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**MUHAMAD ABDUL AZIZ AB GANI, ISHAK RAMLI
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INTRODUCTION

Idealogy Journal of Arts and Social science (also initially known as Idealogy Journal) is a biannual journal, published by Universiti Teknologi MARA, Perak Branch, MALAYSIA.

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This journal is purely academic and peer reviewed (double-blind review) platform. It caters to original articles, review paper, artwork review and appreciation, exhibition review and appreciation, and book reviews on diverse topics relating to arts, design, and social science. This journal is intended to provide an avenue for researchers and academics from all persuasions and traditions to share and discuss differing views, new ideas, theories, research outcomes, and socio-cultural and socio-political issues that impact on the philosophical growth in the contemporary events.

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

MISSION

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Mohamad Sohaimi Man

Editorial Preface

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We would like to present, with great pleasure, the third volume of a scholarly journal, journal of arts and social Science. This journal is devoted to the gamut of arts and social science issues, from theoretical aspects to application-dependent studies and the validation of emerging technologies in arts. This journal was envisioned and founded to represent the growing needs of arts and social science as an emerging and increasingly vital field, Its mission is to become a voice of the arts and social science community, addressing researchers and practitioners in areas ranging from arts to applied arts, from design to technology in design, from humanity to social science, presenting verifiable arts methods, findings, and solutions.

Transactions on arts focuses on original high-quality research in the realm of social science in parallel and distributed environments, encompassing facilitation of the theoretical foundations and the applications of arts to massive daily life. The Journal is intended as a forum for practitioners and researchers to share arts techniques and solutions in the area, to identify new issues and to shape future directions for research. In this issue, is discussing about culture, art, design, technology, creativity and art & design innovation. There are also discussion about Islamic art, political accountability, influence and art scene

Associate Professor Dr Muhamad Abdul Aziz Ab Gani

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Chief Editors

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Editorial Foreword

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We are very pleased that IDEALOGY JOURNAL, Journal of Arts and Social Science is presenting its 3rd volume and 2nd issue. We are also very excited that the journal has been attracting papers from a variety of advanced and emerging countries such as Indonesia, Pakistan, Saudi Arabia, Bangladesh, etc. The variety of submissions from such countries will help the aimed global initiatives of the journal.

We are also delighted that the researchers from the Arts and Social Science fields demonstrate an interest to share their research with the readers of this journal. This issue of Journal of Arts and Social Science contains five outstanding articles which shed light on contemporary research questions in arts and social science fields.

All the 30 papers of this issue studies the are discussing about culture, art, design, technology, creativity and art & design innovation. There are also discussions about Islamic art, political accountability, influence and art scene.

As we were aware at the first issue, a journal needs commitment, not only from editors but also from editorial boards and the contributors. Without the support of our editorial board, we would not dare to start and continue. Special thanks, also, go to the contributors of the journal for their trust, patience and timely revisions. We continue welcome article submissions in all fields of arts and social sciences

Transcultural Appropriation on the Son Goku Character Configuration from Dragon Ball Manga

Apropriasi Transkultural Pada Konfigurasi Karakter Son Goku Dalam Manga Dragon Ball

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ABSTRACT

Configuration of characters in a story is a representative manifestation that is able to communicate the order and value of cultural distinctiveness inherent in him. Along with the phenomenon of globalization, through the practice of appropriation, the various exclusive elements and knowledge of certain groups of society are reconstructed into new cultural entities, even if they do not originate in the space and time in which they created. The configurations Son Goku in manga (typical Japanese comic) Dragon Ball is a transcultural myth of elements in the classic Chinese novel Journey to The West mixed with the popular modern serial story of Superman from the American DC Comics and King Kong, as well as the mythology of lycanthropy from Europe. Through further investigation, the source taken in the Son Goku configuration is suspected of having a relationship with elements and knowledge of different spaces and past times (archaic), so that he is not just a popular myth, he is a collection of texts from various cultural civilizations that are scattered all over the earth.

Keywords: Transcultural Appropriation, Character Configuration, Son Goku.

ABSTRAK

Konfigurasi karakter dalam sebuah cerita/ kisah merupakan manifestasi representatif yang mampu mengomunikasikan tatanan dan nilai dari kekhasan kebudayaan yang melekat pada dirinya. Seiring dengan fenomena globalisasi, melalui praktek apropriasi, beragam elemen eksklusif dan pengetahuan dari kelompok masyarakat tertentu direkonstruksi menjadi entitas kebudayaan baru, sekalipun bukan berasal dari ruang dan waktu dimana dia muncul/ diciptakan. Konfigurasi Son Goku dalam manga (komik khas Jepang) Dragon Ball merupakan mite transkultural dari elemen yang ada pada novel klasik asal Tiongkok yang berjudul Journey to The West yang dicampur dengan kisah populer moderen Superman dari serial DC Comics dan King Kong asal Amerika, serta mitologi likantrof asal Eropa. Melalui penelusuran lebih lanjut, sumber yang diambil dalam konfigurasi Son Goku dicurigai memiliki relasi dengan elemen dan pengetahuan dari ruang yang berbeda dan waktu yang lebih lampau (arkaik), sehingga dia tidak hanya sekedar mite populer, dia merupakan kumpulan teks dari berbagai peradaban kebudayaan yang tersebar diseluruh penjuru bumi.

Kata Kunci: Apopriasi Transkultural, Konfigurasi Karakter, Son Goku

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1. PENDAHULUAN

Menurut Hera S. Walker (1998: hal. 1), integrasi elemen asing ke dalam sebuah kebudayaan tertentu merupakan proses kesadaran kemajuan budaya yang berjalan bertahap. Kemajuan tersebut tidak dapat terjadi kecuali ada alasan yang cukup untuk diterima oleh budaya yang mengadopsinya. Kutipanya atas

Schrieke menerangkan bahwa selama masih di bawah naungan matahari yang sama, tidak ada kebaruan, yang baru merupakan kombinasi pengetahuan. Sebuah penemuan tidak dibuat dari ketiadaan, dia berakar dari pengetahuan lampau. Kutipan Walker ini memunculkan pemahaman bagaimana sebuah kebudayaan berkembang karena adanya kombinasi unsur asli dan asing. Elemen lokal masih diperlukan untuk bisa diterima integrasinya dengan elemen asing yang diadopsinya, termasuk di dalamnya mitos, legenda, dan cerita kepahlawanan yang berkembang pada kebudayaan tertentu. Berdasarkan catatan Walker, kisah kepahlawanan memiliki pola yang stereotip.

Fenomena perubahan/ reproduksi mite tersebut adalah apropriasi transkultural. Sebuah wilayah yang membaca gerakan-gerakan transformasi esensial yang dilandasi oleh dominasi, perjuangan, pertahanan, dan penolakan dari sebuah entitas kultur sebagai bagian dari akses globalisasi budaya. Termasuk di dalamnya produk-produk visual budaya. Dia tidak lagi berbicara masalah otonomi, kesetaraan, dan pluralisme orisinalitas. Kisah-kisah legendaris dan figur-figur (karakter) yang ada di dalamnya merupakan penanda representatif akan adanya perkembangan pengetahuan (media) dalam kebudayaan masyarakat yang saling mempengaruhi.

Dalam uraian R. A. Rogers (2006: hal. 447), praktek apropriasi transkultural terbagi kedalam empat tipe: (1) *Pertukaran Budaya*, meliputi pertukaran simbol, artefak, ritual, genre, dan/ atau teknologi antar budaya dengan tingkat kekuatan yang hampir sama.; (2) *Dominasi Budaya*, penggunaan unsur-unsur budaya dominan oleh anggota budaya subordinasi dalam konteks di mana budaya dominan telah diterapkan pada budaya subordinasi, termasuk alokasi yang memberlakukan perlawanan; (3) *Eksplorasi Budaya*, perampasan unsur-unsur budaya subordinasi oleh budaya dominan tanpa timbal balik substantif, izin, dan/ atau kompensasi.; dan (4) *Transkulturasi*, unsur budaya yang diciptakan dari dan/atau oleh beberapa budaya, sehingga identifikasi budaya tunggal asal memiliki masalah, karena beberapa struktur budaya dalam dinamika globalisasi dan kapitalisme transnasional menciptakan bentuk hibrida.

Menurut catatan Audifax (2005: h. 64-65) terhadap Otto Rank, Pahlawan (*Hero*) memiliki pola tematik yang mengadopsi pada kisah-kisah mitologi klasik yang bisa kita temukan dalam figur-figur legendaris, seperti *Herkules, Romulus, Musa, Paris*. Bisa ditemukan juga pada risalah religi kenabian sebagai orang yang 'terpilih' untuk menyelamatkan umat manusia dari kegelapan/ kehancuran. Kisah penyelamatan tersebut seolah menjadi standar alur dalam beragam kisah kepahlawanan (*hero*). Secara sederhana pola tersebut bisa dideskripsikan dalam tahap-tahap berikut: (1) Ramalan kelahiran sang Pahlawan; (2) Kelahiran sang Pahlawan dalam satu proses ke-dewa-an, kebangsawanan, ataupun berbau kerajaan; (3) Sang Pahlawan adalah sosok yang ditinggalkan, diberikan, atau dibuang di air; (4) Ditolong dan diadopsi oleh sosok yang menggantikan orang tuanya; (5) Kembali ke tanah kelahiran ayahnya, dimana sang Pahlawan akan membuktikan keberhagaan/ kebernilaian dirinya; (6) Sang Pahlawan mengklaim hak yang inheren dengan kelahirannya dan diberi penghargaan atas jasanya; (7) Sang Pahlawan adalah anak yang terpisah dari orang tua, umumnya adalah putra dari seorang Raja.

Kisah-kisah kepahlawanan klasik sampai saat ini terus direproduksi dengan nuansa mite baru. Menurut Audifax (2005, hal. 8), mite adalah cerita dari masa lalu, dia menjelaskan esensi kehidupan dan dunia, atau mengekspresikan adanya nilai moral budaya dalam kehidupan manusia. Mite memberi perhatian pada kekuatan yang mengontrol kehidupan manusia dan relasi antara kekuatan tersebut dengan keberadaan manusia. Meski memiliki nilai religi dalam bentuk dan fungsinya, ditenggarai merupakan bentuk awal dari sejarah, sains, atau filsafat.

Reproduksi mite klasik dapat kita lihat pada film trilogi *Starwars* (1977, 1980, 1983), *The Lords of The Ring* (2001, 2002, 2003), dan *The Matrix* (1999, 2003, 2003) yang merujuk pada mite religi dalam perang salib, sebuah peristiwa pengambil-alihan Yerusalem didasari oleh ramalan keagamaan akan adanya perang terakhir menjelang hari kiamat, kepercayaan akan datangnya juru selamat dan pasukan khususnya. Kisah *Ramayana* dan *Mahabharata* dalam kepercayaan Hindu kuno, pengambilan kitab suci Budha dalam *Journey to The West*. Kisah Nabi Ibrahim dalam mencari Tuhanya, kisah Nabi Isa sang Juru Selamat yang akan diturunkan kembali ke bumi menjelang hari kiamat, dan kisah Nabi Muhammad sang penyampai pesan dalam agama Islam. Mitologi pagan Eropa serta Mesir kuno tentang

dewa-dewa dan okultisme.

