam teks.

Akhir sekali, dimensi ketiga dari interpretasi adalah menterjemahkan. Ia berfungsi sebagai proses pemindahan makna dan ini sebenarnya adalah teras kepada masalah interpretasi. Di sini, menterjemah bukan sekadar menggantikan perkataan sedia ada tanpa dapat menangkap intipati isi atau maksud tersirat yang ingin disampaikan oleh sesebuah teks. Makna tersirat ini boleh dikatakan hasil hubungan antara unsur teks yang dihuraikan (dimensi pertama) dengan faktor kontekstual (dimensi kedua). Apabila ketiga-tiga dimensi pentafsiran itu dilalui dengan lancar, maka selesailah proses interpretasi.

3.1.2 Simbol Karya Seni

Simbol ialah sesuatu yang dapat terwujud dari objek, gambar, bunyi, teks atau sebarang bentuk ciptaan manusia yang digunakan untuk menggantikan sesuatu di luar kewujudan bentuknya yang sebenar. Takrifan mudah bagi simbol memberi kefahaman bahawa simbol pada dasarnya ingin menghubungkan objek yang bersifat nyata dengan apa-apa yang bersifat abstrak atau lebih luas sifatnya. Sesuatu yang abstrak atau lebih luas itu boleh meliputi dunia makna manusia itu sendiri seperti konsep, pendapat, cita-cita, harapan, keinginan atau kepercayaan tertentu.

Sejajar dengan pandangan di atas, dengan itu simbol boleh difahami sebagai kata nama, kata kerja dan kata sifat (Saidi, A.I., 2008). Sebagai kata nama, simbol merujuk kepada kewujudan bentuknya seperti objek, gambar, bunyi, perbuatan atau apa sahaja hasil dari tindakan manusia. Sebagai kata kerja, simbol dinyatakan sebagai perwakilan untuk menandakan, menunjukkan, menerangkan atau menggantikan semua yang diwakilinya. Manakala, simbol sebagai kata adjektif mengandungi makna yang lebih mendalam, lebih besar atau lebih luas di mana ia terlepas daripada mana zahir / literal dari simbol itu sendiri.

Dalam konteks seni visual, simbol sentiasa muncul melalui unsur visual. Tetapi, ia juga mampu dipersembahkan melalui penggunaan medium (bahan) dan juga pada ekspresi bentuk. Melalui unsur visual, sesuatu simbol hadir melalui gambaran manusia, objek, haiwan dan tempat atau lokasi. Ia juga

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boleh hadir melalui unsur seni dan prinsip rekaan seperti garisan, warna, rupa, jalinan, kontras, irama, pengulangan, pergerakan, gelap-terang dan banyak lagi. Menurut Rohidi T.R., (2000), simbol-simbol yang terdapat pada subjek yang boleh dikenali sering disebut sebagai simbol ikonik; sedangkan, simbol dengan kualiti abstrak sering dirujuk sebagai simbol abstrak.

Secara operasional, penggunaan simbol dalam karya seni visual banyak ditentukan oleh wujudnya asas persamaan antara dua perkara yang berbeza sehingga simbol boleh menjadi perantara antara dunia objek (simbol) dan dunia pengalaman manusia (makna). Dalam konteks ini, sebuah simbol cuba untuk memaparkan suatu aturan yang memiliki keselarian di antara simbol tersebut dan juga konsep yang menjadi latar kewujudannya. Berdasarkan prinsip itulah yang menjadikan simbol begitu berbeza daripada tanda kerana secara umum tanda memaparkan secara langsung apa yang ditandakan. Sebaliknya, simbol tidak lebih daripada gambaran tidak langsung terhadap apa sahaja yang hendak disimbolkannya (Rohidi, T.R., 2000).

Dari aspek sifatnya, simbol yang digarap pada karya seni visual merupakan alat komunikasi yang digunakan oleh pengkarya untuk menyatakan sesuatu maksud kepada pemerhati karyanya. Menurut Ogden, C.K. dan Richards, I.A., (1989: 11), simbol dalam karya seni visual sebenarnya mengandungi makna atau makna yang signifikan yang membawa kepada makna berdasarkan konsep tertentu di mana ia mempunyai hubungan konotasi antara simbol dengan sumber rujukannya. Konsep-konsep ini boleh merujuk kepada dunia pengalaman manusia (makna) yang telah dibincangkan sebelum ini. Namun begitu, perlu ditegaskan di sini bahawa makna simbolik sesebuah karya seni visual bukan sahaja mempunyai dimensi sosial di mana makna itu terhasil daripada ketepatan kolektif masyarakat tetapi juga mempunyai dimensi peribadi yang dibangunkan oleh pelukis itu sendiri apabila konsep yang ingin diketengahkan tidak mempunyai perbendaharaan kata simbolik sebaliknya ia mesti dicipta sendiri oleh seniman.
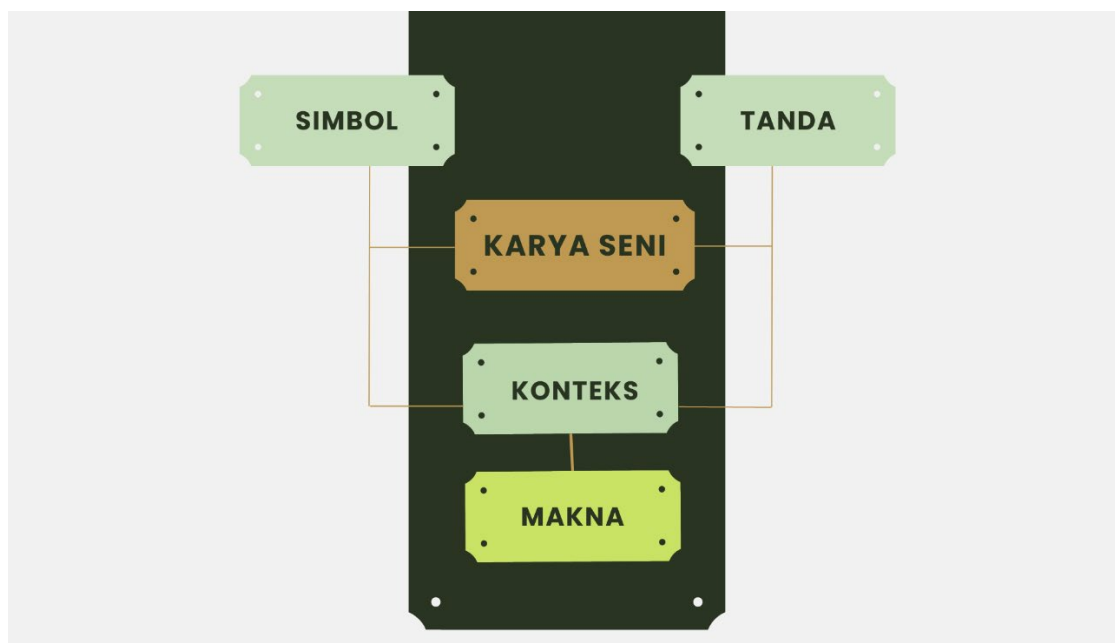
Rajah 1 Kerangka Konseptual Kajian Karya Seni Visual

Melalui model kerangka konsepual yang ditunjukkan di atas (lihat Rajah 1), dapat dijelaskan di sini bahawa karya seni visual sebagai objek kajian atau boleh dirujuk sebagai teks diletakkan pada kedudukan di tengah-tengah sebagai sasaran analisis yang terdiri daripada tanda atau simbol yang melekat padanya. Tanda atau simbol boleh muncul sebagai elemen visual (bergambar) atau kualiti abstrak seperti garisan, bentuk, tekstur, kontras, ulangan dan lain-lain.

Seterusnya, analisis dimulakan dengan deskripsi tentang tanda atau simbol yang muncul daripada karya seni visual yang sedang dikaji. Melalui tanda, unsur visual mampu menggambarkan sesuatu yang boleh dikenali sama ada watak manusia, haiwan, tumbuhan mahupun sesuatu benda. Sebagai tanda, visual dapat menunjukkan hubungan langsung dengan apa yang menjadi tanda supaya pemahaman yang diperoleh dapat dikaitkan dengan sumber rujukan tanda yang dipaparkan. Sebaliknya, tanda juga boleh ditafsirkan pada masa yang sama sebagai simbol. Di sini, simbol mempunyai sifat sembarangan dan melaluinya simbol tidak mempunyai hubungan langsung dengan sumber rujukannya.

Dari segi interpretasinya pula, sebuah simbol boleh ditafsirkan maknanya berdasarkan konteksnya sebagai asas rujukan yang berkaitan dengannya iaitu fenomena COVID-19. Kefahaman yang diperolehi melalui analisis tanda dan simbol seterusnya akan membuka jalan bagi kemahaman makna yang menjadi isi dari sebuah karya seni visual.

4. ANALISIS DAN PERBINCANGAN
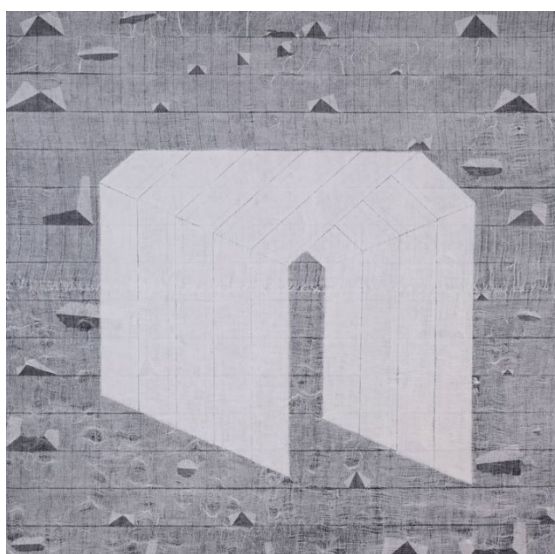
Gambar 1 Saiful Razman, *Walk in Silence, Don't Walk Away in Silence*, media campuran atas kanvas (kertas tisu gulung, kain kasa perubatan, gam, polikrilik dan akrilik), 150sm x 150 sm, 2021

Karya bertajuk *Walk in Silence, Don't Walk Away in Silence* telah dihasilkan oleh Saiful Razman ketika pandemik COVID-19. Lebih bermakna lagi, karya ini juga telah dinobatkan sebagai pemenang 2021 United Overseas Bank (UOB) Painting of the Year Malaysia. Pada tahun kedua berturut-turut, karya yang merefleksikan isu pandemik telah memenangi peraduan *2021 UOB Southeast Asian Painting of the Year* yang dianjurkan oleh United Overseas Bank (UOB). Karya ini merupakan lanjutan daripada pameran solo Saiful Razman berjudul *Future Love* di Chan + Hori Contemporary, Singapura pada tahun 2019 dan juga kesinambungan media dan teknik dari karya beliau yang pernah memenangi pertandingan Bakat Muda Sezaman pada tahun 2017. Karya di atas kanvas ini menggunakan media campuran iaitu kertas tisu, kain kasa perubatan, polikrilik dan cat akrilik di atas kanvas. Ukuran karya ini adalah relatif besar iaitu sekitar 150sm x 150sm.

Pada bahagian tengah karya ini terdapat rupa geometrik yang kelihatan seakan-akan rupa sebuah rumah yang digambarkan secara sederhana oleh Saiful Razman (lihat Gambar 2). Rupa rumah ini dikomposisikan dari pandangan hadapan dan tepi sekaligus dengan memperlihatkan bahagian asas sebuah rumah iaitu dinding, atap dan pintu. Jika diamati dengan teliti rupa rumah ini juga kelihatan seperti sebuah terowong. Pada umumnya, rumah atau kediaman merupakan suatu ruang tempat perlindungan, tempat berkumpul dan tempat istirehat buat individu bersama-sama ahli keluarganya. Namun demikian, dalam konteks COVID-19, rumah tidak lebih dari sebuah ruang tahanan ketika manusia mendiaminya tanpa adanya jalan keluar kerana pelbagai desakan khususnya jika dikaitkan

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dengan Perintah Kawalan Pergerakan (PKP) atau pun kerana alasan kuarantin kendiri. Tidak terlalu berlebihan jika dikatakan bahawa visual rumah yang dipaparkan dalam karya ini dapat dimaknai secara simbolik sebagai ruang penjara di mana di dalamnya manusia terbelenggu dan terkurung sehingga hilang nilai kebebasan dirinya.

Ini selari dengan apa yang dikatakan oleh Saiful Razman ketika ditemubual oleh Fazrina Jazmin (2021). Beliau mengatakan bahawa lazimnya rutin harian beliau ialah pergi ke studio dari pagi hingga ke petang. Apabila PKP diperkenalkan, beliau mula rasa terkurung dan timbul persoalan sama ada rumah sebagai tempat paling selamat untuk didiami atau sebaliknya seperti sebuah penjara. Namun ketika beliau pulang ke kampung kerana ada kematian ahli keluarganya di Teluk Intan, Perak, beliau berpeluang untuk bersiar-siar di bandar dan beliau menyaksikan suasana lanskap bandar tanpa manusia dan kosong. Dari situ beliau terpanggil untuk menggambarkan suasana sepi dan bagaimana manusia di era PKP mendakap ketenangan yang hadir bersama walaupun berada dalam keterasingan dan ketidaktentuan.

Memang benar, suasana kesepian dan kekosongan itu jelas terasa ketika memandang komposisi visualnya yang tidak menghadirkan satu pun subjek hidup, entah itu manusia, haiwan atau juga tumbuhan. Ketiadaan subjek hidup itu menggaungkan kembali perasaan sunyi dan sepi yang mencengkam perasaan pemerhati karya catan ini yang hanya berhadapan dengan bidang kanvas yang datar itu. Ia turut ditambah dengan pemilihan warna catan ini yang hanya memanfaatkan warna neutral seperti putih dan kelabu. Walaupun ia bukan salah satu warna yang paling dihargai, warna kelabu telah mengikuti sejarah simbolisme yang menarik untuk manusia. Ketiadaan kromatisme pada warna kelabu menyebabkannya secara psikologi dikaitkan dengan perasaan kesepian, kebosanan dan kekosongan.
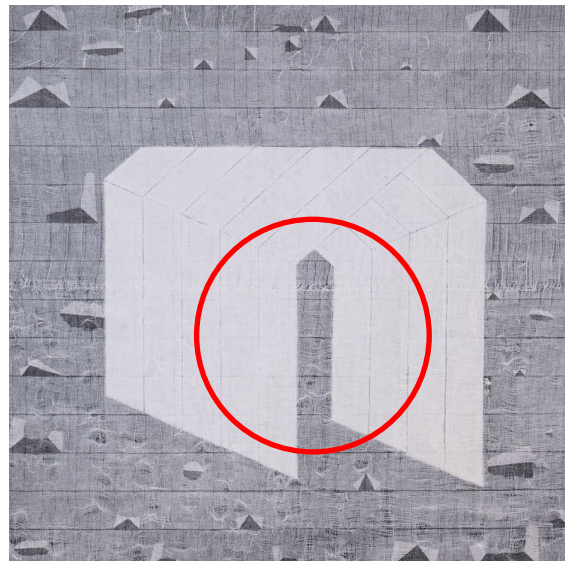
Gambar 2 Saiful Razman, *Walk in Silence, Don't Walk Away in Silence*, 2021

Dalam karya ini, Saiful Razman telah menggunakan teknik kolaj pada permukaan karya dengan menggunakan material kertas tisu bergulung nipis dan kain kasa perubatan atau *medical gauze*. Material itu pula disusun dan dilekatkannya dengan arah yang berlawanan, baik secara vertikal, horizontal mahupun diagonal sehingga menghasilkan perbezaan di antara latar belakang dan subjek utamanya. Pada rupa subjek rumah itu pula, Saiful Razman telah melekatkan kertas tisu putih di atas permukaan kain kasa sehingga menghasilkan kontras yang agak kuat di antara latar hadapan dan latar belakang. Sudah tentu penggunaan bahan atau material pada sesebuah karya seperti mana pada karya ini memiliki makna simboliknya yang khusus. Pada dasarnya, kain kasa perubatan atau *medical gauze* ini digunakan untuk menutup atau melindungi luka atau kawasan tubuh yang cedera (Eriningsih, R., dkk 2012). Mungkin, kain kasa perubatan ini digunakan sebagai material utama dalam karya ini bagi

mengungkapkan secara simbolik harapan dan hasrat Saiful Razman yang menginginkan dunia ini pulih seperti sebelumnya, suatu pengharapan terhadap penyembuhan.

Kemudian, jika ditinjau dengan lebih teliti, pertembungan di antara latar hadapan dan latar belakang pada bahagian tengah rupa rumah itu menghasilkan rupa negatif yang menyerupai sebatang pencil atau pun mirip dengan bangunan pencakar langit yang menancap ke atas (lihat bulatan merah pada Gambar 2). Dikaitkan dengan pengalaman peribadi Saiful Razman sendiri yang keluar dari rumahnya sewaktu PKP untuk melawat ahli keluarganya yang meninggal dunia sewaktu PKP, rupa tersebut lebih mirip kepada batu nisan, objek yang selalunya diletakkan di atas kubur orang Islam sebagai tanda pengenalan bagi jasad manusia yang dikebumikan di satu-satu kawasan perkuburan. Dihubungkan dengan konteks tersebut, boleh jadi rupa negatif tersebut menyiratkan satu makna ironi tentang kebebasan manusia di era PKP. Bahawasanya, hanya kematian sahaja yang boleh membebaskan manusia untuk keluar dari rumahnya dan menikmati kehidupan di luar dan bukan sebaliknya. Makna ini, mungkin direfleksikan oleh beliau secara puitis melalui tajuk karya ini sendiri iaitu *Walk in Silence, Don't Walk in Silence*.

Makna kebebasan itu juga secara sedar mahu pun tidak telah dipertegaskan oleh Saiful Razman melalui prinsip kontras yang hadir dari pertembungan antara warna latar subjek dan latar belakangnya. Dapat dilihat bagaimana pada bahagian latar belakang, selapis kain kasa perubatan yang disusun secara melintang sehingga menghasilkan kesan lutsinar itu dapat dimaknai sebagai tanda kebebasan meneroboh ruang. Sedangkan, pada bahagian rupa rumah yang tersusun dari beberapa lapisan tisu berwarna putih secara menegak itu sehingga menghasilkan kesan legap dapat ditanggapi sebagai makna keterbatasan menerobos ruang. Jadi, prinsip kontras ini mampu menyimbolkan situasi manusia yang mengecapi kebebasan meskipun dalam penuh keterbatasannya. Seperti yang dikatakan oleh Saiful Razman sendiri (Fazrina Jazmin, 2021), peristiwa kematian ahli keluarganya di Teluk Intan menjadi titik penting dalam peristiwa kehidupannya sepanjang PKP kerana pada waktu itulah beliau mampu mengecapi kebebasan sebentar dengan berpeluang bersiar-siar di bandar tersebut walaupun beliau merasa terasing kerana persekitaran bandar tersebut yang sunyi tanpa kehadiran manusia.
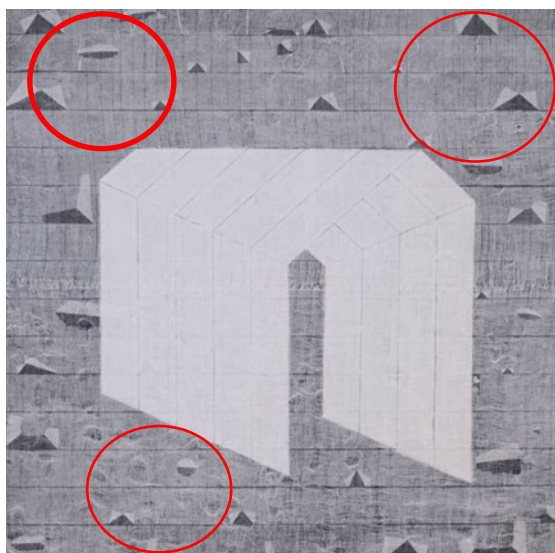
Gambar 3 Saiful Razman, *Walk in Silence, Don't Walk Away in Silence*, 2021

Selanjutnya, pada latarbelakang karya ini Saiful Razman telah memotong dan mencarik permukaan kain kasa perubatan yang ditampal di atas bidang permukaan kanvas itu sehingga menghasilkan kesan koyakan yang kelihatan seperti tirai disingkap sehingga menampakkan struktur warna gelap yang berada di permukaan dasar kanvas itu. Carikan-carikan yang terhasil walaupun tidak beraturan dan kelihatannya bebas dan bersahaja tetapi diekspresikan oleh Saiful Razman dengan penuh perkiraan dan berhati-hati sehingga terkesan sungguh puitis. Entah kenapa, memandang kesan visual carikan tersebut mengundang perasaan hiba dan sayu yang cukup mendalam.

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Sebagai tanda, kesan carikan itu dapat menandakan suatu yang rapuh, tidak utuh dan tidak sempurna. Dikaitkan dengan fenomena COVID-19, hal tersebut dapat disaksikan melalui banyaknya tragedi kemanusiaan yang disebabkan olehnya tersebut seperti kehilangan nyawa, kehilangan mata pencarian hidup, musnahnya hubungan rumahtangga dan lain sebagainya. Secara simbolik, mungkin inilah yang ingin diungkapkan oleh Saiful Razman, iaitu perasaan hiba, sedih dan risau yang dialami dengan keadaan di sekelilingnya yang sudah tidak sama seperti dahulu dan juga menyimbolkan betapa rapuhnya manusia dari sudut biologi, sosial dan budaya ketika dilanda oleh wabak yang mengancam nyawa itu.

5. KESIMPULAN

Karya seni visual sebagai medium komunikasi manusia adalah refleksi terhadap pengalaman hidup manusia yang dituangkannya melalui perantaraan tanda dan simbol tertentu. Fenomena COVID-19 telah betul-betul mengubah perjalanan hidup manusia tidak seperti sebelumnya. Di satu sisi, ia memunculkan pelbagai permasalahan yang belum pernah ada sebelum itu sehingga menuntut adanya penyesuaian atau adaptasi dalam kehidupan personal, sosial dan kebudayaan. Manakala, di sisi lain pula ia memberikan pengalaman-pengalaman baharu yang dapat dimanfaatkan oleh manusia untuk menjalani kehidupannya termasuklah di dalam penciptaan karya seni visual.

Karya bertajuk *Walk in Silence, Don't Walk Away in Silence* (2021) memuatkan sejumlah simbol dan tanda yang diinspirasikan dari pengalaman peribadi seniman sewaktu menempuh fasa Perintah Kawalan Pergerakan (PKP) beberapa tahun yang lepas. Simbol dan tanda tersebut secara tersirat mengungkapkan makna simbolik tentang kehidupan manusia yang terpenjara sehingga hilang nilai kebebasannya sehingga hanya peristiwa kematian sahaja yang mampu membebaskan manusia untuk keluar dari belenggu tersebut walaupun dunia di sekitarnya penuh dengan kesunyian dan kekosongan.

PENGHARGAAN

PEMBIAYAAN

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Siti Humaini Said Ahmad @ Syed Ahmad – penulis dan analisis
Issarezal Ismail – penulis dan analisis
Muhamad Rozali Othman – pengumpul data
Mohd Daud Abdul Rahim – pengumpul data
Mohd Nafis Saad– pengumpul data

KONFLIK KEPENTINGAN

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Ketingting Think: Inovasi Kreatif Permainan Tradisional

Ketingting Think: Creative Innovation of a Traditional Game

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ABSTRAK

Pada era masa kini, telefon pintar dan permainan video menjadi keutamaan di kalangan generasi muda sebagai hiburan terkini dan pengisian masa lapang mereka. Namun, terdapat satu elemen yang telah lama hilang dalam permainan moden tersebut iaitu interaksi fizikal dan komunikasi yang biasanya terdapat dalam permainan tradisi. Salah satu permainan tradisi yang masih dikenali sehingga kini adalah permainan Ketingting. Permainan ini bukan sahaja menyeronokkan malah memberi manfaat dari segi perkembangan mental dan fizikal pemain. Oleh itu, satu rekaan inovasi permainan tradisi iaitu permainan Ketingting Think dicetuskan menjadikan permainan ini lebih unik dan kreatif. Gabungan bentuk dan warna yang menarik, permainan Ketingting Think dapat menarik minat anak muda masa kini. Berdasarkan kajian rintis yang telah dijalankan, 60% responden bersepakat bahawa inovasi ini menarik. Tambahan pula, 73.3% berpendapat permainan ini memerlukan strategi dan kreativiti untuk bermain disebabkan cara bermainnya yang unik. Selain itu, 76.7% bersetuju bahawa jika dimain secara berkumpulan, permainan ini dapat memupuk semangat kerja berpasukan dan kemahiran berkomunikasi di mana setiap ahli pasukan perlu berkomunikasi sesama mereka dan bekerjasama untuk menjadi pemenang.

Kata Kunci: Ketingting, Permainan Tradisi, Inovasi Permainan, Aktiviti Interaktif, Aktiviti Fizikal

ABSTRACT

In this era, smart phones and video games are the latest fads among the younger generation to preoccupy them with modern entertainment, distraction, and technology to pass their time. However, there is that one element that seems to be missing from most of those modern games – that physical and personal human interaction which usually incorporated in traditional games. The Ketingting game is one of the traditional games that still popular until now. It is a game that is not only entertaining but also beneficial for mental and physical development to the players. The Ketingting Think game is an innovation of the traditional game that is created to add vibrant colours and creativity to the game. With a new compelling shape and colours, Ketingting Think game can arouse curiosity and interest among the youngsters. Based on the pilot study, 60% of the respondents agreed that the Ketingting Think game is a fascinating innovated game. Moreover, 73.3% of the respondents expressed that this innovated game required a strategy and creativity to play due to its unique way of playing. Furthermore, 76.7% agreed that, if played in a group, the game able to promote teamwork and communication skill as in each member has to communicate with each other and team up to win the game.

Keywords: Ketingting, Traditional Game, Innovated Game, Interactive Activity, Physical Activity

1. PENGENALAN

Warisan kebudayaan amnya dapat menggalakkan perkembangan yang positif kepada generasi muda. Pelbagai kajian berkaitan interpretasi seni dilakukan agar generasi kini lebih memahami dan menghargainya (Yasin et al., 2021). Tidak dapat dinafikan, ia secara khususnya dapat membentuk masyarakat yang sihat dan insan yang seimbang mengikut kriteria jasmani, emosi, rohani dan intelektual sosial (JERI). Kriteria yang diakronimkan sebagai JERI ini telah disenaraikan dalam 'Falsafah Pendidikan Kebangsaan' (Kementerian Pendidikan Malaysia, 2012) sebagai kriteria penting dalam pembangunan generasi muda.

Walau bagaimanapun, perkembangan pesat dalam teknologi dan telekomunikasi telah mengubah gaya hidup generasi muda zaman sekarang serta menjarakkan mereka daripada nilai-nilai budaya dan kemasyarakatan. Sebagai contoh, generasi sekarang tidak lagi keluar bermain bersama rakan-rakan di padang permainan. Mereka hanya bermain bersama rakan di alam maya menerusi permainan video di internet. Terdapat banyak permainan dalam talian dan permainan aplikasi telefon mudah alih yang boleh dimuat turun secara percuma. Permainan seumpama ini yang menghadkan pergerakan fizikal, jika dibiarkan berterusan, akan memberi kesan negatif kepada mereka. Oleh itu, generasi muda disarankan untuk bermain permainan yang tidak hanya tertumpu pada anggota badan tertentu sahaja.

Kebanyakan permainan, jika dimainkan dengan betul, dapat memberi peluang kepada generasi muda untuk bergerak aktif seterusnya menyumbang kepada pembangunan fizikal dan psikomotor. Di samping itu, permainan juga boleh digunakan sebagai alat pembelajaran yang berkesan dan berfungsi dalam perkembangan kognitif, afektif, sosial, seksual, moral, dan tingkah laku kanak-kanak (Aypay, 2016; Jantan, 2013). Justeru, permainan tradisional turut dipercayai mempunyai nilai yang positif dalam mempromosikan amalan kehidupan sosial yang baik (Andriani, 2016; Nur, 2013). Congkak, wau, batu seremban dan ketingting adalah antara permainan tradisional di Malaysia.

Kendatipun, permainan tradisional ini hampir luput dek zaman dan tidak dimainkan lagi oleh kebanyakan generasi muda kita. Oleh itu, terdapat keperluan untuk menginovasikan penampilan baru kepada permainan tersebut. Pelbagai kajian telah dilakukan dalam mengintegrasi medium fisik ke dalam medium digital bagi memaksimakan pengalaman dalam pameran seni (Widjono & Geraldine, 2022). Putri et al. (2019) membuat kajian inovasi bimbingan kaunseling berdasarkan permainan tradisional sunda manda bagi membentuk karakter dan moral yang baik dikalangan pelajar. Manakala, Sari et al. (2019) memperkenalkan inovasi congkak dalam pembelajaran matematik di sekolah dalam memahami beberapa konsep matematik. Terkini, Mydin et al. (2022) menginovasikan permainan berpapan berdasarkan pergerakan senaman dan pembelajaran.

Kajian inovasi kali ini, mengetengahkan Ketingting yang merupakan salah satu permainan tradisional yang melibatkan aktiviti fizikal. Pemain perlu melompat satu kaki daripada satu petak ke satu petak yang lain. Permainan tradisional Ketingting tidak berwarna dan memerlukan ruang untuk melukis petak Ketingting. Oleh itu, *Ketingting Think* diinovasikan supaya permainan ini nampak lebih ceria untuk menarik generasi muda bermain. Matlamat permainan ini, dengan bentuk heksagon yang berwarna-warni, adalah untuk menggalakkan kemahiran berkomunikasi dan berfikir secara kreatif dan kritis.

2. METODOLOGI

2.1 Pembangunan permainan Ketingting Think

Pembangunan inovasi sesuatu produk memerlukan satu rangka kerja (Rajah 1) yang berstruktur bagi memastikan produk yang dihasilkan baik dan berkualiti. Di samping memastikan kaedah yang digunakan sistematik dan berkesan, proses tersebut perlu jelas sedari awal pembangunan produk. Dimulakan dengan fasa pertama, iaitu penjanaan idea dan percambahan minda antara ahli kumpulan. Hasil dari perbincangan, Ketingting telah dipilih menjadi permainan yang akan diinovasikan. Maklumat

berkaitan cara tradisi permainan Ketingting dimainkan dan bentuk asal dikumpul serta dikaji (Rajah 2). Berdasarkan maklumat tersebut, ciri-ciri yang perlu diinovasikan telah dikenalpasti iaitu kaedah bermain dan rekabentuk petak Ketingting.
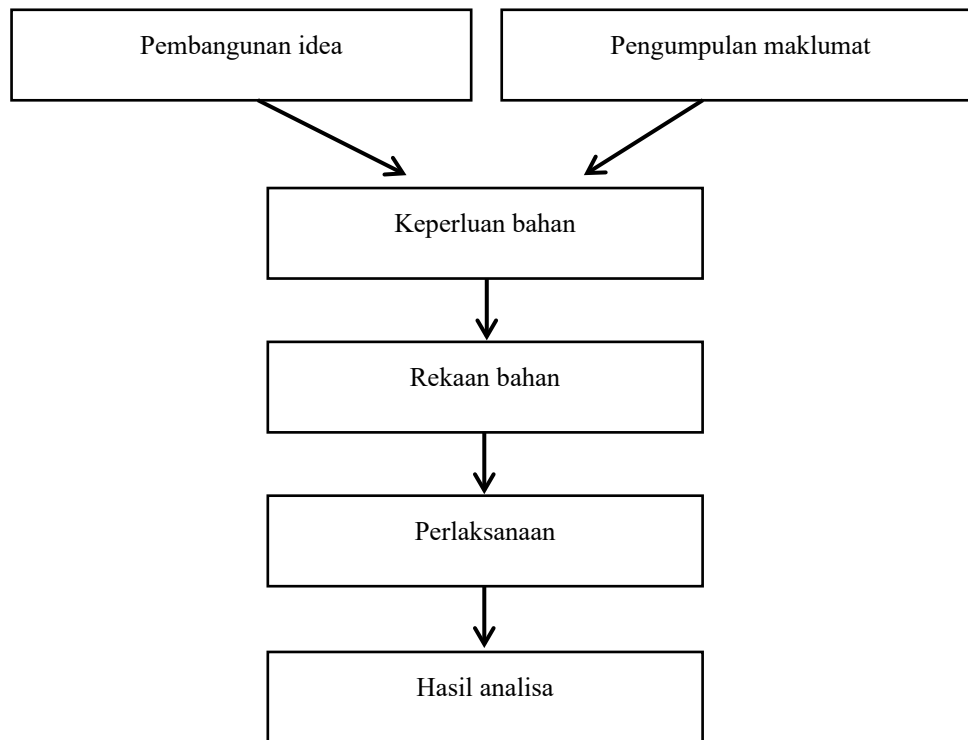
Rajah 1 Rangka kerja pembangunan permainan *Ketingting Think*
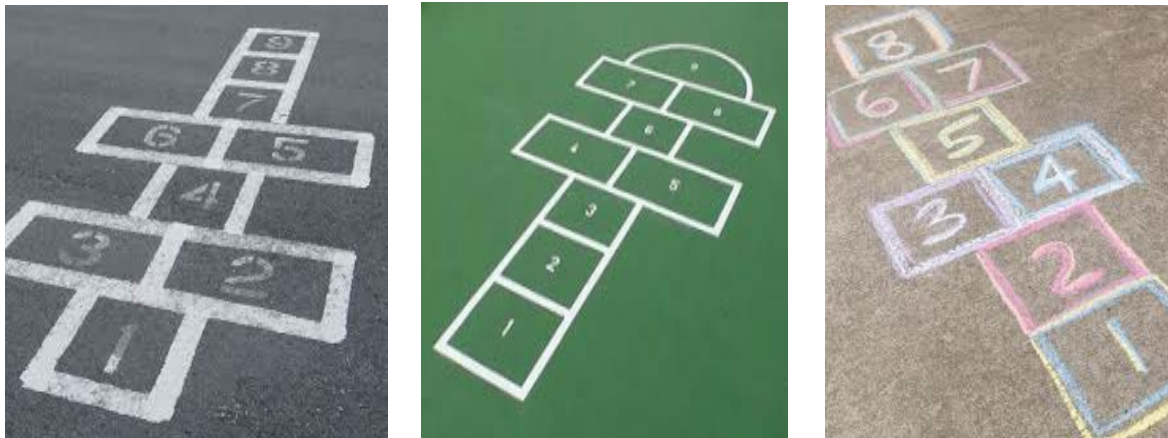
Rajah 2 Antara rekabentuk permainan Ketingting

Fasa kedua melibatkan pemilihan bahan sebagai tikar permainan *Ketingting Think* agar inovasi ini dapat dimainkan di dalam dan di luar rumah tanpa perlu melukis petak seperti kebiasaannya. Bahan tersebut haruslah kukuh (tidak mudah koyak dan tahan lasak), kalis air dan yang paling penting harganya berpatutan. Oleh itu, *tarpaulin banner* (bersaiz 7x7 kaki) telah dipilih sebagai bahan untuk dijadikan tikar permainan *Ketingting Think*.

Proses merekabentuk tikar permainan Ketingting merupakan fasa yang sangat penting dalam menghasilkan permainan *Ketingting Think*. Permainan tradisional Ketingting diberi nafas baru dengan menukar bentuk biasa permainan tradisi tersebut iaitu bentuk segiempat sama, kepada bentuk yang menarik dan unik iaitu heksagon. Heksagon merupakan salah satu bentuk geometri daripada keluarga poligon yang mempunyai enam sisi dan enam bucu dengan sisi dan sudut yang sama. Penggunaan geometri heksagon dalam tikar permainan *Ketingting Think* adalah kerana bentuk ini dapat dicantumkan bersama-sama dalam saiz yang simetri. Penyusunan bentuk heksagon yang unik dipaparkan dalam Rajah 3. Pemilihan geometri heksagon untuk tikar permainan ini turut didorong oleh bilangan sisinya. Heksagon yang mempunyai enam sisi membawa maksud pemain mempunyai enam pilihan laluan untuk bergerak ke petak heksagon yang seterusnya. Di sini, pemain perlu membuat strategi yang bijak agar tiba di petak akhir dalam giliran yang singkat. Dari segi pemilihan warna heksagon, warna-warna terang yang kontras, cerah dan bersemangat digunakan untuk menarik perhatian dan minat untuk bermain. Warna-warna tersebut terdiri daripada tiga warna utama iaitu merah, kuning dan biru.
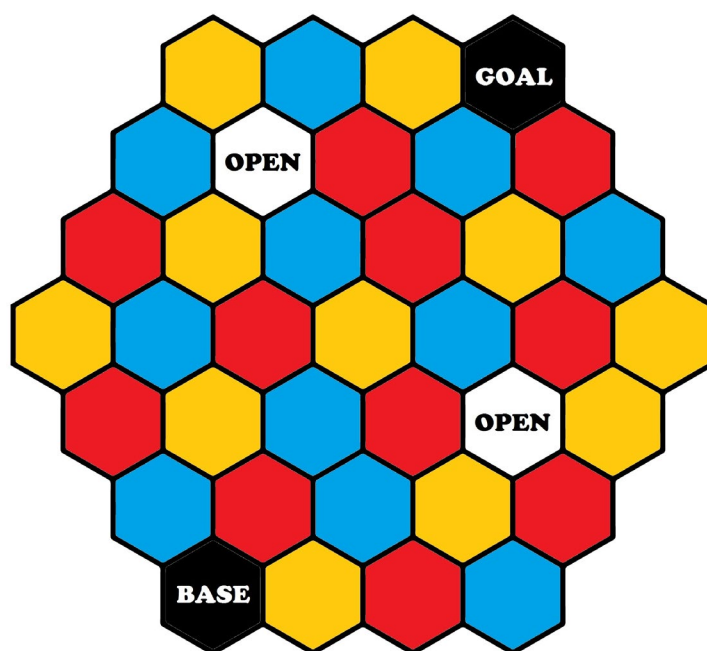
Rajah 3 Rekabentuk tikar permainan *Ketingting Think*

Fasa seterusnya dalam penghasilan tikar permainan *Ketingting Think* ialah melakukan ujian rintis agar kebolehgunaan dan kepraktikalan produk ini dapat diuji. Ujian rintis dilakukan ke atas sekumpulan pelajar sekolah menengah semasa Karnival Sains yang diadakan di Universiti Teknologi MARA Cawangan Pulau Pinang. Data yang dikumpul kemudiannya dianalisa dan hasil analisa akan memberikan maklumat yang berguna tentang kepraktikalan dan keberkesananan permainan Ketingting Think.

2.2 Cara permainan Ketingting Think

Ketingting Think dapat dimainkan oleh dua hingga empat orang pada sesuatu masa. Selain tikar permainan *Ketingting Think*, set permainan ini terdiri dari satu Dadu Warna, satu Dadu Langkah, Batu Rumah Berwarna untuk mewakili setiap pemain dan kapur untuk menandakan Rumah yang telah dimiliki oleh pemain.
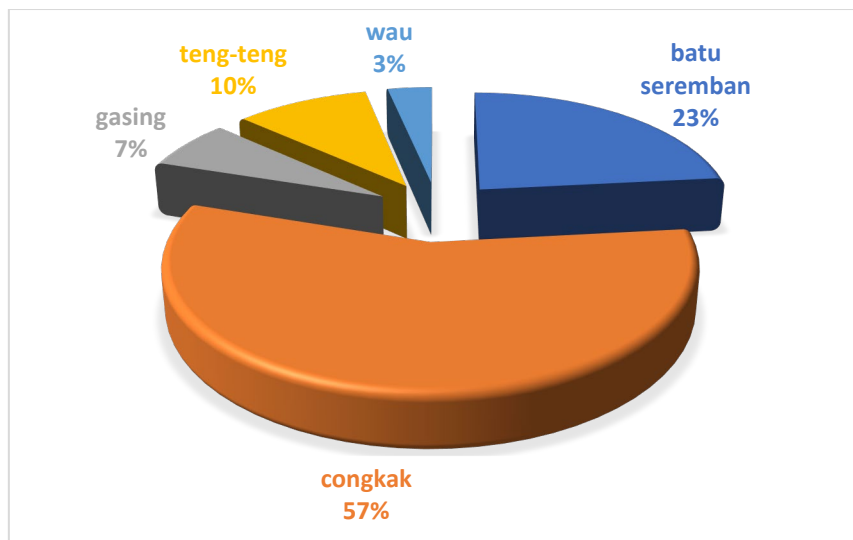
Cara-cara bermain permainan Ketingting Think adalah seperti berikut:

1. Sebelum memulakan permainan, setiap pemain perlu membaling Dadu Langkah untuk menentukan giliran masing-masing. Pemain dengan nombor tertinggi akan memulakan permainan dan diikuti pemain-pemain lain mengikut urutan nombor.
2. Bermula pada petak *Base* seperti yang tertera di dalam Rajah 3, pemain perlu membaling dua jenis dadu iaitu Dadu Langkah dan Dadu Warna. Dadu Langkah mewakili bilangan langkah atau pergerakan yang pemain perlu lakukan, manakala Dadu Warna mewakili warna petak heksagon terakhir yang perlu dipijak oleh pemain.
3. Pemain perlu melompat dengan satu kaki sahaja dari satu petak heksagon ke petak heksagon yang berdekatan mengikut hasil Dadu Langkah dan Dadu Warna yang diperolehi. Sebagai contoh, pemain A memperoleh nombor tiga pada Dadu Langkah dan Dadu Warna menunjukkan warna merah. Ini bermaksud, pemain A perlu melompat dari satu heksagon ke heksagon seterusnya sebanyak tiga petak dan heksagon terakhir iaitu yang ketiga perlu berwarna merah. Seterusnya, pemain – pemain lain akan bermain mengikut giliran mereka dan mengulangi langkah 2 dan 3 sehingga mereka berjaya sampai ke petak *Goal* (Rajah 4).

Rajah 4 Cara bermain permainan 'Ketingting Think'

4. Apabila pemain berjaya sampai di petak *Goal*, pemain akan membaling Batu Rumah Berwarna dari arah belakang untuk memperoleh Rumah. Petak heksagon (Rumah) yang berjaya diperolehi akan ditandakan dengan kapur. Pemain – pemain lain tidak dibenarkan untuk memijak petak yang telah dimiliki pemain lain.
5. Pemain yang telah berjaya atau gagal memiliki Rumah akan bergerak mengikut giliran masing-masing dari petak *Goal* kembali ke petak *Base* dengan mengulangi Langkah 2 dan 3.
6. Permainan akan tamat apabila terdapat pemain yang berjaya memiliki tiga buah Rumah dengan warna yang sama. Pemain tersebut dinobatkan sebagai pemenang.

Peraturan-peraturan yang perlu dipatuhi semasa bermain *Ketingting Think* adalah seperti berikut:

1. Petak heksagon *Open* (Rajah 3) merupakan petak yang boleh mewakili warna merah, biru atau kuning. Oleh itu, pemain boleh menggunakan petak *Open* sebagai petak terakhir sekiranya pemain gagal untuk mencari petak heksagon terdekat dengan warna yang diingininya.
2. Pemain hanya diberi peluang sekali sahaja semasa pemilikan Rumah. Sekiranya gagal, pemain akan kehilangan peluang untuk memiliki Rumah pada giliran tersebut.
3. Pemain tidak dibenarkan untuk memijak Rumah (petak) yang telah dimiliki, kecuali petak miliknya sahaja. Pemain yang terpijak Rumah yang bukan miliknya akan kehilangan giliran.
4. Semasa giliran untuk memiliki Rumah, jika Batu Rumah Berwarna jatuh di atas garisan atau Rumah yang telah dimiliki oleh pemain lain, pemain tersebut akan hilang peluang untuk memiliki Rumah.

3.   HASIL ANALISA DAN PERBINCANGAN

Borang maklum balas telah diedarkan kepada para responden yang terdiri daripada pelajar sekolah menengah bagi mendapatkan pandangan pelajar-pelajar ini mengenai permainan *Ketingting Think*. Sejumlah tiga puluh orang pelajar yang menyertai program Karnival Sains yang diadakan di Universiti Teknologi MARA Cawangan Pulau Pinang telah terlibat dalam kajian rintis ini. Rajah 5 menunjukkan 93% daripada responden adalah pelajar perempuan dan selebihnya pelajar lelaki.


Rajah 5 Jantina responden

Pelajar-pelajar ini turut disoal mengenai permainan tradisional yang mereka ketahui. Rajah 6 menunjukkan jawapan yang diberi oleh responden. Kebanyakan daripada mereka mengetahui permainan congkak (57%). Menurut mereka, masih terdapat permainan congkak yang diletak di pusat sumber sekolah. Selain itu, batu seremban juga turut dikenali oleh responden (23%). Kedua-dua permainan ini masih dimainkan di sekolah. Hanya 10% responden mengetahui permainan teng-teng (Ketingting).

Rajah 6 Permainan Tradisional yang dikenali oleh responden

Pelajar-pelajar ini kemudiannya bermain permainan *Ketingting Think* dan pendapat mereka mengenai permainan ini telah direkodkan. Maklum balas mereka diasingkan mengikut tiga kriteria iaitu; (1) daya tarikan permainan (menarik), (2) dimainkan menggunakan strategi dan kreativiti (kreatif), dan (3) menggalakkan kerja berpasukan (kerja berpasukan). Daripada hasil dapatan yang

ditunjukkan dalam Rajah 7, 60% responden bersetuju bahawa permainan inovasi ini menarik. Menurut mereka, rekabentuk heksagon berwarna menarik perhatian mereka untuk bermain permainan ini. Sementara itu, 73.3% responden berpendapat bahawa permainan ini memerlukan strategi dan kreativiti untuk menjadi pemenang melalui cara bermain yang unik. Majoriti daripada mereka (76.7%) bersetuju bahawa mereka perlu berkomunikasi antara ahli untuk menjadi pemenang permainan. Ini menggalakkan semangat kerja berpasukan.
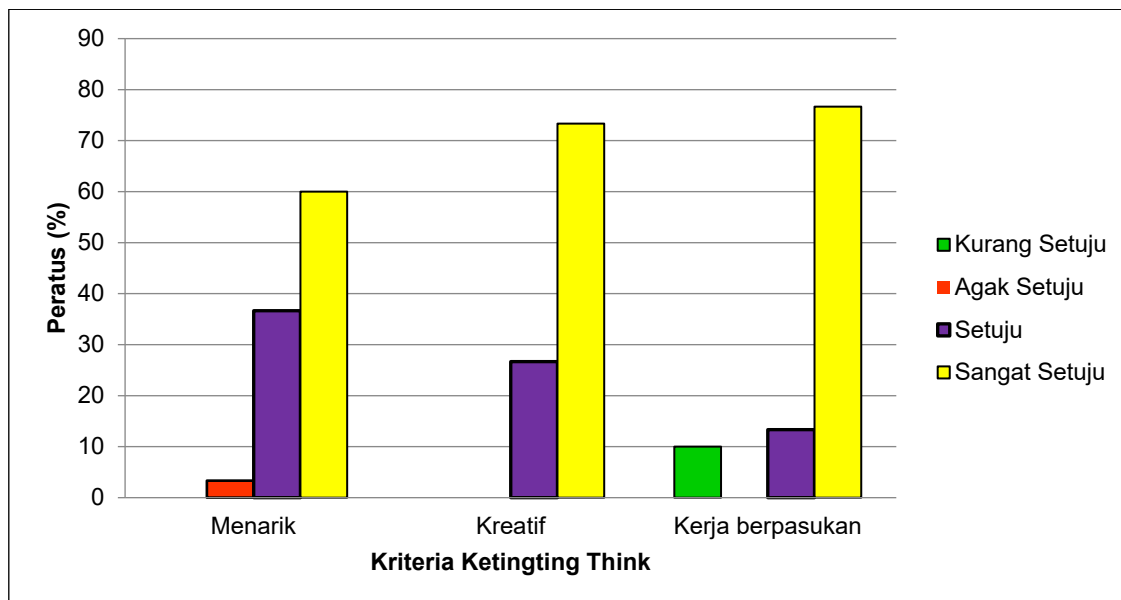
Rajah 7 Maklum balas peserta permainan Ketingting Think mengikut tiga kriteria iaitu menarik, kreatif dan kerja berpasukan

4. KESIMPULAN

Inovasi permainan tradisi tidak bermakna kita merubah cara asal permainan tersebut, apatah lagi mengubah budaya. Ia dimodenkan dengan rekabentuk unik untuk menarik minat generasi kini yang telah banyak terdedah dengan era digital agar berminat dengan inovasi permainan tradisi. Permainan *Ketingting Think* diharapkan menjadi permainan yang membawa elemen kreatif dan tradisi bersama dalam satu permainan. Ia juga merujuk kepada pemikiran kreatif ketika bermain dan rekabentuk tikar permainan itu sendiri. Pada masa yang sama, tradisi bermain bersama-sama rakan dan kemahiran berkomunikasi dapat diterapkan semasa bermain.

HAKCIPTA

Inovasi ini telah didaftarkan di MyIPO di bawah kategori Karya Sastera bagi kaedah bermain (LY2017002346) dan kategori Karya Seni bagi rekabentuk tikar *Ketingting Think* (AR2018001728).

PENGHARGAAN

PEMBIAYAAN

Kajian ini tidak menerima pembiayaan daripada mana-mana pihak.

SUMBANGAN PENULIS

Semua penulis memainkan peranan yang sama dalam penghasilan artikel ini.

KONFLIK KEPENTINGAN

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

PEMBIAYAAN

Kajian ini tidak menerima pembiayaan daripada mana-mana pihak.

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Apresiasi Seni Dalam Karya Seni Catan Sulaiman Esa Menerusi Teori Estetik Melayu

Art Appreciation in Sulaiman Esa Paintings through Malay Aesthetics Theory

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ABSTRAK

Penyelidikan ini menerangkan tentang apreasasi seni dalam karya seni catan bertajuk Garden of Mystery IV (1992) oleh Sulaiman Esa. Keindahan karya dan motif dalam catan dianalisis menggunakan pendekatan teori estetika Melayu yang dikemukakan oleh Sulaiman Esa. Permasalahan yang timbul adalah bagaimana untuk mengesan dan mengenalpasti estetik Melayu dalam motif melalui bentuk, makna dan falsafah yang cenderung dengan pemilikan konsep berhalus (refinement), lembut (flexibility), seimbang (balance), kesatuan (unity), berguna (functionality) dan perlambangan (symbolism). Penyelidikan dijalankan secara kualitatif melalui analisis dokumen, di mana data dikumpulkan dan disaring daripada sumber seperti buku, tesis, jurnal, artikel, laman sesawang dan sebagainya dengan mencari rujukan yang relevan dengan permasalahan. Dapatan penyelidikan menunjukkan penggunaan motif tersebut mempunyai hubungkait antara falsafah keindahan budaya Melayu dengan kesenian Islam. Pemahaman tentang bentuk, maksud, falsafah, konsep dan tujuan aplikasi reka bentuk motif perlu diterapkan di dalam karya seni catan bagi membentuk imej dan identiti bercirikan Islamik. Sekali gus mencerahkan tentang prinsip estetik Melayu, memberi pemahaman tentang konsep kecantikan dari konteks ideologi Melayu dalam seni visual dan membimbing serta berusaha merangsang pelukis menghasilkan ekspresi baharu dalam karya catan seni moden.
Kata Kunci: Motif, Estetik Melayu, Konsep Keindahan, Apresiasi Seni, Catan.

ABSTRACT

This research explains the appreciation of art in the paintings titled Garden of Mystery (1992) by Sulaiman Esa. The beauty of the paintings and motifs is analyzed using the approach of the Malay aesthetic theory presented by Sulaiman Esa. The problem that arises is how to detect and identify the Malay aesthetic in the motif through the forms, content and philosophies that tend to be with the possession of refinement, flexibility, balance, unity, functionality and symbolism concepts. Research is

carried out qualitatively through document analysis, where data is collected and screened from sources such as books, theses, journals, articles, websites and so on by searching for references relevant to the problem. The research findings show that the use of the motif has a link between the philosophy of the beauty of Malay culture and Islamic art. An understanding of the form, content, philosophy, concept and purpose of the application of motif design should be applied in the artwork to form an Islamic image and identity. To enlighten the principles of Malay aesthetics, to provide an understanding of the concept of beauty in the context of the Malay ideology of visual arts and to guide and stimulate the artist to produce new expressions in modern painting.

Keywords: *Motif, Malay Aesthetics, Concepts of Beauty, Art Appreciation, Paintings.*

1. PENGENALAN

Apresiasi seni adalah satu istilah yang membawa kepada maksud penilaian keindahan terhadap sesuatu karya seni. Tamsilan dan penghayatan oleh pemerhati disekeliling menjadikan penghasilan karya lebih bermakna dan berfungsi (Nor Idayu Ibrahim et al., 2022). Menurut Noor Enfendi Desa et al., (2022), karya seni dapat difahami melalui proses penghayatan yang mendalam atau lebih dikenali sebagai apresiasi seni. Apresiasi seni merupakan prinsip asas dalam memahami bahasa tampak bagi mentafsir karya seni dengan merujuk atau tidak merujuk kepada penggunaan subjek kajian, simbol, atau latar belakang sejarah, untuk kefahaman dan penghayatan karya seni. Penghayatan keindahan pada karya seni bertujuan menilai ketinggian hasil seni pengkarya. Menurut Nurkhazilah Idris et al., (2016), estetika Melayu didasarkan pada ekspresi kolektif dan kepekaan halus terhadap idea kesederhanaan dan kerendahan hati. Manakala menurut Maizira Abdul Majid dan Norhayati Ab. Rahman (2022), estetika Melayu merupakan satu bidang falsafah yang cuba menjelaskan peraturan dan prinsip keindahan, seterusnya menyelami apakah yang memandu orang-orang Melayu untuk melabelkan sesuatu sebagai indah atau cantik.

Konsep keindahan Melayu adalah berasaskan falsafah kefahaman ukiran kayu Melayu yang dikaitkan dengan kebenaran dan kebaikan. Konsep ini juga menepati fahaman al-Ghazali tentang keindahan iaitu merujuk kepada aspek kecantikan luaran dan dalaman (Shaliza Dasuki et al., (2017). Dengan erti kata lain, rasa keindahan bukan sahaja melalui pancaindera, malah penghayatannya melangkaui perasaan, fikiran dan psikologi. Estetika Melayu ialah apresiasi atau penghargaan terhadap sesuatu yang cantik dan indah pada seni rupa Melayu itu sendiri. Estetika Melayu merupakan bidang falsafah yang menjelaskan peraturan dan prinsip keindahan, seterusnya menyelami apakah yang memandu orang-orang Melayu untuk melabelkan sesuatu sebagai indah atau cantik.

Secara keseluruhannya, penyelidikan ini dilaksanakan untuk melihat dan membuat satu apreasiasi seni menggunakan teori estetik Melayu yang diperkenalkan oleh Sulaiman Esa terhadap salah satu karya olahan beliau. Untuk menghayati prinsip dan falsafah pada karya seni catan Garden of Mystery IV (1992), motif yang terdapat dalam karya ini dianalisis dan diterjemahkan berdasarkan prinsip estetik Melayu yang digunakan olehnya. Bukti ketinggian dan kehalusan motif seni tradisi Melayu dari kekreatifan orang Melayu-Islam ini setanding dengan kehebatan kesenian tamadun Islam zaman silam.

1.1 Konsep Estetik Melayu oleh Sulaiman Esa

Konsep estetik Melayu menurut Sulaiman Esa menggariskan sifat seni rupa Melayu berdasarkan enam prinsip iaitu halus (*refinement*), lembut (*flexibility*), seimbang (*balance*), kesatuan (*unity*), berguna (*functionality*) dan perlambangan (*symbolism*) yang dapat dijelaskan seperti prinsip berikut:
1. Prinsip Halus - Konsep Melayu tentang indah yang menandakan kualiti estetik adalah seperti kehalusan dan kerumitan.

2. Prinsip Lembut - Lembut atau fleksibiliti merujuk kepada proses dan pendekatan produk seni dan juga kepada kepekaan artistik karya seni.

3. Prinsip Seimbang - Keseimbangan yang disamakan dengan idea simetri di mana ketertiban, keharmonian dan kesatuan berkait rapat antara satu sama lain. Ketertiban, keharmonian dan kesatuan berkait rapat dengan undang-undang suci alam kosmos.

4. Prinsip Kesatuan - Kesatuan adalah usaha mengintegrasikan dan menyatukan semua elemen seperti motif, reka bentuk corak dan warna serta mengubahnya menjadi satu gubahan komposisi yang teratur dengan rasa keseluruhan dan keutuhan.

5. Prinsip Berguna - Berguna yang dikenal pasti dengan penggunaan dan pada masa yang sama berfungsi dengan fungsi yang dimaksudkan. Karya seni dibuat bertujuan bukan hanya sekadar untuk mendapatkan satu objek yang sedap dipandang atau selesa dipegang. Sebagai objek yang berfungsi, objek seni dibuat sebagai sebahagian daripada satu keseluruhan.

6. Prinsip Perlambangan - Perlambangan yang digunakan dalam karya seni dipengaruhi oleh simbol-simbol sufi terutama yang suci dan mutlak yang berfungsi sebagai zikir makhluk kepada pencipta (Allah SWT).

1.2   Biografi Ringkas Sulaiman Esa

Sulaiman Esa dilahirkan di Johor Bharu pada 12 September 1941. Beliau telah menghabiskan hidupnya selama dua belas tahun di Barat semata-mata untuk mendapatkan latihan formal dalam bidang seni. Antaranya, mengikuti pengajian peringkat MA in Fine Art di Maryland Institute College of Art, Baltimore, Amerika Syarikat dan pengajian Islam di peringkat doktor falsafah di Temple University, Philadelphia, Amerika Syarikat di bawah bimbingan sarjana terbilang Seyyed Hossein Nasr dan Lois Lamya al-Faruqi. Setelah kembali ke Malaysia beliau sempat menjadi pereka di Dewan Bahasa dan Pustaka, Kuala Lumpur yang kemudiannya berkhidmat sebagai tenaga pengajar di Fakulti Seni Lukis dan Seni Reka, Institut Teknologi MARA, Shah Alam (kini UiTM). Beliau telah menumpukan lebih lima puluh tahun kehidupannya dalam dunia seni visual Malaysia (1950-an hingga 2011) (Raja'ah, 2011) dan merupakan perintis atau pelopor seni negara kepada gaya catan seni Islam. Keupayaan beliau sebagai salah seorang penggerak utama seni Islam mampu mengangkat karya berinspirasikan Islam dengan mengenengahkan motif serta simbol identiti Melayu-Islam.

Sulaiman Esa antara pelukis yang menghasilkan karya catan berindentitikan Islam yang mencapai keseimbangan simbiotik, globalisasi dan budaya warisan menggunakan kerohanian Islam dalam perkembangan seni Islam kontemporari di rantau Asia Tenggara. Dalam enam dekad yang lalu, beliau telah berjuang dengan gigih untuk mengetengahkan dan menghubungkan kerohanian Timur, modenisme dan estetika barat dengan mendahului dan mengamalkan tradisi Melayu-Islam dalam karya beliau disamping mengelakkan nilai sekular di dalam karya (Khatijah Sanusi, 2016). Ketinggian ilmu, tumpuan tenaga dan masa beliau sedikit sebanyak telah menerapkan anjakan paradigma ke arah pembangunan seni di Malaysia.

2. KAJIAN LITERATUR

Di Malaysia, penyelidikan tentang estetika Melayu sering mendapat tempat dihati para sarjana. Walau bagaimanapun setiap kupasan para sarjana dan penyelidik adalah berbeza dan meluas. Antara penyelidikan terbaru oleh Nor Idayu Ibrahim et al., (2022) tentang kajian apreasiasi seni yang menfokuskan kepada karya yang dihasilkan oleh anak gadis yang mempunyai keakraban kasih terhadap neneknya. Karya yang bertajuk Sarung Batik Nenek Ku dianalisis menggunakan enam pecahan nilai estetika yang diperkenalkan oleh Zakaria Ali iaitu berhalus (*finesse*), berguna (*function*), bersatu (*unity*), berlawan (*contrast*), berlambang (*symbolic*) dan bermakna (*meaningful*). Penyelidikan beliau

menggunakan pendekatan kualitatif untuk mengumpul data dan melalui temu bual bersama pelukis. Mereka berpendapat bahawa apresiasi karya mampu menjadikan dan mengangkat pelukis baharu berani untuk menghasilkan karya dengan lebih aktif.

Melalui penyelidikan oleh Maizira Abdul Majid dan Norhayati Ab. Rahman (2022) yang menyiasat tentang sulaman kelingkan Kelantan berdasarkan pendekatan estetika seni Melayu. Mereka juga menggunakan enam pecahan gagasan estetika yang diperkenalkan oleh Zakaria Ali (1989). Penyelidikan beliau menggunakan dua kaedah utama iaitu kaedah kajian perpustakaan dan kaedah kajian lapangan dengan menemu bual pengamal atau pakar penyulam kelingkan di negeri Kelantan. Dapatan penyelidikan beliau mendapati sulaman kelingkan Kelantan menerapkan motif flora dan fauna sejajar dengan enam prinsip dalam pendekatan estetika seni Melayu.

Selari dengan penulisan di atas, Nurkhazilah et al., (2016), terlebih dahulu menjalankan penyelidikan mengumpul dan menyusun teori-teori estetik Melayu yang ditekankan oleh beberapa orang sarjana Islam iaitu Al-Ghazali, Abdullah Mohamed (Nakula), Sulaiman Esa, Syed Ahmad Jamal, Ruzaika Omar Basaree dan Zakaria Ali. Penyelidikan ini melihat kepada teori estetik Melayu yang berkonsepkan keindahan seni untuk mendekati masyarakat seterusnya menjadi jambatan yang menghubungkan kefahaman masyarakat dengan perkara yang berkaitan seni visual dengan menyedarkan tentang teori kesenian Melayu.

3. METODOLOGI

Reka bentuk penyelidikan ini adalah menggunakan pendekatan penerokaan (*exploratory*) iaitu ulasan literatur secara deskriptif berkaitan dengan analisis karya catan ke atas motif dan simbol dalam karya seni catan Garden of Mystery IV (1992) oleh Sulaiman Esa. Terdapat tiga kaedah pengumpulan data yang digunakan iaitu pemerhatian, visual rakaman dan analisis dokumentasi. Data dikumpul berasaskan kepada kerja lapangan secara empirikal dan data yang diperoleh ketika berada di lapangan. Pemerhatian dilakukan untuk mendapatkan data kualitatif yang mana penyelidik memerhati dan mengambil bahagian dalam ruang pameran di tempat keberadaan karya. Penyelidik mengambil bahagian dalam proses memerhati dan memahami sifat serta dapat melihat secara visual susunan dan perletakan motif dalam karya catan.

4. ANALISIS DAN PERBINCANGAN

Keadah pemilihan sampel merujuk kepada pengkarya catan seni Islam di Semenanjung Malaysia yang tersenarai dalam sejarah seni visual kontemporari Malaysia. Tumpuan utama diberikan kepada tokoh pelukis terkenal Malaysia iaitu Sulaiman Esa. Beliau merupakan salah seorang penggerak utama seni Islam yang berupaya mengangkat karya berinspirasikan Islam dengan mengenengahkan motif serta imej identiti Melayu-Islam dan telah menumpukan hampir enam puluh tahun kehidupannya dalam dunia seni visual semenjak 1950-an hingga kini. Menerusi penulisan ini, Garden of Mystery IV di pilih untuk dianalisis melalui teori estetik Melayu dalam meneliti akar Melayu-Islam yang menjadi pembawaan dan resapan berasaskan falsafah ukiran kayu Melayu.
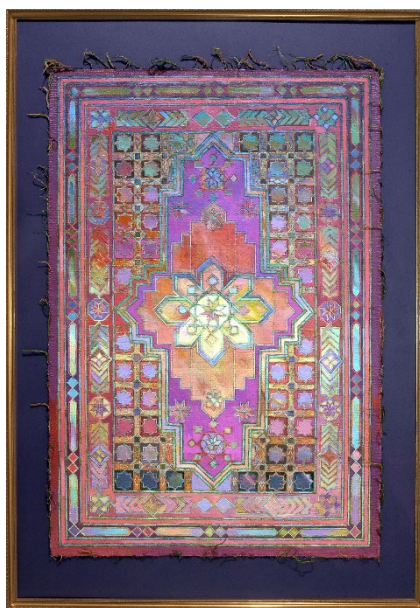
Rajah 1 Garden of Mystery IV (1992) oleh Sulaiman Esa
Media Campuran 216 cm × 157 cm (1992)
Sumber: Koleksi Seni Negara (Malaysia)

4.1 Deskripsi Karya Garden of Mystery IV

Garden of Mystery IV merupakan karya seni catan yang mengungkap ruang simbolik permaidani Islam. Dihasilkan dalam format menegak catan moden yang mana reka bentuk tersebut mengingatkan kepada seni sejadah dan konsep taman syurgawi dalam tamadun Islam. Menurut Khatijah Sanusi (2016), Garden of Mystery IV adalah interpritasi yang mendalam tentang syurga yang dicerminkan dalam keindahan dunia yang lain pengaruh daripada tasawuf. Sulaiman Esa mengenengahkan catan yang mewakili ruang simbolik permaidani melalui tanda-tanda yang mewujudkan tentang pengembangan, kenaikan, keberadaan manusia dan yang paling penting dalam masa serta ruang. Catan ini dipersembahkan secara olahan simetri dengan kaedah pengulangan mengikut prinsip estetika Islam yang memberi makna secara tersurat dan tersirat (Ruzaika Omar Basaree, 2016).

Olahan permukaan rata pada catan ini menggunakan sistem grid, motif abstrak dengan penggunaan warna-warna yang terang. Keindahan catan ini terletak pada susun atur motif-motif geometri dan konsep matematika seperti bentuk poligon, prinsip simetri, pengulangan serta infiniti. Kombinasi beberapa motif berunsur geometri bukan hanya membentuk identiti sesebuah karya, tetapi ianya menunjukkan kreativiti pengkarya. Motif berbentuk geometri merupakan lakaran yang menampilkan corak garisan berbentuk bulatan, Bunga Pecah Lapan atau Segi Empat Belah Ketupat (Jasman Ahmad et al., 1996). Simetri juga dilihat mendasari karya catan di atas dengan menampilkan satu garisan paksi di tengah-tengah motif secara menegak, melintang, separuh bulatan atau bulatan. Motif-motif akan dikenal pasti menggunakan apresiasi seni menerusi subjek, bentuk dan makna melalui teori estetika Melayu sumbangan Sulaiman Esa terhadap seni kontemporari Malaysia.

4.1.1 Prinsip Halus

Konsep Melayu tentang indah yang menandakan kualiti estetik adalah kehalusan dan kerumitan. Prinsip halus adalah prinsip keindahan yang memenuhi kedudukan yang tertinggi dalam heiraki estetik Melayu. Prinsip ini merujuk kepada daya kepekaan. Istilah halus menekankan kualiti estetika, antaranya ialah kerumitan sesebuah hasil seni dan kemahiran atau kekreatifan seseorang seniman. Prinsip berhalus merujuk kepada penilaian sesuatu objek atau karya seni berdasarkan cara pembuatan dan sifat kejujuran pada bahan dan medium. Cara pembuatan merujuk kehalusan kerja tangan mengendalikan bahan ataupun medium yang melibatkan pemilihan bentuk dan elemen yang diambil daripada alam sekitar.

Kebijaksanaan menyelesaikan sifat bahan dan medium sehingga mencapai kesatuan yang baik dalam karya, menunjukkan keberjayaan prinsip berhalus dalam karya. Jika di teliti, halusnya penciptaan karya itu kerana adanya penyesuaian diantara idea dengan bahan.

Oleh sebab itu, proses menghasilkan karya seni catan Garden of Mystery IV memerlukan ketelitian yang sangat tinggi. Medium yang digunakan dalam catan ini adalah penggabungan bahan dari alam semula jadi seperti buluh, kertas buatan tangan, benang dan medium arkrilik. Keupayaan Sulaiman Esa mengabungkan bahan dari alam semula jadi untuk membentuk idea yang diterjemahkan berjaya menunjukkan berhalusnya proses dan tingginya kesabaran beliau dalam menghasilkan catan tersebut. Terdapat sulaman buluh-buluh halus dan kecil membentuk motif-motif geometri seperti poligon segi tiga, segi empat sama, segi empat tepat, rombus, berlian, bintang dan sebagainya. Teknik ini seakan anyaman atau sulaman yang terdapat pada barang kraf Melayu tradisi.

4.1.2 Prinsip Lembut

Dalam prinsip ini, Sulaiman Esa menjelaskan kelembutan adalah merujuk kepada proses dan pendekatan kerja menghasilkan produk seni dan juga kepekaan artistik dan psikologi terhadap karya seni. Beliau memberikan dua contoh kepada prinsip ini, pertama; lembut menandakan ketiadaan keganasan atau kekasaran paksaan atau kekuasaan dalam sesuatu ciptaan. Kedua, lembut yang menyarankan kualiti-kualiti kehalusan dan kelembutan.

Penciptaan Garden of Mystery IV, pelukis mengutamakan pengolahan permukaan rata dengan ketelitian penggunaan sistem grid, motif geometri dengan warna yang terang. Keindahan kelembutan karya ini terletak pada susunan dan penggunaan motif geometri yang dominan dalam catan. Ternyata sifat-sifat matematika seperti simetri, keseimbangan, pengulangan dan infiniti. Penggunaan aneka warna yang harmoni dengan memberi titik tumpuan pada bahagian tengah karya memberikan rasa yang damai pada penglihatan. Keselesaan tumpuan mata menjadikan rasa kelembutan dan tidak kasar itu hadir dalam rasa psikologi pengamatan.

Jika diamati dengan teliti, proses kerja tangan menghasilkan Garden of Mystery IV oleh pelukis penuh dengan ciri kelembutan dengan padanan gabungan media kanvas, benang, buluh dan akrilik. Pelukis amat bersungguh-sungguh meneroka bahan semulajadi sebagai permukaan asas kepada kerja-kerja menghasilkan catan. Kelembutan mencantumkan bahan-bahan semulajadi dan konvensional dalam satu permukaan yang membentuk satu kesatuan diantara medium dan media menggambarkan kesabaran yang tinggi dalam sifat pelukis. Sifat kesabaran yang tinggi merupakan sifat seorang Melayu-Islam. Orang Melayu-Islam di Malaysia terkenal dengan kelembutan. Mereka mentafsirkan kelembutan akan membawa kepada kasih sayang.

Keseluruhan permukaan catan ini memperlihatkan rupa asas segi empat mendominasi ruang dalam karya. Ini menunjukkan rupa segi empat tidak memerlukan komitmen yang tinggi berbanding dengan reka corak lain yang lebih unik. Kebijaksaan dan kekreatifan pengkarya menyusun atur reka corak segi empat dengan penggunaan geometri seperti saiz, ulangan, tindanan, arah dan simetri membentuk kesatuan yang baik dalam catan. Walaupun corak geometri ini lebih kepada bersifat pegun, kekreatifan pelukis berjaya menunjukkan kelembutan pada susunan geometri susunan arah yang pelbagai.

4.1.3 Prinsip Seimbang

Prinsip seimbang yang dimaksudkan oleh Sulaiman Esa adalah idea simetri di mana ketertiban, keharmonian dan kesatuan berkait rapat antara satu sama lain. Ketertiban, keharmonian dan kesatuan yang dimaksudkan adalah berkait rapat dengan undang-undang suci alam kosmos. Prinsip ini disamakan dengan konsep simetri yang mempunyai ciri-ciri dan falsafah yang berpadanan dengan rupa dan jiwa Islam. Matlamat prinsip keseimbangan dicapai apabila elemen kelembutan, harmoni dan ketenangan bersatu di dalam karya. Bagi mencapai maksud keseimbangan dalam sesebuah karya seni,

simetri merupakan satu elemen penting yang menjadi asas kepada seni Melayu. Ciri ini jugalah yang diterapkan pada kebanyakan seni Islam yang mana menerangkan nilai keindahan di dalamnya.

Simetri merupakan kesan keseimbangan atau sama ukur dalam sesuatu komposisi lukisan, catan, ukiran dan sebagainya. Untuk mendapatkan kesan ini, sesuatu rupa atau bentuk yang dirancang perlu digubah supaya teratur dan seimbang dalam satu paksi. Istilah simetri amat sinonim dengan rupa geometri. Ini kerana, simetri berlaku apabila wujud satu garisan lurus di tengah-tengah imej yang menghasilkan imej serupa pada bahagian kiri dan kanan yang membentuk putaran sebanyak 180°. Terdapat empat kategori garis simetri iaitu 45°, 90°, 180° dan 360°.

Geometri merupakan satu daripada tiga motif hiasan seni Islam yang tidak menggunakan bentuk figura di samping motif khaligrafi dan arabesque (Ros Mahwati Ahmad Zakaria et al., 2018). Geometri terhasil dari kaedah pengulangan bentuk asas seperti bulat, segi empat dan segi tiga yang akhirnya boleh menghasilkan corak yang sangat kompleks dan mengkagumkan. Menerusi kesenian Melayu-Islam, konsep geometri berkembang dengan meluas berasaskan kedudukan reka bentuk yang dibahagikan secara seimbang. Susunan dititikberatkan dari segi imbangan dan keharmonian menerusi corak geometri yang dibina mengikut pengulangan dari olahan susunannya (Wan Soliana Wan Md Zain et al., 2020). Keseimbangan simetri dalam seni Melayu dapat mencapai rasa keharmonian dan juga ketenangan yang mana kualiti ini kebanyakannya dijumpai dalam karya seni Islam.

Seni Islam adalah pengulangan corak-corak geometri (Siti Humaini Said Ahmad @ Syed Ahmad, 2020). Motif geometri Islam adalah adaptasi pengamatan seniman muslim dari alam semulajadi dan kosmos. Di dalam karya seni catan Garden of Mystery IV yang keseluruhannya menggunakan motif geometri seperti segi empat sama dan segi empat tepat yang apabila ditindanan, diulang, diubah kedudukannya maka terhasil pelbagai motif geometri lain seperti bunga pecah empat, bunga pecah lapan, motif bintang, siku keluang, robus, berlian dan sebagainya. Motif-motif ini disusun secara seimbang dan tertib dari atas ke bawah dan kiri ke kanan. Perletakan motif utama di tengah-tengah catan yang menjadi titik tumpuan kerana saiz, warna dan corak dibuat sekata bagi memperlihatkan ciri-ciri simetri dengan jelas. Terdapat pelbagai motif bintang yang digunakan oleh pelukis, besar kemungkinan penggunaan bintang dalam karya catan ini menandakan pelukis seorang yang amat memandang tinggi tentang harapan kepada seni Islam. Kedudukan bintang yang berada jauh di alam kosmos memberi erti pengharapan yang tinggi terhadap sesuatu kejayaan.

Bintang merupakan corak geometri yang popular di kalangan seniman muslim seluruh dunia yang memberi maksud pencapaian yang tinggi, lambang kejayaan Islam dan perdamaian. Ciri utama motif geometri Islam merangkumi prinsip pengulangan dimana satu poligon biasa diulang untuk membentuk satu reka corak yang tidak terhingga (*infinity*). Ini bermakna motif geometri dapat diulang dan diperluaskan ke segenap ruang. Simetri akan tercipta bilamana reka bentuk geometri melalui prinsip pengulangan dibuat secara kompleks dengan pencerminan bentuk-bentuk. Dalam catan seni Islam, reka bentuk corak geometri yang berulang menunjukkan ciri-ciri kesenian Islam. Daripada analisis di atas maka jelaslah bahawa karya yang menggunakan motif geometri adalah gambaran visual matematik yang dapat mewujudkan keseimbangan dan simetri dalam karya dari semua aspek elemen seni dan prinsip seni reka. Keseimbangan amat dititik beratkan dalam kesenian Melayu-Islam.

4.1.4 Prinsip Kesatuan

Kesatuan adalah usaha mengintegrasikan dan menyatukan semua elemen seperti motif, reka bentuk corak dan warna serta mengubahnya menjadi satu gubahan komposisi yang teratur dengan rasa keseluruhan dan keutuhan. Prinsip kesatuan memperlihatkan adanya perkaitan di antara dan di dalam unit sesebuah motif tertentu. Bagi menjelaskan prinsip ini, pertama dapat dilihat pada karya tersebut tentang kombinasi penggunaan media adalah amat baik. Pelukis menyatukan bahan seperti fiber, benang, buluh, kertas buatan tangan dan campuran warna akrilik menjadi gabungan yang menghasilkan kesatuan yang baik. Gabungan bahan tersebut berjaya mengolah corak-corak geometri dan arabes melalui poligon seperti segi empat sama, segi empat tepat, oktogon, trapezium, rombus dan

bintang. Gabungan penggunaan media berjaya menimbulkan satu komposisi karya yang amat baik melalui pelbagai sifat bahan.

Pelukis memilih dan merancang untuk memberi titik tumpuan atau fokus pada bahagian tengah karya dalam komposisi menegak. Penggunaan motif bunga pecah lapan, diikuti oleh dua motif geometri lain yang menguasai saiz karya, tetapi masih mengekalkan kesatuan di antara dan di dalam unit-unit geometri lain yang lebih kecil saiznya pada bahagian kiri dan kanan serta atas dan bawah. Ini menunjukkan wujudnya perkaitan daripada motif yang menjadi titik tumpuan dengan motif di sekitar ruang dalam karya tersebut. Penggunaan motif geometri dan bintang mewujudkan sesuatu yang berkesinambungan dalam catan tersebut secara menyeluruh. Ia diumpamakan daripada sekuntum sehingga serumpun mawar, daripada sehelai sehingga sepohon daun, daripada sebiji sehingga setangkai buah, daripada sedaun tingkap sehingga sebuah istana, dari hulu hingga ke sarung keris dan daripada huruf alif sehingga huruf ya.

Pengolahan penggunaan warna yang baik dalam catan ini menjadikan karya ini membentuk kesatuan yang baik dan tinggi kedudukannya. Penggunaan warna ungu dan jingga amat dominan dalam karya ini. Dalam ungkapan Islamik, gabungan kedua-dua warna sejuk dan panas digunakan untuk menyampaikan mesej dan kandungan tertentu (Alif Haiqal Musa dan May Tasneem Nor Adzaman, 2020). Menurut Aimi Atikah Roslan dan Syed Alwi Syed Abu Bakar (2019), warna adalah elemen penting dalam penghasilan karya seni dan karya seni dihargai kerana gaya warnanya. Ini kerana kesatuan warna yang baik mempengaruhi emosi manusia sebelum meraka dapat memahami sesuatu simbol, corak dan imej.

4.1.5 Prinsip Berguna

Sulaiman Esa mengaplikasikan dan mengungkap ruang simbolik permaidani Islam melalui penyusunan motif dan reka bentuk dalam Garden of Mystery IV mengingatkan kepada masyarat tentang seni sejadah dan konsep taman syurgawai dalam tamadun Islam. Menurut Ellina Maruti @ Ezani (2020), permaidani atau sejadah adalah salah satu budaya benda yang menjadi simbol kepercayaan yang tinggi dengan nilai estetik tersendiri terutamanya kepada umat Islam. Pembuatan dan penggunaan sejadah merupakan satu seni yang penuh dengan keindahan dan istimewa di kalangan umat Islam. Di dalam Islam, sejadah atau turut dikenali sebagai hamparan permaidani dianggap sebagai satu seni yang mempunyai nilai istimewa dan dihormati. Al-Quran juga ada menyebut beberapa kali tentang permaidani sebagai perhiasan syurga. Sejadah dalam peradaban dunia Islam akan mengingat kita kepada suruhan Allah tentang rukun Islam yang mewajibkan seorang Islam mendirikan solat. Selepas bersaksi tentang keesaan Allah SWT dan kerasulan Nabi Muhammad SAW, maka seorang muslim diperintahkan untuk menyempurnakan solat.

رَأْسُ الأَمْرِ الإِسْلاَمُ وَعَمُودُهُ الصَّلاَةُ وَذِرْوَةُ سَنَامِهِ الْجِهَادُ

"Pokok (yang terpenting) dalam segala urusan adalah Islam, tiangnya adalah solat, dan kemuncaknya adalah jihad"

Hadis ini secara jelas menyatakan bagaimana peranan solat sangat penting dalam urusan agama Islam. Orang Islam itu dikenali daripada solatnya. Di dalam sejarah, Islam di Tanah Melayu adalah orang Melayu. Prinsip dan falsafah Islam telah mengambil alih setiap aspek nilai kehidupan umat Islam di Malaysia khususnya Melayu ternasuklah gaya hidup, fikiran, budaya dan juga seni. Simbolisma penggunaan sejadah di dalam masyarakat Melayu adalah sebagai sehelai kain hamparan untuk mengerjakan solat. Fungsi sejadah adalah sebagai penebat dari tanah dan lantai semasa mendirikan solat yang melibatkan sujud, melutut dan duduk. Sujud adalah aturan di antara manusia dan Allah dalam keadaan paling merendah diri. Simbolik sejadah merupakan platfom yang selamat dalam perhubungan manusia dengan Allah yang paling istimewa. Sejadah melambangkan aspek kegunaan bagi mencapai keselesaan, kebersihan dan kesucian yang penting dalam Islam.

4.1.6 Prinsip Perlambangan

Lambang atau simbol dalam karya seni adalah merujuk kepada percubaan pelukis untuk menyatakan kebanggaan pada alam semulajadi dan kekaguman terhadap sesuatu identiti. Menurut Bachtiar (1982), simbol boleh diertikan sebagai lambang yang digunakan sebagai penghantar atau penyampai risalah akidah yang dianut dan mempunyai maksud tertentu. Sebenarnya lambang atau simbol ini adalah tanda konvensional yang dibina oleh komuniti tertentu atau individu yang diperakui serta digunakan oleh kebanyakan komuniti tersebut.

Pelukis boleh membina perlambangan dalam pelbagai cara di mana simbol berfungsi untuk menyampaikan mesej dalam sesebuah karya. Walau bagaimanapun, bahasa visual adalah terhad dan tidak begitu bebas seperti bahasa lisan. Maka pelukis perlu bijak dan kreatif untuk mencipta simbol baharu sehingga menghasilkan lambang yang bersifat peribadi. Lambang yang digunakan dalam karya catan ini adalah mengikut estetika budaya Melayu seperti refleksi, agama, kepercayaan, etika dan sebagainya. Prinsip berlambang menekankan kesatuan antara isi dan bentuk. Orang Melayu kaya dengan pemikiran dan falsafah melihat hal ini sebagai suatu tanggungjawab dalam terus menyumbang kepada sesuatu yang bermanfaat sekali gus saling mengingatkan antara satu sama lain tentang kehidupan ini. Selain mempunyai maksud yang tersembunyi dalam setiap motif, nama motif yang diberikan berkait rapat dengan simbol kehidupan. Karya ini menunjukkan reka corak motif geometri seperti segi empat dan sebagainya digunakan membentuk poligon-poligon seperti trapezium, heksagon, pentagon dan oktagon. Di dalam estetika Melayu, lambang yang digunakan tersebut adalah motif bunga pecah empat (bunga cengkih), motif belah ketupat dan motif bunga pecah lapan (bintang) yang diolah pada permukaan catan.

Penerapan prinsip berlambang dalam Garden of Mystery IV ditunjukkan melalui penggunaan motif bintang lapan. Analisis menunjukkan terdapat enam jenis olahan bintang lapan oleh pelukis dalam catan tersebut. Bintang merupakan salah satu bukti kekuasaan dan kebesaran Allah yang patut diambil pelajaran oleh manusia dan merupakan saranan untuk mengenal Allah secara rasional. Salah satu keindahan yang Allah ciptakan di bumi ini ialah adanya bintang sebagai penawar kegelapan malam dan menggantinya dengan keindahan dan mempesona. Bintang dalam masyarakat Melayu-Islam, bersifat cantik, berkilau, bersinar, berada dalam kedudukan yang tinggi, galaksi ciptaan Allah SWT dalam alam cakerawala aturan semulajadi. Berdasarkan pendekatan prinsip berlambang, nilai-nilai keindahan motif yang terdapat dalam catan tersebut menekankan aspek kesatuan antara bentuk dan makna (*form and content*).

Bintang merupakan lambang universal masyarakat Islam di seluruh dunia. Tingginya perlambangan bintang sehingga terdapat beberapa sebutan digunakan oleh orang Melayu-Islam yang menterjemahkan bintang seperti bintang hati, bintang filem, bintang utama, bintang harapan, bintang lagenda dan sebagainya. Dalam konteks ini, beberapa sifat yang terdapat pada bintang menjadi inspirasi kepada pelukis untuk di terjemahkan dalam karya mereka. Dalam kebudayaan Islam bentuk ini disebut dengan bintang kejayaan. Inspirasi dari bintang lapan pada awalnya adalah simbol yang digunakan dalam astronomi, iaitu lapan garis simbolik dari empat sudut ruang (utara, selatan, timur, dan barat) dan waktu (dua soltis dan dua ekuinoks).

5. RUMUSAN

Berdasarkan perbincangan apresiasi seni terhadap karya seni catan Garden of Mystery IV, penggunaan motif dan simbol yang digunakan memperlihatkan nilai keindahan dan falsafah pemikiran pelukis penuh dengan nilai estetik dan falsafah Melayu-Islam. Catan yang keseluruhannya menggunakan motif geometri kelihatan agak pegun, mampu menjadikan karya tersebut seolah-olah bernafas dengan gaya yang tersendiri apabila tambah nilai estetik dan diterjemahkan melalui teori estetik Melayu. Motif dari unsur flora dan kosmos yang digunakan seperti bunga pecah empat, belah ketupat, bunga pecah lapan, bintang lapan dan rombus membawa simbol penting yang berkait rapat dengan alam dan juga kehidupan masyarakat Melayu. Bukan itu sahaja, nama-nama motif fauna yang

digunakan seperti motif siku keluang memperlihatkan simbol keterikatan masyarakat Melayu dengan alam.

Daripada analisis yang dilakukan terhadap karya seni catan Garden of Mystery IV melalui pendekatan prinsip estetika Melayu, membuktikan bahawa catan tersebut mempunyai nilai-nilai keindahan seperti yang digariskan dalam enam prinsipnya. Prinsip estetik tersebut ialah pertama; prinsip halus yang dapat dilihat pada penggunaan bahan dan teknik dalam catan yang dihasilkan. Kedua, prinsip lembut berdasarkan pengolahan penggunaan media dan juga teknik dalam mengolah motif pada catan melalui sistem grid, geometri, matematika serta warna. Ketiga adalah prinsip seimbang yang boleh dilihat pada keseluruhan karya adalah dalam keadaan seimbang serta kedudukan motif geometri yang digunakan menggambarkan simetri dan keseimbangan. Keempat adalah prinsip kesatuan yang yang menekankan aspek ciptaan motif yang mempunyai permulaan dan pengakhiran, perkaitan dan intergrasi di antara dan di dalam unit-unit ciptaan. Prinsip yang kelima iaitu berguna didasarkan pada makna intrinsik subjek sejadah atau pun permaidani kecil yang merujuk kepada aktiviti urusan agama Islam yang wajib iaitu solat. Prinsip perlambangan iaitu prinsip keenam yang menekankan aspek penyatuan antara isi dan bentuk. Aspek isi menekankan penggunaan motif yang memacu kepada makna berbentuk perlambangan, manakala aspek bentuk pula, memperlihatkan imej luaran fizikal motif yang digunakan.

Oleh yang demikian, dapat dirumuskan bahawa kekreatifan pelukis menerapkan motif geometri dalam Garden of Mystery IV, ternyata berupaya menyerlahkan lagi unsur-unsur kehalusan dan keindahannya yang dilihat berdasarkan pendekatan estetik Melayu. Diharapkan hasil penyelidikan ini dapat mendorong masyarakat untuk menghargai keindahan karya seni catan dari perspektif yang berbeza. Ia bukan sekadar memberi nilai estetik luaran tetapi mempunyai banyak makna simbolik yang melambangkan ketaatan kepada Allah SWT serta kekuatan spiritual Islam.

PENGHARGAAN

PEMBIAYAAN

SUMBANGAN PENULIS

KONFLIK KEPENTINGAN

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

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Inovasi Kaedah Pembelajaran: Perkembangan Penggunaan Teknologi Dalam Institusi Pendidikan

The Evolution of Technology Use in Education Institutions: Learning Method Innovation

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ABSTRAK
Pembangunan bahan multimedia terus disokong oleh evolusi alat teknologi yang pesat, terutamanya dalam penyediaan bahan multimedia. Bahan multimedia mula digunakan di dalam sistem pendidikan berikutan kelebihan yang ditawarkan dalam meningkatkan motivasi dan emosi dalam pembelajaran pelajar. Setiap revolusi yang dialami oleh bidang pendidikan dilihat seiring dengan perkembangan alat teknologi. Oleh itu, institusi pendidikan perlu lebih berdaya saing dalam penggunaan alat teknologi untuk menghasilkan pelajar dan graduan yang berkualiti. Revolusi pendidikan juga dilihat seiring dengan penggunaan alat teknologi dan penyediaan bahan multimedia. Walau bagaimanapun, penggunaan alat teknologi dalam pendidikan perlu melalui proses-proses tertentu bagi menjamin keberkesanan dan kebolehgunaannya. Penggunaan alat teknologi yang tidak melalui proses penyelidikan dan diuji secara teliti berpotensi untuk mempengaruhi emosi dalam pembelajaran pelajar. Secara khususnya, bagi menjalankan kajian teknologi dalam pendidikan, penyelidik perlu lebih memahami mengenai perkembangan industri pendidikan. Kajian ini menerokai perkara dasar revolusi pendidikan yang berlaku sejak era pendidikan 1.0 hingga era pendidikan 4.0 secara umum.

Kata Kunci: Teknologi Pendidikan, Revolusi Pendidikan, Emosi Dalam Pembelajaran, Bahan Multimedia, Alat Teknologi.

ABSTRACT
The rapid evolution of technological tools, particularly in the provision of multimedia materials, has continued to support the development of multimedia materials. Because of the benefits offered in increasing motivation and emotions in student learning, multimedia materials began to be used in the education system. Every educational revolution has coincided with the advancement of technological tools. As a result, educational institutions must become more competitive in their use of technology tools in order to produce quality students and graduates. The education revolution is also seen in tandem with the use of technology tools and the provision of multimedia materials. However, the use of technology tools in education must go through certain processes to ensure their effectiveness and usability. The use of technological tools that have not been thoroughly tested and have not gone through the research process has the potential to affect emotions in student learning. In particular, in order to conduct research on technology in education, researchers must first understand the evolution of the education industry. This study investigates the fundamentals of the education revolution that occurred from the era of education 1.0 to the era of education 4.0 in general.

Keywords: *Education Technology, Education Revolution, Emotions in Learning, Multimedia Materials, Technology Tools.*

1. PENGENALAN

Pendidikan merupakan aspek penting dalam kehidupan seharian. Bermula dengan pendidikan awal kanak-kanak dan berakhir dengan institusi pengajian tinggi. Dalam bidang pendidikan, aspek yang paling penting untuk diberi perhatian adalah kaedah penyampaian maklumat yang cekap. Berikutan itu, pelbagai kaedah telah dilaksanakan dan diinovasikan secara berkala. Dalam usaha untuk meningkatkan keberkesanan alat teknologi sebagai alat bantu mengajar bilik darjah, pelbagai alat teknologi telah dibangunkan berdasarkan tujuan penggunaannya. Selain menyampaikan mesej dengan berkesan, pelbagai kaedah pembelajaran dilaksanakan untuk mengekalkan minat dan motivasi pelajar sepanjang proses penyampaian maklumat berlangsung. Oleh itu, setiap aspek alat dan bahan pembelajaran mesti diteliti terlebih dahulu untuk memastikan keberkesanannya.

Walau bagaimanapun, setiap alat teknologi yang baharu dicipta dan diinovasikan harus menjalani ujian yang meluas untuk memastikan kebolehgunaan dan keupayaannya untuk memberi kesan positif kepada pelajar. Hal ini kerana, setiap alat teknologi dan bahan pengajaran baharu berpotensi untuk mempengaruhi proses penyampaian maklumat sekiranya pembangun tidak mengikut prosedur yang betul dan tidak diuji keberkesanannya. Oleh itu, tujuan kajian literatur ini adalah untuk menentukan faktor yang menggalakkan penggunaan alat teknologi sebagai alat bantu mengajar serta menentukan elemen asas yang menyumbang kepada revolusi teknologi dalam bidang pendidikan.

1.1   Revolusi Pendidikan

Revolusi teknologi telah banyak mempengaruhi perubahan dalam aspek kehidupan, termasuk pendidikan. Contohnya, penggunaan bahan multimedia dalam sesi pembelajaran mempunyai banyak faedah, terutamanya dalam menarik perhatian pelajar di dalam kelas (Barkhaya & Halim, 2017). Tahap sistem pembelajaran juga telah di tingkatkan dengan penggunaan teknologi canggih. Kesannya, kaedah pembelajaran kita telah jauh berbeza seperti yang kita bayangkan. Hal ini dapat dilihat daripada penggunaan bahan multimedia baharu secara meluas dalam proses pembelajaran, ianya seiring dengan matlamat pendidikan iaitu, iaitu untuk menyediakan pelajar dengan pengetahuan dan kemahiran yang lebih berkesan. Penyelidik dan tenaga pengajar di institusi pendidikan amat mengalu-alukan situasi ini berikutan ia membolehkan setiap tenaga pengajar memaksimumkan penggunaan teknologi dalam proses pengajaran dan pembelajaran mereka. Malahan pada masa kini, kemajuan teknologi dalam industri pendidikan banyak digunakan untuk sistem pendidikan jarak jauh (Weidlich & Bastiaens, 2018) selain untuk menarik minat pelajar dan menyampaikan maklumat dengan lebih banyak dengan berkesan.

Kemajuan teknologi menjadi faktor utama dalam transformasi sistem pendidikan dan setiap revolusi perindustrian telah dipengaruhi oleh kemajuan teknologi dari era sebelumnya. Sebagai contoh, kemajuan teknologi dalam revolusi industri pertama dan kedua mempengaruhi revolusi industri ketiga, di mana mesin diperkenalkan dalam bentuk komputer, mencipta kaedah baru, dan dapat menyalurkan maklumat dengan lebih cepat ke dunia pekerjaan, termasuk pengajaran dan pembelajaran. (Johal et al., 2018). Peluang untuk menambah baik pengajaran dan pembelajaran melalui kaedah simulasi untuk pengajaran yang kompleks, memakan masa dan berbahaya juga boleh menggunakan kaedah terbaru yang direvolusi melalui teknologi komputer ini (Buckenmeyer, 2010). Sehingga hari ini, revolusi alat teknologi terus berkembang dan bertambah baik dengan aplikasi yang lebih kreatif dan inovatif, seperti kewujudan hologram, perisian telefon pintar, dan sebagainya. Pada masa kini, kehadiran alat teknologi

seperti hologram digunakan bukan sahaja untuk memudahkan sesuatu pekerjaan, tetapi juga untuk meningkatkan pengalaman dan menarik pelajar ke sesi pembelajaran.

1.2   Pendidikan 1.0

Pendidikan 1.0 ialah pendekatan instruksional yang merangkumi elemen i;Menerima, ii;Bertindak balas, dan iii;Mengaplikasikan (Gerstein, 2014). Melalui elemen-elemen ini, pelajar akan 'menerima' maklumat pembelajaran yang disampaikan oleh pengajar, 'bertindak balas' dengan mencatat maklumat, membaca teks dan membuat kertas kerja yang sama, dan akhirnya 'mengaplikasi' dengan melakukan tugasan yang lebih kurang sama untuk digunakan sebagai pengukur prestasi pembelajaran murid. Kaedah pembelajaran era Pendidikan 1.0 adalah secara bersemuka, tanpa penglibatan media teknologi semasa proses pembelajaran. Pendidikan 1.0 juga dikenali sebagai *'sage on the stage'*, yang bermaksud pelajar belajar secara pasif dengan hanya menerima maklumat daripada pengajar (McWilliam, 2009). Malahan pelajar diberi peluang yang terhad untuk mengembangkan nilai kreativiti mereka. Berbeza dengan proses pembelajaran terbuka, pelajar hanya melaksanakan tugasan berdasarkan keperluan pengajar (Gerstein, 2014). Terdapat alat yang dicipta untuk menyokong proses pembelajaran pelajar dalam era pendidikan 1.0 ini, seperti buku electronic (*ebook*) dalam laman web untuk maklumat pembelajaran yang lebih terperinci walaupun capaian terhadap bahan-bahan dalam internet terhad. Pembelajaran secara maya juga diperkenalkan di dalam era pendidikan 1.0 ini dengan mengabungkan kaedah pembelajaran secara bersemuka dan penggunaan laman web. Walau bagaimanapun sistem ini amat terhad untuk setiap institusi pendidikan (Demartini & Benussi, 2017). Oleh itu, sebagai tambahan maklumat yang berada di perpustakaan, tenaga pengajar di dalam kelas memainkan peranan sumber utama maklumat pembelajaran dan pengetahuan.
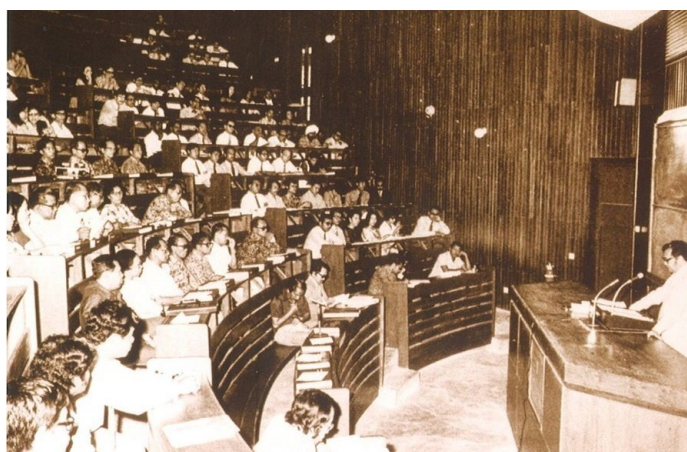
Gambar 1 Pendidikan 1.0: *Sage on The Stage*

1.3   Pendidikan 2.0

Seiring peredaran zaman, pendekatan instruksional dilihat kurang berkesan (Gerstein, 2014). Hasilnya, dalam era pendidikan 2.0, para pendidik mula melaksanakan pendekatan konstruktivisme. Interaksi antara pengguna dan aktiviti dalam pendidikan 2.0 merangkumi elemen seperti berkomunikasi, menyumbang, bekerjasama dan mencipta bersama (Gerstein, 2014). Oleh itu para pendidik mula mencari cara untuk menambah baik proses pembelajaran pelajar dan mempromosikan nilai interaktif dengan menggalakkan pelajar berinteraksi dengan rakan sebaya dan mencari pengetahuan mereka sendiri semasa pelajar belajar antara satu sama lain. Teknologi juga digunakan untuk menambah baik pendekatan pembelajaran tradisional dalam Pendidikan 2.0. Rentetan dari pengaplikasian pendekatan ini, maklumat sumber terbuka dan platform pendidikan seperti wiki, laman web peribadi, blog dan media sosial telah dibangunkan, menghasilkan kerjasama, pembelajaran sosial dan perkongsian pembelajaran. Penggunaan teknologi tersebut juga selaras dengan struktur pembelajaran yang mematuhi prinsip pembelajaran aktif, pengalaman, sahih, relevan dan bersosial

(Gerstein, 2014). Kaedah *flipped classroom* juga merupakan teknik yang digunakan dalam sistem pendidikan 2.0 yang menggabungkan pembelajaran di alam nyata dan alam maya (Kurup & Hersey, 2013).