Karakter-karakter yang muncul dalam sebuah rangkaian kisah merupakan sosok yang dikonstruksi melalui atribut, karakteristik, ciri-ciri, dan keterhubungannya dengan sosok/ objek lain. Konfigurasi karakter secara keseluruhan membawa konsep ruang, waktu, tradisi, simbol-simbol, kode, konvensi, konflik, artefak, dan konstruksi lain sehingga menjadikannya sebagai subjek representatif dari beragam elemen kebudayaan sebagai penanda identifikasi dan pernyataan eksistensinya, melewati batas-batas wilayah kebudayaan dan waktu kemunculannya. Melalui praktek apropriasi transkultural, konfigurasi karakter merupakan konstruksi yang merepresentasikan keyakinan-keyakinan (*beliefs*), hasrat-hasrat, teori-teori, nilai-nilai, dan sebagainya.

Relasi yang saling mempengaruhi tersebut dapat dilihat dari contoh dugaan persamaan struktur fisik pada konfigurasi karakter *Gatokaca* dan *Ironman* (Gambar 1 dan 2). Meskipun kedua karakter tersebut terpisahkan secara wilayah, dapat dilihat adanya kesamaan konfigurasi fisik. Keduanya memiliki lambang yang melekat di dadanya, memiliki kumis, memiliki kemampuan terbang, memiliki kekuatan 'besi'. Melihat waktu dan tempat kemunculannya, dari persamaan- persamaan tersebut dimungkinkan adanya asosiasi kausal.



Gambar 1. Penggambaran Karakter *Gatokaca* dalam kisah Pewayangan (Sumber: Dida Ibrahim A., 2014)



Gambar 2. Karakter *Ironman* dalam Kisah Komik Marvel "*Ironman*" (Sumber: *Google Image*, 2017)

Apabila dikaji melalui pendekatan apropriasi transkultural dalam praktek karya seni, sebuah objek baru mengambil alih peran yang melekat pada objek asalnya atau yang ada dalam karya seni itu sendiri menjadi medium yang kritis, sehingga pemaknaanya telah bertransformasi dan sangat memungkinkan terjadi tarik menarik subjek secara nyata. Apropriasi budaya merupakan salah satu mekanisme pengadopsian beberapa elemen budaya tertentu oleh kelompok budaya yang berbeda. Hal ini menggambarkan adanya proses akulturasi atau asimilasi, akan tetapi dapat menyiratkan pandangan negatif terhadap akulturasi dari budaya minoritas oleh budaya yang dominan. Proses ini dapat mencakup pengenalan bentuk pakaian atau perhiasan, musik dan seni, agama, bahasa, atau perilaku sosial. Unsur-unsur tersebut 'dihapus' dari budaya aslinya, yang melekat adalah transformasi makna yang secara signifikan berbeda dari keberadaanya sejak awal. Praktek apropriasi budaya melibatkan 'perampasan' ide, simbol, artefak, gambar, suara, benda, bentuk atau gaya dari budaya lain, dari sejarah seni, budaya populer atau aspek lain yang melekat pada budaya visual maupun non-visualnya.

2. METODE

Tulisan ini merupakan paparan kualitatif, melalui pendekatan metode deskriptif asosiatif, diharapkan bisa menemukan kemungkinan adanya kombinasi praktek apropriasi transkultural dan mite pada objek penelitian. Dengan sampel konfigurasi *Son Goku* dalam manga *Dragon Ball* dan teknik

penelusuran, pemilahan, dan penyimpulan data-data literatur, konfigurasi *Son Goku* melalui pendekatan teori transkulturasi dalam konteks praktek apropriasi, disinyalir memiliki kemungkinan adanya asosiasi kausal dengan konfigurasi dan mite *Sun Gokong* dalam novel *Hsi Yu Chi (Journey to The West)* asal Tiongkok, *Superman* terbitan *DC Comic* asal Amerika, dan mitologi kuno Eropa *Likantof* (Manusia Srigala). Konfigurasi yang diadopsi dalam manga *Dragon Ball* merupakan kombinasi dari beragam visual arkais.

3. HASIL DAN PEMBAHASAN

Apropriasi budaya saat ini tidak bisa terhindarkan, sehingga dalam beberapa pemahaman, seperti dalam studi budaya, kritik media, kritik retorikal, dan studi komunikasi interkultural telah dikonsep ulang menjadi sebuah pemahaman mengenai relasi radikal yang dialogis. Melalui konsep pemikiran hibriditas, apropriasi transkultural dipahami melalui kondisi historis yang spesifik, membaca fenomena dialektika transnasional dan transkultur sebagai bagian dari konsekuensi globalisasi budaya. Transkulturasi melibatkan elemen-elemen dan bentuk budaya dari berbagai sumber tanpa mengenal batasan ruang dan waktu. Mereka berinteraksi satu sama lain memproduksi bentuk baru dan merubah konvensi budaya yang sedang berjalan.

3.1 Manga Dragon Ball (1984-1995)

Dragon Ball merupakan komik berseri karya Akira Toriyama yang paling berpengaruh dalam sejarah manga, diterbitkan pada tahun 1984-1995. Versi Anime-nya (film kartun) dirilis melalui beragam seri: (1) *Dragon Ball* 1986-1989; (2) *Dragon Ball Z* 1989-1996; (3) *Dragon Ball GT* 1996-1997; (4) *Dragon Ball Super* (2015-sekarang). Manga ini bergenre Sains Fantasi dengan segmentasi dewasa, remaja, anak-anak. Karena bergenre fantasi, setting dan ploting kisah ini sangat eklektik, sosok manusia dan binatang yang bersosok manusia kerap muncul dan saling berinteraksi. Seperti hanya manga lainnya yang sejaman, manga *Dragon Ball* kaya akan fantasi masa depan yang berteknologi mutakhir dan robotik, sekalipun dicampur dengan visual-visual tradisional khas Jepang.



Gambar 3: Goku Kecil Menaiki Awan Kinton

(Sumber: static.comicvine.com, diakses 6 November 2017)



Gambar 4: Tranformasi Goku menjadi Monyet Raksasa

(Sumber: vignette2.wikia.nocookie.net, diakses 6 November 2017)

Pada sinopsis awal, *Goku* diceriterakan masih bayi, sangat mungil, memiliki ekor seperti monyet (Gambar 3). Diceritakan, *Goku* bukan bukan manusia asal bumi, dia adalah bangsa *Saiya* yang diselamatkan orang tuanya dari kehancuran planet asalnya *Vegeta*. Nama asal *Goku* adalah *Kakarot*. Di Bumi, dia diasuh oleh *Gohan*. Seiring waktu berjalan, dia menjadi tangguh, kuat, dan ahli bela diri. Petualangannya dimulai sejak bertemu perempuan remaja bernama *Burma* yang sedang berburu bola naga, kemudian bertemu dengan *Uron* yang berfisik babi, dan *Yamucha*.

Karena bukan dari bangsa Manusia, *Goku* memiliki keanehan berubah wujud menjadi monyet raksasa saat bulan purnama (Gambar 4). Selain ahli bertarung tangan kosong, dia dilengkapi dengan

tongkat sakti yang bisa memanjang-memendek, membesar-mengecil, serta memiliki awan yang bisa ditunggangi. Pada satu waktu, ekor monyetnya terpotong dalam pertarungan, sehingga secara wujud, *Goku* terlihat seperti sosok manusia biasa. Cerita *Dragon Ball* cukup panjang, karena begitu populer, kisahnya diteruskan pada generasi anaknya *Son Gohan* dan *Son Goten*, dilengkapi juga dengan beragam versi yang memiliki perbedaan alur cerita.

3.2 Praktek Apropriasi Transkultural dalam Kisah Manga *Dragon Ball*

Dalam beberapa sumber, manga (komik jepang) *Dragon Ball* secara jelas terinspirasi oleh kisah novel klasik asal Tiongkok *Hsi Yu Chi (Journey to The West)*. Di Indonesia, kisah tersebut dikenal melalui film seri 'Kera Sakti' (1996).

Karakter utama manga *Dragon Ball* adalah *Goku* mengambil konfigurasi *Wu Kong* si kera sakti, *Bulma* si biksu *Xuanzang*, *Oolong* sebagai *Zhu Bajie*, dan *Yamcha* sebagai *Wujing*. Dalam komik versi Indonesia, nama-nama karakter dikenal dengan nama *Son Goku*, *Burma (Bulma)*, *Uron (Oolong)*, dan *Yamucha (Yamcha)*. Pengadopsian karakter tidak hanya menginspirasi konsep tokoh utama, tapi nyaris seluruh karakter. Tidak hanya konfigurasi karakter, kisah yang diangkat pada manga *Dragon Ball* ini juga mengadopsi alur cerita kisah *Journey to The West*, yang menjadi pembeda dalam kisah *Dragon Ball* adalah perjalanan pencarian/ pengumpulan sejumlah bola naga yang bisa mengabulkan semua permintaan.

Seperti halnya *Sun Gokong*, meski dengan wujud manusia berekor, *Goku* memiliki kekuatan sakti dengan tongkat yang bisa berubah wujud, menaiki awan terbang, dan jurus pertarungan yang bisa mengalahkan semua musuh. *Son Goku* digambarkan sebagai sosok yang naif, bertingkah lucu, sekaligus mengerikan.

Nama asal *Goku* adalah *Kakarot* yang mengingatkan kita pada kisah *Superman* yang berasal dari planet *Krypton* dengan nama *Kal El* karya Jery Siegel terbitan *DC Comic* asal Amerika pada tahun 1938. Dalam kisahnya-pun, *Goku* diadopsi oleh penduduk bumi bernama *Gohan*, dan akan bertemu dan bertarung dengan penduduk terakhir planet *Vegeta* bernama *Bezita*. Seperti halnya *Superman*, satu waktu, *Goku* harus berhadapan dengan bangsanya sendiri.

Penduduk planet *Vegeta* diceritakan memiliki keanehan, mereka bisa bertransformasi menjadi sosok kera raksasa saat bulan purnama. Tentu, kisah ini mengingatkan kita pada mitologi Eropa kuno *likantrof*, sosok manusia yang berubah menjadi serigala saat bulan purnama. Makhluk kera besar mengingatkan kita pada kisah *King Kong* yang bisa ditenangkan oleh sosok perempuan. Dalam perjalanan kisah *Dragon Ball*, *Goku* ditemani perempuan bernama *Bulma*.

Di sisi yang berbeda, kera merupakan transfigurasi dewa dalam kepercayaan hindu. Dalam kisah epik tradisional hindu India *Ramayana* dan *Mahabharata* dikenal sosok *Hanoman*. Dia merupakan figur/ karakter yang ikut menyelamatkan *Shinta* istri *Sri Rama* yang diculik oleh *Rahwana* dalam kisah *Ramayana*. *Hanoman* menggambarkan sosok buruk rupa dengan perilaku yang mulia dan pengabdian yang taat. *Hanoman* memiliki kekuatan yang sangat luar biasa, dia bisa menyusutkan tubuhnya menjadi kecil dan memasuki kerajaan *Alenka* saat menyelamatkan *Shinta*, mampu mengangkat benda seberat apapun untuk menyelesaikan tugasnya. Diceritakan dalam kisah *Ramayana*, dia menjadi besar dan mengangkat gunung himalaya, terbang melintasi *Alenka* karena tidak tahu tumbuhan obat yang ada di gunung itu untuk menyembuhkan *Laksmna* adik *Sri Rama* dari kematian. Dalam tradisi Thailand dan Indonesia, konfigurasi *Hanoman* digambarkan sebagai sosok kera berwarna putih (Gambar 5).