Gambar 2 Pendidikan 2.0: Pembelajaran berasaskan komputer

1.4 Pendidikan 3.0

Kewujudan internet merupakan faktor utama pembangunan dalam industri pendidikan. Pendidikan 3.0 membawa lebih banyak perubahan berbanding era pendidikan sebelumnya. Platform teknologi diperkenalkan, dan peranan guru diubah menjadi fasilitator (Gerstein, 2014). Dengan adanya platform maya, pelajar boleh memilih subjek yang ingin dipelajari dan menetapkan objektif pembelajaran mereka sendiri sambil dibimbing oleh guru. Dalam era pendidikan 3.0, lebih banyak penekanan diberikan kepada kaedah pembelajaran yang menghubungkan manusia dari seluruh dunia untuk berkongsi pengetahuan dan mencipta pengetahuan baharu (Gerstein, 2014; Watson et al., 2015). Sejak abad ke-20, papan putih interaktif sebahagian besarnya telah menggantikan papan putih tradisional (Tan et al., 2018). Era ini menggambarkan zaman digital, apabila pelajar mula belajar menggunakan komputer. Beberapa platform digunakan sebagai alternatif kepada pembelajaran pelajar (Wang et al., 2012). Pelajar boleh belajar pada bila-bila masa dan di mana sahaja mereka mahu dengan menggunakan platform terbuka seperti ini. Pelajar juga terlibat secara aktif dalam proses pembelajaran apabila mereka mula berinteraksi dengan rakan-rakan mereka untuk mempelajari lebih lanjut.

Gambar 3 Pendidikan 3.0: Alat Teknologi *Smart Board*

1.5   Pendidikan 4.0

Pelaksanaan industri bagi sistem fizikal siber berskala besar ialah revolusi industri keempat (IR4.0). Ia juga dikatakan gabungan teknologi sedia ada dan baharu. Malahan, revolusi industri 4.0 ini dikatakan membawa perubahan yang lebih ketara berbanding era Pendidkan 3.0. Peningkatan permintaan terhadap kemahiran dalam industri lain turut menyumbang kepada perubahan dan membawa kepada era Pendidikan 4.0. Berikutan itu, objektif utama industri pendidikan kini adalah untuk memenuhi keperluan industri. Revolusi teknologi dalam sektor pendidikan memberi peluang untuk mencipta semula teknologi bagi mengatasi cabaran penggunaan digital hari ini (Kalolo, 2019). Pakar dalam pendidikan juga mengakui bahawa aplikasi teknologi digital yang betul dapat meningkatkan proses pengajaran dan pembelajaran (Jelfs & Richardson, 2013).

Selain mempertingkatkan proses pengajaran dan pembelajaran, kemajuan teknologi dapat merangsang minat pelajar untuk menggunakan bahan pembelajaran. Oleh itu, bagi memenuhi tuntutan revolusi industri 4.0 dalam pendidikan, institusi pendidikan harus menerapkan teknik pengajaran dan pembelajaran yang inovatif (Shahroom & Hussin, 2018). Ini termasuk mengguna pakai beberapa strategi paling berkesan, berinovasi dengan teknologi untuk mencipta sesuatu kaedah yang baharu, dan menggalakkan kreativiti yang lebih besar dalam kalangan pendidik. Disebabkan revolusi industri 4.0 tidak terhad kepada penggunaan komputer semata-mata khususnya dalam sektor pendidikan, para pendidik harus meneroka perkara tambahan yang boleh dimanfaatkan untuk mewujudkan sistem pengajaran dan pembelajaran yang lebih dinamik dan efisien. Untuk memahami keperluan pembelajaran pelajar, pelbagai alat dan teknik tambahan boleh digunakan. Sebagai contoh, penggunaan teknologi hologram yang dicipta dengan menggabungkan beberapa alat teknologi sedia ada untuk menyampaikan maklumat dengan lebih berkesan dan menarik (Awad & Kharbat, 2018).

Semasa revolusi perindustrian 4.0, projektor, animasi atau rakaman audio dan video definisi tinggi, capaian internet, dan struktur platform penghasil fizik pencahayaan digabungkan untuk mencipta teknologi yang mempunyai nilai interaktif dan menarik. Pelbagai jenis bahan multimedia kini boleh dihasilkan menggunakan gabungan beberapa alat teknologi. Sebagai contoh, penghasilan hologram juga telah digunakan sebagai salah satu medium dan alat bantu mengajar di dalam bilik darjah kerana keupayaannya yang terkenal untuk menarik minat pelajar dan menyampaikan maklumat dengan berkesan (Ramlie et al, 2020; Ramachandiran et al., 2019).


Gambar 4 Pendidikan 4.0: Revolusi Alat Teknologi

Pendidikan 4.0 dikaitkan dengan sembilan arah aliran, ianya adalah berkenaan masa dan tempat yang pelbagai (pelbagai masa), pembelajaran yang diperibadikan, pilihan bebas, berasaskan projek, pengalaman lapangan, tafsiran data, peperiksaan akan berubah sepenuhnya, pemilikan pelajar dan Kepentingan pembimbing (Peter, 2017). Walau bagaimanapun, empat ciri mesti dikekalkan dalam penggunaan teknologi digital: interaktif, fleksibiliti simbolik, interaktif dengan orang lain yang

pelbagai, dan pelbagai sumber (Acilar, 2011). Interaktif menerangkan interaksi dalam era digital, termasuk perbualan bersemuka dan bertulis. Proses siasatan dan maklum balas juga boleh dipercepatkan. Ia termasuk penggunaan e-mel, catatan blog, dan media sosial. Fleksibiliti simbolik menerangkan sifat teknologi digital berbilang dimensi, seperti imej bergerak atau statik, teks dan audio, yang telah disediakan untuk kegunaan fleksibel dalam pelbagai kursus pendidikan. Sifat teknologi dan alatan digital yang semakin mesra pengguna, fleksibel, meresap dan segera untuk komunikasi dan pemerolehan pengetahuan ialah ia interaktif dengan orang lain yang pelbagai. Pengetahuan dan pengalaman pelbagai sumber menjelaskan sifat teknologi sebagai pelbagai sumber maklumat digital (Acilar, 2011).

2. PENDIDIKAN 4.0
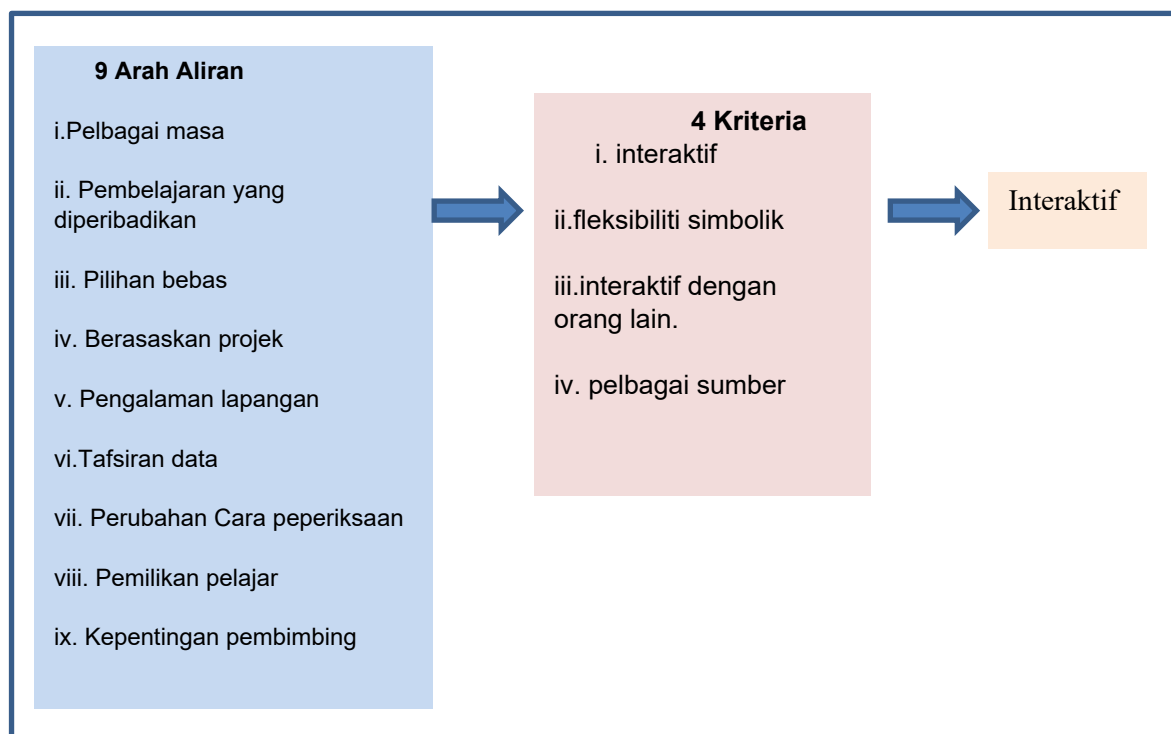
Namun, empat ciri ini mungkin berubah apabila lebih banyak alat teknologi digabungkan dan para pendidik berinovasi untuk menghasilkan kaedah pembelajaran terbaik, seperti penggunaan hologram yang dikatakan dapat memberikan pengalaman baharu kepada pelajar (Paredes & Vazquez, 2019). Sebenarnya, tenaga pengajar mesti bersedia untuk masa depan di mana penggunaan teknologi boleh dicipta dalam pelbagai kaedah. Oleh itu, pendidik dan penyelidik mesti bergerak lebih cepat sebagai persediaan untuk perubahan yang lebih besar di seluruh industri. Selain itu, penggunaan teknologi digital yang lebih maju, seperti komputer dan bahan multimedia seperti hologram, mesti disesuaikan dengan pendekatan berpusatkan pelajar agar ia dapat meningkatkan pengalaman pembelajaran pelajar dengan berkesan (McKnight et al., 2016). Kebimbangan juga timbul apabila kemajuan pesat teknologi menyebabkan tenaga pengajar tidak mempunyai masa untuk mempertimbangkan akibat dan keberkesanan penggunaannya dalam sistem pendidikan (Kalolo, 2019), dan terdapat masalah dengan tenaga pengajar yang kurang mahir dalam menggunakan teknologi untuk menyediakan pelajar dengan bimbingan (Mailizar & Fan, 2020).

Teknologi digital dalam pendidikan adalah penting untuk menyediakan pelajar dengan pengalaman baharu dan menambah baik proses pengajaran dan pembelajaran (Estriegana et al., 2019). Proses pembelajaran akan datang akan berbeza daripada yang sekarang. Di mana pelajar kini boleh menyelesaikan proses pembelajaran mereka dalam masa dua puluh empat jam berdasarkan pilihan mereka sendiri (Ahmad Zamzuri, 2018). Perkara yang sama turut dialami oleh tenaga pengajar, yang

kini boleh menghantar maklumat pembelajaran dari jauh tanpa hadir secara fizikal di dalam kelas. Dalam sesi pembelajaran, pelajar mesti diajar cara menerima maklumat, di samping proses penyampaian maklumat (Ahmad Zamzuri, 2018). Oleh kerana bentuk pendidikan masa lalu dan yang sedang berjalan jelas berbeza, penggunaan perisian pendidikan seperti skrin sentuh, perisian komputer baharu dan sebagainya telah dianggap penting untuk menarik perhatian pelajar. Penggunaan bahan multimedia dengan gabungan teks, grafik, video, animasi, dan audio sebagai elemen utama juga boleh memberi kesan positif terhadap proses penyampaian maklumat (Acar & Tarhan, 2008) kerana bahan multimedia boleh menjadi salah satu rangsangan untuk pelajar memahami dan menerima maklumat berbanding kaedah tradisional. Walau bagaimanapun, sebelum menggunakan peralatan dan bahan multimedia tersebut, kajian perlu dijalankan untuk menentukan keberkesanan dan keupayaannya (Ghuloum, 2010). Khususnya, paparan yang bertujuan untuk menyampaikan maklumat kepada pelajar, seperti animasi dan video, digunakan dengan kerap dalam bilik darjah moden.

Pengalaman pelajar mungkin terjejas oleh penggunaan bahan multimedia yang tidak tertakluk kepada kajian dan penyelidikan yang mencukupi. Kesan buruk yang mungkin berlaku termasuk gangguan proses penerimaan maklumat oleh pelajar, kesukaran pelajar untuk memahami kandungan yang ingin disampaikan, dan perasaan tidak selesa (Heidig et al., 2015). Walaupun keberkesanan penggunaan bahan pengajaran multimedia dilihat semakin menurun, dengan bantuan alat dan penyelidikan teknologi terkini, bahan pengajaran ini sebenarnya boleh meningkatkan prestasi pembelajaran pelajar (Simarmata et al., 2018). Ini jelas menunjukkan bahawa pertimbangan yang teliti mesti diberikan kepada pembangunan bahan multimedia pengajaran sebelum digunakan secara meluas oleh pelajar.

Kaedah penggunaan bahan multimedia sedia ada harus berkembang dengan lebih pantas bagi menampung persekitaran pembelajaran yang sentiasa berubah. Ini penting untuk mengelakkan keberkesanan penggunaannya daripada terjejas, khususnya dari segi kebolehgunaan bahan multimedia tersebut (Oztekin et al., 2013). Pelbagai alat teknologi baharu boleh digunakan sebagai platform multimedia untuk meningkatkan keberkesanan sesi pembelajaran melalui kreativiti dan inovasi.

3. PERBINCANGAN DAN KESIMPULAN

Secara kesimpulannya, banyak alat teknologi yang telah dibangunkan dari masa ke semasa demi memastikan kemajuan kaedah pembelajaran seiring dengan kehendak industri dan peredaran semasa. Kaedah pembelajaran pula harus ditambahbaik seiringan kemajuan teknologi untuk menyampaikan maklumat dengan lebih berkesan. Hal ini kerana, kaedah pembelajaran yang tidak seiring dengan perkembangan teknologi akan menyebabkan pelajar berasa bosan dan kurang motivasi untuk meneruskan pembelajaran di sekolah dan institut pengajian tinggi, Maka institusi pendidikan seharusnya menyediakan peralatan dan kaedah yang lebih baik untuk mengatasi masalah ini.

Walaupun secara faktanya banyak alat teknologi telah dibangunkan untuk memudahkan urusan pembelajaran, namun beberapa faktor di dalam penggunaannya perlu dipertimbangkan secara teliti unutk memastikan tahap kebolehgunaan dan penerimaan yang tinggi oleh pelajar. Justeru itu, setiap proses naik taraf atau inovasi bagi kaedah pembelajaran hendaklah dijalankan dengan teliti dan berpandukan proses pembangunan yang sesuai. Ini bagi memastikan alat dan bahan teknologi boleh digunakan untuk jangka masa yang panjang, serta memelihara kelestarian kaedah pembelajaran. Adalah penting bahawa penyelidikan mengenai alat teknologi dan inovasi pendidikan dilaksanakan dengan teliti berdasarkan beberapa aspek tertentu, seperti yang dibincangkan berdasarkan sumber rujukan dan kajian terdahulu. Ini berikutan hakikat bahawa mana-mana inovasi teknologi dalam bidang pendidikan mesti mempertimbangkan unsur-unsur yang berkemungkinan menghalang kebolehgunaan alat teknologi dan mempunyai pengaruh negatif kepada murid. Oleh sebab itu, setiap penciptaan alat teknologi dalam bidang pendidikan perlu mematuhi kriteria yang sepatutnya agar penggunaannya berkesan dan memberi impak yang bermanfaat kepada pembelajaran pelajar. Tambahan lagi, setiap institusi pendidikan boleh mendapat manfaat daripada setiap inovasi teknologi. Secara khususnya,

kajian literatur ini di jalankan untuk mengenalpasti perubahan penggunaan alat teknologi di dalam industri pendidikan.

Kajian selanjutnya akan memfokuskan penggunaan alat teknologi dan bahan multimedia untuk setiap khusus yang ditawarkan. Perkara ini berikutan, penyelidik perlu mengetahui secara mendalam penggunaan alat teknologi dalam bidang-bidang tertentu yang berbeza-beza pendekatannya. Penyelidikan seterusnya adalah mengenai penggunaan alat teknologi dan bahan multimedia di dalam khusus pendidikan seni.

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Penyelidikan ini tidak menggunakan dana khas. Penyelidikan ini menggunakan dana persendirian.

SUMBANGAN PENULIS

Mohd Khairulnizam Ramlie berperanan sebagai penulis utama dan bertanggungjawab terhadap penyelidikan ini. Ahmad Khairul Azizi Ahmad dan Ashraf bin Abdul Rahaman sebagai pembantu penyelidik.

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The Concept of Joyful Foods According to the Islamic Perspectives

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ABSTRACT
Food not only affects the physical body, but also the brain. Eating can bring about a range of emotions, such as joy and frustration, and can play a role in mental health. Studies have shown that certain foods can increase brain chemicals like dopamine and norepinephrine, which can improve mood, motivation, and concentration. Eating fruits and vegetables can also provide essential nutrients and improve mood by reducing anger and stress. Although the association between food and mood has been proven by several studies, there is limited literature regarding consumption of foods which can bring happiness and joy according to Islamic perspectives. In this research, we analyzed the practical relevance and significance of joyful foods based on Islamic viewpoints, emphasizing on gaining blessings and joy. Theories from prominent Islamic philosophers including Al-Ghazali, An-Nawawi, Al-Farabi, and Ibn Miskawayh were analyzed throughout the study.

Keywords: Food, Joyful, Happiness, Mood, Islam

1. INTRODUCTION

Food not only impacts the physical body, but it also influences the brain. Food and eating can evoke a range of emotions, such as joy and frustration, calmness and discomfort, affection and animosity, solace and gratification, a way to sustain oneself, loved ones and connections, and a way in which people exert influence over their lives (AlAmmar, Albeesh, & Khattab, 2020). It also works as a treatment for anxiety and depression by improving the mood and sharpening the mind. The association between food and mood has been proven by several studies (Firth et al., 2019; Grosso, 2021). For example, certain types of foods, like beef, fish, turkey, chicken, eggs and beans, have been linked to an increase in brain chemicals dopamine and norepinephrine, which can have an impact on one's mood, motivation, and concentration. Additionally, incorporating fruits and vegetables into one's diet not only provides essential nutrients, but can also help to improve overall mood by reducing feelings of anger and stress (Arab, Mehrabani, Moradi, & Amani, 2019).

Eating a diet that is high in fruits, vegetables, lean proteins, and whole grains can provide the body with the necessary nutrients to function properly and to keep energy levels stable which can contribute to diet satisfaction. On the other hand, an inadequate diet can have negative consequences on the body

and mind. Consuming a diet that is high in processed foods, added sugars, and saturated fats can lead to fatigue, impaired decision-making, and slowed reaction time (Firth et al., 2019). These effects can be attributed to the lack of essential nutrients in the diet that are necessary for proper brain function. Moreover, a poor diet can also contribute to irritability, cravings, and difficulty sleeping, which can lead to stress and depression (Magesh, 2022).

There are various factors that contribute to shaping an individual's dietary pattern (Lee, Angus, Walsh, & Sargeant, 2023). These can include personal experiences, such as exposure to different types of cuisine or food during childhood or travel, cultural background and family traditions. Social contexts, like the availability of certain foods in a certain area, or the influence of friends and peers can also play a role. Furthermore, dietary patterns can also be shaped by personal beliefs and values, such as religious dietary restrictions or health concerns. Expectations, such as dietary recommendations from healthcare professionals or societal norms can also influence a person's food choices.

The personal experiences of individuals are important in understanding how their surrounding contexts shape their relationship between food choices and mood. The aim of this study was to explore the relationship between food and happiness according to Islamic perspectives.

1.1 Emerging Patterns of Consumption Habits

Countries that have different food cultures and cooking practices are often famous among tourists. Malaysia, a country next to Singapore, Indonesia and Thailand, is viewed as an eminent food paradise for serving miscellaneous ranges of local and global cuisines by Lonely Planet in 2023. By having multi-racial major ethnic groups, which are Malays, Chinese, and Indians, Malaysian cuisine reflects the country's rich culture, history, and people's unique lifestyle. Food culture is passed down from generation to generation, either directly or indirectly, through embracing traditional practices of cooking, preparation, and presentation (Raji, Ab Karim, Ishak, & Arshad, 2017).

In this era, people become more mobile, travelling to other countries, and tasting more foreign foods. Similarly, economic modernization and the arrival of Western fast-food businesses in Malaysia have had an impact on the eating patterns of adults and adolescents, particularly the more affluent youth. Western and other Asian meals and dishes have an impact on traditional Malaysian diets and culinary preferences. Diets, as well as the degree and depth of culinary consciousness in Malaysia, are evolving which have contributed to newly emerging patterns of consumption habits, market outlet choices, and consumption trends. These include the increase of convenience food stores and the changes in the frequency of trips for food shopping.

From small private grocery stores selling noodles, canned meats, soda, tobacco and alcoholic drinks, now there have been many supermarkets throughout Malaysia including international retail giants such as Lotus, Jaya Grocer, Family Mart, and Wal-Mart.

The increased number of dining restaurants can be associated with the expendable income and the scarcity of time that comes with economic development. In Malaysia, tremendous growth in all kinds of restaurants can be seen especially in urban areas such as Kuala Lumpur and Selangor. Apart from restaurants serving Malaysian traditional cuisines, many foreign restaurants are introducing Western foods, Japanese Foods, Korean Foods, Thai Foods and others. It is estimated that there are more than 10,000 foreign restaurants currently in operation in Malaysia (Akbarruddin, Zahari, Hadi, Suhaimi, & Ramli, 2018; Akhir et al., 2011).

While Malays are the largest ethnic group and mostly Muslims, most of the foods in Malaysia are influenced and practiced according to the Islam culture and beliefs such as the concept of halal and haram and always go for the lesser consumption of food for a harmonious element in the body. Muslims are also prohibited to consume pork, alcohol, or any meat and animal derivatives which are not slaughtered according to Shariah law.

Besides that, Malays eat politely and often eat with their bare fingers. Before beginning a meal, one recites the "doa makan" (prayer before meals) to express gratitude to Allah for the food. It is also customary for the diners to extend an invitation for the more senior individuals at the table to start eating first by saying "jemput makan" (please eat). In the event that two diners both reach for the same dish, it is considered polite to allow the senior person to serve themselves first (Raji et al., 2017). These are a few Islamic teachings that have shaped Malay Muslims' eating customs in Malaysia up to the present day.

Despite the indicators of changing eating cultures, Muslim consumers are still concerned about halal and haram since many restaurants or franchises serving international cuisines are still not getting halal certificates. Those who tend to ignore halal and haram foods are usually due to a lack of knowledge, trying to impress others and following the trends (Khalek & Ismail, 2015).

2. JOYFUL FOODS ACCORDING TO ISLAMIC PERSPECTIVE

The concept of joyful foods can be categorized into two elements which are 1) faith and religious belief (*iman*); and 2) practice (*amal*). Faith and religious belief can later be divided into aqidah and knowledge while practice can be narrowed down to intention, morality, cleanliness, moderation, and health.

2.1 Faith and Religious Belief (*Iman*)

The connection between food and mood is greatly influenced by intrinsic religiosity, as strong beliefs and religious customs intersect with aspects of health, nutrition, and overall well-being. The belief in a higher power is linked to the concept of holistic wellness, which encompasses intellectual, physical, mental, and emotional well-being (Leeds, Keith, & Woloshynowych, 2020).

The concept of food being a "gift" from God, in combination with the social act of sharing meals, is considered a fundamental aspect of the Islamic culture that brings happiness. Positive attitudes towards eating are tied to Islamic beliefs and practices, where the significance of sharing food and "blessing" it together reinforces an individual's sense of community and belonging. This relational aspect of faith reinforces positive life experiences and overall well-being.

2.1.1 Aqidah

Mohamad (2018) explained that the concept of blessings contained in food is a matter that is very much stated by the Prophet PBUH. Since the blessing belongs only to Allah SWT, then whoever is given happiness as the happiness of Allah SWT has given to the Prophet Muhammad PBUH, indeed, he has found lasting happiness (Mohamad & Mansor, 2018).

He also stressed that faith and *taqwa* are the main prerequisites for the blessing of Allah SWT and both can bring about changes in human behaviour, especially in terms of adhering to religious guidance. Faith and piety also encourage humans to be simple, to solely love others.

Indeed, this food belongs to religious affairs. This matter is based on the word of Allah swt: "…. eat of good things again halal and do charity" (Mukminun:51)

Food is the basic requirement of every creature of Allah SWT. Therefore, Islam prohibits food, and it should praise the food it finds. From Abi Hurairah RA. He said: "The Prophet PBUH never insulted a food. If he likes the food, he eats it and if he doesn't like it then he leaves it" (narrated by al-Bhukhari and Muslim)

2.1.2 Knowledge

Imam An-Nawawi emphasizes that in order to achieve happiness in life, the most important aspect that needs to be weighted is knowledge. With knowledge, practice is in accordance with religious requirements (Imam An-Nawawi, 2017). In Shahih al-Bukhari, it is stated that knowledge is prioritized before words and practices. Knowledge as a condition for the validity of words and practice. Thanking all the food taken by believing in his heart that the food is a blessing from Allah SWT. It is in line with the statement of Allah SWT: "Eat from the good things that we have given you and be grateful to Allah if you worship Him." (Al-Baqarah:172).

Imam An-Nawawi also explained that with knowledge, one will know that there are things related to food and forgiveness of past sins. Muaz bin Anas RA, said, "The Prophet PBUH said: "whoever has finished eating then he says, "all praise to Allah who gave this food and this sustenance to me beyond my ability and ability". He must have forgiven his past sins. (Narrated by Abu Daud and Tirmizi)

2.2 Practice (*Amal*)

There are several reasons why it is considered important to practice serving foods according to Islam. One of the main reasons is that it is considered a way to show respect and obedience to the teachings of Islam. Additionally, practicing Islamic dietary guidelines is believed to lead to better physical and spiritual health and promote a sense of community and shared identity among Muslims. However, it is worth mentioning that these practices are not strict rules but rather guidelines to follow in order to live a more virtuous and mindful life in accordance with the teachings of Islam.

2.2.1 Intention

Imam Al-Ghazali emphasized that the act of worship must be done with a sincere intention to Allah alone (Al-Ghazali, 1998). As Allah SWT said: While they are not commanded except to worship Allah by giving His worship, they are steadfast in the tauhid; and they may establish prayer and zakat. That is the true religion. (Al-Baiyinah:5).

The intent when it comes to eating is worship. Thus, he became an obedient person because of his eating. As a sign that his intention to eat was mere as an amplifier of worship so that he would not consume a meal, except after feeling completely hungry.

Starting a meal with Basmalah and Alhamdulillah when it is finished is the best speech to get the blessing of Allah SWT who gives favours. From Umar bin Abu Salamah RA, the Prophet PBUH said to me" read in the name of Allah, eat it with your right hand and eat from the food nearest to you" (narrated by Al-Bukhari and Muslim)

2.2.2 Morality

Imam Al-Ghazali stated that Islam attaches great importance to the well-being of its people. Therefore, it demands that the ummah be good in all circumstances. Islam also commands that every one of its Ummah always advises the less polite including when eating and drinking. Being polite and considerate when facing food is a good and commendable practice in Islam.

Looking at the relationship between food and the worship of an individual, one should refer to the main question of wanting to consume food which is:

1. Pre-manners before meals
2. Manners during meals
3. Sunnah matters after eating.

A person's morals towards his food must refer to the commandment of Allah SWT which must be taken from good things (halal ruling), halal and halal as well as the means of obtaining it.

2.2.3 Cleanliness

Food and drink are a fundamental human need that needs to be fulfilled, it is one of the blessings that Allah has bestowed upon his slaves. Therefore, people should be grateful for the blessings obtained by obeying the rules and manners that have been demanded by *syarak*. it is in line with the recommendation that Allah has explained in surah: which means eat and drink but do not overdo it. Food and drink are also categorized as righteous practices in terms of how to acquire and use them.

Making a living is worship, it is supported by pure and authentic faith. So, faith is the main condition of the acceptance of righteous deeds in the sight of Allah according to the word of Allah: whoever does righteous deeds, from a man or a woman, while he believes, eats indeed we will bring him to life good; and indeed, we will recompense them, giving them more than what they have done (Al-Nahl 16:97)

Imam Al-Ghazali explained that Islam is a religion that cares about hygiene. The cleanliness demanded in Islam is not limited to the cleanliness of the born alone, but also encompasses the life of every Muslim. This can be seen through the statement of Allah in the Quran which means: Indeed, Allah loves those who repent and love those who purify themselves (Al-Baqarah:222).

2.2.4 Moderation

Muslims are required to be moderate in all actions. In the search for sustenance and the use of natural treasures, the operation is carried out based on the permission and rights set by Allah SWT. This is in accordance with the principle that everything on earth belongs to Allah, it should be done properly and spent in a manner that coincides with the rules of Allah SWT.

This is explained in the statement of Allah, which means: "And for Allah is all that is in the heavens and what is in the earth. He forgives whom He wills, and He torments whom He wills, and Allah is All-Forgiving, All-Compassionate (Al-Quran, surah Ali Imran 3:129).

In another verse, Allah SWT said: "And for Allah is all that is in the heavens and what is in the earth, and indeed, We have commanded those whom the Book was given before you, and you should fear Allah, and if you disbelieve, then Allah belongs to all that is in the heavens and what is in the earth, and Allah is All-Sufficient, yet the Praiseworthy" (al-Quran, Surah Al-Nisa' 4:131)

Moderate practices require slaves not to be excessive or overreaching. It is also warned by Allah SWT in several verses of the Quran, among them through the statement of Allah SWT which means: "O you who believe, do not forbid the good things that Allah has made lawful for you, and do not go beyond the limits, for Allah does not like those who transgress" (the Quran of Surah al-Maidah 5: 87).

In another verse, Allah SWT said which means: "And give to your relatives, and the poor and the traveller their respective rights, and do not spend your wealth excessively extravagantly. Verily, those spendthrifts are the brothers of the devil, while the devil is a creature who is very disbelieving in his Lord" (Al-Quran Surah Al-Israa' 17: 26-27).

These verses can be understood in the context of the command to be moderate and avoid overdoing and exaggeration in any situation whether it is aspects of nutrition, shopping, use of daily resources such as water, time, energy and so on. Through this nature of simplicity or middle, the value of goodness and happiness in life will result (Hamidi Ismail et al 2016).

Prof. Dr Hamka (1940) through his work *"Falsafah Hidup"* has debated simplicity in order to achieve the well-being of human life. Among them, are being modest about intentions and goals, modest

in thinking, modest in expressing feelings, modest in the necessities of life, modest in material possessions, modest in seeking a name, and modest in rank and education. It means that the basic conditions for a person to achieve happiness in life must be simple. In fact, to achieve it, a human being needs to believe and act with the nature of simplicity. In other words, one is forbidden to exaggerate in worldly life because it does not bring happiness (Hamka, 1940).

Food sources that are halal but taken excessively are also prohibited and restrained. It can lead to harm to the body and human health. The word of Allah SWT which means: "O children of Adam, wear your beautiful and decorated clothes every time you go to a place of worship (or perform prayers) and eat and drink and do not go beyond, verily Allah does not like those who those who transgress" (Al-Quran surah Al-A'raf 7:31).

2.2.5 Health

World Health Organization (WHO) (2018) provides a definition of health as a state or aspect of physical, mental and spiritual well-being as well as social. These three aspects need to be fulfilled by everyone to achieve an optimal level of health. Mental health is a state where an individual is aware of his own abilities, can face normal life pressures, can work productively and is able to contribute to the community (World Health Organization, 2018).

Islam cares about the health of its followers. It includes spiritual, intellectual, psychological and physical health. All these elements of health are summarized in spiritual and physical or physical and mental health. Its importance is explained through the words of Allah SWT which means: "One of the two women said: O father, take him as a hired man (herding our goats), indeed the best person that father hires is a strong person, more trust" (Al-Quran surah Al-Qasas 28: 26).

According to Radzi (2000), spiritual and physical health is important to maintain a person's safety and happiness in this world and the hereafter. It is also an element of health that is the basis for all activities. Neglecting it will cause problems for an individual to face the tests of life (Radzi, 2000). In connection with that, all types of food that harm health are prohibited and must be avoided. This matter coincides with God's command through his word which means: "And do not let yourselves fall into destruction, and do good, because indeed God loves those who do good" (Al-Quran surah Al-Baqarah 2: 195).

Among the elements that must be taken care of to ensure good health is at an optimal level are clean clothes, food and drink, enough exercise, enough rest, mental or spiritual peace and fasting and taking care of the right way of eating (Radzi, 2000). Health attitudes and practices such as smoking, nutrition, physical activity and economic status are the main drivers in determining the outcome or level of a person's health.

Al-Ghazali's views regarding the importance of finding halal food sources: "Halal and good food will give strength and encouragement to worship while haram food will be a barrier (hijab) from doing obedience". Imam Al-Ghazali advised in the matter of taking care of children's food by saying "It should be taken care of eating and drinking what is suitable for eating and drinking. It doesn't matter if the food is not tasty as long as it is halal." But in the passion of people to choose quality food for their body health, many people overlook the relevance of the food they take in their spiritual formation (Al-Ghazali, 1998).

This view is in line with what has been presented by Mohamed et al (2022) that if a person does not care about the maintenance of hygiene in his daily life whether in wearing, eating, socializing and other behaviours; will surely bring various calamities and diseases (Mohamed, Hamid, Baker, Ramlee, & Saleh, 2022). This claim to maintain cleanliness has been expressed for a long time through the message of the Prophet Muhammad SAW through a complete set of guidelines to achieve the five Maqasid Syariah. The protection of religion, life, property, intellect and offspring can be realized when the factor

of taking care of health is placed in the main position as well. Thus, in order to maintain human health, the consumption of good sources of food and drink is a necessity of life that must be emphasized.

3. THE CONCEPT OF BLESSING AND HAPPINESS

This study can formulate that the factors and reasons behind an individual trying new foods in the market are closely related to the perfection of worship and the happiness that they aim to achieve in life. The concept of happiness has been explored by several Islamic philosophers such as al-Farabi, al-Ghazali, and Ibn Maskawayh (Jaapar & Azahari, 2011).

The purpose of life is determined based on the objectives and intentions of an individual in doing something. Through intentions, one can also determine whether something is considered worship or otherwise. Seeking food and drink as a means of survival also requires good intentions. Even the goal of human life is to achieve happiness. Quoting the views of al-Farabi (870M-950M) regarding happiness, according to Nur Zahidah & Raihanah (2011), states that an action that is based on conscious and deliberate intention (iradiyyah) which brings benefits to achieve happiness is defined as a good and commendable practice (al-fada'il). It means that any good action with the intention of achieving happiness is something noble and commendable.

Al-Farabi explains the division of human soul through five faculties, namely the power of eating (al-quwwah al-ghaziyah), the power of feeling (al-quwwah al-hassah), the power of memory (al-quwwah al-mutakhayyilah), the power of thinking (al-quwwah al-natiqah), and the power of desire (al-quwwah al-nuzu‘iyyah). According to al-Farabi, all these branches are the first perfection that should be achieved by humans in order to attain happiness. If the soul takes care of all these faculties, then humans will tend to perform virtues and praiseworthy qualities (al-fada'il al-khuluqiyyah), moderation (wasatiyyah), justice (‘adalah), truth (al-haq), good manners (akhlaq), self-respect (tahrim nafs), and goodness (al-khayr) (Jaapar & Azahari, 2011).

In summary, according to al-Farabi, happiness must occur in the form of the practice of values of morality and humanity, as well as good behavior because all these actions play a role in determining happiness in this world and the hereafter. Furthermore, al-Farabi explains that in achieving happiness in this world and the hereafter, it is related to a good soul (al-fadilah), that is, a soul that is free from the bonds of materialism and the demands of lust, fulfilling trust and promises, perfectly fulfilling religious obligations, avoiding major sins, avoiding things that are prohibited by Allah, and so on. Therefore, the soul will be happy when a person successfully performs all noble things and avoids prohibited things, including in the aspect of seeking and maintaining halal and good food.

Moreover, according to Imam al-Ghazali (1058-1111 AD), happiness is interpreted as the union between the spiritual and physical, knowledge and action. The characteristics of happiness described by al-Ghazali are based on knowledge that is beneficial to humanity, including theoretical knowledge and practical knowledge (Al-Ghazali, 1998). Theoretical knowledge includes knowledge of God, Angels, the Book, the Prophet, and the knowledge of faith, because they all have the highest goal of knowing God. Al-Ghazali stated that the knowledge of God (ma'rifat Allah) is the key to happiness, as stated: "True happiness and pleasure is when one can remember God."

On the other hand, practical knowledge is carried out in daily life, including social, legal, political, Islamic law, economics, and so on. Therefore, happiness will be achieved if all theoretical and practical knowledge are combined and integrated between the two so that they can provide benefits and pleasures to human life. According to al-Ghazali, the highest function of the soul or spirit is to be interested in the truth because in seeking the truth it can give its own pleasure (Jaapar & Azahari, 2011). Therefore, when it is applied in the theory of seeking and trying good and halal food, it will lead to goodness, providing peace of mind and more motivation to worship God.

It can be concluded that according to al-Ghazali, the understanding of Islam through faith and piety, understanding of creed, and the improvement of knowledge can bring happiness and peace to people. It should be based on the principle of simplicity in order to balance between not being excessive in every aspect of life because the happiness that is built on only desire is temporary, low and brings destruction. He explains the influence of external factors such as pleasure and material and physical enjoyment such as money, rank, and status, which are only temporary and should be suppressed to give way to spiritual and intellectual fertility (Al-Ghazali, 1998).

According to Ibn Miskawayh (923M-1030M), as stated by Nur Zahidah & Raihanah (2011), happiness is considered as the ultimate goal for every human being. He believes that the human self is composed of three souls: the lower soul, which is responsible for maintaining one's purity (al-'iffat) and is of a simple nature; the middle soul, which is known as the soul of anger (al-nafs al-ghadabiyyat) and is the soul of courage; and the highest soul, known as the soul of reasoning or wisdom (al-nafs al-natiqat), which is the soul of wisdom. According to him, if one uses their mind to observe everything that exists on earth, they will be able to recognize God and enjoy happiness. Wisdom here can be explained as a state of the soul that enables one to achieve truth and eliminate any wrong. Therefore, these three souls are different spiritual elements in human beings, but their combination leads to justice (al-'adalah).

A good spiritual also refers to good manners, which is the main focus to achieve happiness, because good and noble manners are a guide in the implementation of good and pure values around the world to achieve true happiness and peace. For al-Miskawayh, wealth does not affect human happiness because joy and pleasure are suitable for animals and bad people. Therefore, the second happiness can be obtained when there is first happiness, that is happiness in this world, but it must be based on religion. Therefore, the syariat has provided guidelines for people to achieve true happiness.

Choosing and seeking halal and good food definitely requires rationality and levels of the soul as divided by Ibn Miskawayh. This is because the continuity of human life in terms of true peace and happiness will be obtained when the needs in the form of outward and inward, such as eating and drinking, come from halal and good sources.

Choosing and finding halal food is a religious obligation and should not be taken lightly by Muslims. This must be closely tied to the principle of faith that emphasizes the connection between sustenance and worship in Islam. This is explained by Allah, which means: "Say, who prohibits the adornment of Allah which He has produced for His servants and the good things of provision? Say, they are for the believers in the worldly life but exclusively for them on the Day of Resurrection. Thus do We detail the verses for a people who know." (Qur'an, 7:32-33)

Eating halal and clean food will bring someone closer to Allah SWT, similarly, food sources that are doubtful and questionable can cause the heart to become hard and lazy to perform worship to Allah. In one of the 40 collections of Imam al-Nawawi, it explains about this matter. From Abu Abdillah Nu'man bin Basyir radhiallahuanhu, he said, I heard the Prophet shallallahu`alaihi wa sallam saying, "Indeed what is halal is clear and what is haram is clear. Between the two there are matters that are doubtful which are not known by many people. So, whoever fears the doubtful means he has saved his religion and his honor. And whoever falls into doubtful matters, he will fall into prohibited matters. Like a shepherd who grazes his livestock around (fields) that are forbidden to enter, he will eventually enter it. Know that every king has prohibitions, and the prohibitions of Allah are what He prohibits. Know that in this self is a lump of flesh, if it is good then the entire body is good and if it is bad, then the entire body is bad; know that it is the heart." (Narrated by Bukhari and Muslim).

A person must also have knowledge about the source of the food they choose to eat. Neglecting this knowledge can make a person feel lost and without guidance in finding good food. According to Imam al-Qurtubi (1998), any action taken by Muslims, especially in regard to food and drink, must not bring harm to humans. If an action related to food consumption can bring difficulty and harm to the user,

whether in terms of religion, life, reason, lineage, and wealth, then it is considered forbidden and must be avoided.

As a precautionary measure and to avoid getting caught in the realm of forbidden and doubtful food, the following steps should be taken into consideration:

1. Various legal issues related to food should be referred to scholars and experts in nutrition to ensure that the legal guidelines are up to date with current food technology.
2. Muslims should be open to knowledge and information about the benefits and harms of certain foods.
3. The harms of certain foods should be evaluated based on the Maqasid Al-Shari'ah by considering the short and long-term effects of the food.
4. Research and study of current and contemporary food and drink products should be fast and timely to keep pace with the advancement of science and technology, to ensure that food products are halal and comply with the requirements of Islamic law.

The aspect of cleanliness and maintaining a clean environment is also very important in the selection of food and drink sources. Islam teaches its followers not to appear dirty, but rather to maintain cleanliness, beauty, and tidiness at all times. Whoever appears clean and beautiful will receive a reward from Allah, and this is included in the scope of worship in Islam. This is consistent with the verse of Allah SWT which means: "Indeed, Allah loves those who repent and loves those who purify themselves" (Quran, surah al-Baqarah 2: 222).

CONCLUSION

The present study offers empirical evidence for the conceptual meaningfulness and applicability of joyful foods according to Islamic perspectives with the focus on achieving blessing and happiness. The present study is thus only a first step to be followed by a study to confirm the association of the variables. Although more studies are needed to help understand how and why this may be the case, there is now plenty of research that shows what we eat can influence our mood. This suggests future research on diet may be able to play an important role to prevent mood related disorders and how Islamic ways of treatment can overcome this.

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The Aesthetic Perception of Pua Kumbu Textile: A Holistic Exploration

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ABSTRACT

Experiencing art is a complex phenomenon to grasp. The difficulty in comprehending the Pua Kumbu textile relates to several factors influencing participants' aesthetic perception, such as art knowledge, gender, and cultural background. Individuals with all these factors can better comprehend the art piece's values. Thus, the purpose of this study is to use the ARS-Revised questionnaire to assess the aesthetic perception of 400 participants about the Pua Kumbu textiles based on their gender and background. The findings revealed that the participants' positive aesthetic perception of the Pua Kumbu textile was influenced by gender, background, and art knowledge. The aesthetic perceptions were received similarly based on gender, except for textile knowledge. Females, who exhibited more interest in creative arts, observed a greater aesthetic perception of the textile. Those from Sarawak, on the other hand, scored higher in factor 2 (textile knowledge) and could better relate to textile information (factor 3) than those from other backgrounds. Participants from Sabah demonstrated the lowest scores in both factors despite Sabah being situated in the same region as Sarawak, Borneo. The participant's gender and background significantly impact their knowledge of the Pua Kumbu textiles. Conclusively, the beauty of the Pua Kumbu lies in the eyes of the beholder, and those with art knowledge can perceive the textile more clearly with a more comprehensive understanding.

Keywords: Aesthetic Perception, ARS-Revised instrument, Culture, Pua Kumbu. Survey

1. INTRODUCTION

1.1 Pua Kumbu Textile

The Iban community, known as the Sea Dayak in the State of Sarawak, is the largest group among the indigenous population of Malaysian Borneo (Wei, n.d). The Iban or Sea Dayak community once travelled Borneo as nomads. They were highly regarded for their courage and bravery, which reflected their reputations as fighters and head hunters (Hays, 2008; Sim & Khan, 2014). The Pua Kumbu textile, made of cotton, is the most famous textile among the Iban people in Sarawak. It is made using the weaving technique. People are usually bound to their customs and beliefs, and the understanding is well-matched and crafted in the Pua Kumbu textile. In most societies, weaving is often linked to women, and their status in the community can be identified based on the woven motifs worn. While most motifs

are visual representations of animals, plants, and even daily activities, others are more complex and abstract. Intricate patterns on the Pua Kumbu textile are often traditional and hereditary (Wahed et al., 2020).

The art of designing the Pua Kumbu textile design motifs is passed on from generation to generation, from mother to her daughter. Based on the study conducted by Kanyan and Zainurul (2015), appreciation is still received from the new generations of respondents, but only for its aesthetic values, not the understanding of the intrinsic meaning or beyond it. Most design motifs were inspired by the ancient forms connected to ceremonial rites and animistic values (Truna et al., 2021). Iban people are firmly bound to their customs and beliefs, as the understanding is well-matched and crafted in Pua Kumbu textile.

2. LITERATURE REVIEW

2.1 Aesthetic Perception

Since the dawn of history, there have been numerous debates over how we perceive beauty. Aesthetic perception has always been about art and beauty, and the field has been dominated by the question of what affects how people see things. According to Bundgaard et al. (2017), the value of feelings towards visual arts prompts the reaction of human interest and creates aesthetic perception, which can yield beauty, aesthetic interest, or pleasure. They suggested that technically, the effects are obtained from two properties; 1) the visual complexity of colours, lines, shapes, patterns, object sizes, textures, and other elements to construct an art, and (2) the cognitive system of processing the visual arts.

High sensitivity is necessary to guarantee that the aesthetic process runs smoothly since any disturbance during the process would alter human perception (Simpson, 2000). To truly appreciate the aesthetic experience, the perceivers should be vulnerable to openness and attentiveness. To experience the pure aesthetic experience, there is a definite way to look, hear, feel and perhaps imagine an object or process that lends itself to a more profound experience (Simpson, 2000). Depending on the perceiver's perception, experiences received from the surrounding or the environment could be pleasant or unpleasant. Moreover, a perceiver's perception can change depending on the situation that they face at that moment. Fechner (1876) highlighted that the main components of aesthetic processing require stimulus, determined by comprehensive characteristics such as symmetrical or asymmetrical (Berlyne, 1971; Fechner, 1876; Jacobsen, 2010), the simplicity or complexity of visual art (Berlyne, 1970, 1971), formalistic and content (Redies, 2015), as well as novelty or familiarity (Berlyne, 1974).

The selection of preferences in every aesthetic art is detected by the choices of perceivers towards the visual complexity applied to it (Eysenck, 1940). The variety of elements applied to the visual arts object allows the perceivers to savour them artistically, or as defined by Eysenck (1997), an activity measuring 'good taste' (Eysenck, 1997). It is clear from Eysenck's that individuals make these decisions for themselves. Viewing the perceiver's acceptance of the piece of art depends on various aspects, including the visual complexity (Sun et al., 2018), the perceivers' art knowledge (Tschacher et al., 2015), and the perceivers' "aesthetic fluency" through direct learning and prior experience (Smith & Smith, 2006). Smith and Smith (2006) further explain that the interaction of aesthetic perception can be perceived when the aesthetic is effortlessly attached to the art knowledge, which is measured closely according to the perceivers' age, art training, and art education.

The artist is crucial in effectively communicating the message or information to the perceivers, which can lead to the correct form of perception among the perceivers. Great visual art can communicate its messages and content to all perceivers across all historical time periods (Zeki, 2011). Furthermore, learning about the artist's life story and historical context can help one better understand the context in which each work of visual art is meant (Cupchik & Gebotys, 1988; Cupchik et al., 2009; Nodine et al.,

2008). Guner et al. (2019) confirmed that things other than the visual arts, like experience and the art's authenticity (Benjamin & Jennings, 2010), boost and strengthen a person's sense of beauty.

3. METHODS

The Art Reception Survey-Revised (ARS-Revised) version, an altered version of the Art Reception Survey questionnaire (Hager et al., 2012) was employed to assess the participants' aesthetic perception. The ARS-Revised contains a total of 21 items that measure four variables, including factor 1: Historical art knowledge, the technical skills in the making, and the attraction toward Pua Kumbu textile, factor 2: Knowledge and information and relation one has on Pua Kumbu textile, factor 3: Ability to process information depending on one's knowledge, and, factor 4: Positive attraction towards Pua Kumbu textile. On a five-point Likert scale ranging from 1 to 5, the items were rated (strongly disagree–strongly agree). As evidenced by the Cronbach's alpha value (α =.925), the internal consistency of this questionnaire was rated as high.

A self-administered questionnaire with two sections was distributed to commercial buyers of the Pua Kumbu textile and tourists who visited Sarawak attractions such as the Kuching Waterfront, the Tun Jugah Foundation, and the Sarawak Textile Museum. Every visitor to these venues had an equal chance to take part. As a result, the simple random technique was used, and 400 people participated. In total, there were 178 male participants and 222 female participants. The participants were selected based on two basic criteria: they had to be above 18 and could comprehend either Malay or English. These requirements were set up to ensure that survey respondents could respond to and answer the questionnaire appropriately. The participants were asked to indicate their level of agreement with the instrument's statements, and their participation was entirely voluntary. Four factors were highlighted for the second section of the ARS-Revised questionnaire to seek the participants' responses to their aesthetic perceptions based on participant gender and background.

3.1 DATA ANALYSIS

The gathered data were analysed using version 25.0 of the Statistical Package for the Social Sciences (SPSS). The data's normality was evaluated using skewness and kurtosis (ranging from -2 to 2) (Joseph Jr et al., 2010). Frequencies, percentages, means, and standard deviations were used to present the data. The art reception of the design motifs applied to the Sarawak Pua Kumbu was compared by gender and background of the participants. The gender differences were analysed using an independent sample t-test, while the background differences were examined using a one-way analysis of variance (ANOVA). The statistical significance level was set at .05 ($p < .05$) for a post-hoc Tukey HSD test to evaluate if there was a significant difference.