Meski memiliki kesamaan konfigurasi kera, karakter *Sun Gokong* (Gambar 6) berbanding terbalik dengan *Hanoman*. *Sun Gokong* merupakan sosok kera sakti dengan perangai yang sangat liar. Juga berasal dari sumber kepercayaan tradisi yang berbeda, *Sun Gokong* merujuk pada kepercayaan Budhis. *Hanoman* merupakan representasi dari ketaatan, kemuliaan perilaku, dan pengendalian diri. *Sun Gokong* merepresentasikan perlawanan, berperilaku kasar dan kebebasan tanpa kendali, sehingga dia

menggunakan mahkota pengendali untuk menjaga sifat liarnya.

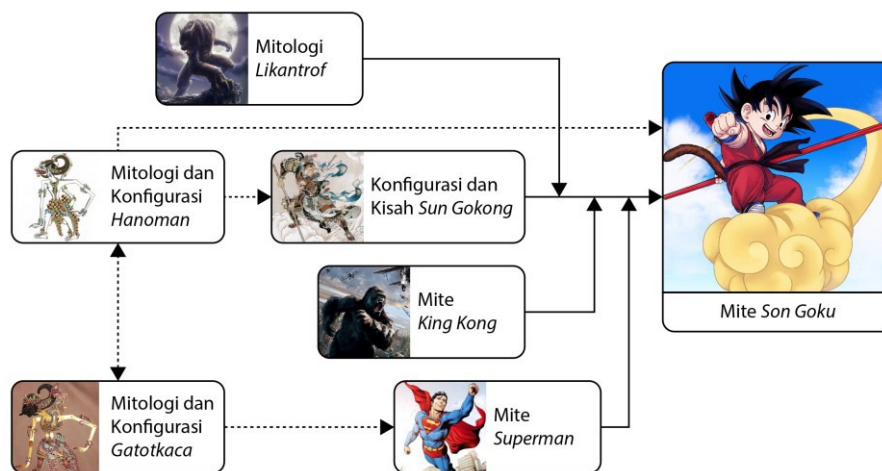


Gambar 5. Konfigurasi *Hanoman* versi Wayang Kulit (Sumber: wayangku.files.wordpress.com, diakses 6 November 2017)



Gambar 6. Konfigurasi *Sun Gokong* (Sumber: i.pinimg.com, diakses 6 November 2017)

Ilmu pengetahuan dalam konteks kebudayaan tidak bisa dihilangkan, dia akan berubah menjadi kisah-kisah, legenda, dan mitos dari generasi ke generasi. Mite tidak hanya merepresentasikan tentang mimpi-mimpi, dia juga mendorong manusia untuk merancang kode-kode baru yang dihadirkan dari kombinasi pengetahuan-pengetahuan lampau (arkais). Dengan alasan tersebut bisa dikatakan bahwa semua konfigurasi karakter merupakan sebuah praktek apopriasi transkultural dari beragam sumber. Melalui pembahasan sebelumnya, konfigurasi karakter *Son Goku* dalam manga *Dragon Ball* merupakan kumpulan arkais (mitos/ mitologi) dari berbagai produk dan konfigurasi budaya yang tersebar diseluruh pelosok bumi (Bagan 1).



Bagan 1. Praktek Apropriasi Transkultural pada Konfigurasi *Son Goku* (Sumber: Penulis, 2017)

Transformasi bentuk apopriasi transkultural dalam mite kepahlawanan tersusun dari elemen-elemen budaya yang tersebar di seluruh penjuru dunia yang dalam prosesnya dipengaruhi oleh keseimbangan kekuatan ekonomi, militer, budaya, dan irisan/ persinggungan kemiripan, sehingga bentuk-bentuk mite kepahlawanan merupakan satu struktur yang dapat ditelusuri secara genealogis melalui mode kategorikal dan konfigurasi visualnya.

Kisah kepahlawanan yang stereotip muncul dalam mite *Dragon Ball*, diawali dengan ramalan, 'dibuang' dan diadopsi oleh sosok pengasuh, satu waktu akan menelusuri asal keberadaan dan membuktikan kebernilaian dirinya. Kisah stereotip tersebut bisa ditemukan dalam kisah nabi Musa dan muncul juga dalam mite *Superman*. Konfigurasi *Son Goku* merupakan integrasi dari elemen-elemen, simbol-simbol, konvensi, konflik, artefak dari mite *Sun Gokong*, sehingga dia memiliki relasi kausal

dengan budaya asalnya. Mitologi *Likantrof* dan mite *King Kong* juga menjadi bagian dalam konstruksi mite *Son Goku*.

Meskipun tidak memiliki relasi kausal secara langsung, konfigurasi *Son Goku* telah membawa pesan dari mitologi dan konfigurasi *Hanoman* dan *Gatotkaca* dalam kisah tradisi Hindu kuno India, sehingga dia secara tidak sadar telah membawa pesan, keyakinan, dan tatanan nilai dari budaya asal yang memiliki dimensi etik dan motif spiritualisme. Dengan kata lain, mite *Son Goku* selain memiliki bentuk yang terintegrasi secara ikonografi arkais tradisi Tiongkok, tanpa disadari dia memiliki dimensi spiritualitas Budha yang kehadirannya dipengaruhi pula oleh tradisi Hindu kuno India.

4. PENUTUP

Dalam konteks praktek apopriasi transkultural dan perubahan kebudayaan, perubahan tersebut meliputi interaksi komunikatif dalam cara berpikir dan bertingkah laku (sikap). Keterikatan masyarakat dan kebudayaan meliputi proses perubahan itu sendiri, meskipun dalam realitasnya perubahan dan prosesnya dapat menyisakan ambivalensi atau secara sukarela berubah atas dasar pertahanan hidup. Di bawah payung konsep hibriditas dalam membaca fenomena dialektik budaya kontemporer, apropriasi transkultural merupakan sebuah wilayah yang akan membaca gerakan-gerakan transformasi esensial yang dilandasi oleh dominasi, perjuangan, pertahanan, dan penolakan dari sebuah entitas kultur sebagai bagian dari akses globalisasi budaya.

Konfigurasi semacam ini bisa kita temukan dalam sampel lain, seperti karakter *The Flash* yang memiliki relasi konfigurasi dengan mitologi dewa Yunani *Hermes*, *Ironman* dan *Superman* yang diduga berelasi dengan konfigurasi *Gatotkaca* dalam kisah epik tradisi hindu kuno *Mahabharata*. Dunia paralel dalam trilogi *The Matrix* yang merepresentasikan ramalan arkais Zionis Yahudi. Trilogi *Starwars*, *The Lords of The Ring*, *The Avenger* dan *Transformer* yang menggambarkan adanya ramalan perang besar manusia dalam melawan kekuasaan kegelapan, sekaligus menggambarkan adanya koalisi mitologi dewa dan manusia. Ramalan akan turunya sang juru selamat dan perang besar tentunya bukan sekedar mitos, dalam kitab-kitab agama, kisah tersebut diyakini dari generasi ke generasi.

Produksi mite-mite pos moderen populer banyak menjadi perdebatan dari berbagai sumber keilmuan. Meski perlu dikaji lebih lanjut, popularitas mite-mite dan konfigurasi visual dalam produksi budaya pos moderen diduga memiliki dimensi spiritual arkais yang secara tidak sadar akan dan atau telah dibaca oleh masyarakat, tidak hanya sebatas untuk hiburan dan kesenangan, dia juga merupakan motifasi pengalaman dalam mencari kemanfaatan sosial (*social benefit*), petunjuk (*guidance*), pengawasan (*surveillance*), dan pertukaran sosial (*social exchange*).

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The Effects of Visual Displays of Furniture Product Photos Through the Social Networking Site, Instagram on Consume Perception

Pengaruh Tampilan Visual Foto Produk Furnitur Melalui Situs Jejaring Sosial Instagram Terhadap Persepsi Konsumen

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ABSTRACT

At present, the growth of Instagram as an online site is phenomenal, because of the shift from its original function as a social communication medium into a marketing platform. Furniture products used to be only available for in-store purchase, can now be easily purchased online. The present study attempted to discover the level of influence and effectiveness of the visual appearance of the furniture products photos through the social networking site, Instagram on consumer perceptions, which is measured using the EPIC (Empathy, Persuasion, Impact and Communication) model. The purpose of the study was to identify the effectiveness of the visual display of furniture product photos on the Instagram social networking site on consumer's perceptions, and to map the use of the ideal visual display of furniture product photos for online product marketing purposes. The research used comparative analytical methods on photos of furniture products from six accounts of small creative economy entrepreneurs of similar products that are advertised through the social networking site, Instagram. The data of this study are limited in the scope of visual perception of furniture product photos uploaded through the social networking site, Instagram on consumer perceptions. The results showed that the visual display in the form of photos of furniture products through the social networking site, Instagram had an effective result on consumer perceptions. The visual display is declared effective as a media for promoting furniture products through the social networking site, Instagram based on the four dimensions of EPIC. The dimensions of Empathy and Impact are the most dominant aspects. The visual display mapping used as an advertising photo is not only influenced by the Empathy dimension and the Impact dimension, but also dominantly influenced by the associated design principles, namely, Unity and Domination. Both dimensions have a significant correlation value compared to other dimensions.

Keywords: Furniture Marketing, Instagram, Consumer Perception, EPIC Model, Design Principles

ABSTRAK

Pada masa kini, perkembangan Instagram sebagai situs online sangat fenomenal, yang berakibat pada bergesernya fungsi semula sebagai media komunikasi sosial kemudian merambah menjadi media pemasaran. Produk furnitur yang semula harus didapatkan dengan cara membeli langsung ke toko, sekarang dapat dengan mudah dibeli secara online. Dalam penelitian ini akan dikaji seberapa besar pengaruh dan keefektifan tampilan visual dari foto produk furnitur melalui situs jejaring sosial Instagram terhadap persepsi konsumen, yang diukur dengan menggunakan model EPIC (Empathy, Persuasion, Impact dan Communication). Tujuan penelitian adalah untuk mengidentifikasi keefektifan tampilan visual foto produk furnitur pada situs jejaring sosial Instagram terhadap persepsi konsumen, dan memetakan penggunaan tampilan visual foto produk furnitur yang ideal untuk upaya pemasaran produk secara online. Penelitian menggunakan metode komparatif analitis terhadap foto produk furnitur dari 6 akun pengusaha kecil ekonomi kreatif produk sejenis yang dipasarkan melalui situs jejaring sosial Instagram. Data penelitian ini terbatas dalam lingkup persepsi visual dari foto produk furnitur yang diunggah melalui situs jejaring sosial Instagram terhadap persepsi konsumen. Hasil penelitian menunjukkan bahwa tampilan visual dalam bentuk foto produk furnitur melalui situs jejaring

sosial Instagram berpengaruh efektif terhadap persepsi konsumen. Tampilan visual dinyatakan efektif sebagai media promosi produk furnitur melalui situs jejaring sosial Instagram berdasarkan 4 dimensi EPIC. Adapun dimensi Empathy dan Impact menjadi aspek yang paling dominan. Pemetaan tampilan visual yang digunakan sebagai foto promosi selain dipengaruhi oleh dimensi Empathy dan dimensi Impact, juga dipengaruhi secara dominan oleh prinsip desain terkait, yaitu; Unity dan Domination. Kedua dimensi mempunyai nilai korelasi signifikan dibanding dimensi lainnya.

Kata kunci: Pemasaran Furnitur, Instagram, Persepsi Konsumen, Model EPIC, Prinsip Desain.