4. RESULT

4.1 Socio-demographic characteristics of participants

There were 400 participants who were the visitors and tourists of the Kuching Waterfront, the Tun Jugah Foundation, and the Textile Museum in Kuching, Sarawak. All of them (N=400) completed the questionnaire, and none were rejected in this study. Most participants were female, 222 (55.5%), while the balance was 178 (44.5%) male participants. Most participants were 18 - 25 years old (31.1%) and more than 41 years old (22.8%). Some were 26 - 30 years old (19.8%) and 31 - 35 years old (14.0%), while the minority were 36 - 40 years old (12.3%). Thirty-four point five per cent (34.5%) of the participants were SPM (O level) holders, while 23.8% were diploma holders, whereas 11.8% had a bachelor's degree and 3.0% had a Master's degree. Those with PhD comprised 1.3%, and 17.0% had other foreign education (see Table 1).

Table 1. Socio-demographic characteristics of participants

Variable	Characteristics	N	%
Gender	Male	178	44.5
	Female	222	55.5
Age (years)	18 to 25	125	31.3
	26 to 30	79	19.8
	31 to 35	56	14.0
	36 to 40	49	12.3
	> 41	91	22.8
Background	Sarawak	315	78.8
	Sabah	19	4.8
	Peninsular Malaysia	48	12.0
	Others	18	4.5
Education level	SPM (O level)	138	34.5
	Certificate	35	8.8
	Diploma	95	23.8
	Bachelor's degree	47	11.8
	Master's degree	12	3.0
	PhD	5	1.3
	Foreign	68	17.0

4.2 Descriptive Analysis

Four factors have been analysed in the ARS-Revised questionnaire, demonstrating varying results. The highest factor detected in the study is Factor 1: Historical art knowledge, the technical skills in the making, and the attraction towards Pua Kumbu textile (4.22 ± 0.732), and the least was Factor 2: Knowledge and information and relation of one has on Pua Kumbu textile, revealed as the lowest factor (3.001± 0.190). The second highest is Factor 4: Positive attraction towards Pua Kumbu textile (4.19 ± 0.741). Factor 3: Ability to process information based on one's knowledge (4.06 ± 0.751) (see Table 2).

Factor 1 consists of five items: historical art knowledge, technical skills in the making, and attraction towards Pua Kumbu textiles. All five items revealed a high score (above 4), except for the item *"I can relate this Pua Kumbu textile to its historical art context"* (3.76±1.156). Factor 2 shows the knowledge, information, and relation to the textile. This factor displayed all six items have the lowest score (below 4). However, two items received a score of below 3; *"This Pua Kumbu textile mirrors my own personal emotional state"* (2.86±1.364) and *"I can associate this Pua Kumbu textile with my own personal biography" (*2.90±1.395). Factor 3 highlights the ability to process information of Pua Kumbu textile that depends on perceivers' knowledge. All five items indicated the highest score (above 3). Item 5, *"This Pua Kumbu textile makes me curious,"* demonstrated the highest score in this group factor (4.25±0.876). The second highest item in factor 3 is item number 2, *"I would like to learn more about the background of this textile"* (4.17±0.888). Finally, the last factor in the ARS-Revised is factor 4, which highlights the perceivers' positive attraction towards this majestic textile, Pua Kumbu. This factor consists of five factors that indicate all items have the highest score (above 4), except for one item, *"The weaver's manner in creating Pua Kumbu textile is fascinating,"* which scored 3.86±1.186. Item no 3, *"This Pua Kumbu textile is pleasant to look at,"* had the most significant score in factor 4 (4.54±0.704).

Table 2. Descriptive data of all the items in ARS-Revised

No	Items	Mean	±SD
	Factor 1: Historical art knowledge, the technical skills in the making, and the attraction toward Pua Kumbu textile	**4.22**	**.732**
1	I can relate this Pua Kumbu textile to its historical art context.	3.76	1.156
2	This Pua Kumbu textile makes me think about my life history.	4.28	.865
3	The composition of the Pua Kumbu textile is of high quality.	4.34	.810
4	This Pua Kumbu textile is very innovative	4.39	.793
5	This Pua Kumbu textile features a high level of creativity	4.35	.897
	Factor 2: Knowledge, information, and relation one has on Pua Kumbu textile.	**3.00**	**1.190**
1	I know this Pua Kumbu textile.	3.16	1.292
2	I have an idea of what the weaver is trying to convey in this Pua Kumbu textile.	3.07	1.353
3	I can relate this Pua Kumbu textile to a particular weaver.	3.05	1.368
4	This Pua Kumbu textile mirrors my own personal emotional state.	2.86	1.364
5	I can associate this Pua Kumbu textile with my own personal biography.	2.90	1.395
	Factor 3: Ability to process information depending on one's knowledge.	**4.06**	**.751**
1	It is exciting to think about Pua Kumbu textile.	3.86	1.020
2	I would like to learn more about the background of this textile.	4.17	.888
3	It is fun to deal with this Pua Kumbu textile.	3.93	1.003
4	This Pua Kumbu textile is thought-provoking.	4.08	.930
5	This Pua Kumbu textile makes me curious.	4.25	.876
	Factor 4: Positive attraction towards Pua Kumbu textile.	**4.19**	**.741**
1	The weaver's manner in creating Pua Kumbu textiles is fascinating.	3.86	1.186
2	This Pua Kumbu textile is beautiful.	4.48	.697
3	This Pua Kumbu textile is pleasant to look at.	4.54	.704
4	This Pua Kumbu textile thrills me.	3.92	1.114
5	I feel inspired by this Pua Kumbu textile.	4.14	1.064

4.3 Comparison of the ARS-Revised Four Factors with Participants' Gender and Backgrounds

Table 3 presents the ARS-Revised four factors by participants between gender and backgrounds. There were no significant differences in all factors between gender except Factor 2; male = 2.87± 1.151, female = 3.13± 1.210, p = .025 (p < .05). Meanwhile, for the background, there were no significant differences in all factors between background (p > .05) except Factor 2 and Factor 3. For all backgrounds, Factor 2 shows that Sarawak = 3.23± 1.129, Sabah = 2.51± .995, Peninsular Malaysia = 1.79± .799 and Foreign = 2.93± 1.258, p = .001 (p < .05). Meanwhile, for Factor 3, all background scores are Sarawak = 4.12± .726, Sabah = 3.42± .816, Peninsular Malaysia = 3.96± .608 and Others = 3.78± 1.073, p = .001 (p < .05).

Table 3. Comparison of ARS four factors by gender and background (N=400)

	Factor 1	Factor 2	Factor 3	Factor 4
Overall				
Gender				
Male	4.18, 0.70	2.87, 1.15	3.99, 0.80	4.09, 0.75
Female	4.25, 0.76	3.13, 1.2	4.11, 0.71	4.27, 0.73
p-value	.323	.025*	.090	.016*
Background				
Sarawak	4.25, 0.72	3.23, 1.13	4.12, 0.73	4.22, 0.72
Sabah	4.00, 0.75	2.51, 0.99	3.42, 0.82	4.09, 0.70
Peninsular M.	4.20, 0.68	1.79, 0.80	3.96, 0.61	4.06, 0.68
Foreign	4.01, 1.06	2.93, 1.26	3.78, 1.07	3.99, 1.14
p-value	.280	.001*	.001*	.286

*Significant difference at .05 (*p* < .05),
¥, €, £ significant difference at .05 between the two groups for the Post-hoc Tukey HSD test (one-way ANOVA)
Factor 1 - Historical art knowledge, the technical skills in the making and the attraction towards Pua Kumbu textile, Factor 2 - Knowledge, information, and relation one has of Pua Kumbu textile; Factor 3 - Ability to process information depending on one's knowledge, Factor 4 - Positive attraction towards Pua Kumbu textile.

5. DISCUSSION

The participants' curiosity about the visual complexity of the formalistic applied and the adaptation of their environment sparked their aesthetic perception. Understanding the cultural values embodied in Pua Kumbu design motifs provided a more accurate assessment of aesthetic perception. Details of the discussion were elaborate on below.

5.1   The Aesthetic Perception of Pua Kumbu textile

In the ARS-Revised study, most participants agreed that the Pua Kumbu textile was attractive, captivating, and conveyed cultural values and traditions. The design motifs used on the textile effectively represented the cultural qualities of the people who made it, yet it also impeded the interpretation of the textile's significance. Several of them found this textile attractive, praising it for its colour and the distinctiveness of the design motifs used in its creation. Furthermore, they delight in acquiring Pua Kumbu textiles. For various reasons, some participants were reluctant to touch the textile. They thought the design elements used in the material were scary and uncomfortable because of the textile's visual complexity. Even though the participants were drawn to the Pua Kumbu textile, they made personal judgments about it, which might have led them to believe it is a spiritual material (Magiman et al., 2018).

5.2 Gender roles in Aesthetic Perception

Bloomfield (2015), who asserted that gender plays a crucial role in aesthetic perception, corroborated the current finding of this study. Female participants were more likely to be skilled in handicrafts, sewing, or weaving, as well as have knowledge of art. They therefore perceive the pattern motifs on Pua Kumbu textiles in greater detail than their male counterparts do. Additionally, female participants who are knowledgeable about the Pua Kumbu textile are probably curious about the specifics of the textile manufacture, putting their interpretation in a socio-cultural context (Housen, 2001).

The perspective of Pua Kumbu textile is highly influenced by gender roles, which play a vital part in its aesthetic perception. Females have the most in-depth understanding of weaving, and as a result, they can make the textile's most effective and in-depth judgments. Brown (2019) pointed out that there are more textile works by women than by male artists in the contemporary art market. Men are not unskilled or incapable of weaving. Still, one need not point to biology to explain why it is more common

to see women producing textiles. In more explicitly sexist eras of art history, the textile arts were a medium that women were permitted and encouraged to adopt (Brown, 2019).

5.3 Knowledge improves Aesthetic Perception

The background of the participants influenced their knowledge and information regarding the Pua Kumbu textile. Those from Sarawak scored higher on Factors 2 and 3 of the ARS-Revised, indicating that they were more likely to have art knowledge and to be able to relate information about Pua Kumbu textiles to their personal experience. This is pertinent because Sarawakians are the ones who produced this textile, and it is of great importance to them. The Pua Kumbu textile is symbolised as a prominent part of the Iban culture and is much more appreciated by Sarawakians than non-Sarawakian.

On the other hand, participants from Sabah had the lowest impression in both Factor 2 and Factor 3 in the ARS-Revised study. This discovery is fascinating since Sabah is on the same Borneo Island as Sarawak. The participants demonstrated they lacked art understanding or the ability to identify with the Pua Kumbu design motifs. In the same vein, some Sarawak participants cannot comprehend the Pua Kumbu intangible cultural heritage (ICH) due to the complex designs that have been implemented.

It is understandable if the Sabah participants were unfamiliar with the Pua Kumbu textile, particularly the design motifs. Naive perceivers would be drawn to the Pua Kumbu textile because of what is depicted rather than how the design motif was done. Leder et al. (2016) discovered that persons with no art knowledge would enjoy abstract art if information about the piece was provided to guide their interpretation (Pearce et al., 2016).

Meanwhile, the Peninsular Malaysian participants scored the lowest in Factor 2 (1.79.799) and the highest in Factor 3 (3.96.608), indicating that they were interested in learning more about the textile despite their lack of understanding of the ICH of Pua Kumbu textile. In this study, these individuals were less inclined to identify with the Pua Kumbu design motifs. Still, they were interested in learning more about them. This is because Peninsular Malaysia is located in a different area of Malaysia. They also have distinct cultures from ethnics from Sabah and Sarawak, which explains why they know so little about Pua Kumbu textile design motifs.

The participants classified as "others" were from various nations, mostly from European countries such as Australia, Canada, and New Zealand, and also an Asian country, Indonesia. When the two groups were compared, their abilities or information were much higher than those from Peninsular Malaysia. Sarawak's tangible and intangible cultures were introduced to tourists in Kuching, Sarawak. They travelled to the state because of the culture and prior knowledge of its noteworthy features, including culture and history. As a result, they were more likely to have a greater understanding of the Pua Kumbu textiles. The careful management of intangible assets may contribute to the long-term viability of intangible assets in a globalised environment (Du Cros & Salazar, 2012). It is thus necessary to realise the ambitions of maintaining ICH worldwide via a meaningful partnership between communities, tourism, and the heritage sector.

CONCLUSION

Experiencing art is a complex phenomenon to grasp. The difficulty in comprehending the Pua Kumbu textile is related to several factors that influence participants' aesthetic perception and related to factors such as art knowledge, gender, and cultural background. Individuals with these factors can better comprehend the art piece's values. As Pietras and Czernecka (2018) mentioned, people with art knowledge and a formal art education background have greater opportunities to build complex, sophisticated aesthetic judgment and interpretation strategies than people without art education training. In conclusion, this study demonstrated that the participants' aesthetic perception was objectively subjective and influenced by their art knowledge, gender, and cultural background. Participants who relied exclusively on the visual complexity of the design motifs without a thorough understanding of

the Pua Kumbu textile could not create favourable opinions. Educating the public about the Pua Kumbu design motifs is the most effective method of achieving the most extensive comprehension while also resulting in a positive aesthetic perception.

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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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Pandangan R.O. Winstedt Mengenai Perwarisan Harta di Tanah Melayu: Perbandingan ke atas Undang-Undang Islam dan Adat Perpatih

View of R.O. Winstedt on Property Inheritance in Malay Lands: A Comparison of Islamic Law and Perpatih Customs

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ABSTRAK

R.O. Winstedt merupakan seorang orientalis yang berkhidmat di Tanah Melayu sebagai pentadbir British. Bentuk pemikiran beliau berteraskan falsafah positifisme empirik logik iaitu fahaman yang mementingkan penggunaan akal sepenuhnya sebagai pendekatan utama bagi mendapatkan sesuatu fakta keilmuan dengan tepat berdasarkan kaedah penelitian yang sistematik dan teliti. Falsafah ini menolak pembuktian sesuatu fakta menggunakan sumber wahyu kerana dianggap tidak releven dalam pembuktian sejarah. Artikel ini menumpukan kepada analisa terhadap pandangan Winstedt mengenai perwarisan harta di Tanah Melayu dengan membuat perbandingan antara undang-undang Islam dan Adat Perpatih. Selain itu, penelitian dibuat bagi mengenalpasti pendekatan orientalis dalam menilai Islam dan masyarakat Melayu. Penulis menggunakan kaedah pensejarahan, perbandingan dan analisis kandungan bagi menganalisis pandangan tersebut. Hasil kajian mendapati pendekatan pemikiran orientalis khususnya Winstedt dalam menilai Islam terutamanya sistem perundangan memperlihatkan sudut pandangan yang meragukan dan pertimbangan yang berat sebelah. Dalam isu perwarisan harta, Winstedt beranggapan undang-undang Islam dan adat tidak boleh dilaksanakan bersama kerana undang-undang Islam pada tanggapan orientalis, kandungannya tidak sesuai untuk diamalkan di Tanah Melayu disebabkan perbezaan budaya dan tempat tinggal. Hal ini berpunca dari kelemahan golongan orientalis dalam memahami kandungan Islam disebabkan latar belakang pemikiran yang berpusatkan Eropah iaitu Eurocentrism. Pemikiran ini mengangkat bangsa Eropah sebagai bangsa yang hebat dan bertamadun berbanding bangsa lain hingga digelar "ambassador of civilization" iaitu penyelamat kepada bangsa yang perlu ditamadunkan.

Kata kunci: Undang-undang Islam, Undang-undang Adat Perpatih, Tanah Melayu, Falsafah Positifisme Empirik Logik, Orientalis

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ABSTRACT

R.O. Winstedt was an orientalist who served in Malaya as a British administrator. His viewpoint is based on the philosophy of logical-empirical positivism, which is an understanding that fully emphasizes the use of common sense as the primary approach to obtaining a scientific fact based on systematic and thorough research methods. This philosophy rejects the proof of a fact using revelation sources because it is considered irrelevant in historical evidence. This article focuses on analyzing Winstedt's views on property inheritance in Malaya by making a comparison between Islamic law and Perpatih Custom. In addition, the observation aims to identify the orientalist's approach to evaluating Islam and the Malay community. The author uses historical, comparative, and content analysis methods to analyze the views. The results of the study found that Winstedt's orientalist approach to evaluating Islam, especially the legal system, showed a dubious point of view and biased judgment. In the issue of property inheritance, Winstedt believes that Islamic law and custom do not work conjointly because in the orientalist view, the Islamic system is not suitable to be practiced in Malaya due to differences in culture and place of residence. This is caused by the orientalists' incomprehension of Islamic law due to their Eurocentrism worldview. This thinking favors the European nation as a great and civilized nation over non-western nations to the point of being called "ambassador of civilization," which is the savior of nations that need to be civilized.

Keywords: *Islamic Law, Perpatih Customary Law, Malaya, logical empirical positivism philosophy, Orientalist*

1. PENGENALAN

Orientalisme berasal daripada perkataan *orient* yang mendapat tambahan *al* dan *isme*. Perkataan *orient* merupakan kosa kata dari bahasa Perancis yang bermaksud timur. Secara geografinya, *orient* bermaksud dunia timur, sedangkan secara etnologinya ia diertikan sebagai bangsa-bangsa di timur (Joesoef 1985). Manakala perkataan *oriental* dalam bahasa Inggeris bermaksud hal-hal yang berhubungan dengan timur dan perkataan *isme* bermaksud sesuatu fahaman, doktrin, ajaran, sistem, aliran atau sikap (Umar 1978).

Menurut Mohd Farhan et al. (2017), orientalisme merupakan fahaman politk yang bertujuan menjajah dan memusnahkan budaya Timur khususnya agama Islam, seterusnya menonjolkan tamadun Barat sebagai hebat dan mendominasi ke seluruh dunia. Manakala bagi Said (1977), orientalisme merupakan suatu kaedah untuk memahami dunia Timur berdasarkan pengamatan masyarakat Barat. Pandangan Said ini merangkumi tiga hal yang berbeza tetapi saling berkaitan antara satu sama lain, iaitu:

1) Orientalis merupakan individu yang mengajar, menulis sebuah karya atau melakukan serangkaian penyelidikan tentang dunia Timur. Golongan ini terdiri daripada ahli antropologi, sosiologi ataupun filologi.
2) Orientalisme adalah kaedah pemikiran yang berdasarkan kepada perbezaan ontologisme dan epistemologi antara dunia Timur dan Barat.
3) Orientalisme merupakan kaedah orang Barat untuk mendominasi, merestrukturisasi dan menguasai masyarakat Timur. Ianya berkepentingan mencipta pernyataan-pernyataan mengenai dunia Timur khususnya berkaitan agama, mengajari dan menguasai dunia Timur seterusnya mengubah mengikut kehendak mereka.

Menurut Siddiq (2012), penulisan ilmiah mengenai sejarah bangsa Melayu dipelopori oleh pengembara Barat dan pegawai kolonial merangkap orientalis selepas pendudukan pertama penjajah semasa pemerintahan Kesultanan Melayu Melaka. Penulisan tersebut berbentuk laporan dan

pemerhatian terhadap masyarakat Melayu, bukan kajian yang menepati kaedah penyelidikan ilmiah. Karya-karya orientalis tentang persejarahan Alam Melayu khususnya di Tanah Melayu memperlihatkan banyak kelemahan metodologi di samping sarat dengan prasangka negatif dan berat sebelah hingga rumusannya tidak menepati realiti (Mohd Farhan et al., 2019). Antaranya adalah penjelasan mengenai perwarisan harta oleh Winstedt yang merupakan seorang pentadbir British di Tanah Melayu.

Winstedt, merupakan seorang orientalis yang banyak mengkaji mengenai masyarakat di Tanah Melayu khususnya beragama Islam. Penulisan beliau merangkumi bidang keagamaan, budaya, sejarah dan kesusasteraan (Mohd Farhan et al., 2016). Penulis mengambil peluang bagi mengkaji pandangan Winstedt berkaitan perwarisan harta di Tanah Melayu. Menerusi kajian ini, penulis memfokuskan kepada dua objektif iaitu mengkaji pandangan Winstedt mengenai perwarisan harta di Tanah Melayu dengan membuat perbandingan di antara undang-undang Islam dan Adat Perpatih, dan mengenal pasti pendekatan orientalis dalam menilai Islam dan masyarakat Melayu.

Kajian ini penting kerana dapat memberikan pemahaman kepada bangsa Melayu mengenai salah faham pihak orientalis khususnya Winstedt dalam mentafsirkan perkara perwarisan harta di Tanah Melayu sewaktu pemerintahan British. Bagi mengkaji pandangan Winstedt terhadap perwarisan harta di Tanah Melayu, penulis membuat perbandingan ke atas karya beliau seperti *The Malays: A Cultural History*, *A History of Classical Malay Literature, A History of Malaya* dan *Kedah Laws*. Ketika di Tanah Melayu, Winstedt cuba melakukan pelbagai perubahan di luar penerimaan masyarakat Melayu dengan menggunakan pandangan peribadinya yang konservatif terhadap agama Islam seperti dakwaan hanya kuasa Barat sahaja yang mampu memberi kemajuan kepada manusia bukannya Islam.

2. METODOLOGI KAJIAN

Bagi melengkapkan kajian ini, penulis menggunakan tiga metodologi yang dilihat menepati objektif kajian iaitu pensejarahan, perbandingan dan analisis kandungan.

2.1 Metode Pensejarahan

Metode ini merujuk kepada kajian suatu permasalahan dari sudut sejarahnya. Metode ini menggunakan kronologi dan latar belakang sejarah untuk mengetahui asal usul sesuatu perkembangan dengan merujuk kepada bukti-bukti dan fakta sejarah dari sumber yang berstatus primer dan sekunder dalam bidang kajian. Penulis menggunakan metode ini dalam mengkaji pandangan Winstedt mengenai perwarisan harta di Tanah Melayu serta mengenal pasti pendekatan orientalis dalam menilai Islam dan masyarakat Melayu. Selain itu, metode ini juga digunakan untuk menganalisa karya Winstedt.

2.2 Metode Perbandingan

Metode ini berdasarkan pendekatan bersifat pertengahan dalam menilai sesuatu perkara. Ia bertujuan untuk menghasilkan sesuatu kajian yang bersifat adil dan tidak berat sebelah. Setiap maklumat yang diperolehi akan dianalisa bagi mengelakkan pendekatan skeptikal dan hanya menampakkan kesalahan pada satu pihak sahaja. Penulis menggunakan metode ini untuk menganalisa karya Winstedt berkaitan pandangan beliau mengenai perwarisan harta di Tanah Melayu dengan membuat perbandingan di antara undang-undang Islam dan Adat Perpatih, seterusnya membandingkan dengan pandangan ahli akademik yang sealiran dengannya mahupun tidak. Ini bertujuan bagi membetulkan salah faham mengenai fungsi undang-undang Islam di dalam perwarisan harta serta hubung kait dengan Adat Perpatih di Tanah Melayu.

2.3 Metode Analisis Kandungan

Metode ini digunakan sebagai proses penganalisaan data terhadap karya primer dan sekunder berkenaan isu yang menjadi fokus kajian. Melalui metode ini, penulis akan menganalisa karya Winstedt

merangkumi mutu penulisan beliau dan sejauh mana dakwaan beliau terhadap undang-undang Islam dan masyarakat Melayu yang dikatakan tidak bertamadun disebabkan berpegang kepada agama Islam. Hasil dari penganalisaan tersebut, penulis membuat kesimpulan bagi keseluruhan kajian.

3. PENDEKATAN KAJIAN ORIENTALIS TERHADAP UNDANG-UNDANG ISLAM

Menurut Mohd Farhan et al. (2020), orientalis berpandangan Islam sebagai agama budaya yang dihasilkan oleh masyarakat Arab di Timur Tengah berasaskan persekitaran beriklim panas hingga dilabel sebagai kasar dan ganas. Golongan ini beranggapan iklim mempengaruhi perwatakan seseorang dan kerana itu Islam dikatakan sudah tidak releven untuk dijadikan peraturan hidup pada zaman sekarang (Goldziher 1981). Sebagai ganti, orientalis menerapkan bentuk pemikiran berkonsepkan sekularisme iaitu bebas dari sebarang pegangan keagamaan dalam kehidupan seharian serta menggariskan langkah-langkah bagi melakukan kajian terhadap undang-undang Islam iaitu:

Pertama, suatu bentuk piawaian kualiti yang ketat diterapkan berkaitan penilaian terhadap sumber rujukan yang membabitkan kajian terhadap undang-undang Islam (Goldziher 1981). Para orientalis begitu teliti dalam menilai kebenaran dan kesahihan karya-karya yang dirujuk oleh sarjana Islam. Namun, golongan ini mempertikaikan kebenaran tersebut dan memilih untuk menerima pakai sumber rujukan milik sarjana orientalis silam yang terang-terangan berunsur berat sebelah terhadap Islam.

Kedua, sebarang kajian terhadap undang-undang Islam perlu dibuat menggunakan pendekatan *"higher criticism"* (Goldziher 1981). Pendekatan ini pada mulanya digunakan untuk membuktikan kesilapan yang terdapat di dalam agama Kristian, kemudian telah dipanjangkan penggunaannya kepada agama Islam. Berasaskan kepada pendekatan ini, orientalis cuba membuktikan kesilapan kandungan al-Quran dan al-Sunnah yang menjadi sumber utama masyarakat Islam.

Goldziher (1981) menggambarkan sistem perundangan Islam sebagai statik dan hanya sesuai diamalkan di Timur Tengah sahaja. Berdasarkan pemikiran sekularisme, undang-undang Islam dikhususkan bagi urusan keagamaan seperti perkahwinan sahaja dan meletakkan undang-undang Barat sebagai perundangan tertinggi dalam pemerintahan negara. Hal ini boleh dilihat dalam Perlembangaan Tanah Melayu yang ditetapkan oleh Suruhanjaya Reid, bahawa Islam sebagai agama rasmi bagi upacara keagamaan tetapi tidak mempunyai bidangkuasa perundangan (Spuler 1960). Tindakan di atas jelas menafikan sumbangan ulama yang berperanan besar dalam mencorakkan tamadun yang hebat bagi Tanah Melayu ke arah kemerdekaan. Sekiranya menginginkan kemajuan, masyarakat Melayu perlu menolak undang-undang Islam dan menggantikannya dengan sistem perundangan Barat yang lebih praktikal dan memenuhi kehendak manusia.

4. PANDANGAN R.O. WINSTEDT TERHADAP UNDANG-UNDANG ISLAM DI TANAH MELAYU

Menerusi karya bertajuk *The Malays: A Culture History*, Winstedt membuat perbandingan di antara undang-undang Islam dan undang-undang adat dari segi pelaksanaan dan penerimaan masyarakat terhadap kedua-dua perundangan tersebut pada masa itu.

Menurut al-Attas (1978), undang-undang Islam merupakan perundangan yang paling adil dan memenuhi segala keperluan manusia. Tetapi, undang-undang ini di Tanah Melayu telah bercampur aduk dengan undang-undang adat yang dicipta oleh manusia untuk menjaga kedudukan sesetengah golongan seperti bangsawan (Mohd Farhan et al., 2019). Winstedt (1969) menjelaskan perbincangan berkenaan Undang-undang 99 Perak sebagai perundangan Islam, berpandangan bahawa undang-undang tersebut telah disesuaikan dengan keadaan tempatan apabila diterima menjadi undang-undang rasmi di Perak sekitar abad ke-17 dan 18.

Selain itu, Winstedt (1961) juga berpandangan bahawa Undang-undang Adat Perpatih dan Adat Temenggong adalah dua jenis perundangan yang berbeza di Tanah Melayu. Beliau menjelaskan Undang-undang Adat Temenggong mempunyai pengaruh Islam dan Hindu. Manakala, Undang-undang Adat Perpatih pula dikategorikan sebagai undang-undang asal di Tanah Melayu tanpa mempunyai kedua-dua pengaruh tersebut. Dari sudut ini, Winstedt (1988) melihat kedatangan Islam sebagai halangan utama kepada kemajuan undang-undang Melayu terutamanya berkaitan dengan adat dan tidak sesuai diamalkan di Tanah Melayu. Bagi memperjelaskan hujah di atas, penulis memberikan pandangan dari Yan. Beliau menyatakan:

> *They perceived Islam and Malay adat laws as irreconcilable and conflicting because Islamic laws originated from a different social context, so it could not practically serve the needs of the Malays.*

Beliau turut menambah:

> *The colonial writers judged Islamic laws as static and arbitrary and that is has a negative impact upon the traditional Malay laws.*
>
> (Yan 2009, 140)

Pandangan Yan ini menjadi bukti bagaimana penilaian berat sebelah pihak orientalis dalam menilai sesuatu perkara berkaitan Islam jelas terpengaruh dengan pendekatan kajian orientalis klasik yang sangat memusuhi Islam. Swettenham (1893) menjelaskan, Masyarakat Timur yang masih berpegang kepada agama dilabel sebagai bangsa yang menolak kemajuan dan perlu ditamadunkan melalui proses penjajahan. Golongan orientalis juga melabel perundangan Islam sebagai kejam, statik dan sesuai diamalkan di Timur Tengah sahaja. Malah, Swettenham (2005) menambah, keseluruhan sikap negatif masyarakat Melayu berpunca daripada pegangan teguh mereka terhadap Islam seperti berserah kepada takdir, tidak menghargai masa dan menolak kemodenan. Oleh itu, hal ini perlu diubah dengan memperkenalkan sistem pemikiran Barat khususnya perundangan yang dilihat lebih releven dan fleksibel bagi zaman sekarang.

Ahmad (2005) menjelaskan, termeterainya Perjanjian Pangkor 1874 dan Perjanjian Persekutuan 1895 telah melanjutkan penguasaan penjajah dalam urusan pemerintahan di Tanah Melayu. Kedudukan undang-undang Islam sebagai sumber perundangan utama telah dihadkan kepada urusan berkaitan perkahwinan sahaja. Menurut Jamil (2009), setelah berkuat kuasa perjanjian ini pihak British memperluaskan penguasaan mereka dengan melunturkan dasar-dasar pemerintahan Islam yang terdapat sebelum ini di negeri-negeri Melayu. Percantuman dan keserasian antara agama dengan adat dalam kehidupan masyarakat Islam di Tanah Melayu diasingkan dan keunggulan institusi kesultanan sebagai pelindung adat dipertikaikan.

5. KEDUDUKAN UNDANG-UNDANG ISLAM DAN ADAT PERPATIH KE ATAS PERWARISAN HARTA DI TANAH MELAYU

Winstedt (1961) berpandangan segala persoalan berkaitan perwarisan harta di Tanah Melayu adalah tertakluk di bawah undang-undang Adat Perpatih kerana perundangan tersebut dikategorikan sebagai undang-undang asal di Tanah Melayu. Pandangan ini jelas mengetepikan pengaruh undang-undang Islam dalam hal berkaitan perwarisan tanah bagi masyarakat Melayu beragama Islam.

Winstedt (1961) dalam soal ini, berpegang kepada konsep *"wife's relations"* yang mengangkat kedudukan wanita dalam mewarisi harta pusaka. Konsep tersebut mengutamakan wanita berbanding lelaki dalam sesuatu penyelesaian mengikut undang-undang Adat Perpatih. Winstedt (1961, 95) menyatakan:

> *Yet if criminal law in Negri Sembilan became British, the law of property remained matrilineal, and hardly affected even by the Muslim canon.*

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> *Ancestral property (harta pusaka) devolves from mothers to daughters or to
> their direct female descendants.*

Berdasarkan pandangan Winstedt di atas, jelas menunjukkan beliau bersetuju dengan perlaksanaan undang-undang Adat Perpatih berbanding undang-undang Islam. Bagi menguatkan pernyataan Winstedt di atas, penulis membawakan pandangan Yan (2009), di mana beliau menyatakan:

> *In dealing with the issues of Islam and its relationship with Malay adat laws,
> the colonial writers subscribed to the view that Islam contradicts the Malay
> adat laws, because the Islamic laws are woven into Arabian or Middle Eastern
> practices which are different from the Malay cultural context.*
>
> (Yan 2009, 141)

Berdasarkan dua pernyataan ini, penulis berpandangan bahawa Winstedt menolak perlaksanaan undang-undang Islam dalam kehidupan masyarakat Melayu disebabkan perbezaan budaya dan tempat tinggal. Winstedt (1961) beranggapan undang-undang Islam yang berasal dari Timur Tengah merupakan tempat tinggal masyarakat Arab yang berpewatakan kasar tidak sesuai dengan jiwa masyarakat Melayu. Beliau dilihat lebih bersetuju dengan penggunaan undang-undang bersumberkan akal fikiran seperti Adat Perpatih berbanding perundangan Islam yang bersumberkan wahyu.

Bagi penulis, pandangan Winstedt ini menunjukkan beliau tidak begitu memahami kandungan sebenar undang-undang Islam. Pandangan di mana undang-undang Islam tidak sesuai untuk dipraktikkan di Tanah Melayu adalah kurang tepat. Pandangan sebegini akan menjadikan perundangan Islam dipandang remeh dan dianggap sebagai satu bebanan kepada masyarakat yang begitu berpegang teguh dengan adat untuk mengetepikan adat dan mengutamakan undang-undang Islam.

Winstedt juga mengangkat kedudukan undang-undang Barat berbanding undang-undang Islam dalam urusan perwarisan harta. Beliau menyatakan:

> *It cannot be claimed that the British administered the matrilineal law of
> succession to property in an informed manner or framed appropriate
> legislation to carry it into effect. A basic error was the failure to recognize
> that the law follows not the land but the person. Collectors transferred from
> other states were swayed by a bias towards the Muslim law of succession, with
> which they were already acquainted, in preference to the intricacies of a
> matrilineal law of which they were ignorant. Judges failed to distinguish
> between the various classes of personal property or, contemptuous of the
> unwritten, based erroneous decisions on such European anachronisms as the
> entry of the word "Customary" on a title.*
>
> (Winstedt 1961, 99)

Bagi penulis, apa yang dijelaskan oleh Winstedt ini adalah untuk memperkecilkan pengaruh undang-undang Islam dalam menyelesaikan masalah yang dihadapi oleh masyarakat di Tanah Melayu. Menurut Hashim (2001), matlamat utama pihak Barat mengeluarkan pandangan sebegini adalah untuk memisahkan para penganut agama Islam dari asas-asas agama dan juga bertujuan untuk menjadikan agama itu tidak berperanan besar dalam kehidupan mereka. Malah Winstedt dilihat cuba mempengaruhi pemikiran masyarakat Melayu untuk mengagumi undang-undang Barat, di mana beliau menjelaskan:

> *..while a new Ruler or a neighbouring chief would prefer some harsh
> provision of Hindu or Muslim law. Under the British, justice, though often
> harsh, became everywhere uniform and always honest.*
>
> (Winstedt 1961, 81)

Merujuk kepada sebuah karya Winstedt (1928) iaitu *Kedah Laws*, penulis mendapati banyak masalah yang timbul hasil dari campur tangan pihak British berkaitan isu penyelesaian hak perwarisan tanah. Golongan ini merasakan sekiranya masyarakat Melayu inginkan penyelesaian yang berbentuk manfaat bersama, dicadangkan isu pertukaran hak milik tanah perlu diselesaikan melalui undang-undang tanah versi Barat. Winstedt menjelaskan undang-undang Barat lebih memenuhi setiap urusan kehidupan masyarakat Melayu dan meraikan kedudukan undang-undang adat berbanding undang-undang Islam.

Penulis memetik pandangan dari R.J. Wilkinson yang memberikan pendapat berkenaan kesan pengaruh undang-undang Islam ke atas kehidupan masyarakat di Tanah Melayu merangkumi hal seperti perkahwinan, jenayah, perwarisan harta dan sebagainya. Adakah ia betul-betul memberikan kesan yang mendalam ke atas masyarakat Melayu atau sekadar dijadikan sebagai undang-undang tambahan untuk dimasukkan ke dalam undang-undang adat. Beliau mengatakan:

> *Notwithstanding the influence of Muslim law in Malaya, it had not supplanted the local adat in its entirety. It was accepted in the religious matters, in family law and the law of succession, but in order matters the adat prevailed with only some Muslim additions incorporated in it in the course of centuries.*
>
> (Wilkinson 1908, 48)

Penjelasan dari Wilkinson ini menjadi bukti bahawa undang-undang Islam pada pandangan orientalis tidak memberi pengaruh yang kuat dalam kehidupan masyarakat Melayu di Tanah Melayu. Bagi penulis, golongan orientalis ini mengetahui kebenaran bahawa Islam sangat berpengaruh dalam pemikiran masyarakat Melayu tetapi menafikannya dengan mengeluarkan beberapa pandangan yang negatif berkaitan perundangan Islam supaya dapat mengubah pendirian masyarakat daripada kuat kepada goyah.

Berdasarkan analisis penulis, apa yang dimaksudkan pemberian harta pusaka kepada wanita dalam Adat Perpatih merupakan pemberian tanah adat. Tanah adat ini adalah tanah yang turun temurun daripada nenek moyang sesuatu keluarga. Berkenaan perwarisan harta pula, jika seseorang ingin memelihara Adat Perpatih tetapi dalam masa yang sama tetap ingin berpegang teguh dengan undang-undang perwarisan Islam (*faraid*), maka tindakan yang seharusnya dilakukan ialah si ibu hendaklah menghibahkan keseluruhan harta adatnya kepada anak perempuannya sebelum beliau meninggal dunia. Tindakan ini secara tidak langsung membolehkan Adat Perpatih tetap terpelihara dan pada masa yang sama, tindakan ini tidak bertentangan dengan undang-undang Islam. Harta adat itu tadi tidak lagi dikira sebagai harta pusaka kerana ia telah pun dihibahkan kepada anak perempuan dan telah menjadi hak milik mutlak kepadanya. Tetapi sekiranya harta tersebut tidak dihibahkan sebelum si ibu meninggal dunia, harta itu akan menjadi harta pusaka dan akan dibahagikan mengikut undang-undang perwarisan Islam (*faraid*).

6. KESIMPULAN

Pendekatan pemikiran Winstedt terhadap Islam di Tanah Melayu menunjukkan sudut pandangan yang skeptikal (meragukan) hingga sebahagian penulisannya mengenai Islam dan masyarakat Melayu berdasarkan sudut pertimbangan yang berat sebelah serta menyimpang dari sejarah tamadun Melayu. Pandangan beliau ini berdasarkan paradigma evolusi dan difusi yang terdapat dalam pendekatan orientalisme. Beliau meletakkan pendekatan logik akal pada tahap yang tinggi, hingga berpendapat segala tradisi, adab dan tatacara keilmuan serta perundangan Islam boleh dipersoalkan kesahihannya.

Menerusi kajian ini, penulis berpandangan terdapat salah faham di dalam pandangan Winstedt mengenai perwarisan harta di Tanah Melayu. Beliau mengangkat kedudukan wanita dalam mewarisi harta pusaka berbanding lelaki mengikut undang-undang Adat Perpatih tanpa mengkaji dan memahami persoalan hukum menerusi konteks perundangan Islam.

Kedatangan Islam ke Tanah Melayu telah menyebabkan berlakunya proses asimilasi dalam kehidupan masyarakat Melayu. Kedatangan Islam tidak menghilangkan terus pengaruh adat dari kehidupan masyarakat Melayu. Malah kedatangan tersebut dilihat dari sudut positif sebagai *"led to a selective syncretisation"* iaitu mana-mana adat yang dianggap sesuai dan tidak bercanggah dengan Islam akan dikekalkan seperti biasa. Hujah di atas adalah bercanggah dengan pandangan Winstedt yang beranggapan undang-undang Islam dan adat tidak boleh dilaksanakan bersama kerana kandungan di dalam undang-undang Islam dilihat tidak sesuai untuk diamalkan di Tanah Melayu disebabkan perbezaan budaya dan tempat tinggal.

Winstedt dilihat gagal dalam memahami masyarakat Melayu disebabkan latar belakang pemikiran yang berpusatkan Eropah iaitu *Euro-centrism*. Sudut pemikiran ini mengangkat bangsa Eropah sebagai bangsa yang hebat dan bertamadun melebihi bangsa yang tinggal di Asia merangkumi Timur Tengah dan juga di Tanah Melayu. Bagi memperbaiki kelemahan tersebut, pihak British dianggap sebagai *"ambassador of civilization"* iaitu penyelamat kepada masyarakat di Alam Melayu. Apabila Winstedt menjadikan pendekatan *Euro-Centrism* sebagai kayu pengukur untuk mengkaji sejarah Tanah Melayu, ternyata beliau belum lagi memahami sepenuhnya berkenaan masyarakat Melayu, malah berat sebelah dalam mentafsirkan persoalan berkenaan Islam di Tanah Melayu.

PENGHARGAAN

PEMBIAYAAN

SUMBANGAN PENULIS

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A Literature Discussion and Research Gap Identification on Role, Art Activity and Economy: A Relationship Between Artist, Gallery, and Buyer from The Islamic Perspective

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ABSTRACT

Visual art is dynamically developed in Malaysia. The opening of many art galleries shows that people are more receptive to the visual arts as a part of their community. These collisions create the art sector as a career field. This phenomenon encouraged artists to exhibit their artworks in the gallery and economically increased the numbers of art collectors as buyers to support the art scene and build a new bridge of connection between artist, gallery, and buyer. There is interest growing yet little research in this area has been discovered. This research is to identify the relationship between the artist, gallery, and buyer which is related to the role, art activity involved, and economic factors based on the Islamic perspectives. These relations are common and have become the norm in the social environment of visual arts. Furthermore, the role, art activity involved, and economic factor between the relationship of the artist, gallery, and buyer is rarely been discussed. The gap identification will occur by using the qualitative method through observations on the content analysis. This research has the potential to extend the understanding of the relationship between the artist, gallery, and buyer from the Islamic perspective.

Keywords: *Art, Gallery, Relationship, Islamic, Perspectives*

1. INTRODUCTION

The number of galleries in the developing area has increased in Malaysia. There are more than 70 galleries in Malaysia, indirectly these galleries play a role in preserving our local artefacts (Johar, 2007). In fact, modernization is one of the most prominent issues in deliberating the development of Malaysian culture, including visual arts, cartoon arts, and literature. The statement above shows that the support came from the surrounding community as they can accept art existence and be a part of their community.

As this culture grows, the dimension is not focusing only on the gallery but also on the increase of artists as art makers and buyers as art collectors. These two sectors are important to set attention to because they play a role in the relationship with gallery development. Artists, galleries and buyers are

inevitable. The relationship between them directly shows the relationship that is closely related to their art activities. Each of them plays a role. Artists act as art makers, galleries as mediators / dealers and buyers as purchasers or art collectors. These three relationships are economical relationships where they are intertwined with the process of buying and selling art pieces (Polèse, 2012). Each of them has its own role in supporting the other.

From the perspective of art enthusiasts, it may be customary in visual art, but less attention to creative writing and causing it to be neglected in writing. The relationship between the artist and the gallery is very bright and real as they need to be one another. As has been mentioned, without a gallery, an artist cannot survive, and without an artist, a gallery will not exist (Simpson Solicitor, n.d.). This relationship gives a significant impact because, with this connection, there will be another relationship, that is the buyer. When a buyer exists, the system also changes. It becomes a commercial relationship where it is involving a system of buying and selling between artists, galleries and buyers. The development of this relationship involves many factors, especially in terms of role, art activity and economy. Indirectly it also affects the community in relation to job opportunities, economic improvement and education in visual arts (Shkuda, 2013). Clearly, communities are exposed to the development of art in Malaysia and the public can now accept these developments willingly. It gives a positive impact on the world of arts in Malaysia. However, discovery in the aspect of Islamic perspectives is not entirely revealed in terms of the relationship between artists, galleries and buyers as well as roles, art and economics.

The purpose of this study is to identify the relationships between artists, galleries and buyers which are related to the role, art activity and economic factors from the Islamic perspectives.

2. LITERATURE REVIEW

In the development of visual arts, there are many things to highlight. Among them, are the increase in the number of galleries in Malaysia, the emergence of talented young artists, the increasing understanding of visual arts among local communities, and others. These things indirectly provide a terrific opportunity regarding roles, related art activities, and the country's economy. The Malaysian art scene also changed around the early 1950s from the regional scene to its rugged tempo and rich patterns. The influencing factors are traditional art, aesthetic value and western art style or better known as global technology. In general, visual art has been accepted by the community and the developments have sharply demonstrated its importance in the community.

In the world of art, artists, galleries, and buyers are three important sectors and create a bridge of connection between each other by selling and buying artworks. The relationship between them also creates a dynamic relationship. The hidden purpose behind what they are doing creates a special relationship between them and their surroundings. With the power of consistent relationships, it also creates a strategy and forms clear management within the organization (Ramli et al., 2020).

2.1 Definition

As to be more specific of the terms, the definition of the role was handed out to recieved a clearer understanding.

Table 1 Role and Definition of Artist, Gallery and Buyer (Ramli et al., 2017)

| No.	Role	Definition
1.	Artist	A person who creates paintings or drawings as a profession or hobby.
2.	Gallery	A gallery is known as a room, series of rooms, or building devoted to the exhibition and often the sale of works of art.
3.	Buyer	Buyer in this context was defined as a person who buys; purchaser or another term in the visual art scene is an art collector.

Developments in the visual arts world also depend on artists, galleries and buyers. Each of these sectors has a role in improving the quality of the work. Groups and art organizations play a key role in the process of developing Malaysian art from the very beginning. Artist's role is commonly viewed as the person responsible for producing works, the gallery acts as the party responsible for selling and promoting the work of an artist. And indirectly, buyers play a role in having the work of an artist by generating a system of buying and selling through the gallery. Art spaces (galleries) may play a role as a community centre for artists by providing a space to display their work in an environment where mentoring, peer review, and discussion are stimulated (Grodach, 2011). When roles and art activities occur, the term economy will exist and the implication will develop because they are closely related to each other (Markusen & Schrock, 2006). Economic making benefits artists and galleries and benefits buyers too. The work purchased by the buyer can be invested in the future (Mei & Moses, 2002).

The role, art activity and economy maybe not be the main factors in this relation, but it is the current factor that can be developed in this visual art world. The factors can be changed due to the research made.

2.2 Islamic Perspective

Based on the observations on the current environment, the acceptance of visual art in the community is encouraging. Where artists, galleries and buyers celebrate art at every exhibition (art activity). This situation happens because there is a demand. The minute demand increased; a lot of artists produced artwork to be sold. All this process is really related to roles, art activities and economic aspects. Each artist, gallery and buyer.

When discussing the scope of Islamic perspectives, visual arts are also a part of the discussion (Ramli et al., 2020). Examining the position of visual arts from the perspective of Islam is in the context of the breakdown of *Fiqh Muamalat* involving social relations among people (Ramli et al., 2017). The following figure shows a visual arts position referring to Islamic Perspectives.
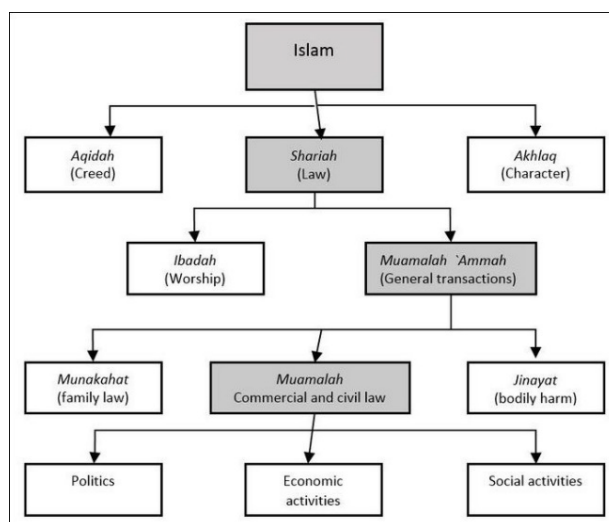
Figure 1 Visual arts position referring to Islamic Perspectives (Fatimah Surani, 2023)

Referring to the figure above, the *Shariah* (Law) is the fundamental factor (Mohammaed Omer Rafique, n.d.) in discovering visual Art positioned under the economic extent because it is related to the factors studied namely roles, art activity, and economy. Generally, the economy is one of the selected factors under Islamic Syariah. Furthermore, visual arts can also be classified as social activities. Both combinations of economic and social activities seem relevant to describe the position of the visual arts. It is compulsory for each Muslim in this world to learn about Islamic *Shariah* (Mohamed Naim, 2016).

Also, visual art is an integral part of the discussion regarding Islamic *Shariah*. Economy activity in Islam are highly recommended to his people. As an artist, a gallery owner, and a buyer, the relationship must be suggested to refer to the Islamic perspectives. All the processes and activities that happened must not exceed of Islamic *Shariah* context. As an artist (art maker), he/she must know the rules and regulations of the art-making process based on Islamic perspectives. From the process of choosing a material, and preparation in art making, to the process of buying and selling (trading) with other parties, galleries or buyers. Currently, the evolution of the gallery concept likewise changes due to the situation and exhibit of the artwork in the virtual platform (Chandra & Uchil, 2017).

As a gallery (mediator), the organization plays a significant role as a gallery is connected to both sectors. Particularly, galleries must be more creative in handling art activities involving buying and selling systems, consignment, and activity ambience, when conducting activities such as exhibitions, and so on. All the process needs to be subsequently with the Islamic Syariah. While buyer (collector) need to know the terms and condition according to Islamic Syariah as a part of the buying and selling artwork through the gallery or the artist him/herself.

In other words, all the factors, roles, art activity, and economy in visual arts must lead toward Islamic Syariah.

3. METHODOLOGY

This study is more focused on content analysis, where observation applies to the literature review, and data referenced will be used for analysing data and using it as a guide in enhancing this research. The identification of the relationship between the artist, gallery, and buyer was chosen from an extract of statements made by researchers or artists themselves so that they support and verify this research. Several citations and definitions are focused on and discuss understanding the relationship between the artist, gallery, and buyer.

The previous research paper was then grouped and categorized accordingly. They are collected from journals and websites, dated from 1999s – 2016. The analysing process was conducted to find out the existence of a relationship between the artist, gallery, and buyer adapts to the primary form of role, art activity, and economy in visual arts. It is the basis of this study to see the sense of the relationship between the artist, gallery, and buyer in good relation to determine the increase from the aspect role, art activity, and economy.