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1. PENDAHULUAN

Pemasaran digital mulai menjadi tren di era internet ini. Para pengusaha baik itu perorangan atau perusahaan mulai menjadikan media digital sebagai media promosi dan pemasaran yang baru. Pada dasarnya media situs jejaring sosial telah mengubah bagaimana konsumen berinteraksi dan bagaimana perusahaan memasarkan produk, meskipun di Indonesia trennya masih tergolong kecil, tapi pertumbuhannya cukup pesat. Adanya situs jejaring sosial ini dijadikan peluang usaha yang baik untuk memasarkan atau mempromosikan produk yang akan dijual. Banyak kelebihan yang dapat diambil dari pemasaran lewat situs jejaring sosial ini diantaranya sebagai sarana berkomunikasi dengan konsumen, sebagai media berkolaborasi apabila adanya ketidakpuasan konsumen, sebagai media promosi dan membangun merek dagang. Pelaku bisnis mengaku lebih mudah memasarkan produknya melalui situs jejaring sosial karena sasaran pertama bisnis ini adalah orang yang dikenal, sehingga mudah untuk melakukan komunikasi.

Maraknya pertumbuhan pengusaha kecil ekonomi kreatif atau usaha kecil menengah (UKM) di kalangan anak muda khususnya di kota-kota besar Indonesia, seperti Jakarta, Bandung dan Jogjakarta, seiring dengan pemasaran digital di era internet ini merupakan fenomena tersendiri. Para UKM ini meramu kreativitas mereka dalam strategi pemasaran *online* melalui situs jejaring sosial, yaitu dengan cara saling bersaing mengunggah foto-foto produk mereka yang sudah dikonsep sedemikian rupa sehingga dapat menarik para pengguna internet atau calon konsumen mereka.

Fenomena memanfaatkan situs jejaring sosial seperti *Instagram* dalam menjalankan bisnis dan mendatangkan keuntungan secara ekonomis ini sangat menarik, berkaitan dengan kenyataan ternyata *Instagram* merupakan situs jejaring sosial yang multifungsi. Pada penelitian-penelitian terdahulu sudah banyak yang meneliti tentang pemasaran melalui situs jejaring sosial juga, seperti *Facebook* dan *Twitter*. Pemasaran melalui situs jejaring sosial *Instagram* dan khususnya memasarkan produk furnitur belum pernah dikaji dan dianalisis, sehingga penulis menjadikan strategi pemasaran baru ini menjadi suatu dasar pemikiran untuk meneliti bagaimana pengaruh tampilan visual berupa foto produk furnitur melalui situs jejaring sosial *Instagram* ini efektif terkait dengan persepsi konsumen. Untuk mengukur keefektifannya terkait dengan persepsi konsumen, maka penulis menggunakan model *EPIC*. Model *EPIC* (*Empathy, Persuasion, Impact* dan *Communication*) ini dikembangkan oleh salah satu perusahaan peneliti pemasaran terkemuka di dunia, yaitu A.C.Nielsen sebagai alat analisis untuk mengukur efektivitas iklan (Durianto,2003).

Pemasaran produk furnitur melalui media *online Instagram* ini merupakan media pemasaran yang ‘baru’, dalam artian tidak konvensional karena menyebabkan timbulnya kendala baru, yaitu masyarakat tidak dapat berinteraksi langsung dengan produk tersebut. Pada umumnya apabila membeli produk furnitur, masyarakat biasanya berinteraksi langsung, produk furnitur tersebut harus bisa dipegang, diraba, dicoba atau bahkan diduduki baru kemudian dibeli.

Dari permasalahan yang dijabarkan di atas, tersusun beberapa pertanyaan masalah yang mencakup intisari semua masalah kajian fenomena pengaruh dan keefektifan tampilan visual foto produk furnitur melalui situs jejaring sosial *Instagram* terhadap persepsi konsumen.

Pertanyaan penelitian adalah sebagai berikut:

1. Sejauh mana tampilan visual dalam bentuk foto produk furnitur melalui situs jejaring sosial *Instagram*, efektif mempengaruhi persepsi konsumen?
2. Seperti apakah pemetaan penggunaan tampilan visual foto produk furnitur yang ideal sebagai upaya pemasarannya melalui situs jejaring sosial *Instagram*?

Obyek yang diteliti terbatas pada tampilan visual foto produk furnitur dari 6 pengusaha kecil ekonomi kreatif atau usaha kecil menengah (UKM) terpilih di Indonesia yang menjual produknya melalui situs jejaring sosial *Instagram*, yaitu; Hvnter Home (Bandung), Jakarta Vintage (Jakarta), Jovince Jogja (Jogjakarta), Karsa Design (Jakarta), Kekayaan (Jakarta) dan Unkl 347 (Bandung). Mereka terpilih dari hasil pemantauan penulis atas dasar pengelompokan kategori berdasarkan tipe visualisasi dan tipe produknya yang sejenis, yaitu produk kursi sofa yang diletakan pada satu ruangan interior *full set*.



Gambar 1. Tampilan Visual Foto Produk Furnitur dari 6 Akun UKM Ekonomi Kreatif melalui Situs Jejaring Sosial *Instagram* (sumber : <http://instagram.com/>)

2. METODE PENELITIAN

Penelitian ini menggunakan metode survei dengan kuesioner sebagai sumber data utama. Metode survei dipakai untuk mendapatkan data faktual tentang pengaruh tampilan visual terhadap persepsi konsumen.

2.1 Kuesioner Tahap Awal

Jenis *sampling* merupakan *purposive sampling*. Untuk pengambilan sampel, subyek yang ingin dijadikan responden pada penelitian ini diambil dari kelompok usia antara usia dibawah 25 tahun, dengan asumsi rata-rata responden masih lajang dan usia diatas 25 tahun dengan asumsi rata-rata responden sudah menikah Kategori profil responden pun mengelompokan status kepemilikan rumah responden menjadi; rumah pribadi, rumah orang tua, rumah sewa/kost. Pengelompokan usia dan status kepemilikan rumah ini keterkaitannya dengan tampilan visual produk furnitur yang ditawarkan dilihat dari aspek kebutuhan, misalnya responden yang belum menikah dan masih tinggal dengan orang tua

tidak akan terlalu butuh untuk membeli produk furnitur baru, responden belum menikah tapi sudah menyewa rumah mungkin butuh untuk membeli produk furnitur baru, atau responden yang sudah menikah tapi masih tinggal bersama orang tua, tentunya masih berpikir untuk membeli produk furnitur baru, dan seterusnya. Semua responden wajib memiliki akun pada situs jejaring sosial *Instagram* sebagai pengguna aktif, dengan harapan penelitian menjadi lebih objektif.

Peneliti membuat pernyataan kuesioner menggunakan skala Likert berdasarkan dimensi yang terdapat pada model *EPIC*, yaitu empati, persuasi, dampak dan komunikasi. Pernyataan yang digunakan pada kuesioner yang menyangkut dimensi model *EPIC* ini, adalah sebagai berikut :

- *Empathy*, suka atau tidaknya responden terhadap tampilan visual produk furnitur yang ditampilkan.
- *Persuasion*, tertarik ingin membeli atau tidaknya responden terhadap tampilan visual produk furnitur yang ditampilkan.
- *Impact*, mengetahui fungsi produk atau tidaknya responden terhadap tampilan visual produk furnitur yang ditampilkan.
- *Communication*, mengetahui informasi/pesan yang ingin disampaikan atau tidaknya responden terhadap tampilan visual produk furnitur yang ditampilkan.

Pertanyaan-pertanyaan dalam kuesioner berkaitan dengan dimensi-dimensi yang terdapat pada model *EPIC* (*Empathy*, *Persuasion*, *Impact* dan *Communication*), dengan indikator sebagai berikut,

Tabel 1: Indikator Model *EPIC* (*Empathy*, *Persuasion*, *Impact*, *Communication*)

No	Dimensi	Indikator
1	EMPATI (<i>Empathy</i>)	emosi, perasaan khusus, suasana hati, dan evaluasi
2	PERSUASI (<i>Persuasion</i>)	perilaku dan opini, emosi, keterlibatan, dan pendirian
3	DAMPAK (<i>Impact</i>)	fungsi dan kegunaan produk, kreativitas visual
4	KOMUNIKASI (<i>Communication</i>)	pemahaman pembaca dan kekuatan pesan

Sumber: Duriyanto,2003

Indikator dari dimensi dalam proses penelitian ini menggunakan skala Likert, yaitu skala yang memberikan skor dari 0-4, dari sangat tidak setuju hingga sangat setuju untuk mengetahui derajat responden terhadap serangkaian pertanyaan yang terdapat dalam kuesioner. Data dari kuesioner akan dikonversikan menjadi angka kemudian dihitung nilai rata-ratanya. Nilai rata-rata tersebut dapat menggambarkan seberapa jauh tingkat efektivitas pengaruh tampilan visual foto produk furnitur terhadap persepsi konsumen melalui grafik dan diagram *diamond*.

2.2 Kuesioner Tahap Akhir

Kuesioner tahap akhir ini berupa daftar pertanyaan masih seputar masalah kajian yang berguna untuk menjawab rumusan masalah terkait dengan teori prinsip desain. Kuesioner akan dibagikan kepada responden yang terdiri dari para ahli di bidang visual, baik itu akademisi maupun praktisi dengan pengalaman masing- masing 5 tahun di bidangnya.

Pertanyaan-pertanyaan dalam kuesioner tahap akhir ini berkaitan dengan dimensi-dimensi yang terdapat pada teori prinsip desain, yaitu; kesatuan (*unity*), keseimbangan (*balance*), proporsi (*proportion*), irama (*rhythm*), dan dominasi (*domination*). Pertanyaan kuesioner tahap 3 berdasarkan indikator sebagai berikut:

Tabel 2: Indikator Teori Prinsip Desain

No	Dimensi	Indikator
1	Kesatuan (<i>Unity</i>)	beberapa unsur rupa dalam tampilan visual mempunyai hubungan
2	Keseimbangan (<i>Balance</i>)	susunan terlihat seimbang antara satu sama lain yang terkait
3	Proporsi (<i>Proportion</i>)	keselarasan, setara dengan keseimbangan
4	Irama (<i>Rhythm</i>)	gerak yang teratur dan terus menerus
5	Dominasi (<i>Domination</i>)	elemen-elemen visual sebagai penarik dan pusat perhatian.

Indikator dari dimensi dalam proses penelitian ini menggunakan skala Likert, yaitu skala yang memberikan skor dari 0-4, dari sangat tidak setuju hingga sangat setuju untuk mengetahui derajat responden terhadap serangkaian pertanyaan yang terdapat dalam kuesioner.

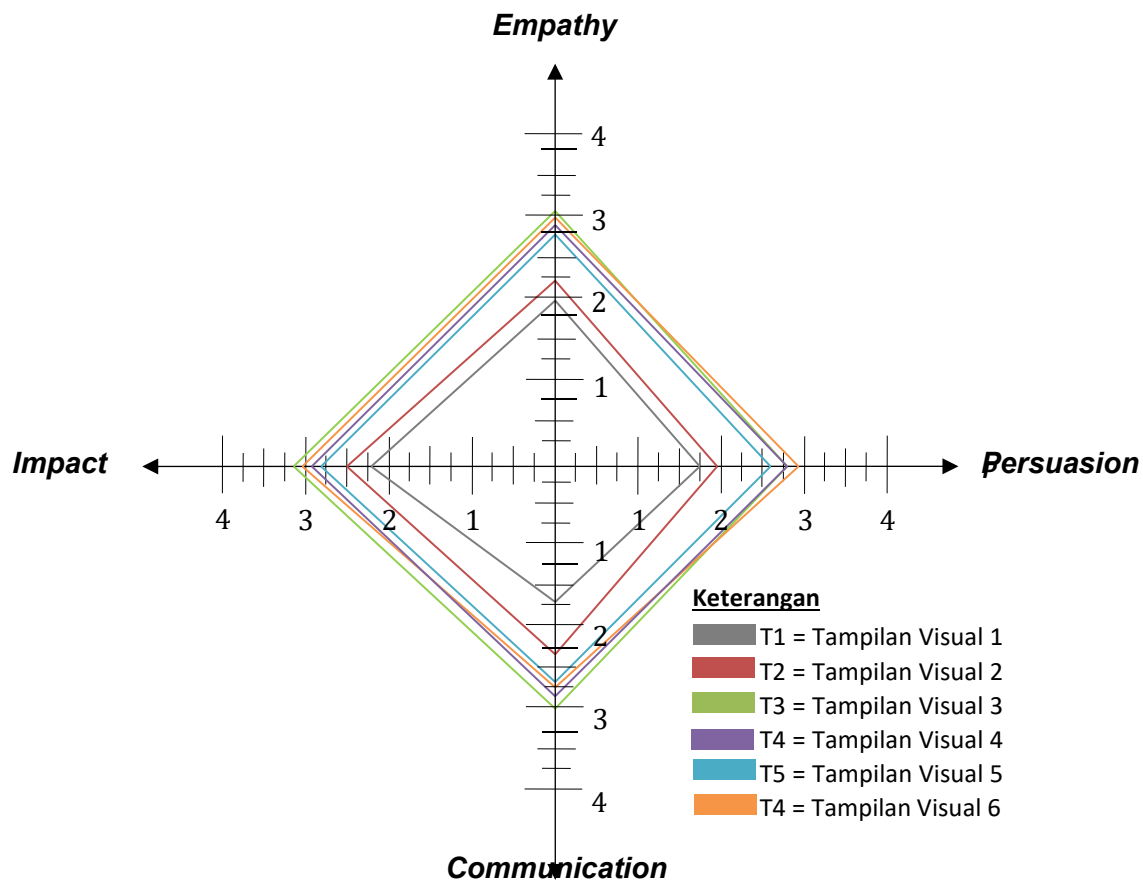
3. HASIL DAN PEMBAHASAN KUESIONER TAHAP AWAL

Tabel 3: Variabel Pernyataan Kuesioner Tahap Awal berdasarkan Dimensi Model EPIC

No	Dimensi	Pernyataan
1	<i>Empathy 1</i> (E1)	Tampilan visual dari foto produk furnitur kursi sofa ini bagus.
2	<i>Empathy 2</i> (E2)	Saya suka tampilan visual dari foto produk furnitur kursi sofa ini.
3	<i>Persuasion 1</i> (P1)	saya tertarik melihat tampilan visual produk furnitur kursi sofa tersebut.
4	<i>Persuasion 2</i> (P2)	Saya ingin membeli setelah melihat tampilan visual dari foto produk furnitur kursi sofa ini.
5	<i>Impact 1</i> (I1)	Saya mengetahui fungsi dari produk furnitur kursi sofa ini setelah melihat tampilan visual fotonya.
6	<i>Impact 2</i> (I2)	Tampilan visual foto produk furnitur kursi sofa ini lebih kreatif dibanding tampilan visual foto lain.
7	<i>Communication 1</i> (C1)	Tampilan visual foto produk furnitur kursi sofa ini informasinya lebih jelas dibanding tampilan visual foto lain.
8	<i>Communication 2</i> (C2)	Tampilan visual foto ini lebih mampu mengkomunikasikan pesan yang ingin disampaikan dibanding tampilan visual foto lain

Setiap jawaban responden dari pernyataan diberikan bobot. Pada kuesioner bagian kedua, pertanyaan menggunakan rentang skala Likert dari Sangat Tidak Setuju (STS) sampai dengan Sangat Setuju (ST), dan nilainya disusun berdasarkan nilai 0 sampai dengan 4. Kemudian nilai tersebut dipetakan ke dalam Model EPIC menggunakan rentang skala dari Sangat Tidak Efektif (STE) menjadi Sangat Efektif (SE).

Grafik berbentuk diagram *diamond* dari hasil analisis pengaruh tampilan visual foto produk furnitur melalui situs jejaring sosial *Instagram* terhadap persepsi konsumen dilihat dari nilai keefektifannya adalah sebagai berikut,



Dimensi	Tampilan Visual					
	T1	T2	T3	T4	T5	T6
Empathy	2.02	2.24	3.17	2.98	2.80	3.08
Persuasion	1.75	1.98	2.76	2.76	2.67	2.85
Impact	2.21	2.50	3.10	2.93	2.85	3.04
Communication	1.66	2.24	2.89	2.75	2.63	2.73

Gambar 2: Grafik Diagram *Diamond Model EPIC*

Hasil analisis yang didapat melalui diagram *diamond* menyatakan bahwa Tampilan Visual 3 lebih efektif dilihat hampir dari semua sisi dimensi Model *EPIC* dibanding tampilan visual foto produk lainnya, yaitu pada dimensi empati, dampak dan komunikasi. Sedangkan untuk dimensi persuasi, nilai keefektifannya terlihat pada Tampilan Visual 6. Maka asumsi pertama dan kedua dari penelitian ini yang menyatakan bahwa pemetaan penggunaan tampilan visual foto produk furnitur sebagai upaya pemasarannya dan pengidentifikasian keefektifan tampilan visual foto produk furnitur tersebut berkaitan dengan respon konsumen berdasarkan dimensi empati, persuasi, dampak dan komunikasi dapat dibuktikan dari perolehan data hasil kuesioner pada Tampilan Visual 3 dan 6 yang sekaligus menjawab kedua pertanyaan penelitian ini.

4. HASIL DAN PEMBAHASAN KUESIONER TAHAP AKHIR

Tabel 4: Variabel Pertanyaan Kuesioner Tahap Akhir berdasarkan Teori Prinsip Desain

No	Dimensi	Pertanyaan
1	Kesatuan (<i>Unity</i>)	Menurut anda tampilan visual 1 ini mempunyai Kesatuan (<i>Unity</i>)?
2	Keseimbangan (<i>Balance</i>)	Menurut anda tampilan visual 1 ini mempunyai Keseimbangan (<i>Balance</i>)?
3	Proporsi (<i>Proportion</i>)	Menurut anda tampilan visual 1 ini mempunyai Proporsi (<i>Proportion</i>) yang baik dan mempunyai keselarasan yang setara dengan keseimbangan?
4	Irama (<i>Rhythm</i>)	Menurut anda tampilan visual 1 ini mempunyai Irama (<i>Rhythm</i>) yang baik?
5	Dominasi (<i>Domination</i>)	Menurut anda tampilan visual 1 ini mempunyai Dominasi (<i>Domination</i>) sebagai pusat perhatian?

Setiap jawaban responden dari pertanyaan diberikan bobot nilai. Pengujian validitas dilakukan dengan melakukan korelasi antara masing-masing skor indikator dengan total skor indikator.

Model korelasi Pearson dipakai untuk menguji hipotesis asosiatif. Berikut ini nilai dan makna pada uji signifikansi menggunakan korelasi Pearson:

Tabel 5: Makna Nilai Korelasi Model Pearson	
Interval Koefisien	Tingkat Hubungan
0,00 – 0,199	Sangat Rendah
0,20 – 0,399	Rendah
0,40 – 0,599	Sedang
0,60 – 0,799	Kuat
0,80 – 1,000	Sangat Kuat

		Correlations				
		Unity	Balance	Proportion	Rhythm	Domination
	Pearson Correlation	-.390	-.166	-.720	-.187	-.060
TP_1	Sig. (2-tailed)	.445	.753	.106	.723	.910
	N	6	6	6	6	6
	Pearson Correlation	.638	.789	.240	.548	.602
TP_2	Sig. (2-tailed)	.173	.062	.647	.260	.206
	N	6	6	6	6	6
TP_3	Pearson Correlation	.973**	.855*	.798	.692	.865*
	Sig. (2-tailed)	.001	.030	.057	.128	.026
	N	6	6	6	6	6
TP_4	Pearson Correlation	.647	.849*	.664	.871*	.737
	Sig. (2-tailed)	.165	.033	.151	.024	.095
	N	6	6	6	6	6
	Pearson Correlation	.463	.156	.674	.177	.243
TP_5	Sig. (2-tailed)	.355	.768	.142	.738	.643
	N	6	6	6	6	6
TP_6	Pearson Correlation	.580	.504	.854*	.634	.598
	Sig. (2-tailed)	.228	.308	.031	.177	.210
	N	6	6	6	6	6

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

TP_1 = Total Prinsip Desain pada Tampilan Visual 1

TP_2 = Total Prinsip Desain pada Tampilan Visual 2

TP_3 = Total Prinsip Desain pada Tampilan Visual 3

TP_4 = Total Prinsip Desain pada Tampilan Visual 4

TP_5 = Total Prinsip Desain pada Tampilan Visual 5

TP_6 = Total Prinsip Desain pada Tampilan Visual 6

Gambar 3: Hasil Pengujian Korelasi Teori Prinsip Desain pada Tampilan Visual

Nilai korelasi pada variabel *Unity* terhadap total nilai teori prinsip desain pada Tampilan Visual 3 mempunyai nilai tertinggi (0.973) dengan nilai signifikan yang tinggi yaitu diatas 0.01. Diikuti oleh nilai variabel lainnya yang diurutkan dari variabel dengan korelasi nilai paling kuat, yaitu; nilai korelasi pada variabel *Rhythm* terhadap total nilai teori prinsip desain pada Tampilan Visual 4 (0.871), nilai korelasi pada variabel *Domination* terhadap total nilai teori prinsip desain pada Tampilan Visual 3 (0.865), nilai korelasi pada variabel *Balance* terhadap total nilai teori prinsip desain pada Tampilan Visual 3 (0.855), nilai korelasi pada variabel *Proportion* terhadap total nilai teori prinsip desain pada Tampilan Visual 6 (0.854), dan nilai korelasi pada variabel *Balance* terhadap total nilai teori prinsip desain pada Tampilan Visual 4 (0.849), kelima variabel ini mempunyai nilai signifikan yang rendah yaitu diatas 0.05.

5. HASIL TEMUAN PENELITIAN

Tampilan visual yang efektif untuk dijadikan sebagai media promosi produk furnitur melalui situs jejaring sosial dinilai dari keempat dimensi *EPIC* yang dinyatakan efektif berdasarkan hasil analisis. Didapatkan hasil perhitungan dari masing-masing variabel berturut-turut adalah sebagai berikut:

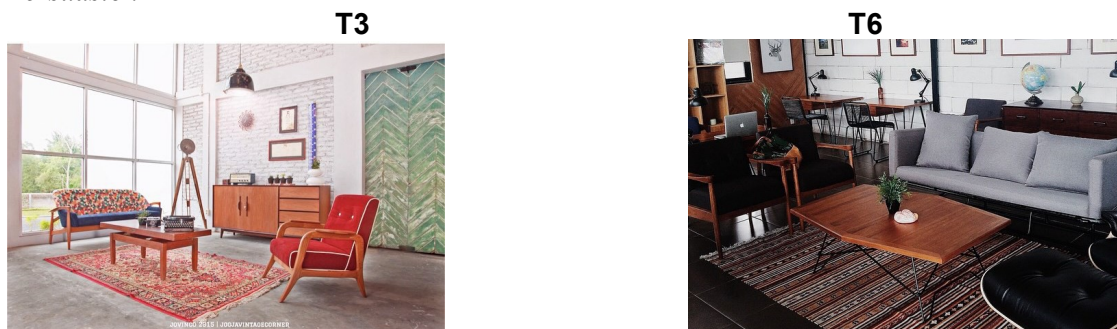
Tabel 6: Nilai Rata-Rata Model *EPIC*

Dimensi	Tampilan Visual					
	T1	T2	T3	T4	T5	T6
Empathy	2.02	2.24	3.17	2.98	2.80	3.08
Persuasion	1.75	1.98	2.76	2.76	2.67	2.85
Impact	2.21	2.50	3.10	2.93	2.85	3.04
Communication	1.66	2.24	2.89	2.75	2.63	2.73

Nilai pada dimensi *Empathy* dan *Impact* menjadi yang paling dominan diantara dimensi lainnya. Para pemilik pengusaha kecil ekonomi kreatif atau usaha kecil menengah (UKM) dapat lebih menekankan pada peningkatan dan mempertahankan faktor dominan ini dalam upaya mempertahankan keefektifan tampilan visual foto produk yang ingin dipasarkan melalui situs jejaring sosial *Instagram*.