3.1 CONCEPTUAL FRAMEWORK

To understand and answer the objectives of this study, a conceptual framework is built as an analytical model consisting of several factors referred to from related disciplines.

3.1.1 Content (Literature Review)
In this study, the content studied is related to the subject of keywords as a benchmark to ensure that the goals are in line with the objectives to be achieved.

3.1.2 Artist, gallery and buyer relationship
Art relations involve three entities, namely artists, galleries and buyers/ collectors. This relationship exists on the basis of the development of art through the economic sector that encourages these entities to be active in the arts. A more accurate interpretation is that this relationship is a business relationship that involves each other's responsibilities (Bamberger, n.d.).

3.1.3 Islamic Perspective
According to Dimas Bagus Wiranata Kusuma (n.a.), current economic development according to the Islamic perspective also helps the structuring of other sectors such as moral, spiritual and material as well and has an impact on the effectiveness and balancing of the personality of human life with the guidance of the Quran and Sunnah.
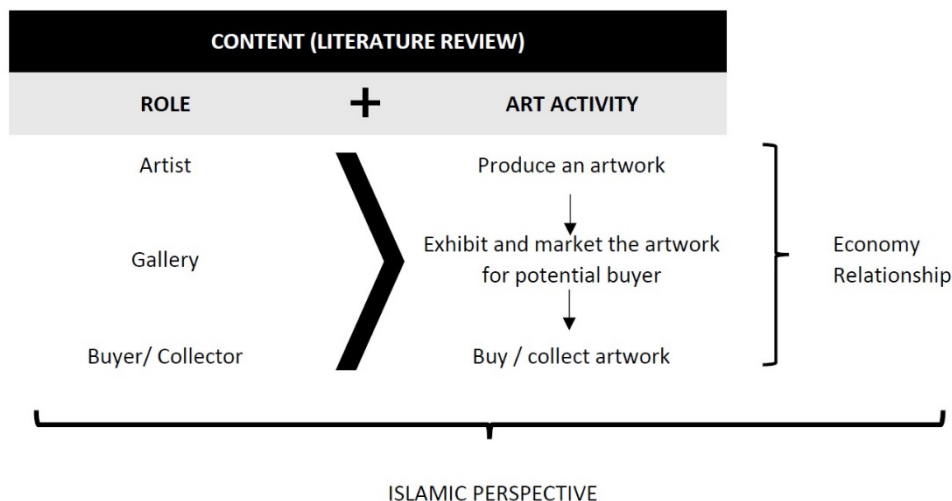
Figure 2 Conceptual Framework

The concept presented is based on basic relationships in the world of visual arts commerce. The roles categorized are artists, gallery parties and also buyers or collectors of art. The activity process that prevails in this relationship is where the artist produces artwork and then exhibits it or sold by the gallery. The gallery becomes an intermediary between the artist and the buyer. The buyer or collector will become a third party by purchasing the work in the gallery on display.

This conceptual framework will be used as a guide to better understand the relationship between roles, art activities and the economic development within the art scene.

4. ANALYSIS AND DISCUSSION

Interesting discussion are going on in the various research related to this research by different sources. Due to the limited research data, all the data were gathered in a form of table to be more precise in analysing the relationship from the Islamic perspective.

Table 2 List of sources and statement description related to role, art activity, and economy

| No.	Year	Author(s) / Source(s)	Description Statement
1	1999	(Bryan et al., 2000)	The authors examine the economic impacts of the arts and cultural industries on the Welsh economy.
2	2001	(Madden, 2001)	'Economic' impact studies have been popular in arts and cultural advocacy.
3	2006	(Markusen & Schrock, 2006)	Explores variations in the definition of artist, the relationship between artistic occupation and industry, and differentials in artists' self-employment rates and earnings across cities. It is concluded that artists comprise a relatively footloose group that can serve as a target of regional and local economic development policy; the components of such a policy are outlined
4	2011	(Grodach, 2011)	There is growing interest in the arts in community and economic development, yet little research examines the dynamics of community-based arts institutions to inform urban planning and policy. Drawing on interviews with participants and organizers of small and midsized art spaces, the study explores the factors that influence their involvement

			in neighbourhood revitalization and outreach, support for artistic communities, and efforts to build bridges to commercial cultural sectors. Art spaces function as a conduit for building social networks that contribute to both community revitalization and artistic development.
5	2011	(Gray, 2011)	Explores the relationship of political practices and administrative and managerial regimes for the manner in which museums and galleries in the United Kingdom undertake the functions that they are responsible for, and indicates the possibilities and problems for museum and gallery practice that are associated with different political forms.
6	2011	(Polèse, 2012)	Arts-related employment is found to be highly concentrated in the very largest urban centres, with no indication of change. Smaller places with particular attributes (attractive natural settings, proximity to large urban centres) are increasingly successful in attracting arts-related activities, but this is not necessarily associated with stronger employment growth or the development of knowledge-rich industries. Evidence of co-location with knowledge-rich industries is weak, but stronger for larger cities. No consistently significant relationship exists with employment growth.
7	2012	(Shkuda, 2013)	The history of New York's SoHo neighbourhood provides a way to explain how and why art galleries, boutiques, and restaurants have come to define the retail landscape of gentrification. It also can help scholars answer two important questions about the arts and city life: how do artists and art galleries spark retail growth? Furthermore, outside of the economic activity created by the sale of art, how do they inspire economic development and gentrification? In the case of SoHo, the art market, government arts funding, and the sweat equity of artists were of central importance in drawing visitors into the neighbourhood.
8	2013	(Korteweg et al., 2013)	The selection bias in art occurs for several reasons. Among them: Paintings that happen to be in high demand tend to go to auction more frequently and sell at higher prices. People also tend to sell the paintings that have increased in value the most since the time of purchase. A similar selection bias is probably at work in real estate, when, for instance, people sell houses after they have appreciated a lot in value.
9	2016	(Bamberger, n.d.)	An artist/gallery contract, agreement, relationship or arrangement should generally include or at least consider the factors given.

Table 3 Analysis of sources of statement description, role, art activity and economic relation through the Islamic perspective.

No.	Year	Author / Source	Role	Art Activity	Economy	Remarks
1	1999	Jane Bryan, Steve Hill, Max Munday, Annette Roberts	/	/	/	All factors are included but not mention the Islamic perspective
2	2001	Christopher Madden	X	/	/	2 factors are mentioned but also do not refer to Islamic perspective
3	2006	Ann Markusan	X	/	/	2 factors included but not mention about Islamic perspective
4	2011	Carl Grodach	/	/	/	All factors are included but do not mention the Islamic perspective
5	2011	Clive Gray	/	/	/	All factors are included but do not mention the Islamic perspective
6	2011	Mario Polèse	/	/	/	All factors are included but do not mention the Islamic perspective
7	2012	Aaron Shkuda	X	X	/	Only one factor is mention but also does not mention the Islamic perspectives
8	2013	Arthur Korteweg Roman Kräussl Patrick Verwijmeren	/	/	/	All factors are included but do not mention the Islamic perspective
9	2016	Art Business.com	/	/	/	All factors are included but do not mention the Islamic perspective

Based on the table above, from the previous research paper, the result included of comprehension and literature review. The factors are combined in the understanding of the relationship between the artist, gallery, and buyer but the researches are not parallel with the perspectives of Islam. Due to the limited research data, this finding was simplified from the discoveries and the arrangements that are in tune with the current development in the visual art scene in Malaysia.
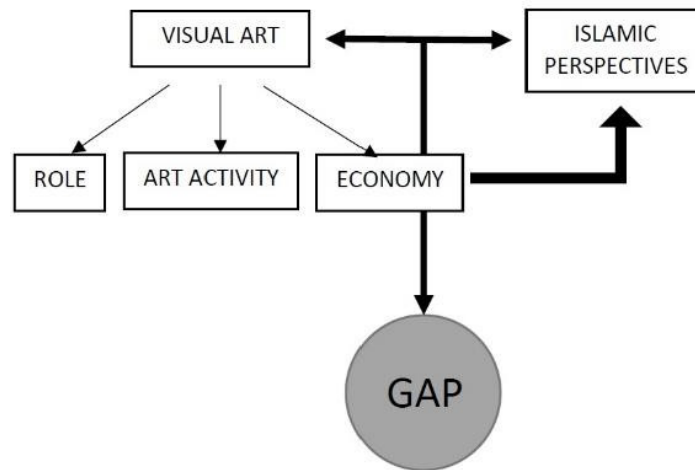
Figure 3 Gap identification

However, to create a relationship, roles, art activities and economy can be wider and open-ended (Bryan et al., 2000) but the main aspect that requires attention is the role, art activity and economy according to Islamic perspectives. All three-factor stated are fundamental and whether it is apparent or not, depends on the extent of the relationship being explored by the artists, gallery and buyer. They can choose one of the factors or even all of them, as all three factors are related to one another if they follow the aspect from Islamic perspectives. Therefore, the identification was based on the study and analysis of previous research papers and the addition of variables through the research process of content and critical analysis. The conventional practice is vastly adapting but the process is not accordingly compliant with *Shariah*. Currently, most of the research referred to is not referring or mentioning at all the Islamic perspective. Due to the lack of information, visual arts in Malaysia specifically are far behind the Islamic way of life.

To sum up the discussion of the data in response to the objective, there are 2 main points to be made. (i) From the researcher's observation, analysis and application of the relationship between the three sectors stated above, it is discovered that between the relationship of the three factors mentioned, there is a gap that occurs. (ii) There are no specific studies in Malaysia related to the art economy from an Islamic perspective. The systematic functional model base on the Islamic perspective needs to be developed as it is will be treated as guidance for other researchers to expand their knowledge. Furthermore, the relationship in the visual art spectrum is fundamental through these identifications which will lead the process of building up the gap in the relationship and the Islamic economy itself.

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The Introduction of Street Art's Etymology-Related Context and Discipline Against An Artwork in the Public Space

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ABSTRACT

This paper provides an introduction and overview of the term 'street art'. Related artwork in outdoor public areas such as 'graffiti', 'murals', and 'public art' are also debated to gain an understanding of the terms. Since the late 1960s, graffiti has developed in the United States and had a huge impact on the atmosphere of Western art and the development of art knowledge. The distinctions between different terminologies reflect the understanding of artists, scholars, academics, researchers, and the public. This review will be investigated using a conceptual of etymological perspective. This discussion also considers the publication and influence of artists such as John Fekner, David Wojnarowicz, Richard Hembleton, and Keith Haring at the beginning of the existence of artistic genres. This is necessary because the term "street art" is frequently used interchangeably in a few publications and discussions. Based on this review, three additional recommendations are made for the following researcher to do a series of studies.
Keywords: *Street Art, Graffiti, Mural, Public Art, Etymology*

1. INTRODUCTION

The literal interpretation of street art is creativity enacted in an urban environment. It would be a good starting point for sharing the expression and idea. Many examples of street art can be found on buildings and walls. They also appear on paving stones or "street furniture" ornaments that often accompany our cityscapes, such as electric boxes, benches, post boxes, hydrants, and lampposts.

Artists who have worked on the streets have moved their work away from simple bricks and mortar and into other open-air locations. For example, Banksy has decorated beaches and livestock, while Saltbum's yam bombers have knitted over the town's pier and even taken to decorating trees with their creations. All of these locations have one thing in common: they are public spaces rather than art galleries or other formal establishments built specifically for seeing and experiencing art. Instead, they are open to all, free to all, and simple to use for both the viewer and the artist while creating the artwork (Thorne, 2014). According to Jerome Catz (2014) Street art does not try to blend into its surroundings; on the contrary, its ultimate goal is to be seen. As its name indicates, its arena is the street, including billboards, buildings, and other unexpected but prominent places (Catz, 2014).

The works of street art can also be categorised as "ephemeral art." This is because artistic expressions are conceptualised with the idea of transience within a certain time frame and not

perseverance as a tangible and preserved work of art. It can be eliminated by time factor, weather, deleted or expired (refers to commissions artwork). This work, which began as uncommission artwork, eventually gave rise to a wide range of names, types, and functions. However, in view of its emergence in the late 1960s (referring to modern street art), several terminologies have been used to deduce the genre of the work produced.

2. LITERATURE REVIEW

Etymology is the study of the relationship between other historical language sciences and symbiotic words. The sound correspondence that serves as the foundation of the formal evolutionary study of language is derived from a large number of approved and validated etymologies. For the reconstruction or identification of the etymology of numerous words in a language whose origin is obscure, contested, or altogether unknown, deep knowledge of formal and semantic evolutionary patterns recognised on the basis of well-established etymology is required. The study of the etymology of a language's terminology is typically studied in reverse order from the current language (Dworkin, 2015).

According to Robert Mailhammer (2004), etymology consists of four stages, namely First, etymology is the foundation of historical linguistics, the starting point of the historical investigation of a language and at the same time one of its subfields. To determine an item's etymology, one must travel back to the time when it was initially developed and account for the changes that have occurred since then. Second, etymology differs from explaining synchronous processes like word creation. Relating one chronological stage of a language to prior ones is an intrinsically diachronic perspective. Third, etymology is concerned with the origin and history of linguistic elements, it can be applied to larger and smaller linguistic units with appropriate stability. As a result, a distinction between lexical and structural etymology can be formed, with methodological implications. Fourth, etymologies can be graded according to quality, i.e., the likelihood of their correctness (Mailhammer, 2014).

In conclusion, etymology is a branch of linguistic theory that studies the history of words and their constituents to determine their origin and derivation. However, for this review paper, I did not follow the narrative theory of etymology in finding the melting point of the word "street art." I just saw, from historical context, the use of the term "street art" through the comparison of terminology in the area where the artwork is presented.

Street art is a form of artwork that is displayed in public on surrounding buildings, on streets, and on other publicly viewed surfaces. Many instances come in that are intended to make a personal statement about the society that the artist lives within. During his early existence, this form transitioned from vandalism to new art styles. A common motive is that creating art in a format that utilises public space allows artists who may otherwise feel disenfranchised to reach a much broader audience than other styles or galleries would allow. Some artists may use this form of style as a way to raise awareness of social and political issues, whereas other artists use urban space as an opportunity to display personal artwork. Artists may also appreciate the challenges and risks associated with installing illicit artwork in public places.

When addressing the term "street art," the phrase "graffiti" will almost certainly come up because their existence dates back to the same late modern age. Graffiti has been around for quite some time. According to Fiona McDonald (2013), it is separated into two major eras, beginning with the prehistoric era and progressing through the ancient civilization and mediaeval graffiti. The present stage ranges from the twentieth century (modern graffiti) through street art and urban artists (McDonald, 2013). Although this street art is always related to graffiti art because it is created in a public location and is usually not allowed, but in terms of ideology and application it is two different genres. Some additional

viewpoints will be covered in more detail in the next part that follows so that its actual application and functionality can be seen.

3. DISCUSSION

The term "street art" has an etymological history that is ambiguous. Since the late 1960s, the graffiti movement has grown in the United States and had a huge impact on Western forms of public art. It affects the arts community, researchers, and the government. The concept of "art on the street" has also started to gain attention in other countries, especially among artists who produce open artworks without restrictions from galleries and arts institutions. Therefore, in this part, artists, various terminologies, book publications, and theoretical perspectives will be discussed in order to comprehend and relate to the context of established street art vocabulary.

3.1 Context by artist

The first street art pioneer to use the technique of stencilling self-authorized art directly on public walls was not Blek le Rat. It was started by his fellow Frenchman, Ernest Pignon-Ernest, in 1966. A few years later, in 1969, it was the start of illegal street art stencilling in the United States. Early activity was detected in Los Angeles by Chaz Bojórquez around 1970. Then, stencil high time in New York. Before the mid-1980s, begin being active. There were many other stencil artists active in New York City from 1969 to 1985, most notably artists such as Christoph Kohlhofer, Eric Drooker, or Anton van Dalen, who worked with the ideas of political, concept art, pop art, and a "do it yourself" punk attitude. Later, a few artists, such as John Fekner, David Wojnarowicz, and Alex Vallauri, used street stencilling as their main artistic output to share their form of artwork with the public (Blanche, 2021).

According to Cedar Lewisohn, the term "street art" was probably frequently used in the late 1970s. "Detective Show" was curated by artist John Fekner in an outdoor park in Jackson Heights, Queens, New York, in 1978. The phrase "street museum" appeared on the event invitation card. He says he learned about it while making jokes with group members. "If you had a degree, you did "street art" instead of "graffiti." That's because John Fekner is a fine artist who exhibits his work in public spaces. The term "street art" became fashionable among fine painters a few years later (Lewishon, 2008, pp. 17-18).

Another artist from the same era who also used the street as an open gallery (exhibit location) was Richard Hembleton. In 1976, Hambleton appeared on the scene with his "Mass Murder series". For these works, he produced 600 artworks in 15 locations. The American-Cenadian artist would anonymously chalk the contours of volunteers' bodies on US sidewalks, thereby generating dramatic images of murder scenes. The character known as "Shadowman" was a menacing, life-sized, black-silhouetted figure. That propelled him to fame. He also painted some 450 of them on the walls of New York City (Gallery, 2020). However, the production of his work is more of a graffiti concept -"paint and run." There's no proper event; just produce the work and leave it in that place for public viewing. It's not the same as John Fekner, who organises the common exhibitions.

The latest artist is Keith Haring; he was an American pop artist who emerged from New York City in the early 1980s, during the peak of the graffiti culture. Haring made nearly 5,000 pieces of graffiti art in New York subways between 1980 and 1985. His art style had a significant impact on the art movement (Istivan, 2022). By referring to a book by Robert Farris Thomson (2010), even though Keith Haring is referred to as a "graffiti artist" in a few articles at the time, his notion of art is similar to that of a street artist. This is due to the fact that his artworks are diametrically opposed to graffiti ideology. It just so happened to be amid the height of New York's graffiti explosion, and he used the street to express ideas and artwork (Thomson, 2010).

Artists, on the other hand, prefer to be recognised as individuals and avoid external classification. They simply ignore the rules that have been put in place to define them. It's in their nature, and they don't categorise art in any way. Although these artists did not officially contribute to the establishment of the term, their artwork reflects on the development of the word "street art."

3.2 Book Publication

Meanwhile, in the world of book publishing, two books have been identified using the title "Street Art." This was an early publication identified in the context of the artwork's genre. Robart Sommer was one of the first to use the term "street art" in a book. "Street Art" is the title of the book. The year of publishing is 1975. This book is about murals in metropolitan communities in the United States of America. As a result, artworks were created by indigenous or non-resident artists who collaborated with a community to represent its cultural values and aspirations. It is concerned with the symbiotic relationship that exists between art and the environment. Sommers' argument against commercial developers destroying these people's artworks was compelling and well-considered (Enstice, 1977).

Another book titled "Street Art" was written by Allan Schwartzman. The year of publication was 1985. The book combines graffiti and wall painting. Among the artists represented in this book are Keith Haring, Richard Hambleton, and Futura 2000. Most of these artists reject the tradition of the gallery. The artwork collected represents a variety of approaches and issues (Schwartzman, 1985) .

When we look at the artwork examples used as references in these two early publications, we can notice that they are significantly different. Robert Sommer refers to mural and earthwork. While Allan Schwartzman refers to a new genre of artwork that is exploding up in urban areas. This indicates that the classification of artwork genres in urban areas (open space) began to evolve, but the title, which incorporates the enormous theme of the range of artworks in both books, has begun to be utilised.

3.3 Graffiti vs Street Art

According to Jacob Kivall (2014), the term "graffiti," which is relevant to street art, is connected to modern graffiti, underground graffiti, or subculture graffiti, as well as a specific type of graffiti termed "style writing." Graffiti is a type of writing that begins with "tags" and progresses to "pieces," which are larger and more complex words that are typically written using a spray can or a marker pen on bare walls in public places (Kinvall, 2014). The graffiti movement is seen as a major starting point in the structure of street art terminology.

According to Ulrich Blanche (2015), Street art varies from graffiti in that graffiti focuses on written letters, whereas street art focuses on pictorial communication, despite the fact that both exist on and move along the same continuum between writing and pictures. He also stated that paper-based street art is more visual than pieces sprayed directly onto a surface (Blanche., 2015)

In street art, the image frequently takes precedence over anonymous name writing or "style writing." In contrast to the aforementioned description of street art, which consciously seeks communication with a broad circle of people, "Style writing" graffiti frequently communicates with the artwork of other style writers and does not intend to speak with the general public. Even street art that relies extensively on language is more akin to advertising than style writing in that it prioritises legibility for the broad public.

According to Cedar Lewisohn (2008), Street art is less constrained by established stylistic principles and a limited range of artistic materials such as spray paint and markers than style-written graffiti. Lewisohn's remark, while exaggerated, can be affirmed at least in general, albeit examples to the contrary are abundant, both in terms of quality and number. These same cautions apply to another of Lewisohn's theses, namely that street art relies more heavily on studio preparation than the technically demanding and perilous fabrication of stylized handwork on the street (Lewisohn, 2008, p. 48).

Political or social commentary artworks on walls is the precursor to modern graffiti and street art. Graffiti is a pseudonym name or cartoon character drawing. It is a piece of writing (known as a letter among them). Graffiti can range from simple to complex letters. Street art, on the other hand, is a combination of text or iconic visual symbols with messages to communicate. It will be produced in a variety of styles, according to the creativity of the artist. The difference between graffiti and street art ideology is demonstrated here. It's just that the location of the presentation of their work is the same, so the use of terminology sometimes overlaps with each other.

3.4 Street Art vs Mural

A mural is any piece of artwork that is painted or applied directly to a wall, ceiling, or other permanent substrate. Fresco, mosaic, brush paint, and camouflage are a few examples of common mural techniques.

According Norfarain (2022), Murals have existed for a thousand years, as evidenced by the methods and shapes utilised to convey messages or tales of former lifestyles or routines. Murals were popular during classical times and were used by the Egyptians for their tombs; other popular arts during this time period included Minos (castles), old Greek (temples, houses), Etruria (funeral arts), and Old Roman (public institutions, houses). Nonetheless, the typical mural paintings discovered in Pompei show that Roman mural painters were far more skilled than interior decorators. Murals were also a popular art form among the Christians, especially at the graveyards outside of Rome (Rahman, 2022)

The modern mural was popularised by the Mexican Muralism art movement, which spanned between the 1920s and the 1970s. A group of artists known as "The Big Three" managed the muralist project. Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros founded this group. Murals come in a variety of styles and methods. The most well-known method is fresco, which involves combining water-soluble paints with a damp lime wash and swiftly applying the resulting paste across a large area, sometimes in small parts (Anreus, 2012) .

According to mural studies carried out by Marschall (2016), The murals appeared in South Africa's major cities and towns across the country. Urban mural art is tied to and promoted as a continuation of a century-old indigenous South African wall painting tradition that began with San rock art. Contemporary urban murals are classified as "street arts" by another source, with literature, song, dance, parades and carnivals, ornamented vehicle bodywork, popular theatre, and poetry. Murals, too, are frequently thought to be closely related to, if not identical to, graffiti since they have a similar artistic aspect and are supposed to be inspired by a similar dynamic. Others associate murals with advertisements, yet murals are often referred to as "people's art" or a popular type of cultural output by journalists and artists (Marschall, 2016).

In terms of technique, many murals begin with white-washed walls, as opposed to street art, which works with the physical context of the wall. Murals are enormous. The human scale is important in street art (and its physical extensions, like ladders, etc.). Murals make use of superhuman instruments such as cranes and lifting ramps. As an observer, you can estimate the scale of a street art piece with your own body. The human scale becomes an element of the street environment. Murals include less interaction between context, place, and the artist or observer (Blanche, 2021)

The term "mural" is frequently used in the context of street art to describe labour-intensive, multicoloured, massive works done with an airbrush, spray cans, or walls. The majority of the time, murals get approved. Murals are therefore "big format paintings" that are put directly on the wall, typically in public places. Material techniques and technology, manifestations or messages, and artistic styles can all be used in street art works. Murals, according to Quzaimi, are now a sub-genre of street art (An-Nuur, 2020) .

3.5 Street Art vs Public Art

Public art has existed for thousands of years in a variety of cultures and societies, serving a wide range of purposes. During ancient Greek and Roman culture, it was an aesthetic medium for communicating between the state and the people. Public art appears in various forms that mimic various art products. starting from traditional art such as sculptures and installations, site-specific installations, murals, architecture, graffiti, action, intervention, land, and environmental art and performance. It also includes architectural work in urban landscapes such as lampposts, benches in parks, public paths, and so on. The main goal, however, is its potential to be experienced in the field of visible free art without going through narrow and specialised institutions and galleries.

The purpose of public art was originally to inspire historical pride and foster community connections through accessible culture, but as the civil rights movements gained traction, the idea of using public space as a democratic canvas led to an extension of the practise in the 1970s. The definition of public art has expanded to include unlicensed street art, artist-initiated public interventions, commissions for urban revitalization, and modern artists' personal statements that go beyond commercial or partisan constraints. Many modern pieces are being designed with the relationship between the work and its audience in mind, as public art has grown to not just depict but also engage with the public realm. This relationship becomes part of the artwork's intended message, influencing both the artist and the viewer and providing the framework for a variety of experience and interpretation options. These practises inform a broad range of contemporary artistic categories, including new public art genres, relational aesthetics, discourse art, and participatory art (TheArtStory, n.d.).

Public art became ordinary, having less to do with a spirit that expands as it collectivises and more to do with normal, overall simulation people in common locations and the everyday occurrences of their commonplace lives. Public art became more abstract at the same time that it became more clearly communitarian. The audience was no longer a passive viewer, but rather an active participant in the creation of the work of art (Hein, 1996)

The distinction between public and private uses of space is blurred as a result of street art practises that invade cities as unapproved initiatives. Magda Sayeg and Blek le Rat are two artists whose street practises eloquently demonstrate the expressive possibilities of art in the public sphere (Waclawek, 2010, pp. 65-78).

According to Jasmi (2016), the term "public art" has many different interpretations and has been used to refer to any artwork that is located outside, from a national statue or monument to a mural or graffiti sprayed on a wall by the public. Public art is sometimes used as an umbrella word for any artwork that is not presented in formal museums or art galleries (Jasmi, 2016)

4. CONCLUSION

"Street art" and other terms discussed may have had very similar origins in the past, both stemming from a similar place with some congruous ideas and cross-pollination, but they are different in terms of form, function, and intention. This term "street art" is also seen as a term for distinguishing graffiti works. Style-writing graffiti is less constrained by set stylistic norms and a few artistic materials such as spray paint and markers. Even street art that heavily relies on language is more akin to advertising than style writing in that its top priority is legality for the general public.

Murals are large format artworks that are multi-coloured and labour-intensive, such as wall, airbrush, and spray can paints. Street art is mostly about what they say about themselves or commission work, which may come from a small group or groups.

Street art is also seen as a new terminology that is distinct from the term public art. By looking at historical context, the term "public art" exists in Greece and Rome, as well as in the Christian works of the Middle Ages and the age of fresco that followed them. These works do not so much exalt the private vision of individual artists as they speak to the shared values and convictions of cultural communities and are therefore located in buildings and open spaces where people regularly gather to commemorate those same values and convictions.

5. RECOMMENDATION

The definition and classification of street art are ongoing processes. Its meaning varies according to its setting and is still up for debate as numerous groups and actors participate in the conversation. Even further, available resources distinguish individuals who belong to and represent the street art scene from those who interfere from the outside. External organisations, such as the mass media, politicians, and users of social networking sites, also characterise street art by reporting on it and classifying it in broad terms. For further recommendations, a series of studies can be carried out, among which:

1. Focus on the specific topics discussed above. By examining the chronology and variable factors of the terminology, we can gain a deeper understanding.
2. By looking from the formalistic point of view of the application, we can see the difference in the type of work produced to clearly distinguish the term.
3. A complete comparison viewpoint of the three major groups, namely researchers, street art performers, and the audience of the public who appreciate the artwork.

It is hoped that the introduction of artists, book publications, and nearly all of the terms used in open spaces will make it clear that changes to this terminology will continue to occur. Other terms found are "independent art," "post-graffiti," "neo-graffiti," and "guerrilla art," but they are less popular. While the term "urban art" is also used and seen as gaining a place among academics, researchers, and art historians,

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A Review of Alternative Ways Malaysian Artists Approach Self-Portraits Painting

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ABSTRACT

In general, portrait painting is a picture of similarity or likeness referring to a person, especially on the face up to shoulder level. However, portrait painting can be interpreted from a broader point of view other than the shape of the face. This study examines the development of local painters in portrait painting from the 1940s to the 2000s. Several approaches of portrait painters of the country are found through the analysis of their techniques and styles. The study found that the naturalistic approach has been developed into a variety of new styles of self-portrait painting that are more interesting over time. Indirectly, the definition of what portrait painting is, has also evolved. In fact, painters also put religious orders as one of the reference principles for producing portrait paintings.

Keys words: *Alternative, Self- Portraits painting, Approach, Malaysian Artist*

1. INTRODUCTION

A introspective internal study of one's ideas and feelings is known as introspection. There are many synonyms for contemplation, including examination, observation, inquiry, reflection, scrutiny, searching, and soul-searching (Merriam Dictionary). A self-portrait is an image that the artist has generated of themselves. According to Beth Gersh-Nesic (2017), representing an artist totally depends on the self-portraits they create, which serve as inspiration for the often highly introspective process of interpretation. Rembrandt painted himself, which is a hint that a self-portrait is intended to serve as an autobiography and that it produces visually consistent autobiographical messages.

"Albrecht Durer, Frida Kahlo, Vincent van Gogh, Pablo Picasso, and Rembrandt van Rijn were all masters of the self-portrait. Self-portraits can be a place for subjective fantasies or honest judgments of oneself for artists. Artists may wish to create a realistic image of their ideal physical, emotional, or spiritual presence, or they may wish to create a fictional image of their ideal physical, emotional, or spiritual presence. Self-portraits can be considered a form of self-expression, promotion, and, many times, dishonesty."

According to Ernst Rebel (2008), the intricate relationship between how artists view themselves and how they depict themselves in a self-portrait is made up of the roles that self-discovery and self-realization play. Self-portraits are testimonies in which the artist uses his or her own ego as a model and recurring theme while simultaneously relating to others. Artists present themselves to the world in a way that helps them stand out from the crowd. This draws attention to the artist's use of himself as both the subject and the maker of the self-portrait. Self-portraits are unique from other kinds of portraiture because they integrate the subject and the artist into one.

Thus, the purpose of this study is to follow the development of the artist's self-portrait and the change in the form chronologically from 1940 to 2000. The following section outlines the study's methodology, analysis, and discussion as well as its findings.

The (re-)introduction of linear perspective in the arts, as well as technical advancements like the engineering of the first high-quality mirrors, such as mirrors with coating glass and a tin-mercury amalgam in Germany during the early phase of the Renaissance, are all factors that contributed to the development of self-portraits throughout history (Melchoir-Bonnet, 2001).

2. LITERATURE REVIEW

Before the arrival of colonists and immigrants to Malaysia, national art consisted of functional art such as wood carving, ceramics, textiles, and weaving. Portraits were first introduced at the end of the 18th century by George Giles and William Samwell when the country was under British rule.

The need to freeze a certain image was the inspiration for the concept of self-portrait representation from its inception. In Malaysia, naturalism, realism, and impressionism are more prevalent approaches. Self-portraits that are successful at the moment can be classified as classic self-portraits that place a premium on likeness, which is why artists emphasise the "memasis" technique approach more. The aim is to accurately portray the person's likeness, personality, and mood, frequently as a means of self-expression. Many well-known artists have produced self-portraits in fine art throughout history, and these works are significant records of their individual styles and artistic growth.

According to the collection of the National Art Gallery, the first self-portrait was produced by Yong Mung Seng in 1940 followed by Yew Kuan and Tsai Horng Chung in 1951 and Hoessein Enas in 1954. Later, in late 1958 Patrick Ng Kah Onn painted himself with background of landscape with decorative evoked essences of region and its sensibilities.

The media revolution has given artists many opportunities to produce a variety of art forms. In the industrial age, new inventions including water colours, pastels, canvas, and tube colours were popular. For their portrait paintings, artists experiment with and use various media to produce various effects. Over time, self-portrait painting has undergone a revolution that has given the genre a fresh perspective.

During Sulaiman Esa's time, people have continued to discourse about the Islamic perspective on genre portraiture (1999, p.22). It is primarily focused on the open-ended question of how Islam views figurative art, specifically whether it is legal or illegal. Even amid tense debates, this subject has consistently piqued the interest of Muslims, whether they be ulama, scholars, artists, etc. To allay the worries of local Muslim painters as matters of considerable concern, the technique and method of portrait painting as permitted by Islam are highly important (Ishak, 2018). The Changes - Self-portraits over time are closely related to the development of the understanding of the concept of painting and the exploration of materials that bring meaning in the work.

3. METHODOLOGY

The study methodology framework as shown in figure 1.
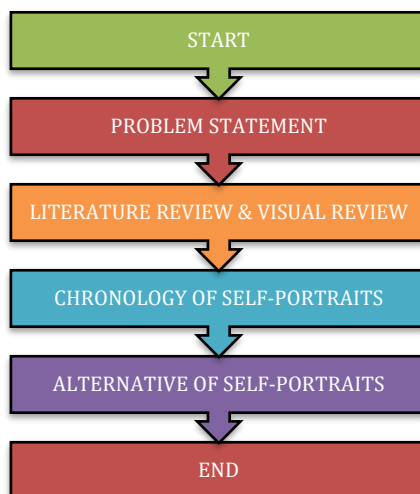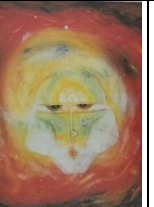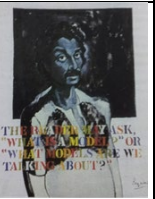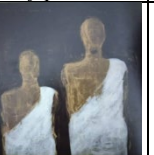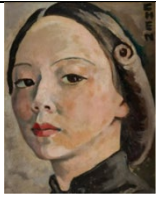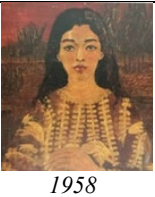
Figure 1 Study Method Framework

The research framework for the historical analysis of changes in Malaysian self-portraits is shown in Figure 1. The study specialises in descriptive research and was carried out utilising qualitative research. Descriptive research, according to Kim Sefcik and Bradway (2017), generates information that sheds light on issues from a subjective viewpoint. Doyle et al. (2020) and Ritchie et al. (2013) support this claim, and they add that the findings are consistent with previous studies that were done in light of the st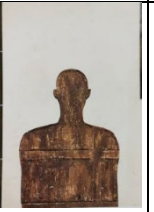udy's goals and context. A written and visual assessment of the relevant literature is one of the two sources from which the data was gathered for this study. The authors of this approach are Nurul Syifa, Elis, Issarezal Ismail, and Ida (2022).

To view the changes in self-portrait in chronological sequence, a literature review was chosen (from the Permanent Collection sources of the National Art Gallery, Pertronas Art Gallery, and Private exhibition catalogue). The chosen images are paintings from the 1940s to the 2000s, divided into periods. The division into eras serves to simplify the researcher's ability to understand and organize the chronology over time. It also brings its main focus to the collection of data that examines changes in the approach taken, as well as the researcher's method of dividing the categories into time periods and approaches used by the painters. This division serves the purpose of identifying alternative works that are treated from alternative works of art. Table 1 has been organized to show how self-portrait presenting techniques have changed through time, from the 1940s to 2000.

Table 1 Images of selected portrait paintings from 1940s – 2000s

1940s	1950s	1960s	1970s	1980s	1990s	2000s
1941 *Yon Mung Seng*	*1951* *Yew Kuan*	*1963* *Liu Siat Moi*	*1972* *Sulaiman Esa Man, and His World*	*1980* *Amron Omar Catan Diri*	*1999* *Syed Tajudeen Self-portrait*	*2003* *An Eye for An Eye Will Make the Whole World Go Blind*
1948 *Hoessein Enas*	*1954* *Hossein Enas*	*1960* *Ahmad Azhari (Jeri)*	*1977* *Redza Piyadasa*	*1980* *Kamarudzaman Md Isa Potret Diri*	*1997* *Fadzil Idris Aku dan Al-Malik Fahd*	*2005-2011* *Hasnol Jamal Sidon Veil of an Artist and A Fictional Dialogue.*

1940s	1950s	1960s	1970s	1980s	1990s	2000s
1946 *Georgette Chen*	1958 *Patrick Ng Kah Onn*	1965 *Khalil Ibrahim*	*Zakaria Ali Aku dan Ayah Bonda sebagai Pengikut*	1983 *Ponirin Amin Anggerik Putih di Pusara*	1999 *Fadzil Idris Saya Mixed Media*	2008 *Ahmad Rasidi Hassan Siri Tahlil #5*

3.1   The 40s Era to the 2000s Era

The work of self-portraits chronologically begins in 1941 by Yong Mung Seng's self-portrait (see Figure 1). This painting shows evidence of the arrival of Chinese workers in the tin mining industry. The mine workers during the colonial era wore wide and large hats. He filmed himself wearing a big hat in an individual profile as a Timber Team worker as depicted in the Self Portrait Georgette Chen, self-portrait 1946, oil on canvas and the work Self-portrait produced by Hoessein Enas in 1948.

Self Portrait started to make its way into the national collection in the 1950s. In 1951, Yew Kuan painted a self-portrait, while Hossein Enas (1954) used pastels to paint himself in 1951. His art at this time has a pastel medial that looks more intricate. The delicate portrayal of the character's face in Muliyadi's self-portrait from 2007 demonstrates Malay behavioral principles of excellent manners and civility. The local populace has not yet embraced the usage of cameras. Patrick Ng seems to be less focused on the prominent face and more interested in exploring deeper themes and concepts through the background's texture and the woman's dress's pattern. As a self-defining expression, the self-portrait can be a catalyst for subjective fantasy or an honest assessment of oneself for the artist. Artists may wish to create an actual or fictional representation of their ideal physical, emotional, or spiritual presence.

Ooi Kok Chuen (2006): Ahmad Azahari, reworked Pop Art with cheery, bright flat colours on canvas, and later, with influences of anti-Art Dada, used all kinds of found objects and assemblages (assorted objects fused together). His style included the use of printage, a kind of reproduction transfer from magazines and newspaper cutouts perfected by Ibrahim in the 1960s.

Liu Siat Moi, produced a self-portrait in 1965 in "kit kat" view. Zakaria Ali (2008) mentions this work in apos like Monalisa looking slightly askew (table1). Next, Khalil Ibrahim created a self-portrait in 1965 using acrylic on canvas.

Sulaiman Esa created work "man and His World" in 1972. It is the first work in the conceptual category. This work is exhibited in the space and is in the form of Piyadasa's daily object installation.

Self-portrait of the artist as a model that was created in 1977 is concerned with the complex role of models in art. Two questions pertaining to this issue are stencilled in a variety of colours across the bottom half of the painting: the reader may ask, " what is a model?" or " what model are we taking about ?"

Through an interview with Zakaria Ali (2022), it was painted in half-length and presented in a group of portraits. Zakaria was so enthused by the life story of Zapata, who was eventually killed by a traitor, that he was called upon to paint his portrait. But who knows the portrait of Zapata in Malaysia? So, he changed into a self-portrait, acting as a Zapatista.

Amron "catan diri" won the minor awards for the Young contemporary competition in 1980, bringing a great impact on Malaysian portraiture. His portraits are realism and naturalism with high skills. Beside traditional self-portraits, the arrival of new technologies facilitated the entry of a new generation of artists into Malaysia's art scene. Technology has influenced Malaysian art on several occasions throughout history.According to Mumtaz (2018), the Paint Program Era, the Multimedia Era, and the Programmable Computing Period were all significant periods in computer history throughout this computing revolution.

Kamarudzaman Mat Esa's work in Self-portrait using Digital medium is the first portrait work involving the use of computer technology. The exploration and expression of the character of self-portrait through mixed media approach by Ponirin Amin is more metaphorical.

Hadi Salleh produced a self-portrait in 1995 using mixed media. He made a combination of self-representation through flower and decorative symbols on the head as a different self-appearance. Fadzil Idris, Aku and Al Malik Fahd, 1997, with their work titled "saya" in 1999, brought a new interpretation where self-portrait is not only focused on the "face". The 90s brought many changes in the understanding of the concept of self-portrait through the exhibition "aku 99 self-portraits" held at the Petronas Gallery in Kuala Lumpur.

Ahmadrasidi Hassan's Tahlil series #5 (2008) brings a bold question about his self-portrait image that combines with the word Allah. Hasnul Jamal Saidon's self-portrait titled "Veil of an Artist and A Fictional Dialogue" was an installation art. The installation included video, projection, lighting and self-portrait painting artist. Ahmad Fuad Osman's self-portrait titled "An Eye for An Eye Will Make the Whole World Go Blind" in 2003, uses the media of Digital Printing on Taupauline.

4.   ANALYSIS AND DISCUSSION OF ALTERNATIVE PORTRAITS

According to Meriam webster, "alternative" is defined as an offering or expressing a choice which is different from visual. Referring to the chronological diagram above, it can be seen that self-portrait can be divided into several different approaches by the painter. Works in the early 40s, 50s, and 60s can be categorized as traditional individual portraits. The approach used by painters is influenced by western countries as well as influences from Chinese painting as informed by Stemanie Baily (2020), who reiterated that the group of early Chinese painters was the pioneer of Nanyang style.

In era 40s and 50s. self -portrait can be categoried into traditional approach . Portrait painting usually involves direct observation and is considered by some painters to be a very challenging approach. Muliyadi Mahamood (2007) associates drawing directly as vital because it requires total commitment. Self-portraits are, therefore, a form of self-expression, and the expressions are natural and realistic trough memasis The authority of the likeness is important for portrait painting in this era along with artist skill.

Malaysian Artist self portrait has gone through a change from priority of likeness element to Pop Art such as in 1960 when Ahmad Azahari created a self-portrait. He was devoted to Pop Art, a movement from the 1960s that elevated commonplace imagery and artefacts of popular culture to the status of "high art." Ibrahim Hussein and the late Joseph Tan Chan Jin were Malaysian artists who came before Jeri in that type, but Jeri was more of an Andy Warhol clone.

The Computing Periods were all significant periods in computer history throughout this computing revolution. The appearance of the work Self-portrait (1980) by Kamarudzaman Mat Isa is considered to be the earliest digital portrait painting in Malaysia. The development of electronic media and photography had a significant effect on portraiture. Artists explored new approaches using digital tool. While this change occurred, the perception of painting and art media has also increased.

The second category consists of self-portraits from the "conceptual art" approach. This category has a wide range of which are works in the category of Metaphor, a symbol where the concept of semiotics and iconography is still the approach of some artists from the 70s to today. Nirajan Rajah (1999) identified the work produced by Sulaiman Esa in 1972 as a self-portrait. He stated that "Surprisingly, Sulaiman Esa himself is responsible for one of the most interesting 'self-portraits' in Malaysian modernism." He presented Man and His World. Just prior to his "Look East', an 'Anti-Aesthetic' collaboration with Redza Piyadasa in 'Mystical Reality' (1974) was done. This work takes the form of a simple display of papers and objects - from his prayer rug to his shoes, and from his daily life. These materials seem to index or signify; indeed, they can be said to portray the artist's being in the world. The generalizing title reveals the on-going struggle between the personal or particular and the eternal that has shaped Sulaiman Esa's career." Conceptual works and Metaphors such as Fadzil Idris, Aku and Al Malik Fahd, 1997, and "Saya" bring self-questions conceptually and critically and bring value in Islamic cosmological beliefs. The same goes for Ahmad Rashidi's work, which is a relief / emergence of the Tahlil series #5. It is a polemic between the eternal and the impermanent, between existence and existence. The question of the essence of oneself through the metaphor of a mirror that interacts with

the existence of anyone who sees it in addition to a portrait of oneself (Belek Belek 2008). Bayu Utomo and Hasnul also bring the concept.

Hasnul's self portrait uses a wide range of media in his works, from paintings to interactive media and video installations. Hasnul integrates a video projection system into the installation format of this work to superimpose a moving picture onto the canvas. He also brings the Islamic Dualism concept.

A metaphor in the style of the Sufis is processed through the perception of light, which results in an image that is a mental illusion. If you are in a "conscious" state, the self-portrait metaphor for the delusion remains unaffected. The work of Syed Tajuddin has not appeared as it really should. The spectator must incorporate the normal facial features into the composition through understanding of the artist's technique, brushstrokes, colour, and processing. The viewer's mind can accommodate the common feature.

The research of the aforementioned chronology revealed that there are other ways for artists to create self-portraits in the 1940s to 1960s besides the caution of "facial value" and similarity. Self-portraits alter in line with western countries' art movements, as well as the advancement of industry and technology. Starting with the 1970s, self-portraits are introduced into the installation and conceptual setting. In the 1990s, painters used a variety of techniques to create the most unconventional self-portraits, which were displayed in the exhibition "aku99self portrait" in the 2000s. Meanwhile, installation and new media art have grown and now offer an alternative to painters in terms of examining media and technology like photography, computer software, videos, and others.

5. CONCLUSION

Portrait as an expression of personal identity allows the artist to step outside the equation to create an ideal image or self-fiction using conceptual ideas, metaphors, and symbols. It leads to new interpretations and then offers the opportunity for the artist to create new forms of portrait painting The Changes - Self-portraits over time are closely related to the development of the understanding of the concept of painting and the exploration of materials that bring meaning in the work.

Based on the findings of the analysis that has been made, a self-portrait artist can be understood from the various portrait categories that exist in Malaysia. Painters have a choice of approach of style and the use of media and techniques that suit the painter's personality and wishes. Understanding the terms and categories of portraits can overcome the problem of "to create living creatures" and provide an optional approach that has been made by painters before. In the context of contemporary art, the researcher plans to continue the study of self-portraits in more detail along with content analysis. In addition, studies from a psychological perspective and involving the work of portrait painting and photography "Selfie" which has become popular among the Malaysian community can also be made the subject of the study.

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CONFLICT OF INTEREST

The author declares no potential conflict of interest with respect to research authorship and/or publication of this article.

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Correlation of Interactive Learning and Students' Intellectual Emotion

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ABSTRACT

This research aims to explore the correlation between interactive learning methods and students' intellectual emotions conducted on the subject VCS 105 (An appreciation of art and design history), a compulsory subject for the first-semester Diploma of Creative art. This subject requires deep understanding, memorizing art history, facts, and characters of art globally throughout the ages. The biggest problem in teaching and learning in the new norm is attracting attention from students along with the rapid development of technology. As an educator, we need to creatively change the teaching method from traditional method to Online based education. The interactive learning method is proposed as an effective approach to gain a short-term attention span among students. Finally, the researcher can evaluate students' perceptions of learning in class as well as their level of acceptance of the knowledge that has been delivered. In this study, online game-based interactive learning has been specially designed creatively to obtain the extent of the effectiveness of teaching and learning. The researcher used the Quiz Whizzer online application as a main pillar of this study. Quiz Whizzer is a website-based application as an online educational game that provides easy means in the learning process. Furthermore, Quiz Whizzer is a game-based learning platform, used as educational technology in educational institutions. The focus of this activity is the use of making interactive games, developing social skills, and relationships among group members. This gamification creatively combines the technology of QR codes to solve the puzzle online. The implementation of interactive learning, not only develops the interpersonal relations between students but also demonstrates their active participation in class. The findings of this study demonstrated that these students have a positive attitude toward learning. For instance, they believe that applying interactive learning such as online games in a subject will improve their knowledge. Most importantly, the result of this study revealed the effectiveness of interactive learning in relation to the intellectual emotion of students.
Keywords: *Interactive learning, Online game-based, Intellectual emotion.*

1. INTRODUCTION

When the pandemic Covid 19 hit the world, the pedagogy and approach in education drastically changed due to the effect of global health issues. Teaching and learning are totally based on an online basis and facing a severe problem which is students have a short-term attention span, minimal feedback and, this theory subject has too many facts and terms to study. The covid-19 pandemic has further opened a fresh chapter in the education sector, which forces the education sector to become more creative with friendly technology (Mohamad Quzami & Shahrunizam Sulaiman, 2021).

Nowadays, teaching the history of art and design subjects has become more challenging in line with the rapid evolution of technologies. Boudadi and Gutierrez-Colon (2020), stated that nowadays educators are educating a generation of students who have more access to technology, media, information, and communication than any previous generation.

According to Dimock M. (2019) The consequences of growing up in an "always on" technological environment are only now becoming clear. The implications of this technology have a huge impact on the lives of Generation z, which was born around the year 2000. They are exposed to a wide range of information that is easily accessible without the need for educators, as was the case with traditional teaching methods. To be sure, this generation's perspectives are not fully formed and may change significantly as they age and as national and global events intervene. Nonetheless, this early look provides some intriguing insights into how Generation Z will shape the landscape of higher education in the future.

Therefore, Conventional teaching approaches in general are considered less relevant when applied to this technologically savvy generation. Based on this problem, learning methods should be improved to ensure that student enjoys their learning.

2. LITERATURE REVIEW

2.1 Interactive Learning

Interactive learning is a technique that seeks to get students actively engaged in the learning process, often through the use of technology. This is in contrast to more passive techniques like the traditional lecture. ("What is interactive learning?" 2022)

According to Silverthorn, D. U. (2006), technological advancements have begun to change how students acquire facts in the last 30 years. They no longer need to rely on the teacher to tell them what they should know. Students, too, have evolved over the last 30 years. Our current students grew up with computers. They've grown up with the internet, smartphones, videos, and CDs, but they've probably never seen a typewriter. Students nowadays are more likely to google or visit Wikipedia to learn something than to pull a book from a shelf. This means that we are teaching a generation whose perspective on information access and transfer differs dramatically from that of their older educators.

We, as educators, must now understand that our students no longer have to depend on us for the acquisition of information, which may be one reason some lectures report low attendance in class. Therefore, educators must also change drastically in accordance with the change in the current of education globally. We must take appropriate steps to pique students' interest so that they will attend lectures.