Tampilan visual yang mempunyai nilai keefektifan tertinggi dari tiap dimensi *EPIC*, adalah:

1. Tampilan Visual 3, mempunyai nilai keefektifan tertinggi pada dimensi; *Empathy*, *Impact*, dan *Communication*.
2. Tampilan Visual 6, mempunyai nilai keefektifan tertinggi pada dimensi *Persuasion*.

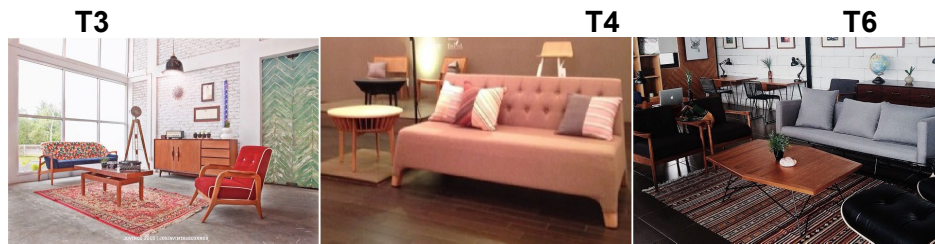


Gambar 4: Tampilan Visual yang Mempunyai Nilai Keefektifan Tinggi (sumber foto : <http://instagram.com/>)

Total nilai teori prinsip desain pada tampilan visual yang mempunyai nilai korelasi tertinggi untuk dijadikan media promosi produk melalui situs jejaring sosial dinilai dari lima dimensi pada teori prinsip desain.

Didapatkan dari hasil pengujian diurut berdasarkan nilai korelasi tertinggi yang signifikan, adalah sebagai berikut:

1. Tampilan Visual 3, mempunyai nilai korelasi tertinggi yang signifikan pada dimensi; *Unity*, *Domination*, dan *Balance*.
2. Tampilan Visual 4, mempunyai nilai korelasi tertinggi yang signifikan pada dimensi; *Rhythm* dan *Balance*.
3. Tampilan Visual 6, mempunyai nilai korelasi tertinggi yang signifikan pada dimensi *Proportion*.

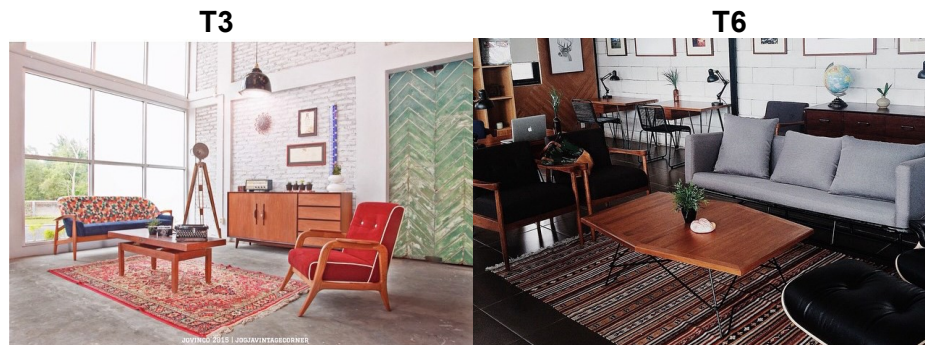


Gambar 5: Tampilan Visual yang Mempunyai Nilai Korelasi Signifikan
(sumber foto: <http://instagram.com/>)

6. KESIMPULAN

Hasil analisis akhir yang dapat kita simpulkan, bahwa tampilan visual foto produk furnitur yang mempunyai nilai efektif tertinggi terhadap persepsi konsumen berdasarkan kuesioner tahap 2 yang dihubungkan dengan tampilan visual yang mempunyai nilai korelasi yang signifikan berdasarkan teori prinsip desain menurut para ahli visual melalui kuesioner tahap 3, adalah:

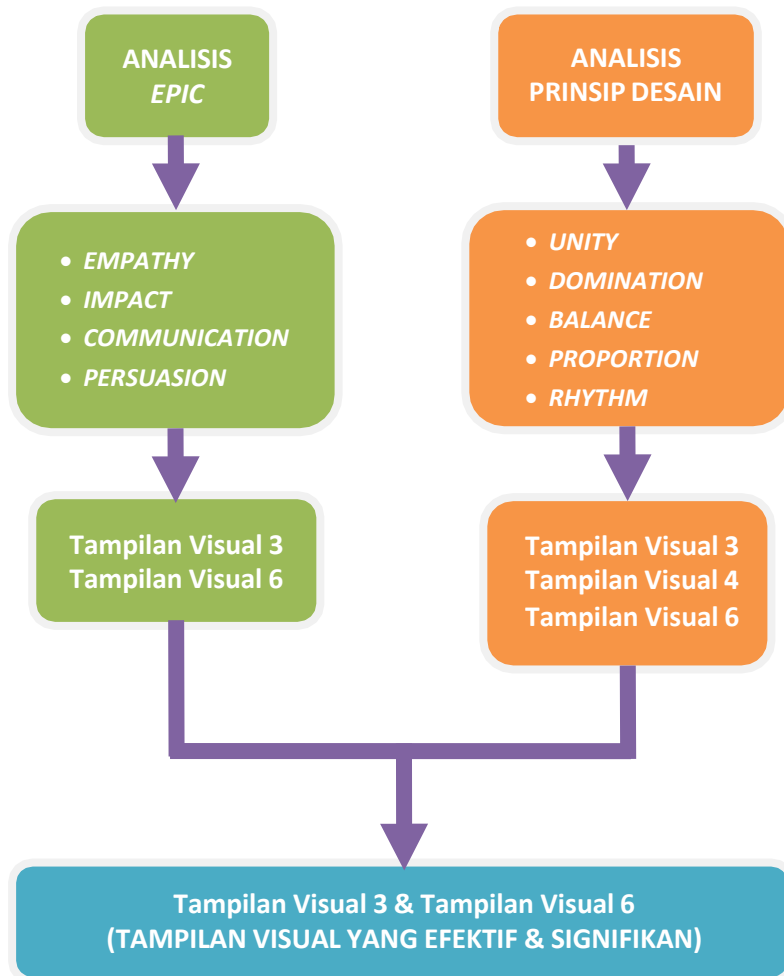
1. Tampilan Visual 3
2. Tampilan Visual 6



Gambar 6: Tampilan Visual yang Ideal untuk Dipasarkan melalui *Instagram*
(sumber foto: <http://instagram.com/>)

Berdasarkan perolehan hasil data kuesioner, nilai keefektifannya muncul dilihat dalam 2 hal yaitu dalam dimensi *Empathy* (empati), yaitu apakah tampilan visual tersebut bagus atau tidak dan konsumen suka atau tidak terhadap tampilan visual tersebut. Dalam dimensi *Impact* (dampak), yaitu apakah tampilan visual itu lebih kreatif atau tidak dibandingkan tampilan visual lainnya, dan konsumen mengetahui atau tidaknya fungsi dari produk yang ditampilkan secara visual tersebut jika dibandingkan dengan tampilan visual lainnya. Tampilan visual yang akan digunakan sebagai media promosi produk furnitur melalui situs jejaring sosial *Instagram* harus sesuai berdasarkan dengan teori prinsip desain, dengan urutan hirarki sebagai berikut yaitu; *Unity, Domination, Balance, Proportion, dan Rhythm* (kesatuan, dominasi, keseimbangan, proporsi, dan irama) sehingga konsumen tertarik pada tampilan visual tersebut.

Berikut adalah skema temuan tampilan visual yang paling efektif dan mempunyai nilai korelasi dengan signifikan tertinggi dari hasil analisis berdasarkan urutan hirarki dari dimensi *EPIC* dan dimensi pada teori prinsip desain:



Gambar 7: Skema Temuan Analisis berdasarkan Dimensi *EPIC* dan Prinsip Desain

Pemetaan urutan tampilan visual yang mempunyai nilai keefektifan dan nilai korelasi dari yang tertinggi sampai yang terendah berdasarkan hasil analisis :

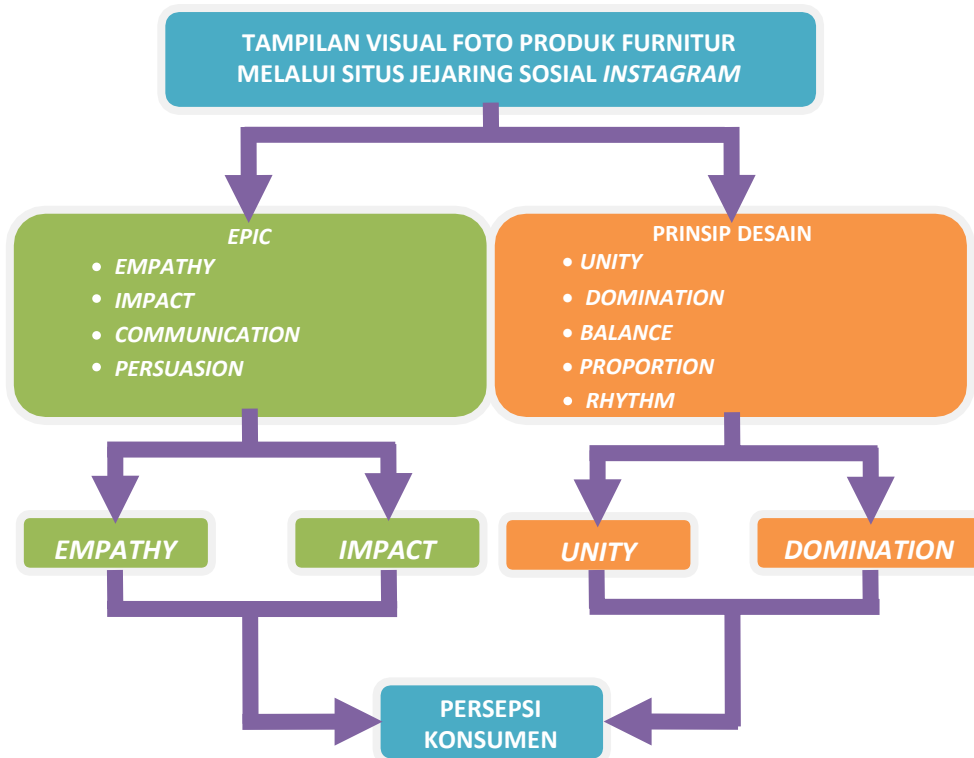


Gambar 8: Pemetaan Urutan Tampilan Visual yang Mempunyai Nilai Keefektifan dan Nilai Korelasi Tertinggi Sampai yang Terendah (sumber foto : <http://instagram.com/>)

Berdasarkan hasil analisis, dapat disimpulkan bahwa tampilan visual dalam bentuk foto produk furnitur yang dipasarkan melalui situs jejaring sosial *Instagram* berpengaruh efektif terhadap persepsi konsumen. Tingkat keefektifan tampilan visual berupa foto produk furnitur sangat dipengaruhi oleh dimensi *Empathy* dan dimensi *Impact* berdasarkan dimensi yang terdapat pada model *EPIC* (*Empathy, Persuasion, Impact* dan *Communication*). Dimensi *Empathy* melibatkan emosi dan evaluasi dari perasaan serta suasana hati konsumen terhadap tampilan visual foto produk furnitur. Sedangkan pada dimensi *Impact* atau dampak, melibatkan pesan dan pengetahuan produk (*product knowledge*) yang disampaikan melalui tampilan visual berupa foto produk furnitur kepada konsumen. Kedua dimensi tersebut, yaitu *Empathy* dan *Impact* mempunyai dominasi yang tinggi dibanding dimensi lainnya untuk dapat dipersepsi lebih baik oleh konsumen.