According to S. Senthamarai (2018), In interactive teaching and learning Students will use their personal and social capabilities to collaborate with others in learning activities, recognize their own strengths and abilities as well as those of their peers, and develop a variety of interpersonal skills such as communication, negotiation, teamwork, leadership, and an appreciation for diverse perspectives.

Interactive teaching and learning involve educators and learners such as: -
1. encourage and expect learners to participate,
2. use questions to stimulate discussion, emphasizing the importance of answers
3. Give participants hands-on experience
4. Engages the pupils in their learning
5. It is organized to meet objectives
6. Builds on existing skills

7. Allows for a variety of learning styles
8. Cultivates transferable, independent learning.

According to Achilova Sohiba & Haydaroba Namuna (2021), The word "interactive" is derived from the English word "Interact", which means "interaction", "act" - "action", "influence", and "activity". Interactive methods are methods that allow students to interact and interact with the learning process. When organizing the teaching process on the basis of interactive methods, the student's interaction increases and the skills of cooperation and creativity are formed. Moreover, skills of independent work with the content of the subject in the textbook are formed and students become independent reading, work, mastering the content of education, the text becomes a daily personal affair.

Implementing interactive learning, such as online games, may psychologically motivate students to be more interested in learning art history. In addition, this method is also expected to give a new perception to students so that they are more enthusiastic to learn.

Last but not least, according to Carlson et al. (2017), adding fun to game activities, helps to motivate players and increase interaction, which leads to positive behavioural outcomes by practicing real life situations and challenges.

2.2 Online Game-Based Learning in Education

Online games-based used in interactive learning and is one of the new approaches in art and design subject to help students to remember the history of art in general. According to Deterding et al. (2011), Online games has applied to be a new method in the history of education. It has started to be used in multidiscipline to enhance and encourage students more interested in the learning process.

Online games-based learning is a new approach in art and design subjects to help students to remember the history of art in general. According to Neil A. Bradbury (2016), the implementation of multiple approaches should apply not only to remember material but also to have a deep understanding of physiological mechanisms and be able to utilize such knowledge in various applications.

According to Furdu, Tomozei and Kose (2017), online game-based learning as one of interactive learning appears to be a new approach that has started to be used in a variety of disciplines to enhance and motivate learning, it incorporates fun into learning activities. Game-based learning is easy to implement as it only focuses on specific goals that must be achieved in a specific area. It does not require students to have toys or any specific electronic devices. Moreover, it also not replaces the learning process itself, but it helps to make learning a more collaborative activity. Gamification enhances motivation and engages learners cognitively and behaviourally and emotionally which will facilitate the learning process of students. Çeker and Ozdami (2017) believed that through online games based on learning, the student could understand the knowledge from a different perspective and be more creative.

Treiblmaier and Putz (2020), stated that gamification works as an important element for the impact of basic motivation for learning as it helps learners to feel pleasure, be friendly and imaginative, and be self-actualized. Online game-based classes basically motivate students because of the decision-making processes involved in learning; fun because goals allow students to see the direct impact of their efforts by instant feedback offered; authentic because fantasy provides a compelling background that allows students to experiment with skills without suffering the consequences of failure in real life. On the other hand, gamification can increase their social value as they must cooperate with their group members. Najjar and Salhab (2022), believed that gamification influences motivation positively by offering competition, challenge, and socialization elements.

Additionally, online game-based interactive learning has a highly positive impact on students. Based on several studies from (Zainuddin et al., 2020; Amado, & Roleda, 2019) supported this position that gamification increases student engagement and has positive effects on students' behavioural, emotional,

and cognitive engagement through the features it offers like persistence, time-on-task, flow, immersion, and commitment.

Moreover, according to Carlson et al. (2017), adding fun to game activities, helps to motivate players and increase interaction, which leads to positive behavioural outcomes by practicing real life situations and challenges.

2.3 Intellectual Emotion

According to Cambridge Online Dictionary (2023), emotion is a strong feeling such as love or anger, or strong feelings in general. While Intellectual means a very educated person who is interested in complicated ideas and enjoys studying and careful thinking.

On the other hand, Sohiba A. & Namuna H. (2021) believe that the essence of intellectual emotion is that it becomes a driving force in a person's mental activity. Attitudes toward the successes and failures of cognition represent intellectual, that is, mental, emotions. Appropriate use of interactive methods in the educational process in this regard leads to the emergence of students' emotions, in particular, a strong internal desire to learn strong emotions, the ability to think independently, and to act independently. It creates a desire to collaborate on knowledge. In the process of learning, intellectual experiences play a special role, and the development of intellectual emotions during the educational process is an important factor in completing the teacher's cognitive tasks.

Considering the guidelines provided by Malaysia's Ministry of Education (KPM), Education in Malaysia is a continuous effort towards further developing individual potential comprehensively and integrated to create a balanced and harmonious human being in terms of intellect, spirituality, emotion, and body, based on and obedience to God. The goal of this initiative is to create Malaysian people who are knowledgeable, skilled, kind, responsible, and able to achieve personal well-being, while also enhancing personal, societal, and national harmony.

As a result, it is clear that intellectual and emotional factors are key in the endeavour to develop useful and quality people in the future.

3. METHODOLOGY

In order to evaluate the effectiveness of games in the subject, a quantitative technique was utilized in data collection via reports from the game. There were 137 students participated in this study, with 68 groups competing in the race game used in this interactive learning.

3.1 Literature Review

This study has used 3 main methods to collect information. The first method is through comprehensive research on the effectiveness of teaching and learning methods through the website. Various sources have been considered such as the suitability of using online games with the subject being taught. Furthermore, YouTube provides several instances of successful tools for teaching and learning.

3.2 Observation

The second method is through indirect monitoring of the reaction of students in the other lecturer's class with the lecturer's permission. In order to obtain students' responses and emotions, indirect verbal monitoring is quite efficient. The educators should approach the students in such a way that they are open to sharing their learning concerns and difficulties. This monitoring is also carried out at random by various courses and professors.

3.3 Fieldwork

The implementation of interactive methods for Semester 01 of Diploma students, is the main pillar of the research methodology. There are a lot of free and interesting online games that are normally used in online education namely Quizziz, Kahoot! Quizlet, Quizz whizzer and others. The QR Code approach is applied as a new technology application combined with the Online Puzzle and finally, they have to create a creative emotion towards the interactive learning applied.

3.3.1 Quizwhizzer

Quiz whizzer is a game based that can boost student engagement with real-time, classroom quiz racing. Quiz Whizzer makes it easy to get students excited about formative assessments, and questions and can be used to revise topics for every lesson. The Quiz Whizzer game is divided into 2 options which are live race or homework based. Live race is the most intuitive format, where the first player to get to the finish (last space) wins.

The title of this interactive Quizwhizzer game is 'Visiting the Famous art Gallery and Museum in the World". For this research, researchers make two to three students in one group in a class. Before starting the game on the game board, the Lecture as a conductor must ensure that all students have good internet coverage. This Live race mode can accommodate up to 30 students in a single class session. While homework mode is more focused on the question and less focused on the race. The player's progress will appear through all questions, so in this homework mode, it's more suitable to revise topics for the final exam or assessment. This means when the player reaches the finish point, they might have questions remaining in which case they continue through them. The winner will be determined by how quickly and accurately each group answers all questions. The final task in the question of the game is for each group to create a creative emotion using a piece of paper provided by the instructor. Figure 01 below shows the quizwhizzer leader board used in this study.

Figure 1 Sample of the leader board of Quizwhizzer Online Game

3.3.2 QR Code

The Quiz Whizzer question requires students to find the hidden QR code throughout the classroom. Once they found the QR Code, they needed to connect pieces of artwork by Malaysian artists to the online puzzle. According to Collins English Dictionary Online in British English (2022), QR Code is a type of barcode that can be read both horizontally and vertically, allowing large amounts of information to be encoded in it. Figure 2 and 3 below, is the sample QR Code that has been used in this interactive online game innovation.

Figure 2 QR code for the Mask of Tutankhamun

Figure 3 QR code Online Puzzle direct link

A puzzle is a problem that can be solved using knowledge, inventiveness, or other talents. A puzzle solver must arrive at the proper answer, or answers, through reasoning or connecting together pieces in a logical manner.

This interactive learning will improve interpersonal skills and teamwork among students, as well as they will improve their basic theories of art, and finally enjoy the racing game through the question. The implementation of games makes students eager to learn and encourages them to study deeper in every topic. A suitable Online game and using strategy, students can become more active and participate in challenging complex and difficult tasks. (Ceker & Ozdamli, 2017, p.226) The theoretical framework has been specifically built to explain the research process in further detail, as seen below.
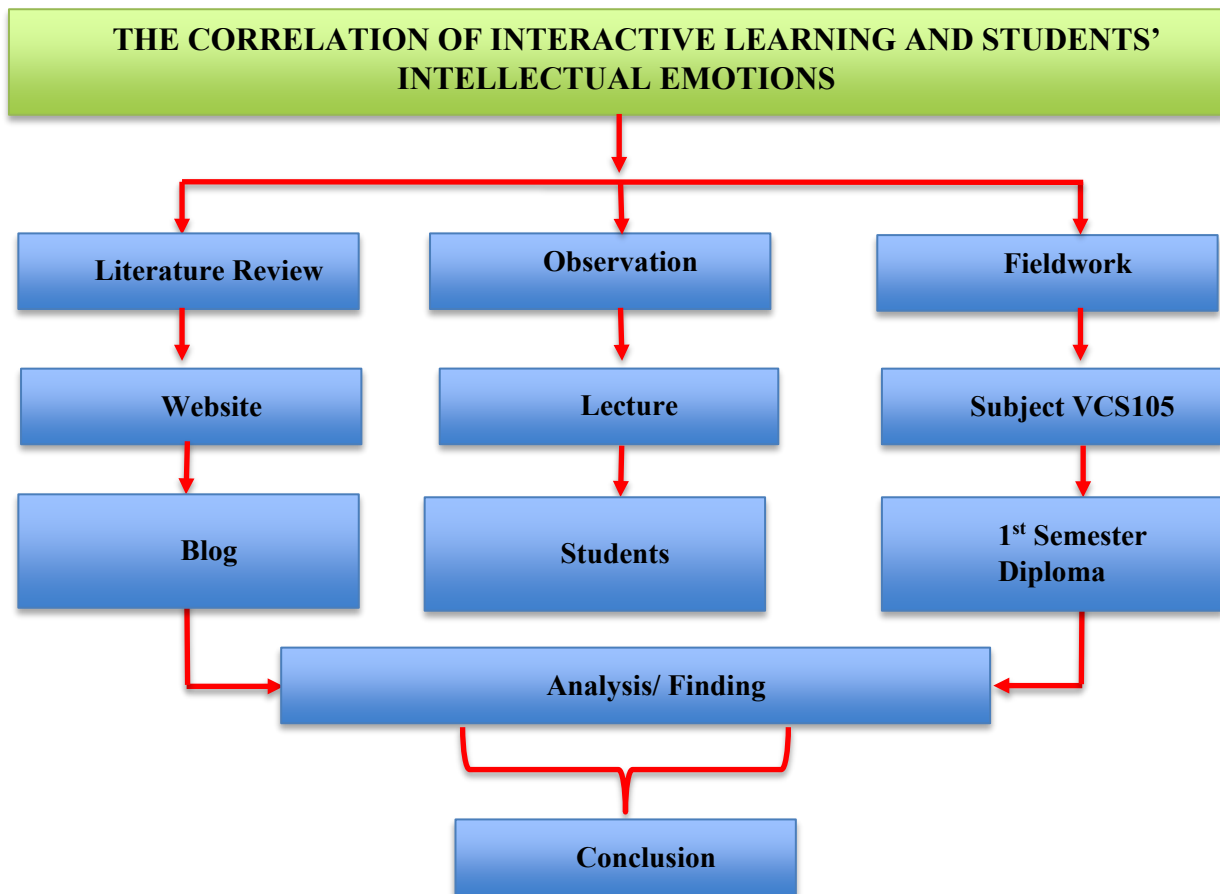
Diagram 1 Theoretical Framework of The Correlation Between Interactive Learning Methods and Student Intellectual Emotions

4. ANALYSIS AND DISCUSSION

4.1. Result from Quiz whizzer report

This survey is conducted at various times and in various classrooms to assess how well students understand what they are learning in class. This interactive learning approach can also build the spirit of competitiveness among groups while indirectly increasing their focus on the subjects being taught.

The result from the Quizwhizzer question shows that every group can answer the following question very well. The maximum number of incorrect answers is 5 questions out of 22 questions. Figure 04 below selected the maximum number of incorrect answers among 68 groups, while figure 05 shows the best result with the highest correct answer.

Based on the statistics of the result, it can be concluded that all teams successfully understand the topics of the principle and the elements of art and design as one of the challenging topics from the subject of art and design appreciation through this interactive learning.

Figure 4 Example of the highest incorrect answer
(Source: Author's, 2023)

Figure 5 Example of the best result with the highest correct answer.
(Source: Author's data collection, 2023)

4.2. Result of the race overall
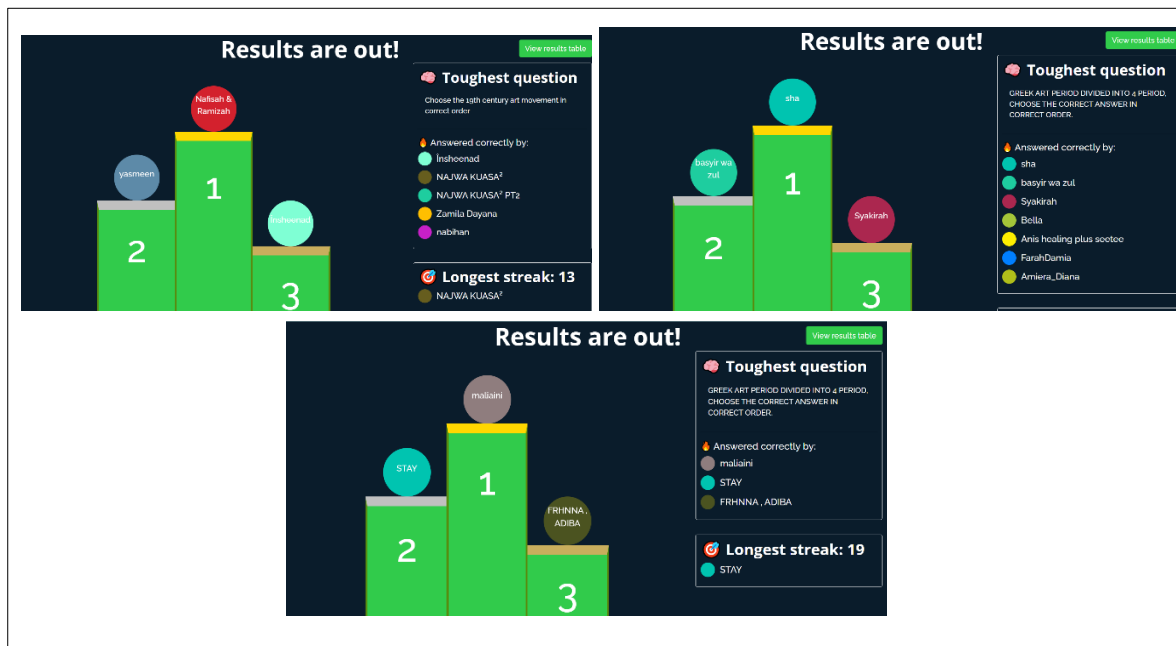
Figure 6 Result of the Race Game

Figure 6 shows the sample of the result as a winner from three 3 groups. There are three criteria for the winner of this race: firstly, the highest score of the correct answer, secondly the fastest group who can find the QR code to solve the online puzzle and lastly successfully creating the creative emojis that express feelings towards interactive learning.

4.3. Result of student evaluation on interactive learning.
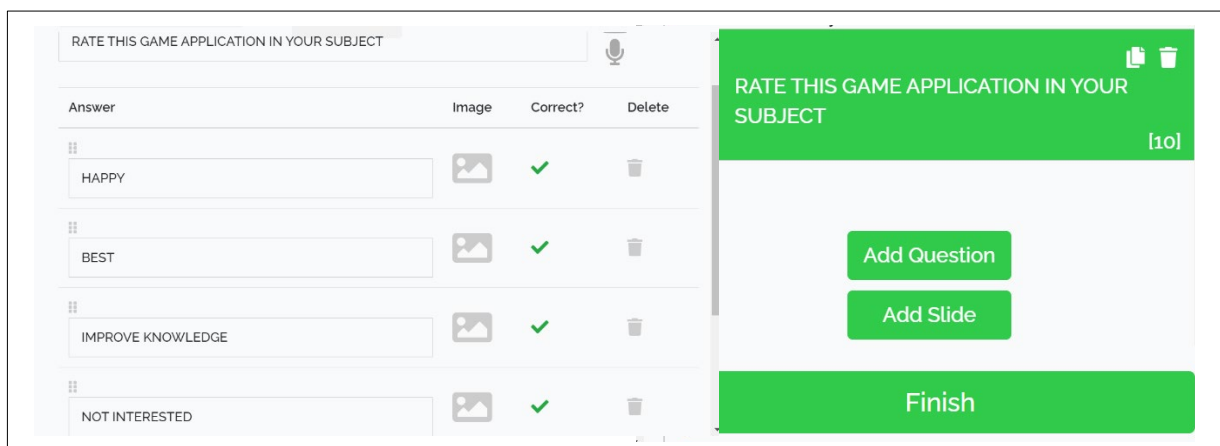
Figure 7 Sample of Evaluation Question in Quizzwhizzer
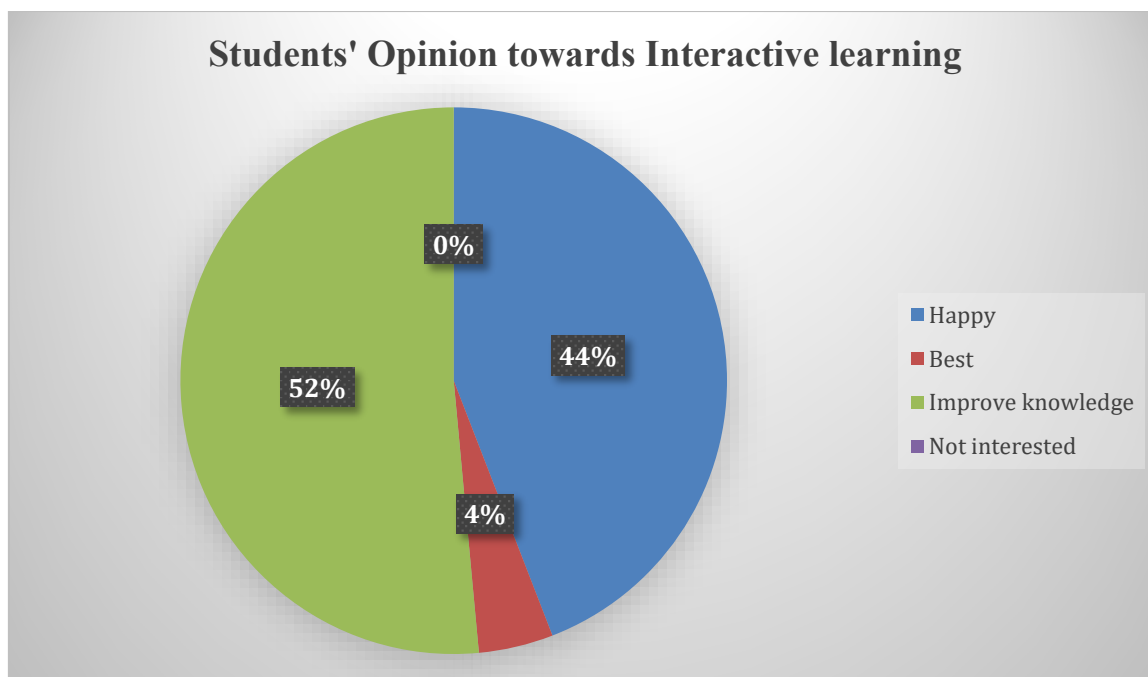
Figure 8 Students' Opinion Towards Interactive Learning

Figure 8 clearly shows the percentage of students' opinions towards interactive learning implementation in class. Based on the data collection, the students 'opinion towards interactive also can be concluded through Table 01 below.

Body of paper, indent first line to 0.54cm, single spacing. Insert 1 blank line between paragraphs. Body of paper, indent first line to 0.54cm, single spacing. Insert 1 blank line between paragraphs. Body of paper, indent first line to 0.54cm, single spacing. Insert 1 blank line between paragraphs. Body of paper, indent first line to 0.54cm, single spacing. Insert 1 blank line between paragraphs. Body of paper, indent first line to 0.54cm, single spacing. Insert 1 blank line between paragraphs.

Table 1 Data Collection from the result of Quizwhizzer

Indicator	The Number of Students	Percentage (%)
Happy	30	44
Best	3	4
Improve Knowledge	35	52
Not Interested	0	0
Total of Students	**137**	**100**

First, 52% of students believed that this strategy successfully improved their knowledge, followed by 44% who were happy while learning, 4% who indicated that this approach is the best, and none who were not interested in this method of learning.

5. Students' Creative Emotion Towards Interactive Learning.

According to Sigh R. (2022), There are numerous emojis that are classified. This is done to help users easily find the appropriate emoji. The categories of emojis such as people and smiley faces, animals and the environment, drinks and food, and activities.

In this study, students are enquired to create an emoji to describe their emotions and reactions to their level of mastery and understanding of the subject through using games as an interactive learning approach. Each emoji symbol represents a team in the games as can be seen in Figure 8 to Figure 11 below.
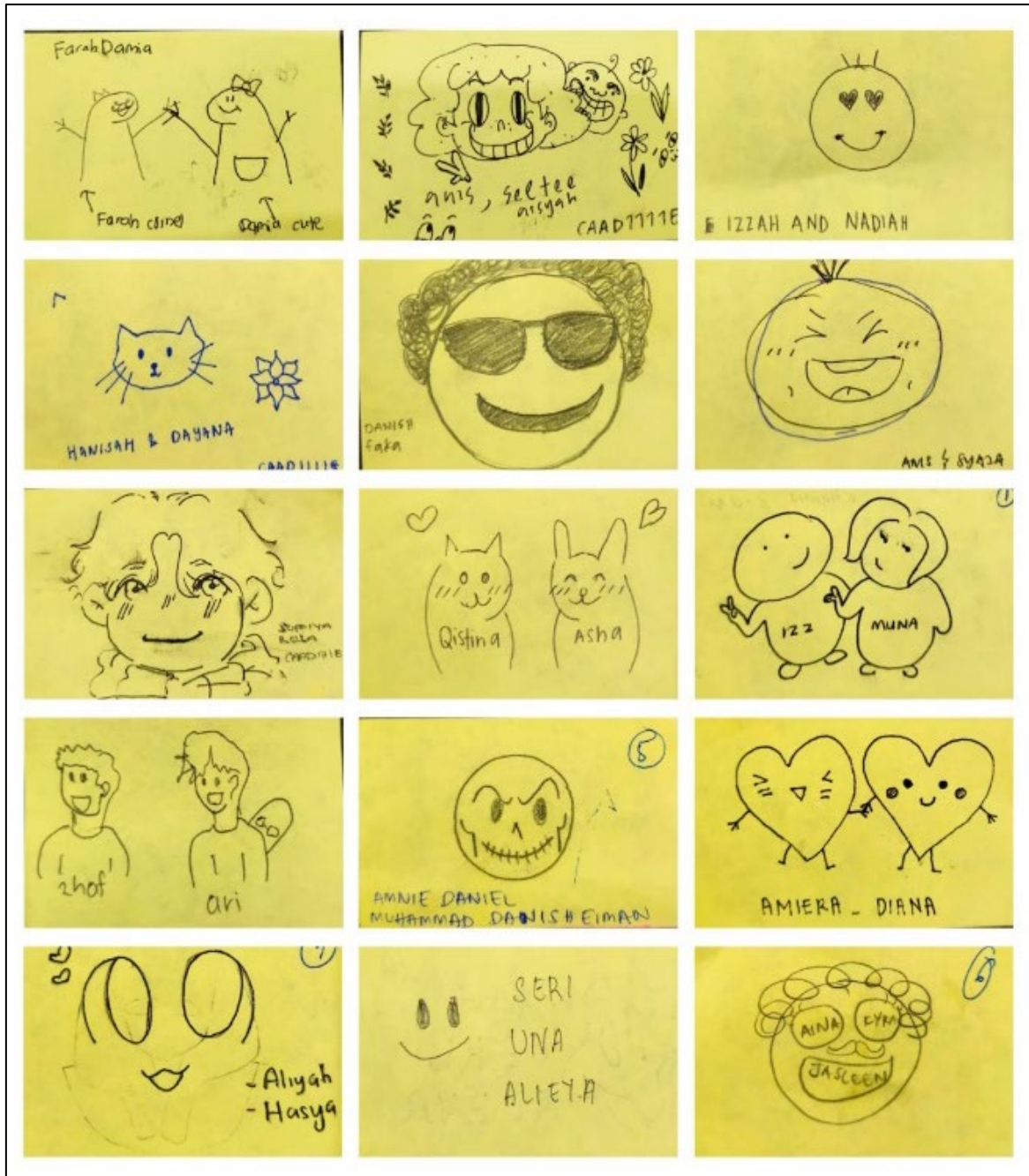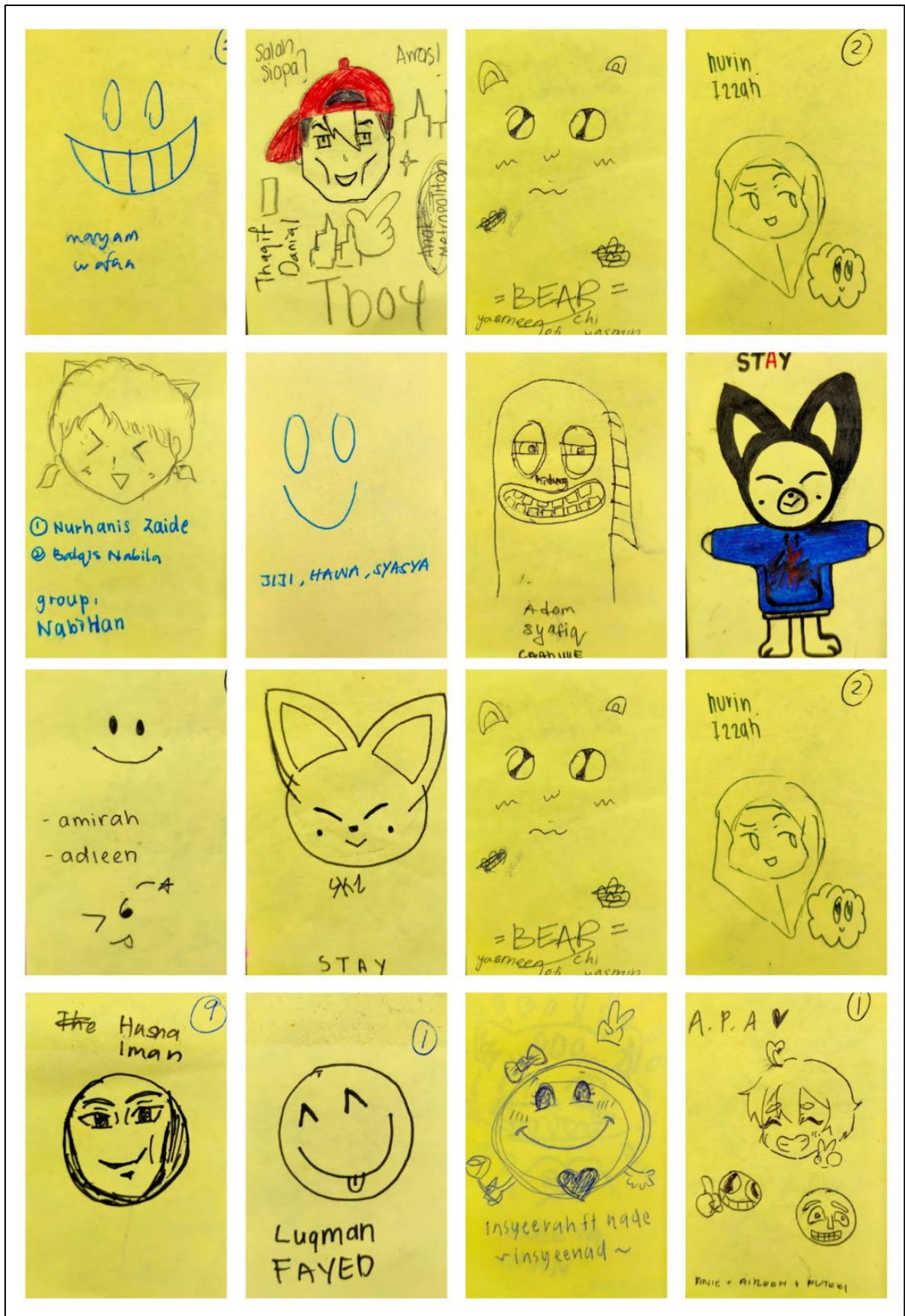
Figure 9 Students Creative Emotion 1
(Source: Author's collections)

Figure 10 Students Creative Emotion 2
(Source: Author's collections)

Figure 11 Students Creative Emotion 3
(Source: Author's collections)

Figure 12 Students Creative Emotion 4
(Source: Author's collections)

6. CONCLUSION

In conclusion, this racing game as an interactive learning method was successfully applied, and the students responded positively. Based on the findings and responses from this study, gamification is a viable and successful online learning technique, particularly in art and design appreciation. Its mechanisms and methodology can be used in other theory subjects as a form of interactive teaching and learning to enhance students' attention span.

Furthermore, every educator must understand how to captivate students' hearts and emotions so that their enthusiasm for learning theory, philosophy, and history grows. This study also shows that students' emotions are the most important component in the effectiveness of teaching and learning. Students who are emotionally disturbed are unable to concentrate on their studies. Furthermore, a student's performance is examined not just in terms of academic achievement, but also in all aspects of life, such as the ability to effectively communicate, cooperate, act, and make wise decisions.

This study may also have a beneficial and significant impact on learning approaches for overcoming the challenges of depression among students. As a result, the implementation of interactive learning methods can influence students' psychology and emotions as motivation for academic excellence.

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All authors contributed equally on this research.

CONFLICT OF INTEREST

The author(s) declared no potential conflicts of interest in accordance with the research, authorship, or publication of this work.

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The Development of the Malaysian Cultural Elements Framework

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ABSTRACT

Multiracial and multiethnic people make Malaysia what it is today: a diverse nation. The cultural traditions of Malaysia passed down from generation to generation, are heavily influenced by the country's origin story. Nevertheless, there aren't many authoritative sources or in-depth analyses that examine certain aspects of Malaysian culture. As a result, in-depth research into Malaysian cultural elements is required. This research aims to identify cultural aspects in general, while the second objective will focus on identifying the cultural elements of Malaysian culture. The method for identifying Malaysian culture is through an integrative literature review, in which all literature sources explaining culture as general and Malaysian cultural characteristics and elements are analyzed. The outcomes of this research indicate that the elements of Malaysian culture fall into material things such as architecture, archaeological artifacts, clothing, art, food, and pastimes. In contrast, non-material culture consists of norms, symbols, knowledge, ceremonies, festivals, language, social institutions, and social structure. Future scholars will refer to the research results from this study as a reference, particularly in the definition of Malaysian culture from diverse study disciplines. To have a more thorough and in-depth knowledge of Malaysian culture, it is recommended that future studies on Malaysian culture expand the factors that focus primarily on the development of Malaysian culture.
Keywords: *Malaysian, Cultural, Elements, Framework*

1. INTRODUCTION

The cultural history of Malaysia has begun hundreds of years ago. It is believed that Malaysia is a crossroads for various main cultural traditions originating in archipelagic Southeast Asia, including China, South Asia, the Middle East, and the West (People of Malaysia, n.d.). The diversity of cultures in Malaysia occurs due to the mix of external cultures during the formation and development of Malaysia as a nation. According to People of Malaysia (n.d.), Malay culture, Orang Asli cultures of Peninsular Malaysia, and numerous East Malaysian cultures are indigenous to the region. Native Malay culture on the Malay Peninsula and across Southeast Asia was profoundly impacted by pre-Islamic Indian and early Islamic influences in the first 1500 years of the Common Era and the period of Indian interaction with the Malay Peninsula, roughly beginning in the second or third century and lasting until the late fourteenth century, had a significant impact on the region's religious practices (particularly Hinduism and Buddhism), including the literature, and visual arts (People of Malaysia, n.d.). Since the nineteenth century, especially, Western cultural influences have impacted several facets of Malay culture, most notably in the fields of technology, law, social structure, and economy (People of Malaysia, n.d.). Malaysian culture is also believed to have flourished with the arrival of the Chinese and Indians in Malaya at some point in time.

The new culture that began to grow in Tanah Melayu was the national culture. When contact and cultural integration dominate, national culture emerges from a blending of civilizations (Saat, 2009). The events of 13 May 1969 compelled Malaysian authorities to make concerted measures to safeguard ethnic peace, and following the events of May 13, the government introduced Malaysia to national culture in order to increase awareness and togetherness among Malaysians. To establish people's unity, the government implemented the National Cultural Policy in August 1971, which is based on the culture of the country's indigenous people, and Islam became a significant part of the construction of the national culture; hence other cultures' suitable and desirable components are also acknowledged as elements of national culture (Saat, 2009). It is targeted at entire community unity since it is not just a symbol of Malaysian society's togetherness but must be understood, appreciated, and practiced by all Malaysians (Saat, 2009). Based on the statement expressed by Saat (2009), it turns out that the national cultural policy has played an important role in strengthening the country's harmony through art and culture. The national cultural policy not only affects the unity of the country of Malaysia but also influences the development of the Malaysian arts and culture arena.

Based on this notion, the goal of this research is to develop a Malaysian cultural framework through the study of cultural elements in a broad area. The grounds for conducting this research in the first place include a limited of sources that critically assess Malaysian cultural elements. This is due to the fact that there are only a few accessible publications focusing on Malaysian culture from the perspective of empirical research. Based on this concept, it is unquestionable that the aforementioned difficulties significantly reinforced and strengthened the research's problem description.

2. LITERATURE REVIEW

2.1 Culture

There are many descriptions of the definition of culture expressed by philosophers depending on their understanding and experience, and expertise. It indirectly intensifies the discussion of 'what is culture?' from time to time. Just like Raymond Williams, an expert in culture, has explained that the term 'culture' is among the two or three terms in the English language that is the most difficult to understand (Batina, 2009). Naturally, various studies try to define what "culture" is in the true sense of the word. However, the definition of culture is up to the perspective of an individual's understanding.

Culture is the generic term used to describe society and its way of life. It is defined as a set of values and standards, or a group of deeply embedded behaviors, that we share with people from all different cultures and help us feel like we belong (Lebron, 2013). Understanding social system evolution is critical because culture influences both the internal and external behavior of social systems, as well as their norms and values (Lebron, 2013). The statement from Lebron clearly explained that culture is the reflection of a way of life which sometimes should be learned from others.

The important fact about culture is that a great majority of human lives are shaped by culture, which is broadly defined as everything that people learn from others and that persists in producing norms and traditions. People have been able to occupy and explore nearly every area of the world thanks to growing cultural advancements in technology and social institutions (Whiten et al., 2011).

In a nutshell, culture is all about a sharing system that consists of information, belief, practices, attitudes, and artifacts in a group of people, and each cultural component are connected to have a significant impact on our behavior (Gill, 2013). According to Thompson, Hickey, Thompson, et al (2016), culture has been divided into two main categories which is the Non-material Culture and Material Culture (refer to Figure 1). All cultures convey their ideas, values, and understandings via objects, architecture, and art, therefore material and nonmaterial cultures are closely intertwined (Thompson et al., 2016). Belongings and artifacts are considered part of the material culture, including

other physical objects such as tokens for public transportation, cars, shops, and buildings, while ideas, attitudes, and beliefs of a society are what make up its nonmaterial culture (Kaur & Kaur, 2016).

According to the given statement, culture is not inherently difficult to comprehend. It depends on an individual's perspective in translating the cultural concepts that an individual or society has practiced.

2.2 Culture Elements: An Overview

As we see in figure 1, Thompson et al (2016) state that religion, values, morals, language, and norms are among the elements of non-material culture. However, there are also some researchers who have different opinions on identifying cultural elements and still relate to the material and non-material categories of culture.

Table 1: Table of Cultural Elements Identification from previous literature

Author	Culture Elements Identification
(Drew, 2022)	Norms, Language, Festivals, Rituals And Ceremonies, Holidays, Pastimes, Food, Architecture, Religions, Values, Taboos, Sports, Clothing And Outfits, Music, Social Hierarchy, Symbols, Dance, and Art.
(Kaur & Kaur, 2016)	Immaterial cultures, such as values, norms, language, rituals, and symbols, and material cultures, such as objects, art, and institutions.
(Types, Elements & Subsets of Culture, n.d.)	Social Organization, Custom, Religion, Language, Government, Economy, and Art.
(Lebron, 2013)	Language, Economics, Religion, Policies, Social institution, Class, Values, Status, Attitudes, Manners, Customs, Material Objects, and Education, are supported by Hofstede (1991), Trompenaars (1993), Czinkota, Ron Kanen (1993) and Kanungo (2006).
(The Elements of Culture, n.d.)	Idea, Symbol, Artefacts/Physical Item.
(Eriksen, 2004)	EB Taylor (1981) includes the element of knowledge, belief, art, morals, custom, and additional experiences or behaviors that man has acquired as a society member in characterizing culture.
(Tharp, n.d.)	Rituals, Myths, Languages, Values, Beliefs.
(What Is Culture: Basic Elements of Culture and Features, n.d.)	Language, Norms, Beliefs, Symbols, Values, and Cognitive Elements.
(What Are the Basic Elements of Culture?, n.d.)	Language, Social Structure, Customs And Traditions, and Arts.

Referring to Table 1, various cultural elements have been defined according to the understanding of each researcher. However, when examined, these opinions still manage to portray a general understanding of culture. Some researchers refer to the art element as one of the elements of understanding "what culture is," and these statements are also strong evidence that art and culture play an important role in the development of a culture.

2.3 Malaysian Culture Elements

Before this study explains in more depth the relationship between Malaysian art and culture, this study will first explain the characteristics of Malaysian culture. As described in the introductory section, Malaysia is a country known for its cultural diversity. Its cultural uniqueness is one of the tourist attractions and has made Malaysia known as a country rich in cultures of various races and ethnicities. According to Deraman (1975), Malaysia has a plural society consisting of various ethnic groups, and

every ethnic group in Malaysia has its own language, religion, beliefs, values, customs, and other cultural heritage (Deraman, 1975). Deraman (1975) also added that racial and cultural diversity is one of the main characteristics of Malaysian society (Deraman, 1975). The three main races that have been established in Malaysia for a long time are the Malays, Chinese, and Indians as well as the Kadazan-Dusun, Iban, and Melanau races (Zulkefli, 2019). Cultural practice in Malaysia is based on the concept of learning, shared, universal, inherited, variable, emblematic, and insight into nature (Zulkefli, 2019).

3. METHODOLOGY

The research method used for this study is the integrative literature review method, where literature related to the definition of culture, types of culture, cultural characteristics, and cultural elements as a whole, as well as Malaysian cultural characters and elements, is collected to formulate a cultural understanding, focusing on Malaysian culture. Later, the cultural elements that were collected were categorized according to the theme and used as the research framework for this research. Then, these categorized elements were analyzed, where the results of the analysis process formed a new structure for identifying cultural elements and their suitability in describing Malaysian culture that can be used as a reference for future researchers.

4. DATA ANALYSIS AND RESULTS

When reviewing the Table of Cultural Elements Identification (Table 1) from previous literature and correlating it to the explanation of the Malaysian cultural elements in general, there are several elements which repetitively being mentioned. This shows that most researchers have the same opinion on defining culture but have other perspectives on translating culture. Therefore, the need to understand each keyword of the cultural element issued is very important.

4.1 Operational Definition of Culture Elements

As per mentioned above, since there are various opinions in explaining cultural elements, the definition of each cultural element tended to be explained in detail.

Table 2: Table of Cultural Elements and the description

Culture Elements	Description
Norms	Drew, (2022) defines "norms" as "normal," which refers to a habit that is natural to a culture for an individual or community or to the cultural norm of a group in society. Kaur & Kaur, (2016) agree that norms are rules for how societies interact, differ, and act in general, including customs and traditions for them to follow.
Language	According to Drew (2022), a similar language and a method of communicating bind most civilizations together. What Is Culture: Basic Elements of Culture and Features,(n.d.) even stated that every culture has its own language, which is taught to the next generation by the community of that culture, and the next generation also has to understand the language since it is a way or tool that people use to share what they think and keep their ideas alive.
Festivals	Drew (2022) explained how festivals are a way for every culture to celebrate their exclusivity and express who they are. Festivals are often a chance to show off a culture's food, music, and clothes.
Rituals	Rituals, (n.d.) defined ritual as an act that replicates a cultural concept or value in a pattern, repeatedly and symbolically. Rituals frequently strengthen social cohesion because their primary goal is to align an individual's beliefs within society. Similar to Drew (2022), who added that cultural rituals and ceremonies are comparable to festivals, although they frequently have a more serious and commemorative component.

Ceremonies	Ceremonies are (a collection of) formal, typically defined, and conventional actions carried out on significant social or religious occasions (Ceremony, n.d.).
Holidays	A holiday has been defined as a day that is customarily recognized for a festival, religious event, or national celebration, and these days often hold special meaning for certain people, for the government, or for a particular religion (Holidays, n.d.). "Holy Day" is where the term "holiday" comes from. Everywhere in the world, holidays are recognized and celebrated. But every nation and culture has its own unique festivals, frequently based on its past (Holidays, n.d.). Drew (2022) explained that in certain societies, significant holidays are celebrated by a collective decision to take the day off from work.
Pastimes	(Drew, 2022) stated that every culture has its own distinctive pastimes that often include sports, but they may also involve things like going on hikes and watching particular television series.
Food	Food is frequently utilized by people to maintain their cultural identity. People from various cultural backgrounds consume various meals. Families' dietary preferences and dislikes are influenced by the places they call home and by where their ancestors came from (Sibal, 2018).
Architecture	When touring the world, some will notice that different countries have been influenced by various styles of architecture, and from there, how culture influences architectural decisions in this location can be observed (Drew, 2022).
Religions	According to Abdulla (2018), religion is a basic way people experience and comprehend the world if culture describes how people perceive and comprehend the world. Religion is also viewed as a substantial foundation that informs cultural expression, and the purpose and manifestation of cultural expression demonstrate the link between culture and religion(Abdulla, 2018). (Drew, 2022) added that religion and culture are distinct ideas, yet they also have a lot in common, and over many centuries, cultures have been frequently constructed on top of religions (Drew, 2022).
Taboos	Something that is regarded as unacceptable inside a cultural group is referred to as a cultural taboo. While this intersects with religious taboos, social norms rule certain civilizations more than religious standards. Western society, for example, has a diverse range of faiths but a uniform set of cultural taboos (Drew, 2022).
Sports	According to Drew (2022), sports bring us together as a civilization, and it can also assist us in crossing cultures and getting to know people.
Clothing	The way people dress varies greatly according to their place of origin since each culture has its own clothing trends; hence, a person's or a group of people's views, customs, values, morality, economy, art, and technology may all be shown in their clothing (How Can Clothes Represent Culture?, n.d.). Given that the fashion industry is basically about culture and that elements like patterns, fabrics, and clothing contribute to representing culture in numerous ways, fashion is also the best method to express who we are through the clothes and accessories we choose to wear (How Can Clothes Represent Culture?, n.d.). Drew (2022) added that the clothing we choose might be considered regular in our culture but odd or even "dressed up" in another.
Outfits	An outfit is "the act of fitting out or equipping (as for a voyage or expedition) or a set of tools or equipment, especially for the practice of a trade (Outfit, n.d.-a). Or it can be understood as an outfit as "a clothing ensemble often for a special occasion or activity," and so on (Outfit, n.d.-b).
Music	Music is a sequence of sounds created by human performers, electronic devices, or a mix of both elements, with the goal of pleasing an audience (Music, n.d.). Some societies eventually develop a predominance of a musical style that is distinctly their own (Drew, 2022).
Social Hierarchy	A hierarchy is a method for classifying individuals according to their significance or position, such as in a firm or in society and the term "social" refers to a person's relationship to or understanding of society's structure (Social Hierarchy, n.d.).Since a hierarchy is necessary to enable a culture to choose who will be the decision-makers

	and be treated differently in social circumstances, many cultures have their unique ways of structuring society into hierarchies (Drew, 2022).
Symbols	Symbols are things that represent something or any subject and often elicit different responses and feelings; hence, some symbols are genuine forms of nonverbal communication, while others are literally tangible items (The Elements of Culture, n.d.). (Drew, 2022) also gives examples such as flags and elements such as national birds or flowers in stating traditional symbols.
Dance	Martin (2020) stated that a community might perform a particular kind of dance known as "cultural dance." and it may be used and understood in certain ways. He added that these might include rituals, special occasions like weddings and births, ways to honor ancestors, or even just for fun, and the dance is exclusive to a certain group of people and their customs.
Art	Arts in culture are the tangible manifestations of one's aesthetic sensibilities, feelings, and beliefs (Types, Elements & Subsets of Culture, n.d.). Arts have always been the best way for people to show their feelings and ideas, including many different things, such as writing, crafts, architecture, music, dance, theatre, etc. It also added that arts are the most important part of human culture because they show what we have done in the past, and it's also a good way to keep culture alive for the sake of future generations (What Are the Basic Elements of Culture?, n.d.).
Customs	Custom is an element to define right and wrong and generates social pressure to accept those definitions; societies rely on customs, which include their traditions, values, and social norms (Types, Elements & Subsets of Culture, n.d.). Every part of our conduct is influenced and governed by customs and traditions, and these customs might be formal or informal and differ from each region. It also stated how customs form and take on the characteristics of our beliefs and habits, and as time goes on, they also often change, develop, and vanish, but one thing always holds true: these traditions and rituals are crucial to our social behavior and evolutionary process (What Are the Basic Elements of Culture?, n.d.).
Attitudes	Detlef (2017) explained that an attitude is how a person shows what they believe and value through their words and actions. He also added that values often affect how people feel and that values can be affected by culture and personal tastes; hence, our values can sometimes be at odds with those of other people and the organization. Values and attitudes certainly have a strong relationship with each other (Detlef, 2017). In addition, values and beliefs have an impact on cross-cultural success because they show an openness to new ideas and viewpoints. The stronger our convictions and ideals, the more likely we are to react emotionally when they collide with cultural differences (What Is Cultural Competence & How Is It Measured?, n.d.)
Values	Value has been identified as another major aspect of culture which entails judgments of what is good or bad, desirable or unwanted, and the ideals of a culture determine its norms (The Elements of Culture, n.d.). In simple words, Intangible characteristics or beliefs that are acknowledged and supported by society also are referred to be values (Kaur & Kaur, 2016). In addition, when anything or a substance gains relevance in our everyday lives, it gains value. The value of various things is occasionally conveyed and taught to children by their parents. Some values are explained by society; as a result, the values of a specific society collect and passed down from generation to generation (What Is Culture: Basic Elements of Culture and Features, n.d.).
Beliefs	Greif (1994) stated that cultural beliefs are the concepts and thoughts shared by many people that control interaction—between these individuals as well as between them, their gods, and other communities and these elements are neither scientifically found nor analytically proven. In simple definitions, belief is a state or habit of mind in which trust or confidence is placed in some person or thing (Belief, n.d.).
Social Organization	A social organization is an organization where people are divided in society through a social organization, where there is a leader who is more powerful than the average individual in most societies (Types, Elements & Subsets of Culture, n.d.). It

	also added that social organization also depends on factors like sex, age, career, or even reputation, and there may be several organizational levels in various societies. In general, an essential component of culture is a social organization, which establishes how society views the interactions among its constituents (Types, Elements & Subsets of Culture, n.d.).
Government	In general, a government may be defined as a political organization that acts as the foundation for the administration and control of a country or community, as well as the institutions constructed by society in order to preserve order (Types, Elements & Subsets of Culture, n.d.).
Economy	In simple words, the economy has been defined as the guidelines for purchasing, reselling, trading, and determining a thing's worth (Types, Elements & Subsets of Culture, n.d.). In detail, it is also a system of interconnected production, consumption, and trade activities, and it ultimately decides how resources are distributed among all of the consumers and to meet the requirements of persons living in and participating in the economy, commodities, and services are produced, consumed, and distributed (Kenton, 2022).
Policies	A policy is an official decision made by a group of people, a commercial organization, the government, or a political party on a certain course of action (Policy, n.d.).
Social institution	Nickerson (2022) has stated that an established habit, custom, behavior, or system of roles and connections that is seen as a normative structure or arrangement within a community is referred to as a social institution. He also added that social institutions are the societal structures that have an impact on how society is organized and runs, and institution like family, the media, education, and the government are a few of them (Nickerson, 2022).
Class	A class has been identified as a collection of individuals or objects that are thought to constitute a group due to shared features, qualities, or characteristics; or kind (Class, n.d.). However, if referring to the cultural context, more than just the material circumstances of people's lives are reflected in social class. In addition, the cultural practices and behaviors that denote social class are shaped by objective resources (such as wealth), and these signals help upper-class and lower-class people develop cultural identities that are based on individual assessments of their relative social status (Kraus et al., 2011).
Status	Social status or status refers to a person's place in the social hierarchy based on honor or prestige. The rights, responsibilities, and lifestyle that come with that position are known as their social standing. Status may be ascribed from birth based on criteria like gender, age, race, and family ties, or it can be earned via things like schooling, employment, marriage, or other life events (Social Status, n.d.)
Manners	Manner has been defined as a trait or customary manner of action that is custom and social behavior or norms of conduct as shown by the widely practiced customs (Manner, n.d.). Culture-specific manners may evolve throughout time, and some are based on religious or moral principles, such as the biblical commands to honor one's parents and treat others with kindness and respect, which are shared by many faiths (Swarbrick, 2012). On the other hand, modern etiquette, politeness, and manners are important in every culture and community because they respect and enlighten the human condition (Mcdowall, 2013).
Material Objects	According to Gibson (1979), material objects are described as convenient, moveable portions of lifeless surrounding that are always referred to as cultural artifacts, either through production or by adopting natural objects (Habermas, 2001).
Education	Unlike numerous non-formal and informal ways of socialization, education is a discipline concerned with techniques of teaching and learning in schools or school-like contexts; hence, education may be seen as the transfer of a society's ideals and collected knowledge (Education, n.d.). In relation to culture, culture is passed down through education, which is accomplished by passing on preservation practices from one generation to the next (Mathews & S, 2020). Education is also always evolving in

	response to cultural growth since education is a tool of cultural transmission and a reflection of cultural ideals (Rachmadtullah, 2018).
Idea	The idea has been defined as any thought existing in mind as a consequence of mental comprehension, consciousness, or action. a thinking, concept, or idea: a first impression: an opinion, point of view, or belief: a strategy; a determination (Idea, n.d.)
Knowledge	Knowledge has been identified as information that is developed via learning, several cognitive processes, including perception, meaning construction, reasoning, and memorization, are involved (Travica, 2013).
Morals	Rather than laws, moral refers to the principles of right or wrong conduct, fairness, or honesty, that each individual believes in (Moral, n.d.). In addition, morality is also a set of ideas about what is right and good versus what is wrong or harmful, and morals differ drastically throughout time, space, and society (Culture and Morality, n.d.)
Myths	Myth is defined as symbolic of storytelling that cannot be certain of its origin. Myths often relate to tradition and are even supposed to be real events and sometimes related to religious beliefs. However, myths differ in being distinguished from symbolic behaviors such as cults or rituals and symbolic places or objects such as temples or symbolic icons (Myth, n.d.). On the other hand, cultural myth is a tale that has been passed down orally and has a deeper significance, and most of these urban legends have an impact on how people conduct their lives and even how they relate to one another. It then added that, notably, myths play a part in one's life as well as in society at large (The Cultural Myths Of America, 2017).
Cognitive Element	The cultural component known as the "cognitive element" deals with handling challenging situations or natural disasters. The cognitive components of culture are those that teach a person how to deal with a certain circumstance, whether it be social or in the natural environment. As an example, in order for their son or daughter to live in peace under certain circumstances, parents teach their children these virtues (What Is Culture: Basic Elements of Culture and Features, n.d.).
Social Structure	A system of interactions between and among individuals and groups is referred to as a social organization or structure in a broad sense. These relationships or groups are created to boost society's effectiveness. Examples include fraternities and sororities, labor organizations, corporations, governments, and close family members (What Are the Basic Elements of Culture? n.d.).
Artifacts	The artifacts, or tangible items or material objects that make up a society's material culture are one of the components of culture. The majority of artifacts in the simplest cultures consist of a few basic tools, the huts that people live in, and their clothes. (The Elements of Culture, n.d.).

The table above is the definition of each cultural element that has been mentioned by the previous researcher (refer to table 1). The definition of each of these elements is important in gaining an understanding of "culture" in general. If we look closely, referring to the definition of a given element, there are several meanings of cultural elements that are similar. This suggests that several cultural elements belong to the same group. As a result, the first step in categorizing terms has been completed.

When viewed as a comparison between the explanation of the literature review of Malaysian culture and culture in general, there are several elements described as being in the same category or having the same intent. For example, status belongs to the same category as a class and social hierarchy, and the cultural elements of customs have a description that is almost identical to morals and tradition.

Based on this notion, this research has listed all of the previously mentioned elements and classified them as synonyms of the word for the purpose of group classification of each term (refer to Appendix 1). Analysis of this synonym of cultural elements found that there are seven categories of cultural elements that are in the same class, which are:

- Festival and Holidays
- Religion, Ceremonies, Rite, Custom, and Myths
- Pastime and Sports
- Values, Attitudes, Beliefs, Moral, Taboos, Religion, Custom, Policies, Manners, Ideas, Myths
- Education, Knowledge, And Cognitive Elements
- Clothing and Outfit
- Social Hierarchy, Social Structure, Class, Status, and Social Organisation
- Material Objects and Artifacts
- Government and Economy
- Art, Dance, and Music

The categorization of these elements shows that there is a term used in the study of past literature describing the culture, but that it is not exhaustive and is used from different perspectives. When there is an overlap in the classification of cultural elements, it causes confusion for other researchers to identify the authenticity of a cultural element according to the topic discussed. The categorization of these elements is necessary in order to create a study framework for comprehending the general understanding of culture.

5. A RESEARCH FRAMEWORK: MALAYSIAN CULTURE ELEMENTS FOR VISUAL ART
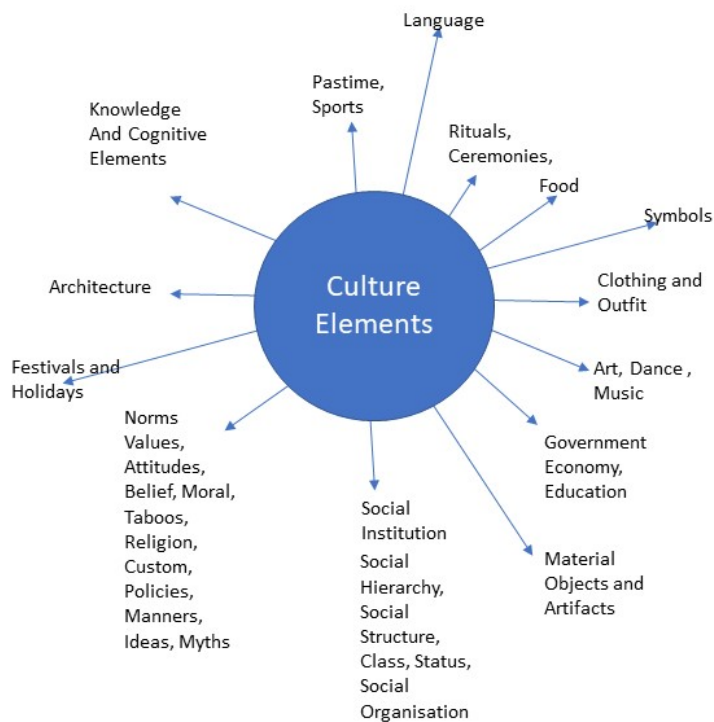
Figure 1 The Framework of Cultural Elements.

The following is a proposal for the Framework form that has been developed with a thorough study of cultural components, as shown in Figure 1. Each categorized term has a significant impact on how a group expresses its cultural traits. Despite the fact that the categorized elements have different meanings, each element's keywords are linked to the others. However, in characterizing Malaysian culture, all elements that have been categorized also play an important role in reflecting Malaysian culture; hence, one keyword is required for each group of elements that have been classified to be easily used as a reference to future cultural researchers.

6. MALAYSIAN CULTURE: THE DISCUSSION AND STUDY IMPLICATIONS
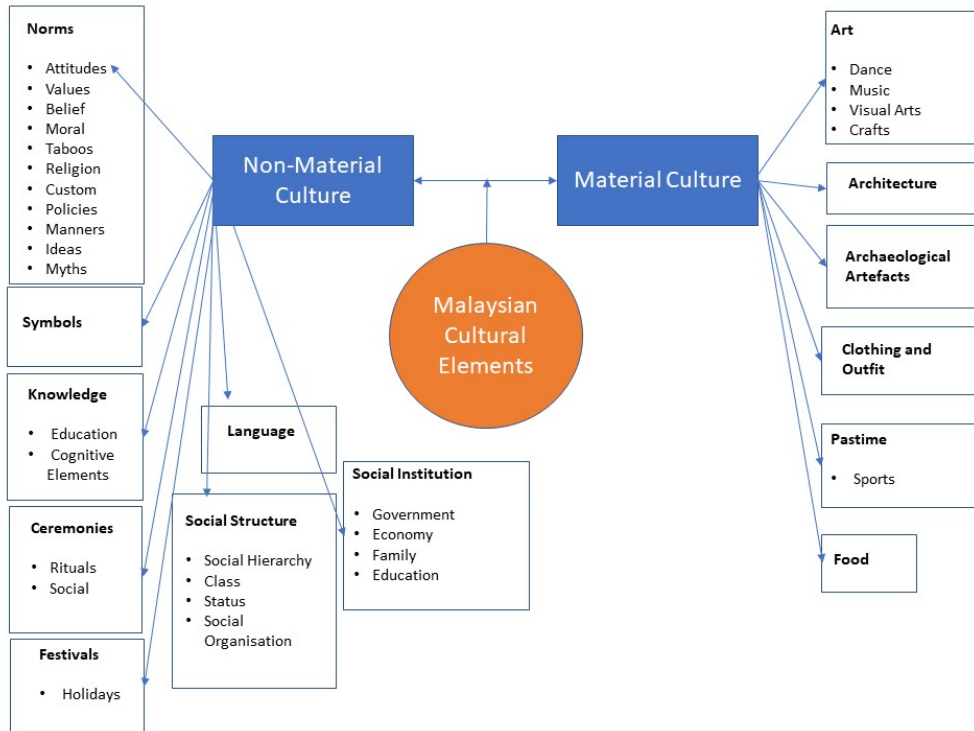
Figure 2 The Framework of Malaysian Cultural Elements

This study has recommended the Malaysian Cultural Element Framework, which may be used and expanded in recognizing Malaysian cultural identity and traits based on the cultural classification as shown in Figure 1. The foundation for this framework's construction is founded on the notion that the aspects listed therein will have a significant impact on how Malaysian culture develops.

Referring to Figure 2, Malaysian culture is divided into two categories, namely non-material culture and material culture. As stated in 2.2, according to Thompson et al. (2016), all cultures convey their ideas, values, and understandings via objects, architecture, and art; therefore, material and nonmaterial cultures are inseparably linked. In a more profound understanding, Thompson added that material culture refers to the intangible things that people make and to which they give significance. Examples of material culture include artifacts, architecture, and works of art. Non-material culture, on the other hand, refers to the 'mental blueprints' that serve as rules for group behavior and may include the collective assumptions, languages, beliefs, values, conventions, and attitudes of a group (Thompson et al., 2016).

6.1   Malaysian Non-Material Culture)

The term "non-material culture" refers to the intangible concepts that individuals have about their own culture. These concepts might include things like beliefs, values, rules, conventions, morality, language, organizations, and institutions. For example, the immaterial cultural notion of religion comprises a collection of thoughts and beliefs about God, worship, morality, and ethics. In addition, these beliefs, therefore, determine how a society reacts to the many events, themes, and concerns that pertain to its religious traditions (Material and Non-Material Culture, n.d.).

Therefore, the next section will briefly describe the elements of Malaysian culture that are characterized by non-material and their influence on the development of Malaysian culture.

6.1.1 Norms

As discussed at the beginning of this writing, the norm is briefly defined as the way of life of a community. In the description of Malaysian culture, as stated in Figure 2, norms include several small elements that help shape the norms of Malaysian society. These little elements are attitudes, values, beliefs, morality, taboos, religion, customs, policies, manners, ideas, and myths. If observed, all these sub-elements are interconnected and influence each other in forming a cultured society. Furthermore, Malaysia is known as a 'multi-cultural' country in the eyes of the world. In addition, the traditional celebrations of Malaysia's very diversified population are a large part of the country's vibrant cultural life. As a result, Malaysia is home to a large and diverse population (Security of Malaysia, n.d.).

Due to this cultural diversity, Malaysia celebrates various festivals and ceremonies, practices of different cultures and beliefs, implementing numerous ideas and policies, as well as adapting the diversity of attitudes and morality, in the daily lives of its people.

6.1.2 Symbols

As explained in Table 2, Drew (2022) described symbols as things that stand in for someone or anything, and they often trigger varied reactions and sentiments. As a result, some symbols are actual nonverbal communication tools, while others are, in fact, material objects. However, in the proposed Malaysian culture framework, a symbol has been placed under non-material types of culture instead of material culture due to symbol puts more weight on the non-tangible sense. Indeed, meaning and understanding characterize symbols more than symbols that are visualized physically.

The explanation of the symbol in the context of Malaysia is found to be very extensive. Generally, the symbol symbolizes the country of Malaysia referred to several types. According to Kamal (2019), Malaysia's national symbol is the Malayan Tiger, which symbolizes strength and courage; hence this symbol became an icon of the police in Malaysia, used as an element representing banks such as Maybank, also used as the main logo of Proton, as well as the Malaysian football association. Apart from that, Malaysia's national symbol is the Hibiscus. According to Kamal (2019), the stability of politics and the economy is symbolized by the hibiscus color. The five petals represent the five principles which is the "Rukun Negara" ideals, and the variety of their sizes, colors, and shapes represents the multicultural culture of the nation.

In addition, while attempting to describe the symbols that are significant to the culture of Malaysia, traditional symbols also play an essential role. This is due to the fact that traditional symbols are often representations that have been passed down from one generation to the next right up until now. Kamal (2019) explained that 'Wau Bulan' or better known as 'Moon Kite' is one of the traditional symbols in Malaysia. Moon Kite reflects the uniqueness of Malaysian culture through its structure and design concepts. As a result, Malaysia as a whole has an excessive number of symbols expressing the religion, race, ethnicity, or way of life of a community. This is due to the fact that Malaysia is a nation that is comprised of several cultural identities.

6.1.3 Knowledge

Refers to Figure 2, knowledge includes education and cognitive elements where this element indicates the knowledge learned and the knowledge inherited. In general, the development of knowledge culture in Malaysia is similar to the development of knowledge in other countries. In Mokhtaruddin (2020) writing, he mentioned Prof. Dr. Wan Mohd Nor Wan Daud, the founder-director of the Center for Advanced Studies on Islam, Science and Civilisation (CASIS), Universiti Teknologi Malaysia, explained that there are 7 indicators of knowledge culture for society, namely:

- Participation of members of the community in various educational initiatives,
- Knowledge drives both the decision-making process and the actions taken by humans.
- Knowledge is highly significant at all levels of the individual and society assessment systems.
- Individuals and prominent institutions in society will prioritize, help, make available, and recognize any party engaged in the quest and transmission of knowledge.
- The illiterate, foolish, and anti-knowledge will not be recognized by society.
- Knowledge-based societies will reject and despise ideas, assertions, and behaviors that are not grounded on knowledge and facts.
- Knowledge is not only the desire to learn, expand, and comprehend a specific area of study but also the ability to represent the nature of information in several areas (multi-disciplinary) and across disciplines (inter-disciplinary) to unite oneself and the community.

Based on these indicators, knowledge is found to be an important element in the construction of a society's culture. Without knowledge, especially knowledge of Malaysian culture, the true features of Malaysian culture would not be understood and appreciated by the Malaysian community.

In Malaysia, apart from educational institutions such as schools and universities, cultural institutions also play an important role in the dissemination of cultural knowledge. Some of the cultural institutions mentioned include; the National Museum in Kuala Lumpur, which was constructed in a Malay architectural style in 1963, and is home to an extensive archaeology and anthropological collection that traces the social, cultural, artistic, and economic history of Malaysia (Security of Malaysia, n.d.). Another cultural institution, the oldest museum in Peninsular Malaysia, Perak Museum in Taiping, has exhibits on the natural history and material culture of the area. On the other hand, the colonial and immigration histories of Penang Island are highlighted through the Penang Museum and Art Gallery. Another example is the Sabah Museum in Kota Kinabalu and the Sarawak Museum in Kuching, both of which were founded in the late 19th century, respectively, documenting the distinct prehistory and history of these states and their inhabitants in East Malaysia (Security of Malaysia, n.d.).

Apart from the museum as a place of cultural dissemination, there are also several other institutions that celebrate knowledge and culture, in particular through visual arts, crafts, and artifacts. For example, the Islamic Arts Museum in Kuala Lumpur recounts the beginnings of Islamic art and culture in Malaysia all the way up to the modern day, beginning in the seventh century and going all the way up to the present day (Security of Malaysia, n.d.) Britannica website also added that a large number of art galleries and theatres dedicated to the performing arts could be found across Malaysia. The other institution is the National Art Gallery which is home to both permanent displays of contemporary artworks produced by Malaysian artists as well as temporary displays of art from all around the globe. Besides The National Art Gallery, there is the grand national theatre in Kuala Lumpur known as the Istana Budaya (which translates to "Palace of Cultures and Arts"); performances of plays, dances, and musical productions are regularly put on by performers from both Malaysia and other countries around the world (Security of Malaysia, n.d.).

According to the information provided by Britannica about Malaysia's cultural institutions, Malaysia is one of the nations that actively promotes culture and recognizes the value of culture in the growth of the Malaysian state. The evolution of Malaysian history and culture is greatly influenced by these cultural organizations. Through this organization, the culture of science is passed on from generation to generation in addition to being studied.

6.1.4 Ceremonies

As per explained in Table 2, in general, ceremonies are often incorporated into special events and also performed to celebrate an important occasion. Birth, baptism, naming, graduation, marriage, anniversary, retirement, and death are all examples of personal ceremonies which has been conducted globally (The Importance of Ceremony, 2021). Malaysia also participates in birthday, wedding, and graduation celebrations. What's fascinating is that in Malaysia, the ceremony often reflects racial and cultural influences. For instance, in Malaysia, weddings are performed in accordance with the customs of several races, including Malay, Chinese, Indian, and others. While the Chinese wedding includes a tea ceremony, the Malays celebrate weddings with the tradition called 'Akad Nikah' and 'Bersanding'. This is compelling proof that the ceremony is one of the fundamental components in describing Malaysian culture.

6.1.5 Festivals

As is well known and mentioned at the beginning of this writing, Malaysia is a country rich in culture due to the characteristics of this country which has various races. Among Malaysia's uniqueness are the festivals celebrated throughout the year. The celebrations celebrated by Malaysians include Chinese New Year for Buddhists, Hari Raya Aidilfitri and Hari Raya Aidiladha for Muslims, Deepavali celebration for Hindus, and Christmas for those who profess Christian teachings. In addition, all these festivals are celebrated with the concept of 'Open House', where Malaysians practice visiting during the festive day as part of the culture (Malaysian Culture, n.d.).

6.1.6 Language

Malaysia's national language is Malay, and the use of three different languages is a result of Malaysia's multi-ethnic society, with Malays accounting for approximately 50% of the population, Chinese accounting for nearly 24%, and Indians accounting for slightly more than 7%. (Malaysian Language Overview: Exploring the 137 Languages of Malaysia, 2021). The United Nations has commended Malaysia as an example of achievement in preserving a healthy balance between diverse ethnic groups, and language undoubtedly plays a role.

6.1.7 Social Structure

In the Malaysian community, social hierarchy or social structure is common. The understanding of the social structure is very widespread and can be viewed from several angles. In order to adapt behavior in response to environmental factors in a society, it is crucial to comprehend social hierarchy (Evason, 2016). From the perspective of family organization, in Malaysia, where older individuals often have more wisdom owing to more extensive experience, age is crucial in establishing respect and worth in society. In social systems, the degree of English proficiency and the depth of education often affect a person's position within a particular organization and social standing within the community. From the perspective of status, the wealth factor is also said to have a significant role in determining the social structure in Malaysia (Evason, 2016).

Overall, the social structure in Malaysian culture is important, as it is also related to the traditional practices practiced by every race in Malaysia. For example, referring to family institutions, as Evason, (2016) has mentioned, Malaysia practices a family system that respects older and more experienced people. For example, as practiced by the Malays, the culture of respect for the elderly includes the custom of shaking hands and bowing a little while walking in front of the elderly. As for the Chinese, they will prostrate and give money (Angpao) to the older ones. Indians, on the other hand, will bow and touch the feet of older ones as a sign of respect. The body language shown by each of these races is

enough to prove that the social structure within the family institution is important in this practice that is practiced and continues from generation to generation.

In the social system, the hierarchy in the educational system determines the position and role of each individual in the development of Malaysia from all angles. The social structure in the organization or field of education determines the way an individual thinks and acts in a given situation. Understanding the social structure in terms of status and position in the community is also important in Malaysian culture. The difference in status in the social hierarchy in Malaysia reflects the economic development in Malaysia and how Malaysia is developing as a whole.

6.1.8 Social Institution

According to Nickerson (2022), the term "social institution" describes a group's customs, rituals, or systems of roles and relationships that are widely accepted as the standard for that group. In addition, social institutions are the societal structures that impact how society is organized and run, such as family, the media, education, the economy, and the government.

In terms of family social institutions, Nickerson (2022) added that one of the most significant social structures is the family. It is regarded as a "key component" of society since it serves as the main vehicle for socialization. The family is a social entity that performs many different, intricate tasks. By instilling values, beliefs, and norms in its members, the family socializes them (Nickerson, 2022).

Evason (2016) explains that in Malaysian households, the father is often the patriarch and the elders, however, are in charge of handling crucial family issues. It is part of Malaysian culture that before making any significant choices, the family's elders are consulted, and they also expect the highest deference. The traditional function of a woman often entails taking care of the home's domestic affairs and children. Power disparities mostly still exist since it is still believed that a woman's primary responsibilities are to be a wife and mother. However, depending on one's familial history, women's situations often differ greatly. For instance, a lot of families have the resources to pay maids or nannies to take care of the kids and the housework, enabling moms to work full-time. Younger people's ideas about how men and women should act are changing greatly. However, even women who pursue jobs might expect to sometimes rely on their spouse or father for financial support. Furthermore, legal codification favors men in matters of inheritance, guardianship, and family history (Evason, 2016).

In general, the social structures that build up a family are dependent on the family culture, which may have been passed down from generation to generation or may have been absorbed through the culture of the community. It may change depending on the conditions and the procedures that are currently in place.

As is well known, education is an important element in developing a community, and it plays an important role in developing a country's culture. Therefore, in the understanding of social institutions, according to Nickerson (2022), education plays a significant role in the socialization of children and young people because it imparts to them the cultural norms, values, and beliefs that prevail in a given society. It's a means through which traditions may be passed down from one generation to the next. The knowledge and ability to participate effectively in society are also gained via formal education (Nickerson, 2022).

Based on the understanding of education social institutions, it is believed that the requirements and identity of a multicultural community have been reflected in the development of the Malaysian educational system. To address the demands of its citizens and the global community, there are at least eight major kinds of educational institutions (which include both government or publicly sponsored schools and private institutions) (A Glance At The Malaysian Education System, 2022). It is believed that 6 of the category are for the Pre-Tertiary level, which includes; Government and private sector kindergartens, Government schools or public-funded national schools, Government-aided schools or

national-type primary schools such as Chinese national-type primary schools, and Tamil national-type primary schools. Private-funded schools, Independent Chinese secondary schools, and Foreign system schools such as international schools and expatriate schools. While other two categories are the Higher Education Level which consists of Government-funded public universities, polytechnics, and community colleges, and the other one is Private higher educational institutions (A Glance At The Malaysian Education System, 2022).

The aforementioned educational institutions were among the key developments in the spread of education across Malaysia. The development of social institutions in the sphere of education demonstrates that Malaysia is one of the nations that is concerned with the development of the educational system and a culture that will endure. To strengthen Malaysia's educational social institutions and bring them in line with international advancements, several efforts are being conducted in the sphere of education.

In terms of social institutions in the government, Nickerson (2022) stated that the government is another important part of society with its own set of institutions. Its job is to keep things running smoothly, keep people safe, and look out for the common good. This is done by the government's many sub-institutions and agencies, like the police, the military, and the courts. By making sure the law is followed, these legal institutions keep society in order and keep crime from happening (Nickerson, 2022).

Generally, Malaysia is a federated constitutional monarchy and parliamentary democracy. The Yang di-Pertuan Agong, also known as the Paramount Ruler, is the head of state and the spiritual leader of Islam in Malaysia. The nine hereditary rulers (sultans) of Peninsular Malaysia choose this monarch for a five-year term from among their own number (Government, n.d.-a). Overall, in the Malaysian government, there are 70 senators in total; 26 are chosen by the state legislatures, and 44 are appointed by the king. The 222 representatives in the Hall of the People serve staggered five-year terms and are chosen at large. Parliament may be dissolved at any moment by the monarch, generally at the suggestion of the prime minister, and new elections must be held within three months. The Federal Government is in charged of several different areas, such as Foreign Affairs, Defense, Internal Security, Civil and Criminal Law, Citizenship, Economics, Healthcare, and Education, among many others. The federal government may act on any issue at the request of a state legislative assembly, and it can also pass laws to enhance the uniformity of the laws of two or more states (Government, n.d.-a).

In ensuring that Malaysia is growing rapidly and meeting the needs and welfare of Malaysians, several social institutions within the Malaysian government have been established, including the Ministry of Finance, Ministry of Rural and Regional Development, Ministry of Plantations and Commodities, Ministry of Transport, Ministry of Agriculture and Food Security, Minister in the Prime Minister's Department (Economic Affairs), Ministry of Local Government Development, Ministry of Defense, Ministry of Works, Ministry of Home Affairs, Ministry of International Trade and Industry, Ministry of Science and Technology, Ministry of Higher Education, Ministry of Education, Ministry of Health, Ministry of Youth and Sports, and several other ministries (List of Ministries is based on sources from (Senarai Terkini Menteri Kabinet Malaysia 2022-2027 Kerajaan Baharu, 2022)).

In the development of a government, economic progress is also considered one of the important elements that reflect a social institution. The creation and dissemination of products and services are the primary responsibilities of the social entity known as the economy. In addition to this, it is in charge of the trading of money and other resources (Nickerson, 2022). Through this statement, it turns out that the economy and the government have a strong and mutually supportive relationship with each other.

According to Mun (2007), since Malaysia gained its independence in 1957, the country's economy has undergone a significant structural change, moving from being heavily dependent on tin mining and rubber plantations to one that is industrial in nature. Most of Malaysia's industrialization initiatives, particularly the growth of heavy industries, were launched utilizing the big push strategy via HICOM, a government-funded organization. Mun (2007) also added that three crucial elements—the public

delivery system, foreign direct investments, and financial markets—have a significant impact on the development of the Malaysian economy. Foreign direct investments are also crucial since they may boost Malaysia's economy with financial and human resources.

In conclusion, the economic stability of Malaysia has an indirect impact on the total growth of the nation. As a result, the culture and way of life of Malaysia's society are influenced and shaped by this development. The social institution of the family, education, the economy, and the institutions of government are the primary pillars that contribute to the formation of the social structure of each community in a developed nation.

6.2 Malaysian Material Culture

Material culture is a phrase from the archaeological and ethnological fields, according to Jules David Prown (1982), and this phrase is often used to explore the artifacts which present in a community's art and culture (Sahari et al., 2020). Moreover, because of its applicability to studies relating to heritage and ethnic identity, material culture research methodologies have recently been employed and extended into other relevant subjects such as culture, antiquities, and the arts (Sahari et al., 2020).

Artifacts are associated with ideas, values, and characteristics of a community, hence studying them is crucial to material culture studies, as stated by Awang Pawi (2010). Awang Pawi also mentioned in his writing that Lissant Bolton (2001) and Jules David Prowan (1982) include not only works of art but also performances, ornaments, architectural, creative arts like furniture and displays, cuisines, and other tools like musical instruments(Awang Pawi, 2010).

Therefore, this writing will explain a little bit about the understanding of cultural material in the context of Malaysia and its environment.

6.2.1 Art

As explained in Table 2, art plays an important role in shaping a culture. From the Malaysian cultural context, according to James (2012), Malaysia has a rich cultural history, and its handicrafts and arts have gained regional fame through years of tradition (James, 2012).

The arts and crafts of Malaysia are as dynamic and varied as the country's multiethnic relationships *(*Famous Handicrafts and Arts of Malaysia*, n.d.)*. In addition, artists in Malaysia use anything from textiles to kites as a medium for self-expression. Some examples of Malaysia's well-known traditional arts include earthenware, ceramics, metal handcraft, wood handcraft, handwoven crafts, batik, traditional kites such as "Wau", weaving products, "Songket" cloth, and pottery *(*Famous Handicrafts and Arts of Malaysia*, n.d.)*. It is believed that these artisans created artworks that are skillfully incorporating Malaysia's rich cultural background into their work. Mansoor (2022) added that "Tekat" embroidery, Pua Kumbu Cloth, Pewter Objects, Keris, Beaded Crafts, and Sape instruments are also proof of the rich Malaysian culture where this art has been produced in the multi-racial community in Peninsular Malaysia, including races in Sabah and Sarawak.

As mentioned earlier, art performance has also been categorized as one of the cultural elements. Therefore, performance art in the Malaysian cultural context includes Mak Yong Dance (Kelantan), Kuda Kepang dance (Johor), Zapin dance (Johor), Lion Dance (Chinese), Bharata Natyam Dance (Indian), Magical dance (Iban, Sarawak), Sumazau dance (Sabah), Sewang dance (Orang Asli People), and Bhangra dance (Sinkh) (*8 Tarian Tradisional Di Malaysia Yang Perlu Pelajar Ketahui*, n.d.).

6.2.2 Food

The national cuisines of Malaysia have been passed down from generation to generation and have undergone several evolutions and assimilations, resulting in extremely distinctive and exquisite dishes made with varied tropical ingredients (Naili et al., 2018). Naili et al. (2018) also added that Hyman (1993) mentioned that Malaysian meals evolved from the absorption and transformation of a diverse ethnic mix and immigrants who arrived in Malaysia in the past, and this assimilation has generated a distinct and flavorful diet. Satay is said to have evolved from kebabs, which came from the Arabs. Then came the Indians, who added additional spices to Malaysian food, such as bread, rice pilaus, curry, and unusual vegetarian meals. Indonesians brought Chinese soy sauce, bean sprouts, and tempeh, while the Indians brought bread and curries (Naili et al., 2018).

Nasi Kandar, Nasi Lemak, Satay, Beef Rendang, Nasi Kerabu, Ikan Bakar, and goat soup are examples of Malay cuisine that may be found in Malaysia. Chinese dishes such Char Kway Teow, Wanton me, Hokkien Prawn me, Curry me, Hainanese Chicken Rice, Penang Assam Laksa (fish mackerel noodles), and Yong Tau Foo are examples. Banana Leaf Rice, Roti Canai (prata), Thosai, Naan, Chapati, Tandoori Chicken, and Mamak me Goreng are some of the Indian cuisine. Not to mention, Peranakan cuisine includes Kiam Chai Boey, Otak-Otak (fish paste), Fish Stomach (fish stomach), Enche Kabin (fried chicken with sour dip), Jiuhu Char (lettuce wrapped in turnips), and Acar (pickled vegetables) (salted vegetable soup). Other traditional foods from Borneo include Manok Pansoh (chicken, mushrooms, lemongrass, and tapioca leaf in bamboo shoots), Jaruk (wild boar or fish cooked with rice in bamboo shoots), Hinava (fermented dish of fish, ginger, shallots, and chilies cooked in lime juice), Sarawak Laksa, and Kolok mee (*Cuisines in Malaysia*, 2018).

Overall, traditional food is one of the ways to highlight the uniqueness of the culture found in Malaysia. Each traditional food has its own storytelling and history. Therefore, Malaysia, through the Department of National Heritage, is making an effort to record Malaysian traditions in order to preserve the uniqueness of Malaysian culture in the eyes of the world.

6.2.3 Architecture

Architecture is defined as the art or science of building, more specifically referring to the art or practice of designing and building structures, especially habitable ones, formation or construction resulting from or as if from a conscious act such as the architecture of the garden or a method or style of building. In addition, architecture can also refer to a method or style of construction *(Architecture, n.d.-a)*.

According to Wahid et al. (2021), architecture alumni and the newly formed Malaysian Institute of Architects have had a significant impact on the aesthetic direction of the country's built environment, which has been influenced by its natural beauty and supported by a wealth of resources. He added that because the Malaysian country is a hot, humid, tropical environment, as well as its supply of inexpensive lumber and other construction materials, architects and builders in Malaysia are free to explore a wide range of innovative architectural styles(Wahid et al., 2021). Wahid et al. (2021) also added Malaysian architecture has been classified into several categories which are Traditional Architecture, Colonial architecture, Modern Architecture, Regional Architecture, Post Modern Architecture, Nouveau or Pseudo-Nouveau Architecture, and Green Architecture (Wahid et al., 2021).

A study conducted by Wahid et al. (2021) shows how much architecture in Malaysia has grown rapidly. From the influence of tradition in its design and structure to modern influences in line with the current culture, many cultural changes and influences have been absorbed as Malaysia's identity in the development of architecture in Malaysia.

6.2.4 Archaeological Artefacts

In Malaysia, the Department of Museums, Malaysia is the body responsible for collecting and storing the collections of Archaeological Collection, Ethnological Collection, and Natural History Collection.

Referring to the official portal of the Department of Museum, Malaysia (Archaeological Collection of the Department of Museums, 1963-2007), the Archaeological Collection includes Ceramics, Food residue, Metal implements, Wooden implements, Votive tablets, Charcoal samples, Neolithic stone implements, Palaeolithic implements, Hoabinhian culture stone implements, Haematite, Burnt clay, Beads, Stone and sculpture *(*Collection of Museum Malaysia*, n.d.)*. The Ethnological Collection includes Decorations and textiles, Personal ornaments, Tools and industry, Fire related tools (materials to produce fire), Houses (components that are relocated, photos, models, and plans), Musical instruments, Weaponry and war implements, Religions and belief systems, Traps (hunting), Medicine and magic, Agriculture, Games and entertainment, Livestock (materials related to livestock), Masks, Shadow play puppets, Currencies, Stamps, and envelopes, and Transport *(*Collection of Museum Malaysia*, n.d.)*. Lastly, the Natural History Collection which referred to Birds, Mammals, Amphibians, Reptiles, Sea/freshwater creatures, Insects, Botany, Geology, Bones/Skeletons,and Bird eggs *(*Collection of Museum Malaysia*, n.d.)*.

6.2.5 Clothing and Outfit

When it comes to culture, clothes and how it is worn are important factors in defining a culture. The presentation of traditional clothing that embodies Malaysian culture is very common in Malaysia.

According to Tajuddin (2019), it is difficult to restrict the extent and issues involved in modernization, including social, economic, cultural, and other issues. Even clothing now serves as a social status indicator and serves as a means of protection, with hidden meanings and messages. The researcher added that if we examine the traditions and customs of various areas, we can also see that the usage of clothes is expanding, particularly clothing used for casual activities and clothing with covert messages on it for special occasions Tajuddin (2019) In addition, many factors, including culture, values passed down via families and community organizations, the environment, media, current fashion trends, and a person's personality, have an impact on how they choose to dress. They all discuss how they dress and how their tastes are formed(Tajuddin, 2019).

Based on the above statement, Malaysia has also undergone a change in the culture of wearing as time changes. However, on the whole, Malaysian culture still emphasizes the wearing of traditional dress according to the needs of either a particular ceremony or a celebration. As explained in this writing, Malaysia is rich in cultural and ethnic groups, which leads to differences in the way of life, beliefs, and ways of wearing each culture.

"Baju Kurung Pahang," for instance, is the traditional clothing of the Pahang woman communities. Men, however, dress in "Baju Melayu Cekak Musang" with black trousers and "Sampin." Cloth (*Traditional Clothes among Malaysians*, 2021). Other states have their own traditional clothing as well, like Negeri Sembilan, Kelantan, Terengganu, and others.

If according to the race in Malaysia, the clothes that are always styled by the Malays are "Baju Kurung" for women and "Baju Melayu" for men. As for the Chinese, they often style "Cheongsam" for women and "Tang Suit" for men. For Indians in Malaysia, women will wear a long-wrapped cloth named "Sari", and men will style Kurta or Dhoti. The Peranakans in Malaysia often wear long shirts that are adapted from "Baju Kurung" and match them with "Sarong" cloth. The specialty Kadazans

traditional cloth is the headgear called "Siga", and Kadazan women will wear embroidered cloth called Papar. The cloth will then be matched with the headgear called "Siung" (*Traditional Clothes of Malaysia - Vibrancy and Diversity at Its Best*, n.d.).

Looking at the diversity of traditional shirts found in Malaysia is proof that Malaysia is indeed rich in its cultural beauty. Every inch of the stylized dress reflects the uniqueness of ethnicity and race found in Malaysia.

6.2.6 Pastime

There's not much to say about a pastime or better known as a hobby. This is because hobbies are the way an individual spends their time. However, hobbies and cultures are not alien, as hobbies are also capable of forming a culture. For example, the culture of watching football, fishing, and hanging out is a culture that is often highlighted by the community in a positive form or otherwise. Formerly, traditional games are often used as one of the hobbies of the Malaysian community.

According to Kun & Mat Nayan (n.d.), cultural diversity in Malaysia has resulted in a long history of artistic and intellectual achievement. Children's traditional games like Congkak (a fill-the-wooden-board game), Batu Seremban (a stone-throwing game), Sepak Takraw (a ball-kicking game played with a rattan ball), Gasing (a spinning top game), and Wau (a kite-flying game) are all part of this storied heritage. However, the emergence of digital technology and the consequences of globalization have led to a decline in the popularity of traditional children's games formerly common in our society (Kun & Mat Nayan, n.d.).

However, this change is not considered a negative change as there is a lot of effort in re-establishing these traditional games.

7. STUDY LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH

This study's limitations were restricted to a few scant investigations of the literature. Because the study's methodology involves an integrated literature review, a larger and more diverse source is required. This is due to the fact that subjects and concerns pertaining to culture have a very broad range of study, necessitating the utilization of a variety of literary sources. Online studies, articles, journals, and books are the sources of literature that have been utilized as data since there are not enough resources for empirical research on Malaysian culture. Thus, any source that has described the components of the culture or that focuses on the study of Malaysian culture has been included in this research. The presence of publications that conduct research on Malaysian culture and support the statement of the problem made in this study also will be used and analyzed.

8. CONCLUSION

In conclusion, this research has created a framework that thoroughly defines the components that Malaysian culture must have. The knowledge of Malaysian culture may be explained by a number of other factors in addition to those listed by Deraman, (2001), such as language, religion, beliefs, values, customs, and other aspects of cultural heritage.

Malaysian culture should be observed from all angles, from traditional culture to current cultural knowledge, rather than only focusing on a few components of it. The significance of Malaysia's cultural elements and character promotes comprehension of the history of Malaysia's foundation as a multiracial country as well as increases knowledge of Malaysian culture. The majority of earlier literary works

describe Malaysia's diversity and multiracial uniqueness, but few go into depth on the specific cultural factors that contributed to Malaysia's development of uniqueness. Therefore, this work makes an effort to analyze Malaysia's cultural components from all aspects, allowing Malaysia to be considered for both its ethnic variety and its cultural components as well. Malaysia has a variety of cultures overall, which leads to a variety of cultural beliefs. In the future, research that emphasizes Malaysian culture as the major topic, these cultural aspects that have been developed will serve as a reference to future cultural studies.

9. AUTHOR'S CONTRIBUTION

All of the researchers that participated in this research made contributions at various points during the investigation. The process of data collecting, the establishment of the research framework, the structuring of the study methodologies, and the discussion in the formulation of the conclusions of the study are all areas in which each member makes a contribution.

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CONFLICT OF INTEREST

No Conflict of Interest

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APPENDIX

Table of Culture Elements Synonym

Culture Elements	Synonym	Source
Norms	Benchmark, criterion, measure, model, pattern, rule, barometer, gauge, mean, median, medium, par, scale, touchstone, type, yardstick	(*Norms*, n.d.)
Language	Accent, dialect, expression, jargon, prose, sound, conversation, diction, dictionary, discourse, doublespeak, vernacular, vocalization, speech, style, terminology, vocabulary, voice, word, gibberish, idiom, interchange, lexicon, palaver, parlance, verbalization, wording, argot, articulation, brogue, cant, communication, patois, phraseology, signal, slang, talk, tongue, utterance, lingua franca	(*Language*, n.d.)
Festivals	Anniversary, commemoration, competition, fair, feast, gala, **holiday**, carnival Entertainment, festivities, fete, fiesta, jubilee, merrymaking, treat, field day	(*Festivals*, n.d.)
Ceremonies	Commemoration, function, observance, parade, **rite**, service, show, ceremonial, custom, formality, liturgy, ordinance, sacrament, solemnity, tradition	(*Ceremony*, n.d.)
Holidays	Anniversary, break, celebration, feast, **festival**, red-letter day, saint's day, festivity, gala, layoff, recess, vacation, fete, fiesta, jubilee, leave, liberty, day of rest, few days off, gone fishi ng, holy day, long weekend	(*Holidays*, n.d.)
Pastimes	Amusement, diversion, fun, hobby, recreation, distraction, entertainment, game, play, relaxation, **sport**, fun and games	(*Pastimes*, n.d.)
Food	Bread, cooking, cuisine, drink, fare, feed, eatable, eats, fodder, goodies, grit, groceries, refreshment, slop, store, subsistence, support, sustenance, foodstuff, meal, meat, snack, aliment, bite, grub, handout, keep, larder, menu, mess, table, tuck, viand, victual, entrée, board, cheer, chow, comestible, cookery, diet, nourishment, nutriment, nutrition, pabulum, provision, ration, fast food, home cooking, moveable feast, take out, vittles'	(*Food*, n.d.)
Architecture	Building, construction, engineering, planning, architectonics	(*Architecture*, n.d.-b)
Religions	Church, creed, cult, denomination, doctrine, morality, orthodoxy, pietism, piety, spiritual-mindedness, **myth**, mythology, prayer, **ritual**, sect, preference, religiosity, rites, veneration, higher power, spirituality, superstition, theology, communion, devotion, observance, sacrifice, sanctification, standards	(*Religions*, n.d.; *Values*, n.d.)
Values	**Attitude, beliefs,** character**, code,** conduct**, conscience,** ethics**, ideals,** integrity**, morals,** mores**, scruples,** standards**, sense of duty**, sense of honor	(*Values*, n.d.)
Taboos	Banned, outlawed, prohibited, tabu, unthinkable, unacceptable, disapproved, forbidden, proscribed, reserved, restricted, unmentionable, beyond the pale, frowned on, illegal, off-limits, out of bounds, ruled out	(*Taboos*, n.d.)
Sports	Business, play, sport, adventure, amusement, athletics, distraction, romp, scheme, diversion, enterprise, festivity, frolic, fun, jest, joke, lark, undertaking, line, merriment, merrymaking, occupation, **pastime**, plan, proceeding, pursuit, recreation	(*Sports*, n.d.)
Clothing	Accoutrement, apparel, array, caparison, civvies, clothes, habiliment, habit, hand-me-downs, livery, sack, sportswear, tatters, vestment, vesture, vines, wardrobe, wear, costume, covering, drag, drapery, dress, duds, ensemble, mufti, **outfit**, overclothes, panoply, things, threads, tog, full feather, getup, glad rags, equipment, feathers, finery, frippery, frock, garb, garments, gear, rags, raiment, regalia, rigging, trappings, trousseau, underclothes, tailleur, toggery, tout ensemble	(*Clothing*, n.d.)
Outfits	Apparel, attire, closet, dresser, trunk, buffet, bureau, togs, trousseau, chest, chiffonier, **clothing**, commode, costumes, cupboard, drapes, weeds, dry goods, duds, ensembles, garments, locker, rags, suits, threads, toggery, vestments	(*Outfit*, n.d.-b)
Music	Melody, opera, piece, rap, rock, singing, soul, tune, hard rock, heavy metal, instrumental, acoustic, air, bebop, bop, chamber, classical, folk, fusion, popular,	(*Music*, n.d.)

	rock and roll, a cappella, harmony, hymn, jazz, measure, modern, plainsong, ragtime, refrain, song, strain, swing	
Social Hierarchy	food chain, hierarchy, power structure, **social structure**, chain of command, class structure, due order, echelons, grouping, line of dominance, order, placing, position, ranking, scale, social ladder, social pyramid, social, stratification, corporate ladder, dominance	(*Social Hierarchy*, n.d.)
Symbols	ABCs, characters, elements, fundamentals, hieroglyphs, ideograph, morphemes, phonemes, pictograph, rune, signs, syllabary, graphic, representation	(*Symbols*, n.d.)
Dance	Disco, samba, tango, waltz, Charleston, boogie, conga, swing, tap, twist, two-step, foxtrot, frolic, hop, hustle, jig, jitter, jitterbug, bunny hop, cut a rug, foot it, get down, jive, jump, leap, one-step, promenade, rhumba, spin, step, rock n' roll, trip the light, fantastic, boogie down	(*Dance*, n.d.)
Art	Craft, profession, adroitness, aptitude, artistry, virtuosity, craftsmanship, dexterity, expertise, facility, mastery, method, trade, imagination, ingenuity, inventiveness, knack, know-how, knowledge	(*Art*, n.d.)
Attitudes	Approach, **belief**, bias, character, demeanor, mindset, mood, headset, inclination, leaning, predilection, frame of mind, like it is, mental state, where one is at, notion, opinion, perspective, philosophy, point of view, position, posture, prejudice, reaction, proclivity, routine, set, slant, mindtrip, say so, sensibility, sentiment, stance, stand, temperament, view, air, angle, bent, disposition, standing, standpoint, temper, twist	(*Attitudes*, n.d.)
Beliefs	Ideology, mentality, mindset, spirit, attitude, code, culture, habits, mind, principles, psyche, psychology, traits, **values**	(*Belief*, n.d.)
Government	Authority, law, ministry, politics, power, regime, rule, patronage, polity, predominance, presidency, supervision, supremacy, sway, state, union, Washington, bureaucracy, command, governance, guidance, influence, jurisdiction, sovereignty, statecraft, superintendence, superiority, Uncle Sam, control, direction, domination, dominion, empire, execution, executive, regency, regimentation, regulation, restraint, political practice, powers that be, the feds	(*Government*, n.d.-b)
Economy	Recession, abridgement, austerity, care, carefulness, caution, curtailment, regulation, restraint, retrenchment, rollback, shrinkage, cutback, decrease, deduction, direction, discretion, husbandry, layoff, supervision, thrift, thriftiness, parcity, meanness, miserliness, moratorium, parsimony, providence, prudence, reduction, scrimping, skimping, sparingness, stinginess	(*Economy*, n.d.)
Policies	Ethic, integrity, morality, behavior, **beliefs**, conduct, **customs**, dogmas, ethics, Habits, ideals, manners, mores, scruples	(*Policies*, n.d.)
Class	Chic, dashing, fine, sharp, classy, fly, fashionable, foxy.	(*Class*, n.d.)
Status	Condition, dignity, place, position, prestige, prominence, quality, merit, mode, rating, situation, stature, cachet, calibre, capacity, standing, state, station, worth, character, consequence, degree, distinction, eminence, footing, grade, renown, stage	(*Status*, n.d.)
Manners	Amenities, bearing, behavior, breeding, carriage, ceremony, civilities, comportment, conduct, courtesy, culture, demeanor, deportment, dignity, elegance, etiquette, formalities, mien, mores, p's and q's, social graces, decorum, polish, politeness, politesse, propriety, protocol, refinement, sophistication, taste, urbanity, good breeding, good form	(*Manners*, n.d.)
Education	Culture, discipline, improvement, information, learning, literacy, scholarship, enlightenment, erudition, finish, guidance, tuition, tutelage, book learning, schooling, science, study, teaching, training, apprenticeship, background, brainwashing, inculcation, indoctrination, learnedness, nurture, pedagogy, propagandism, breeding, catechism, civilization, coaching, cultivation, direction, drilling, edification, preparation, proselytism, reading, rearing, refinement, tutoring	(*Education*, n.d.)

Idea	**Belief,** concept, conclusion, design, feeling, form, intention, interpretation, aim, approximation, brainstorm, clue, conception, conviction, purpose, reason, significance, meaning, notion, objective, opinion, perception, plan, scheme, doctrine, end, essence, estimate, fancy, flash, guess, viewpoint, believed, abstraction, suspicion, sense, solution, suggestion, theory, thought, understanding, view, hint, hypothesis, import, impression, inkling, intimation, judgment, object, pattern, teaching	(*Idea*, n.d.)
Knowledge	Ability, awareness, **education**, expertise, familiarity, grasp, insight, acquaintance, apprehension, attainments, cognition, comprehension, consciousness, dirt, inside story, intelligence, judgment, know-how, learning, observation, philosophy, discernment, doctrine, dogma, dope, enlightenment, erudition, schooling, scoop, substance, tuition, power, proficiency, recognition, science, theory, wisdom, accomplishments, facts, goods, instruction, light, lore, picture, principles, scholarship	(*Knowledge*, n.d.)
Morals	Ethic, integrity, morality, behavior, beliefs, **customs**, dogmas, ethics, habits, ideals, manners, mores, policies, scruples, conduct	(*Morals*, n.d.)
Myths	**Belief,** legend, lore, tradition, conviction, stories, folk tales, mythicism, mythos	(*Myths*, n.d.)
Ritual	Act, **custom**, formality, habit, liturgy, observance, practice, stereotype, Sacrament, ceremonial, communion, convention, form, ordinance, prescription, routine, protocol, service, solemnity, usage, red tape, procedure, **rite**	(Rituals, n.d.-b)
Social Structure	food chain, hierarchy, power structure, chain of command, **class** structure, corporate ladder, dominance, due order, echelons, grouping, line of dominance, order, placing, position, ranking, scale, **social hierarchy**, social ladder, social pyramid, social stratification	(*Social Structure*, n.d.)
Artifacts	Antiquity, heirloom, relic, ruin, vestige, objet d'art, monument, rarity, bygone	(*Artifacts*, n.d.)
Customs	Method, policy, practice, rite, rule, style, system, attitude, canon, **ceremony**, character, folkways, inheritance, matter of course, second nature, unwritten law, unwritten rule, performance, praxis, precedent, precept, routine, taste, type, usage, use, vogue, way, customariness, manner, mode, mold, mores, observance, observation, pattern, established way, convention, conventionalism, design, dictates, etiquette, fashion, form, formality	(*Custom*, n.d.)
Social Organization	Social organisation, social structure, social system, structure	(*Social Organization*, n.d.)
Social institution	Public institutions, civil institutions, cultural institutions, general institutions, organized institutions, community institutions, institutions in society, institutions of society, social agencies, social authorities, social bodies, social care facilities, social care homes, social enterprise, social enterprises, social entities, social establishments, social facilities, social institution, social organisations, social organizations, social partners	(Social Institutions, n.d)
Material Objects	Important objects, physical objects, real objects, animal objects, corporeal objects, measurable objects, mundane objects, objective objects, relevant objects, scientific objects, significant objects, tangible objects, visible objects, concrete objects, existent objects, human objects, material body, material items, material possessions, material things, physical features, physical stuff	(*Material Object*, n.d.)
Cognitive Element	Appercipient, cognizable, cognoscible, comprehensible, corporeal, discernible, intelligible, knowing, observant, palpable, patent, perceptible, percipient, perspicacious, recognizable, sensible, sensitive, tangible, translucent, trenchant	(*Cognitive*, n.d.)