Untuk mendapatkan identifikasi dan pemetaan tampilan visual foto produk furnitur yang ideal untuk dipasarkan melalui situs jejaring sosial *Instagram*, hasil analisis pertama diperkuat dengan dimensi-dimensi yang terdapat pada teori prinsip desain. Dimensi yang terdapat pada teori prinsip desain yaitu; *Unity, Balance, Proportion, Rhythm, dan Domination* (kesatuan, keseimbangan, proporsi, irama dan dominasi). Berdasarkan hasil analisis, didapatkan bahwa dimensi pada teori prinsip desain yang dominan mempengaruhi persepsi konsumen terhadap tampilan visual berupa foto produk furnitur, adalah; dimensi *Unity* dan dimensi *Domination*. Pada dimensi *Unity* atau kesatuan, tampilan visual harus mempunyai beberapa unsur rupa yang mempunyai hubungan yang terkait satu sama lain dan menjadi satu kesatuan yang tidak dapat dipisahkan. Sedangkan pada dimensi *Domination* atau dominasi, tampilan visual harus mempunyai elemen-elemen visual sebagai penarik dan pusat perhatian (*point of interest*). Kedua dimensi tersebut, yaitu *Unity* dan *Domination* mempunyai nilai korelasi yang tinggi dibanding dimensi lainnya terhadap tampilan visual untuk dapat dipersepsi lebih baik oleh konsumen.

Pemetaan yang didapat dalam penelitian ini mengenai penggunaan tampilan visual foto produk furnitur yang ideal untuk dipasarkan melalui situs jejaring sosial *Instagram*, adalah sebagai berikut :



Gambar 9: Pemetaan antara Tampilan Visual Foto Produk Furnitur di *Instagram* dengan Persepsi Konsumen berdasarkan Dimensi *EPIC* dan Prinsip Desain

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Political Accountability and Television Media

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ABSTRACT

In the fast development of social reality like right now, it is possible for media to have greater role. Media are not only the channel that transmits information throughout the world but also media are the medium to design agenda and notify humans important things so that it becomes materials for interaction in other communication channels. Mass media have systematic influence in the political system and public policy. The political accountability is opportunity for politicians to making responsible for their activities and all issues before their audience whether they is part of their constituents or not. Therefore, impression management style (the techniques used by actors to develop some impressions in certain circumstances for some goal achievements) like proposed by Erving Goffman in his dramaturgy theory. There are many examples described on the stuttering attitude of politicians' political accountability in this country. Recently there are some tendencies among the media owners to embrace "some political party cadres" to occupy the important positions in the media from members of the board of editors to the position of chief editors. With the naked eye, it may be really meant as efforts of building political power for the related media if compared to to the achievement of media professionalism.

Keywords: politic; mass media; political communication; accountability; television

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1. INTRODUCTION

When globalization ties humans in the narrower circumstances, media are admitted to become main demand. Whoever the individuals are, from whatever families or tribes and regions and countries or continents they come from, they are here in this century, i.e., the century of media. In this century humans depends their life on media (Halim, 2009, p. 3). Sophisticated communication technology has created what Emil Dovifat called "the global public" or "*Weltoffentlichkeit*".

Since 1964 mass communication has reached a global audience directly and simultaneously. Via communication satellite, humans are able to see one picture or listen one sound to three billion people throughout the world simultaneously. What communicators only do is, i.e connecting to the transmitter apparatus and on the contrary, what million people only do is, i.e., turning on the receiver apparatus (Rakhmat, 2005, p. 186).

When The Twin Towers of WTC in the USA were hit by terrorist planes (as reported by the international media), the world witnessed terrible but annoying drama for the Super Power simultaneously. Audience all over the world witnessed the seconds of the tragedy: the planes approached the twin towers, hit the buildings, the buildings exploded and destroyed, and mass were in panic. US President George Walter Bush pretended to be calm by reading a story in front of pupils and other dramas. The range of time between the events and media distribution to audience is not again hours or days but minutes or seconds to calculate time. It is the meaning of actuality for media particularly television. In this matter, it presents pictures and sound containing the reality immediately.

Speed and "reality"-ness shown from the pictures and sound were witnessed by hundreds of million people all over the world so that it planted an image of terrorists with all effects of destruction, panicky

and tension which occur. "The media globalization has made various terrors as global spectacle which creates global thinking, perception and consciousness," Yasraf Amir Piliang told, to define the understanding on the post terror or the critics on the influence of media distribution concerning the terrors (Piliang, 2010, p. 129).

See the model of post-terror via media as follows:

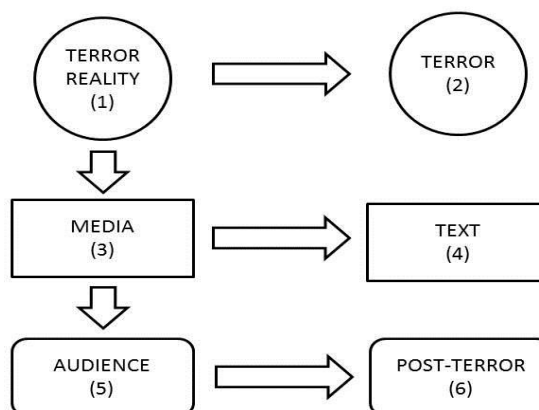


Figure 1: Model of Post-Terror Via Television Media

Reading the above model is that the terror reality (1) has the effects of destruction, panicky dan tension to people who live in the event location and its surroundings where the terror occurs (2). The terror reality is constructed and distributed by media (3) in various kinds of text (4), including images and sound to audiences (5). The media globalization transmits the effects of destruction, panicky and tension from people who live in the event location to the audiences' rooms and houses all over the world in a kind of the *post-terror* (6).

Technology makes media workers easier because they are not necessary to bring big and heavy work equipment that spends a lot of time. With *satellite news gathering* (SNG) portable which has a baggage size, television journalists can directly transmit *rushes copy* and *master* edit to the broadcasting centre and they retransmit it to houses. Technology makes all obstacles solved. It makes audience capable to receive media message immediately. It becomes reference. They discuss it and they give response to whatever they think. Therefore, the media globalization goes perfectly.

"The television power bases on massiveness, simultaneity, and charm images and broad range. If compared to other media, television is easy to be consumed/watched because audience only turns on and selects channels, so it can present directly into the houses and Indonesia's households watch it enjoyable," Idi Subandy Ibrahim told when he connects between television technology power and its broad range capability to reach people throughout the Archipelago (Ibrahim, 2011, p. 87).

The importance of media for this short life is not only because humans need the supply of knowledge and vision but also media become soul mate and life support to decide social behavior and attitude. Moreover, media also become guidance like the holy books with "preachers" who frequently preach inside the box. As McLuhan states, media are like the prolongation of our senses, organs and nerves. Moreover, it becomes our world narrower and narrower. The power of mass media has transformed to "religion" and secular "gods". It means that human's behavior does not base on traditional religions but we have been unconsciously under the governance of mass media like television programs (Cavallaro, 2004, p. 365).

"The simulation era or simulacra," French Philosopher Jean Baudrillard said when he adopted the concept from Plato who said on the relationship between the real and the copy hundreds of years ago. Concerning the *post terror*, Baudrillard states that in *The Transparency of Evil: Essays on Extreme Phenomena* (1993: 75), current violence, the violence produced by our hyper-modernity is terror. "The simulacrum of violence appears from behind the screen than the bottom of our desire: the violence inside the universe of images," he said (Cavallaro, 2004, p. 365).

In conclusion, in the fast development of social reality like right now, it is possible for media to have greater role. Media are not only the channel that transmits information throughout the world but also media are the medium to design agenda and notify humans important things so that it becomes materials for interaction in other communication channels.

The assumption of the vital demand becomes main capital for the media workers to begin their activities as press institution. They frequently convey the perspective in various occasions, so all workers design and produce such a message appropriate to the audiences' desire.

Media exist because public needs their existence. The most important thing is that media deliver whatever public needs while public will keep watching. The assumption of "audiences' desire" and "whatever public needs" is the camouflage for the ideology of the media workers as well as the extension of the media owners.

In this context, the assumption of McLuhan that the important thing for mass communication is the media itself (Littlejohn, 2009, p. 405), is definitely acceptable. The media message is identic to the media that transmit it. Audiences suddenly become prisoners who are completely prepared to receive whatever injection to their bodies as long as they can keep healthy. The truth of the hypodermic theory or the stimulus response theory is proved and these remain relevant in this century. The assumption means that audiences never question the honorable values of the media.

2. LITERATURE REVIEW

Mass media have systematic influence in the political system and public policy. So, according to David Stromberg, politicians tend to support the information of voters and they cover issues in favour of the voters' interests. Politicians carry out it because it is not only directed to the voters who have full of information to vote but also the voters who have lack of information. In the assumption, the two typologies of the voters will vote the candidates who want to fight for their interests.

Delli Carpini and Keeter (1996) uncover that in the US presidential election in 1988, nine of 10 voters are among the most knowledgeable people. Moreover, Stein and Bickers (1994) state that people with general knowledge may be more possible to consider new projects in their region. Moreover, the conscious voters concerning new projects feel obligated to vote their representatives (Stromberg, 2002, pp. 95-106).

In the simpler language, there is tight inter-relationships between media and politicians. They will participate to "serve" media in the information supply in relation to audiences because it is based on their willingness to "take" close to their constituents. Meaning behind the political activities is political accountability or the responsibility to the political activities of politicians before their constituents. And media make the activities distributed broadly and fast. Therefore, Stromberg believes that mass media has systematic influence in the political system - exactly the same as the communication of political marketing.

To read deeper in the meaning behind the imagery with the label of political accountability, the writer will describe some aspects of media in the context of political communication. According to Harsono Suwandi in the foreword of a book with the title of *Konstruksi Realitas Politik dalam Media Massa: Sebuah Studi Critical Discourse Analysis Terhadap Berita-berita Politik*, media has important role in political communication activities concerning the following aspects of:

1. The broad coverage in the transmission of political information; being able to break through borderline (geography), group of age, gender and socioeconomic status (demography) and difference of ideology and orientation (psychography).
2. The capability for multiplying message appropriate to amount of printing exemplars or broadcasting repetition.
3. The capability for making the discourse of political issues appropriate to editorial policy which determines the presentation of news content to be reported.
4. Through the function of agenda setting, media have very great opportunity to report a political event until it becomes public agenda.
5. The news coverage of a political event usually relates to other media until it establishes a chain of information (*media as link in other chains*) (Hamad, 2004, pp. xv-xvi).

The explanation of Brian McNair in his book, *An Introduction to Political Communication* (1995: 2-15), "In the mediation era, the function of mass media in political communication can become transmitters of political message from parties outside themselves as well as become senders of political message constructed by journalists to audiences."