The Visual Representation of Malaysian Cultural Identity in 1950s Printmaking Artworks

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ABSTRACT

Printmaking is one of the categories of visual arts that is still practiced and plays an important role in the development of visual arts in Malaysia. In the production of printmaking artworks, the representation of images or visuals is important in reflecting the artist's background, which is often closely related to understanding history, heritage, or culture. Nonetheless, there is a lack of written material that analyze the Malaysian cultural identity and its relevance to Malaysian printmaking art scene, particularly in the development of printmaking artworks. This research identifies the visual representation of Malaysian culture, which was portrayed in Malaysian printmaking artworks in the 1950s to justify the characteristic of Malaysian culture from the perspective of images and symbols. The method for identifying Malaysian culture is through an integrative literature review and a few 1950s printmaking artworks have been selected to be analyzed based on Malaysian cultural elements through a content analysis approach. The outcomes of this research concluded that elements of Malaysian culture in the form of visual representation consist of material cultures, namely norms, symbols, knowledge, ceremonies, festivals, language, social structure, social institutions, and non-material cultures, which consist of art, architecture, artifacts, clothing, pastimes, and foods. These elements of culture have been portrayed as a visual representation in selected 1950 printmaking artworks and it appears as evidence that reflects the Malaysian past environment. These cultural elements' identification through visual representations contributed to the existing literature by exploring more cultural elements that will expand the understanding of Malaysian culture from the perspective of the visual arts.

Keywords: Visual Representation, Malaysian, Cultural, Identity, Printmaking Artworks

1. INTRODUCTION

In the world of art, printmaking is just as common as sculpture, painting, and drawing. Printmaking is a process of image transfer to any surface. According to Abidin et al., (2013), the term "printmaking" encompasses a wide range of media used to describe the process of making numerous prints. This includes print products and artwork. In addition, in printmaking, a plate may be used as a matrix and a medium to develop certain images. Printmaking is a versatile visual art media that may be defined by its visual language, material, and processes (Abidin et al., 2013). Abidin et al., (2013) emphasized that printmaking techniques are divided into four major categories: relief, intaglio, planographic, and serigraphy. In addition to traditional printmaking methods, the new contemporary printing technology also includes digital print, photographic media, and hybrid processes that use both digital and traditional

methods. This statement demonstrates how quickly printmaking methods and technology are evolving with the changing times. Nowadays, traditional and modern printmaking artworks have been produced using a variety of printmaking techniques and concepts that have been explored from time to time.

Yet there aren't many literature or artworks that explore Malaysian printmaking and its relationship to the Malaysia's cultural identity, especially in the creation of modern printmaking artworks. It has been observed, according to Yatim, (2009) that certain aspects of Malaysian society today make little effort to debate issues including culture and activities that sustain social values. As a result, it might be challenging to apply concepts relating to the Malaysian language, values, disciplines, and spirit. This includes the understanding of culture through visual representation in visual arts such as printmaking.

The development of contemporary Malaysian art is centered on the process of national modernization, and it includes visual arts, cartoon art, literature, and other sorts of art in Malaysia's cultural development (Sim, n.d.). In Malaysia, visual arts like printmaking, painting, sculpture, and sketching have grown over time, and in printmaking art, education, and industry, the relief printing method, intaglio printmaking method, and serigraph printmaking method are the three printmaking processes that are still used today. However, printmaking, on the other hand, is sometimes overlooked as a creative tool in the visual arts industry, though it is frequently regarded and recognized as a supporting component in the growth of visual art, garnering the attention of only a select group of art collectors (Abidin et al., 2013b).

Based on this notion, the goal of this research is to better understand Malaysian culture through the study of printmaking artworks done by Malaysian printmakers in the 1950s. The grounds for conducting this research in the first place include a limited of sources that critically assess Malaysian culture through visual artworks, less research on Malaysian printmaking industries, and the low exposure of printmaking artworks made in the 1950s. This is due to the fact that there are only a few accessible publications focusing on the history of Malaysian printmaking and its connection with Malaysian culture from the perspective of empirical research and advancement. Based on this situation, it is unquestionable that the aforementioned difficulties significantly reinforced and strengthened the research's problem description.

The contribution to the field of research on Malaysian cultural identities is what makes this research significant. This research will explore and emphasize aspects of Malaysian culture through traditional printmaking artwork, thereby simultaneously celebrating national unity. This research will highlight and celebrate the beauty of diversity in Malaysia as well as explore the distinctiveness of Malaysian via the visual representation in traditional printmaking that has been created by Chinese printmakers, hence, strengthening Malaysian art historical foundation. This research will enlighten and deepen cultural studies in art, which are crucial for comprehending national identity based on how culture has been adapted to the Malaysian social context.

2. LITERATURE REVIEW

2.1 Malaysian Printmaking Art Scene

Not only in the art of painting but printmaking in Malaysia is also one of the visual arts that have been used in recording cultural developments in Malaysia. According to historical data, the printmaking process has been utilized for hundreds of years, with parts of the printmaking technique being employed as a manner of exhibiting pictures prior to the introduction of photography technology (Haji Tahir, 2017). According to Mulyadi (2003), printmaking in Malaysia began during the British Colonial era, and at that time, to capture particular visual images, artists employed the printmaking process to reflect the beauty of the Malaysian panorama onto surfaces, whether it was the landscape or the aquatic life. The discovery of this method presented colonial artists with an alternative to watercolor and oil painting as a means of showcasing their work (Haji Tahir & Md Noor, 2010).

Table 2: Table of Malaysian printmaking development timeline until the 1980s according to Khoo & Mohamed (2012).

Year	Description
3000-4000 years ago	Stencilled hand print were found on the cave wall with charcoal drawings and paintings in East Sabah
1800s	Using watercolour and aquatint, a British artist portrays the magnificent beauty of Malaya
1770s-1860	Aquatint print by William Daniels and William James Huggins has been produced in Penang
1813	Aquatint print title 'Malaya' was on eBay auction at Fort Cornwallis, Prince of Wales Island
1846	A printing press was introduced to Malacca
1930s	Contemporary of Visual Arts begins in Malaysia
1940s	Contemporary printmaking arise with the introduction to woodcut printmaking into Malaysia by Nanyang Academy of fine Art's graduates.
1950s-1970s	Printmaking artworks from Nanyang Academy graduates were used as illustrations for Chinese Newspaper in Singapore
1952	Wednesday Art group was formed
1955	Nanyang woodcut printmaker's club was formed .
1956	Angkatan Pelukis Semenanjung was formed.
1960	Printmaking artist, Lee Joo Fpr returned from his studies in Art and become a successful printmaking practitioner
1962	An Art Department was formed in the Specialist Teacher Training Institute (STTI) and this department provided a modest printmaking workshop with printmaking press machines for intaglio , litography and type-setting printmaking technique.
1960s	Lee Joo For's printmaking artwork title Bird & Fish (1959) and a colored woodcut was collected by NAG
1960s	Chew Teng Beng and Chew Kiat Lim introduced monoprint printmaking artwork
1960s	T.Karan's monotype printmaking titled 'Flying Birds' was collected as part of NAG's collection
1963	Foreign Thai artist, Praphan Srisouta, hold print exhibition in Malaysia.

1964	Printmaking artist Phoon Poh Hoong submitted two colored monotype printmaking artwork titled 'Harbour & Market Scene'in NAG's annual exhibition.
1965	NAG collected five Lee Joo For's printmaking artwork
1966	Lee Joo For and Eng Sim represented Malaysia in the 15th International Biennale
1967	Institute Technology MARA has been established which includes the course of Fine Arts, Graphic Design, Photography, Ceramic, Textile, Fashion and Industrial Design.
1969	29 printmaking artworks has been collected by NAG
1969	New Scene Group has been formed
1970s	NAG become a platform in promoting printmaking
1971	National Cultural Congress was introduced by the Government
1972	Young Contemporary Competition was organized by NAG.
1973	The first printmaking competition organised by NAG
1973	NAG held a printmaking exhibition, where artworks by Long Thien Shih and Kok Yew Puah combined eastern and western elements.
1974	Chew Teng Beng stated that the National Art Gallery injected encouragement in visual art, however the emphasis was mostly on paintings.
1974	National Open Graphic Prints has been organized.
1974	Printmaking artist, Ilse Noor, migrated to Malaysia.
1974	NAG organised a printmaking exhibition to spark interest in the graphic arts industry.
1977	National Open Graphic Prints Competition has been held Lee Kian Seng has won this competition with his artwork titled "Of Image Object Illusion-Off Series Mechanism".
1978	Chew Teng Beng solo exhibition at Universiti Sains Malaysia Museum and Gallery.
1978	Art competition called Salon Malaysia was organized and Ismail Latif with his coloured intaglio printmaking artwork has won Honourable Mention prize.
1981	Three Artist Graphic exhibition was held at Wisma Loke, Kuala Lumpur Printmaking exhibition by Malaysian Artist Association (PPM) at Singapore
1983	Print and Drawing exhibition by Mustapha Haji Ibrahim at Hotel Equatorial.

1986	Lye Yau Fatt producing mezzotint printmaking artwork with a custom-made etching press.
1989	Printmaking get separate category in Salon Malaysian art competition.
1989	Chew Teng Beng has been selected to represent Malaysia in the 1st ASEAN Symposium in Aesthetics under workshop and exhibition.

Khoo & Mohamed (2012) have detailed the development of Malaysian printmaking in the table above. As seen in the table above, printmaking artworks began to be recognized along with the emergence of Malaysian printmaking circa the 1950s. Years after that, printmaking recognition gradually developed, along with the government's support from the establishment of the National Cultural Policy in the 1970s as an effort in the nurturing of Malaysian culture.

2.2 Culture

Because culture changes through time and sometimes in parallel with the expansion of the world, there is a great deal of understanding and disagreement on what it is. Raymond Williams, a well-known philosopher, reportedly said that "culture" is one of the hardest concepts to comprehend and communicate (Batina, 2009). (Lebron, 2013) defines culture as an inclusive phrase that describes a society's way of life. According to Whiten et al (2011), culture influences a significant portion of human existence, and culture is often defined as anything that is continually learned to develop norms and traditions. According to Gill (2013), culture is a sharing of many cultural aspects, including beliefs, practices, knowledge, attitudes, and artifacts. These elements are connected to one another and have an impact on both the behavior of an individual and a community. Based on the statement described earlier, it turns out that there are various opinions and beliefs in debating the culture and its definition. However, in general, culture should be understood from various angles as it is a subjective discussion. In addition, culture is an individual's way of life or lifestyle in society, and culture is also often inherited or influenced by environmental factors in a community.

2.1.1 Malaysian Culture

Malaysia, as said in the introduction, is a nation renowned for its cultural variety. One of the country's draws for tourists is its distinctive culture, which has helped Malaysia establish a reputation as a land with a diverse range of cultural traditions. According to Deraman (2001), in Malaysian culture, two types of culture are material culture, which consists of living equipment such as houses, boats, and weapons. Or a non-material culture consisting of beliefs, customs, and laws (Deraman, 2001). However, (Md Nor, 2009) stated that the main elements that make up the understanding of culture consist of four important things, namely values, norms, institutions, and artifacts. Kim, (2009), on the other hand, explained that the diversity of the Malaysian race is not complicated, but it includes all forms of the country's political, economic, religious, social, and educational activities. Based on the statements above, in general, the elements that describe Malaysian culture are discussed from various different perspectives.

From a historical perspective, the Kadazan-Dusun, Iban, and Melanau races are among the three major races that have existed in Malaysia besides the Malays, Chinese, and Indians. The notion of taught, shared, global, transmitted, varied, iconic, and insight into nature serves as the foundation for cultural practice in Malaysia (Zulkefli, 2019).

Deraman (2001) asserts that culture and society are closely related. He continued by stating that it is believed that Hindu and Islamic influences, as well as historical developments made during the foundation of the Malaysian state, are what led to the development of Malaysian culture rather than Western influences. Cultural alterations may also result via assimilation, a societal shift, or a conflict of civilizations. Saat (2009) also explained that Malaysia is the most special country when compared to other countries in the world because although Malaysia is a small country, there is a diverse mix

of communities due to the diverse background of the population, including customs, culture, ancestry, language, and religion. He then added that It is this uniqueness that has made Malaysia the preferred destination for overseas tourism (Saat, 2009). The distinctiveness of Malaysian culture, which has been mentioned above, has also inspired and evolved the visual art scene in Malaysia, where images and symbols are mostly employed to convey the environment of Malaysian culture.

2.1.2 Malaysian Culture Elements and Its Definition for Malaysian Visual Art Study

Malaysian visual art is thought to have begun in Malaysia around 1930 because of the influence of English colonization, foreign immigrants, and the development of education (Sim, n.d.).The evolution of contemporary Malaysian art is built along the process of national modernization, and it encompasses visual arts, cartoon art, literature, and other sorts of art in Malaysia's cultural development (Sim, n.d.). According to some historians, Malaysian art began in the 18th century as a result of evidence showing the scene in Malaya involving European colonials, Chinese traders, and explorers (James, 2012). Because of the collision of regional cultures and spiritual traditions that occurred during the migration of traders and during the colonial invasion of Malaysia, it is thought that art, culture, tradition, and customs arise from the same atmosphere (Aminullah & Mohamed Khairuddin, 2003). The statement that has been mentioned again confirms the reality of how art and culture in Malaysia began along with the circulation of the times. Art in Malaysia at one time acted as a method of storytelling of Malaysian culture through visuals. This statement is evidenced by the production of artworks by artist Dato' Chuah Thean Teng. Dato' Chuah Thean Teng has used the art of Batik in interpreting the visual of rural life and kampung scenery along with the daily activity themes. According to Dato Chuah Tean Teng, he portrayed local views in his artwork to preserve the beauty of folk scenery before the wonderful visual experience vanished owing to the effects of growth (Chee Kuan, 2013).

2.3 RESEARCH CONCEPTUAL FRAMEWORK

Based on a knowledge of the concept of culture and its characteristics, this research has constructed a study framework that represents the whole structure of this research, beginning with cultural comprehension through a collection of definitions provided by previous literature studies. The gathered cultural elements are then classified based on their compatibility with Malaysian culture. The identified Malaysian cultural traits are utilized to analyze sample printmaking artworks created by Malaysian artists in the 1950s.
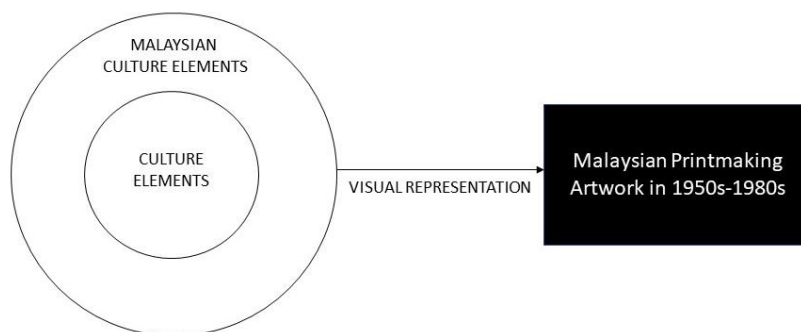
Figure 1: Conceptual Framework for the Study Malaysian Cultural Elements and its relationship with Malaysian Printmaking Artworks.

3. METHODOLOGY

The research method used for this study is the integrative literature review method, where literature related to the definition of culture, types of culture, cultural characteristics, and cultural elements, as

well as Malaysian cultural characters and elements, is collected to formulate a cultural understanding, focusing on Malaysian culture. Later, the cultural elements that were collected were categorized according to the theme and used as the research framework for this research. Following that, 3 samples of printmaking artworks created in 1950 were described using content analysis methods based on predetermined cultural elements. These artworks were analyzed through artifacts observation process, where the results of the analysis process formed a new structure for identifying cultural elements and their relationship with visual artworks that can be used as a reference for future researchers and can even be used by visual artists in the process of producing their artworks.

4. THE DISCUSSION OF MALAYSIAN CULTURAL ELEMENTS

In determining the characteristics of the cultural elements that develop a culture, as explained at the beginning of this writing, several literature reviews that have talked about cultural elements have been collected.

Drew (2022) for example, has stated that cultural elements consist of norms, language, festivals, rituals and ceremonies, holidays, pastimes, food, architecture, religions, values, taboos, sports, clothing and outfits, music, social hierarchy, symbols, dance, and art. Prior to that, Kaur & Kaur (2016) had also explained that culture consists of two categories i.e. material and non-material, where non-material consists of values, norms, language, rituals, and symbols. Materials are also such as objects, arts, and institutions. In contrast, Lebron (2013) explained that there are several researchers, such as Hofstede (1991), Trompenaars (1993), Czinkota, Ron Kanen (1993), and Kanungo (2006), who have agreed that cultural elements consist of Language, Economics, Religion, Policies, Social institution, Class, Values, Status, Attitudes, Manners, Customs, Material Objects, and Education. However, Tharp (n.d.), in his writing, explained that rituals, myths, languages, values, and beliefs, are the main elements in cultural understanding. On the other hand, according to Eriksen (2004), EB Taylor (1981), who is a philosopher in the field of culture, has said that cultural elements are knowledge, belief, art, morals, customs, including experiences, or behaviors of an individual in a society.

Apart from the studies collected from books and articles, literature studies from the website are also given attention to acknowledge the elements of the culture as well as strengthen the understanding of the culture.

On Study.com website, there is a description of where the culture consists of social organization, customs, religion, language, government, economy, and art (*Types, Elements & Subsets of Culture*, n.d.). While open.lib.umn.edu states that culture is derived from elements of ideas, symbols, artifacts/physical items (*The Elements of Culture*, n.d.). On the other hand, sociologygroup.com stated that culture is built through language, norms, beliefs, symbols, values, and cognitive elements (*What Is Culture: Basic Elements of Culture and Features*, n.d.). Historyplex.com added that culture consists of Language, Social Structure, Customs And Traditions, and Arts (What Are the Basic Elements of Culture? n.d.). Referring to the literature mentioned earlier, to understand Malaysian culture, the elements mentioned earlier have been categorized and adapted to the cultural concepts that have existed and that have been practiced by the Malaysian community.

Table 1: Table of Malaysian Cultural Elements and the description

Malaysian Culture

Non-Material Culture	Description/Sample	Material Culture	Description/ Sample
Norms	Malaysian society's way of life consists of attitudes, beliefs, morals, taboos, religion, customs, policies, manners, ideas, and myths according to multi-races practices and cultures.	Art	Earthenware, ceramics, metal handicraft, wood handcraft, handwoven crafts, batik, traditional kites such as "Wau", weaving items, "Songket" fabric, and pottery are among Malaysia's well-known traditional arts (*Famous Handicrafts and Arts of Malaysia*, n.d.).
Symbols	National symbols-Malaysian tiger and Hibiscus flower (Kamal, 2019). Traditional Symbols – Wau Bulan (Traditional Kites)	Architecture	Traditional architecture, Colonial architecture, Modern architecture, Regional architecture, Post-Modern architecture, Nouveau or Pseudo-Nouveau architecture, and Green architecture are all types of Malaysian architecture (Wahid et al., 2021).
Knowledge	Malaysian education institutions, Malaysian cultural institutions such as the National Museums in Kuala Lumpur, Perak Museum in Taiping, Sabah Museum in Kota Kinabalu, Sarawak Museum in Kuching, Islamic Arts Museum in Kuala Lumpur, National Art Gallery, and National Theatre Center in Kuala Lumpur (Security of Malaysia, n.d.).	Archaeological Artifacts	Artifact found in Malaysia
Ceremonies	Malaysian celebration ceremonies such as birth, baptism, naming, graduation, marriage, anniversary, retirement, and funerals. These ceremonies are often held according to the culture of each race in Malaysia.	Clothing and Outfit	Clothing in Malaysia is usually according to the race and ethnic in Malaysia. As an example, Baju Kurung and baju Melayu are for the Malays, Cheongsam and Tang Suit are for the Chinese and Sari and Dhoti are for the Indians.
Festivals	Among the celebrations celebrated by the Malaysian community are according to the practice of each race, and among the celebrations celebrated is Hari Raya Aidilfitri for the Malays, Chinese New Year for the Chinese, and Christmas for Christians (*Malaysian Culture*, n.d.)	Pastime	Malaysian traditional pastime activities includes Congkak, Batu Seremban, Sepak Takraw, Gasing, Wau (Kun & Mat Nayan, n.d.). Malaysian modern pastimes involve gadgets, games, and social media.

Language	Since Malaysia is a multi-racial and multi-ethnic country, the languages and dialects used as a way of communicating in Malaysian society are diverse. However, Bahasa Malaysia is the official language of Malaysia.	Food	Traditional food in Malaysia is according to the culture of a community. In fact, Nasik Lemak is the food of the Malays, Yong Tau Foo and Hokkien me is Chinese food and Roti Canai, Thosai is an Indian food (*Cuisines in Malaysia*, 2018).
Social Structure	Kinship- Older and experienced people are more respected Social system- A person who is better educated or as an example, a person who is skilled in mastering a third language has a high position in the community system (Evason, 2016).		
Social Institution	Social institutions include the family, the media, education, the economy, and the government (Nickerson, 2022). Malaysia is also a country that has institutions consisting of the family, the media, education, the economy, and the government.		

According to the aforementioned classification, Malaysian culture encompasses more than simply diversity. To avoid ambiguity in the description of Malaysian culture, the components of Malaysian culture need to be discussed in full. This is due to the fact that the majority of past literature focuses more on Malaysia, which is rich in ethnic and cultural variety, than describing the specific components of the culture.

# 4. The Visual Representation of Cultural Elements in 1950s Printmaking Artwork

As more students began learning the art of woodblock printmaking in the 1950s, the Nanyang Academy established a woodcut printmakers society in 1955. Since then, artists like Foo Chee San, Lim Yew Kuan, See Chen Tee, and many others have been among society's active members (Thien Shih, n.d.). Empathetic studies of the poor in Malaya and Singapore, such as depictions of manual laborers, street hawkers, and living in urban slums and kampongs, seem to have inspired the images and visual presentation of social concern in printmaking artworks of the 1950s era. Until the 1960s, these themes were reportedly unchanged (Thien Shih, n.d.).

In the process of analysing the contents characterized by cultural elements in the selected 1950 printmaking artworks, Erwin Panofsky's iconography theory is used. According to Erwin Panofsky, the iconography theory has 3 main levels, namely Pre-Iconographical Description, Iconographical Analysis, and Intrinsic Meaning or Content (Panofsky, 1972).

Table 2: Table of The understanding of Theory of Iconography by Erwin Panofsky

| Level	Theory of Iconography	Description	Remarks
1	Pre-Iconographical Description	A "practical experience" is the fundamental, natural, or real representation that must be brought to analysis when observed (Willette, 2013)	Observing objects or subjects that are viewed externally.
2	Iconographical Analysis	The "knowledge of literary sources" means; translating images into a conventional meaning (Willette, 2013).	Translate the objects and subjects with a specific meaning or message in the form of representations.
3	Intrinsic Meaning or Content	a "synthetic intuition," or iconological analysis, is a study of the culture that created the original sign. iconology necessitates that the viewer is familiar with the history of cultural symptoms (Willette, 2013).	Interpreting and associating the subject based on the knowledge of the cultural, historical, or social environment.

Referring to the understanding in table 2, three printmaking artworks that had been produced in the 1950s were selected for content analysis based on Malaysian cultural characteristics using Erwin Panofsky's iconographic theory approach. This process is important in identifying elements of Malaysian culture that exist in visual form. In addition, artwork is a platform to convey a message to others in addition to sharing expressions and emotions in the form of visual works.
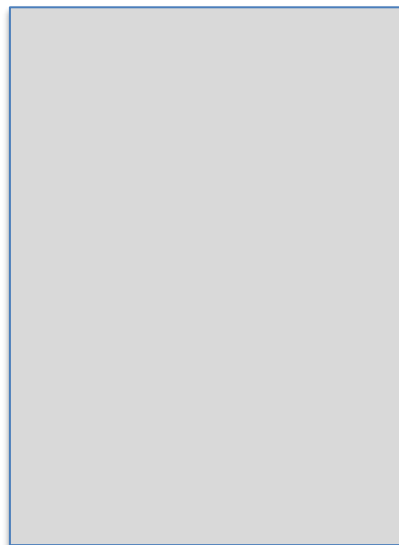
Figure 1: Cheong Soo Pieng, Fruit Hawker, Woodcut print on paper, 23cm x 18cm, 1952
Source: (*The Single Leaf: Woodblock Printmaking*, 2012) (This artwork won't be completely visualised in this study in order to protect the artist's copyright).

Pre-Iconographical Description - As explained in the description above, Cheong so Pieng's printmaking artwork entitled 'Fruit Hawker' has been produced using a woodcut printmaking technique in a size of 23cm x 18 cm. The artwork, which was produced in 1952, depicted several subjects, such as figures of three individuals, clothes, and a dog. Among the other objects seen in this artwork are an umbrella and a wheeled cart.
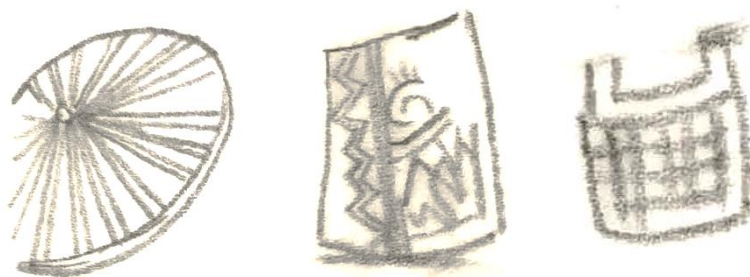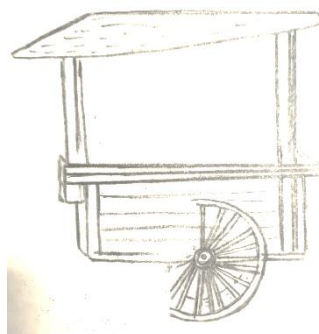
Figures 2, 3, and 4: Chinese Umbrella. Batik Cloth, and Handbag

Figures 5, 6, and 7: A Man, Headgear, and Dog

Figures 8, 9, and 10: A man's cloth, a wheel, and fruits on a wheel cart

Figure 11: Full Image of wheel cart

    Iconographical Analysis – In this artwork, three fully clothed figures and one animal figure have been depicted in dynamic positions. The first figure is depicted holding an umbrella and a bag and wearing a batik sarong. The second figure is depicted sitting behind a wheeled cart, and the third figure is standing next to an animal figure identified as a dog. The third figure's hand position shows as if it is holding something. When viewed from the clothing worn by the three figures, the first figure has the potential to be identified as a woman because she is depicted dressed in batik cloth, holding a bag and an umbrella. It coincides with the traditional features of women's wear in the 1950s in Malaysia. The second figure is described as a male characteristic because figure 2 appears not to be dressed but wearing headgear. Figure 2 also has the potential to be seen as a fruit seller (referring to the title of the work)

because of the image of a piece of cloth that has been placed over the shoulder. It coincides with the style of a fruit seller who often puts a cloth on the shoulder for the purpose of cleaning the outlet or for the purpose of wiping his hands. Figure 3 is depicted as a man dressed in short sleeves shirt, and he is wearing a headgear that looks like a songkok, a Malay male headgear. Figure 3 also depicts standing next to the dog, where the position is reserved like a dog and its master.

From the elements and principles of the art point of view, the colors used in this work are black and white, hence developing the effects of carving skills from the woodcut printmaking technique. Through the carving technique, the diversity of lines is generated in constructing the shapes and forms of each subject in this work. This artwork shows a cohesive balance when the deep space is developed resulting from the foreground (Figure 3 and figure dog), middle ground (Figure 2 and wheeled cart), and background (Figure woman in batik cloth). The production of this artwork shows that the artist wanted to portray the daily routine of Malaysian society and their way of life.

Intrinsic Meaning or Content – Cheong so Pieng is among Singapore-born artists and is famous for using the image of Malay and Balinese women as the main subject of his artwork. The style within each of his artworks is also influenced by the Hindu, Chinese, and European styles (*Cheong Soo Pieng (Singaporean, 1917–1983)*, n.d.) The images of Malay and Balinese women can be seen in his paintings artworks such as On the Way Home (1975), Long House Inhabitants (1975), and Ladies in Sarawak (1977).

Different from his artworks that were produced in the 1950s. The printmaking artwork titled 'Fruit Hawker', which was produced in 1952, is seen visualizing the Malaysian cultural element through the images of the social activities of the local community. As categorized in the development of the Malaysian Cultural framework (refer to Figure 1), some of the cultural elements that have been identified include:

Norms: This artwork seems to describe the lifestyle and daily routine of the local people hence reflecting the norms of Malaysian culture. Through the visual of women wearing batik cloth, the use of headgear on figure 3 shows that there are cultural elements that are closely related to the traditions of the local community. The artist Cheong Soo Pieng has clearly reflected the diversity of Malaysian culture through the clothing style of each figure in his artwork. The presentation of Figure 2, which is described as fruit seller, also symbolizes the economic pattern that was being carried out by the local community at that time hence, part of the Malaysian norms.

Social Structure: In this printmaking artwork, social structures exist where there is a connection between the seller and the buyer. Although it cannot be identified which figure represents the buyer, based on the composition and position of the figures, it visualizes a clear social structure. Another relationship in the social structure that has been identified is the relationship between figure 3 and the figure of the animal. The figure of the animal is depicted close to the position of figure 3, and the posture of the animal's body indicates a close relationship with the figure, such as the relationship between the master and his pet. Having a pet is not something that is alien to the Malaysian community because besides being a companion, pets such as dogs also perform their duties as farm keepers or to keep their master safe. These images are strong evidence that the social structure between humans and animals has been established for a long time.

Social Institution: When it comes to social institutions, the economy is one of the elements of Malaysian culture that helps the development of Malaysia. Placing the title of artwork like 'Fruit Hawker', also clearly explains the economic patterns of the local community. Malaysia is one of the countries rich in agricultural activities where agriculture is one of the country's sources of income.

Clothing and Outfit: As stated earlier, this artwork has featured figures with different clothing styles considering Malaysian culture are based on the multi-racial concept. There are two kinds of clothing styles that have been depicted in this artwork. First, the women's traditional clothing, such as batik cloth, and equipped with accessories such as the Chinese umbrella. Second, the wearing of short-sleeved clothes is visualized on figure 3, which is matched with headgear such as Songkok. Apart from wearing traditional clothes such as 'Baju Melayu', 'Samfoo' or 'Dhoti' cloth, short-sleeved or long-sleeved shirts were also among the clothing style that was often worn in the 1950s. Apart from that, the persona of Figure 2, which is described as a fruit seller, is conveyed memorably. Although the figure is not illustrated in full dress, the presence of a small towel stuck to his shoulders is enough to complete the disposition of a fruit seller.

Food: As explained earlier, Malaysia was a country that was rich in agricultural activities, especially in the early 1950s to 1970s. This statement is supported by the theme that artist Cheong Soo Pieng is trying to highlight. In addition to the title of his artwork, the visuals of the figure who plays a fruit seller with his wheeled cart have also been well portrayed. Although the image of the fruits on the sales cart is unclear (since it has been placed in the middle ground of this artwork), the images still clearly convey the seller's source of income by selling the agricultural product.
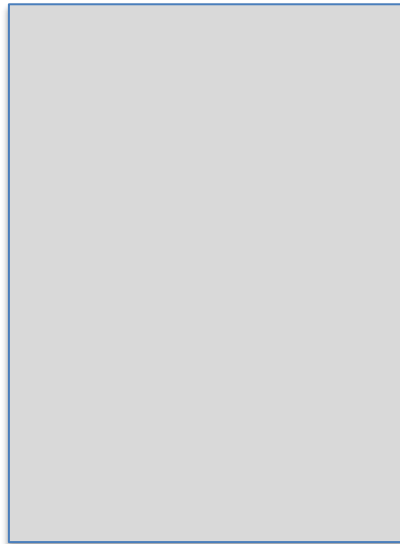
Figure 12 Tan Tee Chie, Washing Cloth, Woodcut print on paper, 16cm x 21.5 cm, 1953
Source:(*The Single Leaf: Woodblock Printmaking*, 2012) (This artwork won't be completely visualised in this study in order to protect the artist's copyright).

Pre-Iconographical Description - Tan Tee Chie's printmaking artwork entitled 'Washing Cloth' is also produced using a woodcut printmaking technique in a size of 16cm x 21.5 cm. The artwork, which was produced in 1953, depicted subjects such as a figure of two individuals, clothes, a basin, a bucket, a washing board, and a soap container. It is believed that the atmosphere and all of the subjects that are trying to be highlighted are related to the environments of the washing area or the bathroom in a village house.

Figures 13, 14, and 15: A woman, Batik Cloth and Washing board
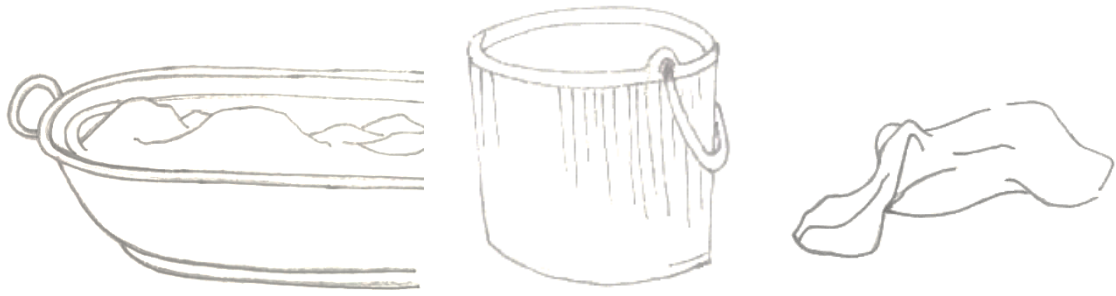
Figures 16, 17 and 18: A basin, a bucket and a cloth
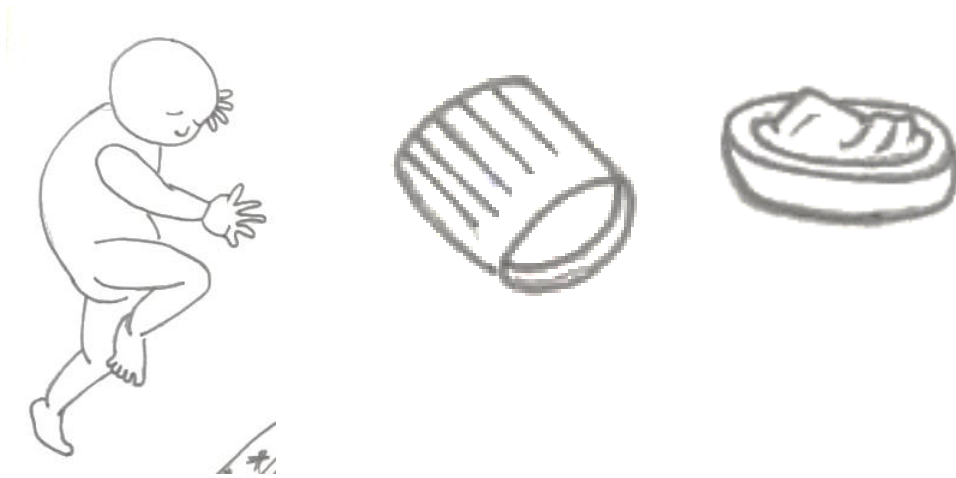
Figures 19, 20, and 21: A child, a container, and a soap

Figures 22 and 23: A sandal, and a woman's cloth

    Iconographical Analysis – As illustrated in this work, there are two figures that have been made as the main subject. One of them is known as the adult female figure based on her wearing style. Figure 1 wears a plain cloth which suggests 'Baju Kurung' since 'Baju Kurung' is usually worn with batik cloth or Sarong. In addition, figure 1 portrays the position of the hands holding the clothes together with the laundry board. The image of clothes soaking in a basin and the visual of soap depicts the gesture of clothes washing which is a daily activity of the women in every house, especially in the village area. Together with Figure 1, Figure 2 is also depicted as small in size with a similar picture of the child's body shape. Figure 2 is also portrayed without clothes and not having hair. These characteristics

precisely match the characteristics of a child. Both figures are depicted with a dynamic composition where the composition is illustrated from the side angle, and the child's figure clings to the adult female figure, indirectly reflecting the relationship between mother and child.

From the point of view of elements and art principles, lines and shapes are produced accidentally from the carving technique since this artwork implements a woodcut printmaking technique. The variety of lines highlighted the pattern on the batik cloth hence reflecting the way the village women dressed. It has become a Malaysian culture to wear batik as a daily cloth. The colors used in the production of this artwork are limited since the artwork uses only black and white colors. Although minimal, the depiction of these figures has been clearly conveyed. The space of this artwork produced by Tan Tee Chie is a deep space where he places a female figure with his child as well as objects such as soap containers and a washing board in the foreground, a bucket and basin as the middle ground, and the wall as a background of artwork.

Intrinsic Meaning or Content – Artist Tan Tee Chie is a famous printmaking artist in Singapore's art scene. He was also a prominent figure in the printmaking woodcut art movement. Among his notable printmaking artworks is an artwork entitled 'Beggars', which was produced in the same year as the year of artwork entitled 'Washing Cloth', which was in 1953. 'Beggars' artwork is said to describe the fate and distress of the underprivileged in Singapore after the war took effect (*A Beggar*, n.d.). However, even though his artworks carried the social theme of Malaysian society at that time, he still adapted elements of Malaysian culture as part of the identity of his work. Among the elements of Malaysian culture that have been identified are:

Norm- In this 'Washing Cloth' artwork, cultural characteristics such as custom have been identified by looking at the way the adult female figures are portrayed. The clothes worn look almost the same as the character of 'Baju Kurung', which is also a traditional dress for Malay women. The clothes worn by the women figure also matched with batik cloth as well as confirming the existence of traditional elements in this artwork. The women's figure also symbolizes Malaysian culture, where the style of the body position reflects the usual habits of Malaysians when doing any activity on the floor.

Social Structure- In this artwork, the artist Tan Tee Chie clearly illustrates the lifestyle of the middle-class family by the placement of the composition of the figures as well as their association with the objects found in this work. The figure of a woman who is washing clothes on the floor is quite a reflection of a simple lifestyle. In addition, this artwork depicts the daily activity which is common for the middle-class community such as the villagers. Another symbolism of the social structure of Malaysian society in this work is the image of the shirtless child. Apart from being a symbol of the lifestyle of the local community, it also symbolizes the level of the social structure of the women and children in a community.

Clothing and Outfit- In this work, the cloth or outfit is not visualized much and is highlighted in visual form. However, the existence of batik cloth strengthens the elements of Malaysian culture in the production of this work. In addition, Batik cloth, Pelikat cloth, and Dhoti cloths are part of the everyday outfit of Malaysian society that has been inherited from generation to generation. The Batik cloth is not only worn by the Malays but also used by other races, such as the Chinese and the Indians.

Social Institution- One of the most significant cultural elements that are trying to be highlighted in this 'Washing Cloth' artwork is the element of social institution, namely the family institution. As explained at the beginning of this research, the figure of an adult woman and child reflects the symbol of the relationship between mother and child. The position of the child's character is visualized closely with the figure of the adult woman hence symbolizing how close the relationship is and the interdependence between each other. This element has become the strength of this work.
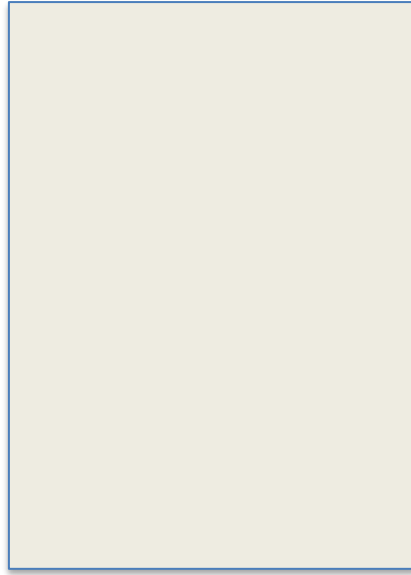
Figure 23: Tan Tee Chie, Newspaper Boy, Woodcut print on paper, 22cm x 16cm, 1953
Source: (*The Single Leaf: Woodblock Printmaking*, 2012) (This artwork won't be completely visualised in this study in order to protect the artist's copyright.)

Pre-Iconographical Description - Tan Tee Chie's printmaking artwork entitled 'Newspaper Boy' is produced using a woodcut printmaking technique in a size of 22 cm x 16 cm. The artwork, which was produced also produced in 1953, depicted subjects such as figures of two individuals, fully clothed. Other things include newspapers and objects that resemble a black bag. This printmaking artwork portrays the atmosphere of the side of the road. This is because there is an object which looks like a signboard in the Chinese language depicted as the background of the work.
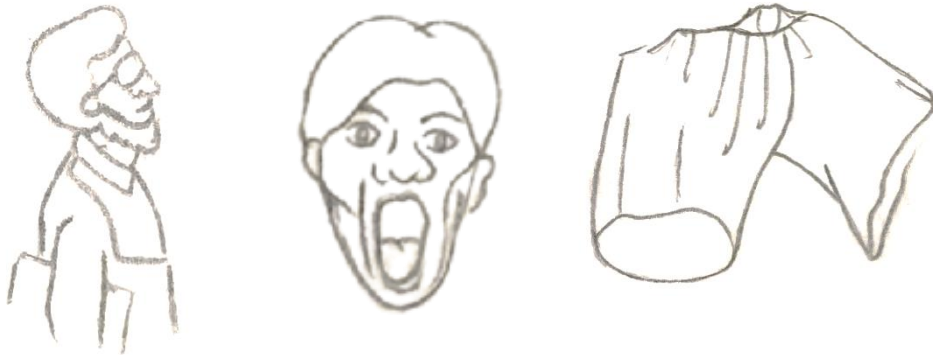
Figures 24, 25, and 26: A Man in the background, a man in the foreground, and a pants

Figures 27, 28, and 29: A Man's shirt, a man is wearing a suit and a pattern as background

Figures 30, 31, and 32: A Newspaper, and a sandal,

Iconographical Analysis – This artwork depicts two figures with a masculine character, with Figure 1 on the back completely clothed in modern and neat attire and Figure 2 on the front wearing a short-sleeved t-shirt and shorts. At that time, shorts were a common way of attire in the Chinese community. Figure 2 is also pictured holding newspapers, enough to tell about his work as a newspaper seller. Two distinct lifestyles are subtly described by the visual of two different dressing methods. Figure 2's facial expressions include a yelling expression as well. Indirectly, it portrays the methods used by newspaper vendors, who would call people who wish to purchase a newspaper. If observed, the language on the signboard and at the head of the newspaper is written in the Chinese language. This is due to the fact that the Chinese are also part of the Malaysian community, including the Malays and the Indians. Overall, the composition of each image is not complicated, and the presentation of the narrative is very clear. The images depicted successfully illustrate the narrative of the daily life of the Malaysian community at that time.

Based on the elements and principles of art, just like the two artworks that have been explained above, the lines and shapes are built resulting from the carving skills that the artist implements. The use of such minimal colors as black and white does not interfere with the presentation of the narrative of this artwork. In fact, the overall composition of the artwork is seen as a result of a significant approach to the construction of deep space. The space in this printmaking artwork is built with the placement of Figure 2 on the front as a foreground, Figure 1 on the back as a middle ground, and other objects such as signage and walls as a background, thus creating a balance in the entire work. The unity in this work is generated when all the subjects present in an artwork play a role in shaping storytelling.

Intrinsic Meaning or Content – As explained in the description of the artwork, Artist Tan Tee Chie's artwork titled 'Newspaper Boy' is one of the works that was produced in 1953. Just like the works 'Beggars' and 'Washing cloths', the printmaking artwork titled 'Newspaper Boy' also raised social issues in Malaysian society. The theme also presented images of the daily routine of Malaysian people at that time. Among the cultural elements that are visualized through this printmaking artwork include:

Norms- As seen in this artwork, there are images which that visualize the simple lifestyle of Malaysians at that time. There is an image of Figure 2 selling newspapers on the side of the road with a facial expression suggesting that the figure is calling customers, hence supported by Figure 1 at the back, which is depicted dressed and walking leisurely. It clearly shows that the people of Malaysia at that time were busy carrying out their lives in their own way.

Symbols and Languages- Symbols that can be seen in this artwork are the symbols of Chinese words, which are visualized through the image of signage. It directly tells about the Malaysian environment, which includes Chinese races other than Malays and Indians. As we know, the Chinese are also among the races active in the business field. The visualization of the signage in Chinese does strengthen the statement that the Chinese have also contributed to the growth of the Malaysian economy. In addition, the Chinese symbol is also seen on the head of the newspaper, indicating that the newspaper is only for the reading of people who speak Chinese and are able to read in Chinese. It also suggested that there is a printing business that also contributes to local economic growth.

Social Structure- Although there are only two types of figures being illustrated in this printmaking artwork, it is enough to explain the position of the social structure of the two figures in a community. This is because looking at the way the figures are being composed clearly shows the difference in terms of employment and status. Figure 2 is portrayed as a simple character with a small job, while Figure 1 is drawn with a neat-looking character hence reflecting a different status compared to Figure 2. It is

generally known that rank and status have existed in a Malaysian community for a long time. In each country, status and position are different according to the lifestyle in a community.

Social Institution- Referring to the element of social structure, the title of this artwork has indirectly described the economic growth through the visual of process business activities. The activity of selling newspapers was part of the evidence in stressing the local community's economic situation at that time. As explained in the description of the work 'Washing Cloth', the artist Tan Tee Chie often addressed the life of the underprivileged in most of his artworks. Based on this notion, through 'Newspaper Boy' artwork, it is clear that the involvement of middle-class people in small-scale economies, such as newspaper businesses and small shops businesses, has also been a Malaysian culture.

Clothing and Outfit- Referring to the explanation of norms and social structures, how these two figures are dressed plays an important role in interpreting this 'Newspaper Boy' printmaking artwork. There is the influence of modern clothing imposed by both figures, thus bringing the perception that the atmosphere depicted is an atmosphere around the city rather than in a village surrounding. The image of Figure 2 wearing a short-sleeved shirt with shorts and the image of Figure 1 wearing a complete suit highlighted the element of modernity in this work.

Overall, although the way these figures are portrayed is somewhat different from the traditional elements conveyed in the artwork titled 'Washing Cloth', artist Tan Tee Chie still applies the essence of Malaysian culture through the embodiment of Chinese calligraphy on the signage and the head of the newspapers. Elements of Malaysian culture are still outstanding through the selection of objects and the placement of the subject's composition.

5. RESEARCH LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH

The limitations of this research are limited to some samples of printmaking artworks that were produced in 1950. There is little evidence of printmaking artworks produced in that era, whether in book searches or online sources. Therefore, in order to develop more detailed research on cultural elements in visual arts, several samples of 1950s artworks are needed so that analysis of other cultural characteristics can be executed. For future studies, researchers can use several samples of printmaking artworks from different years or eras so that the change in the concept of Malaysian cultural elements visualized in visual form can be identified and the patterns of change can be analyzed.

6. CONCLUSION

The exploration of cultural visual representation in printmaking artwork was selected as one method of understanding Malaysian cultural features because it is an unwritten proof of culture that is conveyed in the form of images or symbols. Generally, previous literature analyses solely covered cultural aspects in writing; nevertheless, visual evidence such as visual representations in artwork might either confirm or refute the beliefs about Malaysian cultural aspects. It turns out that there are more aspects of Malaysian culture than what Deraman (2001), Md Nor (2009), and Kim (2009) have explained after this research analyzing the aforementioned printmaking artworks.

Through this research, it can be concluded that elements of Malaysian culture consist of non-material cultures, namely norms, symbols, knowledge, ceremonies, festivals, language, social structure, social institutions, and material cultures, which consist of art, architecture, artifacts, clothing, pastimes, and foods.

This identification of Malaysian cultural elements is crucial because it added more elements to Deraman, (2001a), analysis of culture, in which he stated there are two main types of culture present in Malaysian society: material culture, or the culture of objects like houses, boats, and weapons, and non-material culture made up of laws, traditions, and beliefs. Also, Md Nor (2009) analysis of culture, stated that cultural elements consist of four important things namely norms, values, institutions, and artifacts. Plus, Kim (2009), explained the diversity of the Malaysian race includes all forms of political, economic, religious, social, and educational activities. This research demonstrates that there are several

Malaysian cultural components that have not been investigated and clarified in writings or artworks and that many questions need to be resolved, particularly with regard to the elements, features, or characteristics that describe Malaysian culture.

Overall, printmaking artworks that were produced in 1950 have indirectly highlighted the elements of Malaysian culture that influenced the development of Malaysia, especially in the field of visual arts. These artworks are naturally seen as evidence of the development of national ideology and a reflection of Malaysian history. Although in 1950, the National Culture Policy ceased to exist, the sense of preserving Malaysian culture has become part of the artist's goals in the making of their artworks. Throughout the beginning of time, intangible and tangible aspects of Malaysian culture have served as a representation of the Malaysian national identity.

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All of the researchers that participated in this research made contributions at various points during the investigation. The process of data collecting, the establishment of the research framework, the structuring of the study methodologies, and the discussion in the formulation of the conclusions of the study are all areas in which each member makes a contribution.

CONFLICT OF INTEREST

No Conflict of Interest

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