Moreover, Harsono Suwandi states as political agents, media carry out the framing of political messages and the process truly results in an event or a political actor to having certain images. In the framing of political messages, media can select facts which will (and will not) be entered into the text of political news. Furthermore, in making political news, media can select political symbols or labels as well. These are the two phases plus the uploading in media which finally determines images constructed in audiences' mind concerning a power or a political actor (Hamad, 2004, pp. xvi-xvii).

Therefore, in the middle of the atmosphere of complicated technology and information overload, media become vital need in the concepts of political marketing communication. And definitely among attacks to media political economy system with full of capitalist content, media truly provide enough broad room for politicians to carry out the function of their political accountability.

"When entering the elements of capitalism, mass media should inevitably think of market for earning revenue in either sales or advertising. It also occurs in the presentation of political events for the capital influence, the mass media will focus more on the satisfaction of audiences (customers and advertisers) as market in the consumption of political news," Ibnu Hamad said (Hamad, 2004, pp. xvi- xvii).

It means that the celebration splendour of commodification shown in various news programs with news themes of lightweight, entertainment and definitely commodity is not truly the standards or the program genre. The commodification pressure is very possible that the news programs do not have identity and go with the flow of text consumption - as described by Norman Fairclough in his communicative event model uncovering micro, meso and macro phase in the critical discourse analysis (Fairclough, 1995, p. 288).

Commodification is a keyword stated by Karl Marx as "ideology" dwelling behind media. According to Marx, the word can be meant as efforts to put forward earnings if compared to other goals (Burton, 2008, p. 198).

Baram and Davis explain commodification as the transformation process of life value to becoming the exchange values alias commodity. "The commodity fetishism makes public interrelated as fetish "attaches the commodity fetishism into labour products because they are commodity products. Therefore, the commodification process defines the transformation process to applying life values used by humans - becoming the exchangeable value, like the exchange value of US dolar currency. When

transforming the product values determined on the basis of their capability to meet individual and social demand for the saleable products in market, commodification removes products from the more meaningful social context to be something more beneficial in the aspect of business and the ideology of 'free market' value," they told (Burton, 2008, p. 2).

Back to the problem. Read the opinion of Dan Nimmo as well. Dan Nimmo in his book, *Political Communication and Public Opinion in America* (1978: 185- 186) divides the political events into four types: routine, incidental, scandal and unintentional events. "The four events can always become the interesting news material. It is because a routine event can involve a famous political actor so that it can become news; the incidental event like road traffic accident experienced by one political actor will become news as well. The scandal that a political actor did is also hot news.

Reporters frequently get political information unintentionally among others because as the news source, political actors camouflage it and then in fact it becomes big news," he said (Burton, 2008, p. 2).

It means that there are four gaps which can be "passed" through by politicians to appear in media at no cost. These include a scandal they undergo. See the model of the political accountability via media as follows:

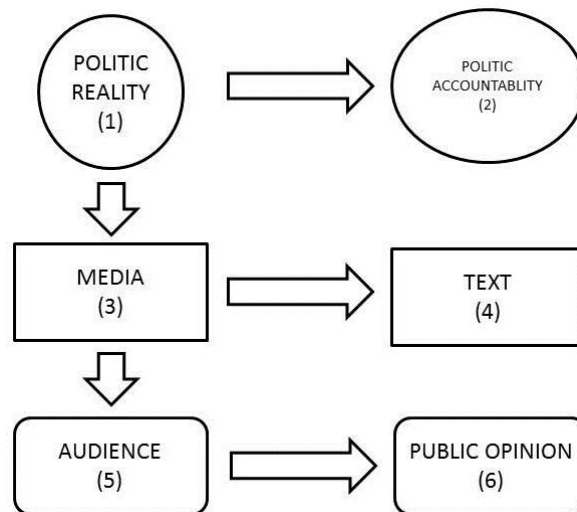


Figure 2: Model of Political Accountability Via Television Media

The political reality (1) will run itself and it can be sensed by media workers, then it will be constructed according to media perspective (2) to become a text (3). In the next phase, the media will distribute the text to audience (4). In the audience's mind, the text will develop and become discussion material so that it becomes public opinion (5) positively or negatively. However, for politicians the positive or negative effect has to be answered immediately as political accountability (6). Finally, the political accountability becomes part of the political reality which will be observed and become the media agenda.

The political accountability is opportunity for politicians to making responsible for their activities and all issues before their audience whether they is part of their constituents or not. Therefore, impression management style (the techniques used by actors to develop some impressions in certain circumstances for some goal achievements) like proposed by Erving Goffman in his dramaturgy theory (Kuswarno, 2009, p. 116). Coat or blazer should be always worn wherever they are and in whatever circumstances. Moreover, it occurs particularly when camera directs to their faces.

Manohara Odelio Pinot (the Indonesian celebrity, the former wife of a nobleman from a neighboring country) or singer Syahrini (the Indonesian celebrity) are the almost perfect "examples" to mention

celebrities who are "smart" to play their impression management style and "their celebrity accountability" on glass screen. They are always calm, confident, smart to play their drama and "very conscious" in front of camera - the understanding has to maintain their appearance at their front stage every time camera direct to their face. For the two celebrities, conflict and negative issues are definitely read as opportunity to put the issues from their version, self-defence, counter response as well as existence in the sector of entertainment.

Moreover, Manohara should get plus points for "her success" to subdue the media might. Perhaps the beautiful model should thank to "the guidance" of her marriage when she was under age, the alleged domestic violence from her husband, i.e., Prince Kelantan and all dramas binding her life. Therefore, television workers are admired and care, then they distribute her life to television audience.

Manohara's glamour and Daisy Fajarina's proficiency as her "campaign manager" are truly very amazing. As if they have extraordinary charisma, so they are able to enter into personal domain in the audience's mind. During the fever time of Manohara's conflicts, they almost do not give opportunity for audience's eyes to watch other issues. They are also very proficient to creating one drama to another one so that television broadcasting stations have desired to cover her life. However, observe the accountability "style" of Democratic Party politician Angelina Sondakh. She had been given great "stage" by media before she stood in "Broadway" Senayan. Definitely since she was elected as *Putri Indonesia* (Miss Indonesia). However, as far as eyes can see and ears can hear, she almost never uttered the astonishing ideas on her political vision during her activities at the political stage. Furthermore, when her name was mentioned in the bribery case of Sesmenpora (Secretary of Minister of Youth and Sports).

She frequently talked about her sorrowness as usual after her husband - actor and Democratic Party politician Adji Massaid - passed away. On the contrary, she almost hardly answered all questions from reporters on the issue straightforwardly. In fact, media workers as the ambassador of audience really expected "her intelligence" to mention whatever points concerning the bribery case. Media did not wait the sad stories after she has to be a single parent.

Later she was definitely known as the corruption case suspect until she had to be put behind the bars. Her famous name as former Miss Indonesia and politician was sunk and her status changed. Right now, public mostly knows her as the corruption case detainee. The similar cases are also experienced by Anas Urbaningrum, Andi Malarangeng, Nazaruddin as well as other corruption case detainees.

There are many examples described on the stuttering attitude of politicians' political accountability in this country. They are not only from celebrities but also from all social classes in Indonesia. Family members or close friends of the famous politicians who luckily have position in Senayan or in Regional House of Representatives (DPRD) in wherever region become part of the long list. Moreover, if there is rather "speaking", it tends not to be too aggressive to embrace media. The "aggressive" word should not be meant spirit to persuade media personally but also to throw a discourse.

In the different "class", we also can observe the political accountability "style" of the high-class politicians in this country. Megawati Soekarnoputri with her Indonesia Democratic Party of Struggle (PDIP) always appears with the image of "mother"'s grassroot people. Along with the image, she always becomes the moorings of grassroot people and the attention of tens of camera as well. The reporters' microphone frequently appears in front of her face. The power as "mother" is frequently more prominent if compared to other imageries. However, "the disease" to raising certain reactions for her dislikeness to one issue never disappears.

After she was inaugurated as president to replacing Indonesian President KH Abdurrahman Wahid, she was lazier than before to talk and see her "motherhood" in front of camera. Therefore, reporters tend to search information and her statements in her speech or the close people around her. Out of her closed attitude and "innocence" to raising her reaction, her statements are difficult enough to get it "twisted" as news.

Before occupying the position of Indonesia's Coordinating Minister of Political, Social and Security Affairs, Susilo Bambang Yudhoyono (SBY) was infrequently included as a newsmaker. However, he was known to speak fluently and deliver facts in front of camera. Whatever hard or critical questions were usually able to be defeated when he gave answers in detail. He tended to talk in long, regular and systematic sentences with clear articulation and stable sound rhythm. He was not temperament and easy to raise his sound intonation.

When occupying the position of Indonesia's Coordinating Minister of Political, Social and Security Affairs, he talked much in formal circumstances. In this meaning, he truly liked to talk in a kind of press conference if compared to doorstep. And if he should explain it in doorstep, he usually gave the explanation of material directly without any question asked by the reporters. The explanation was given after his aides reported issues that the reporters wanted to search.

After he was inaugurated as Indonesian president in fact SBY became very close to reporters. He was actually more comfortable to talk whatever issues he had in mind and answer whatever questions given as well as wherever location he was. In this matter, the important quotations should not be obtained from his speeches but the sources of data can be obtained in all circumstances and events.

Muhammad Jusuf Kalla (JK) is businessman, politician and state official who is usually close to mass media. He can be "pointed" wherever and whenever he meets reporters as well as whatever questions to be asked. He also tends to have excellent self-control and indirectly get angry when he is asked questions which do not sit well in his heart. When occupying the position of Indonesia' Coordinating Minister for People's Welfare, many reporters hunted new issues from JK. Moreover, they were never reluctant to knock his office door. He was not parsimonious to give his time and opinion. The weakness of unclear accent and articulation gets in balance to his hospitality.

After he is appointed as president, JK still appears with himself. He remains easy to be pushed with mike and he answers the reporters' questions. For his openness, he definitely builds controversy and polemics particularly his insynchronization with SBY.

Out of media demand requiring to search important information from sources and demanding politicians ready to show their political accountability, it is not secret again that there are many politicians who have close relations with media workers in field.

Some politicians from the leading political parties who right now occupy some important positions generally build good relations with journalists in field in the long period of time. The close relationship factor frequently makes them chosen as the regular new sources to give doorstep statements or invited to studio plus pushing aside smart politicians but being reluctant to make close relations with media workers.

Herman, Edward S, and Noam Chomsky in their book, *Manufacturing Consent, The Political Economy of The Mass Media* explain other gaps to "play" in media - in the context of glass screen. "The first filter for the US mass media in the manufacturing consent to the opinion which wants to be developed (propaganda) is size, the ownership and the market orientation of the media. The second and next filter is advertising, sources, weapon and laws, and anti-communism as well," they said (Kuswarno, 2009, p. 116).

Capitalism provides very broad room for capital owners to totally control their media. The points that make them melted in front of anyone including politicians are the ownership, market orientation and advertising. The support to perpetuating the ownership and freedom of carrying out the media in secure political context for media business is the most attractive offer.

The media owners is truly desire to secure their market orientation and advertising cakes. Therefore, basically the implementation of Broadcasting Laws seriously become the scariest threat to the media owners and make them very open to politicians (particularly from the governing political parties with their policy making in the broadcasting sector.

Observe the following model of reality construction in television media! It describes a variety of gaps for politicians to approach media workers from those who have the status of journalists, programmers, marketing staff to the media owners. See the model of reality construction in television media as follows:

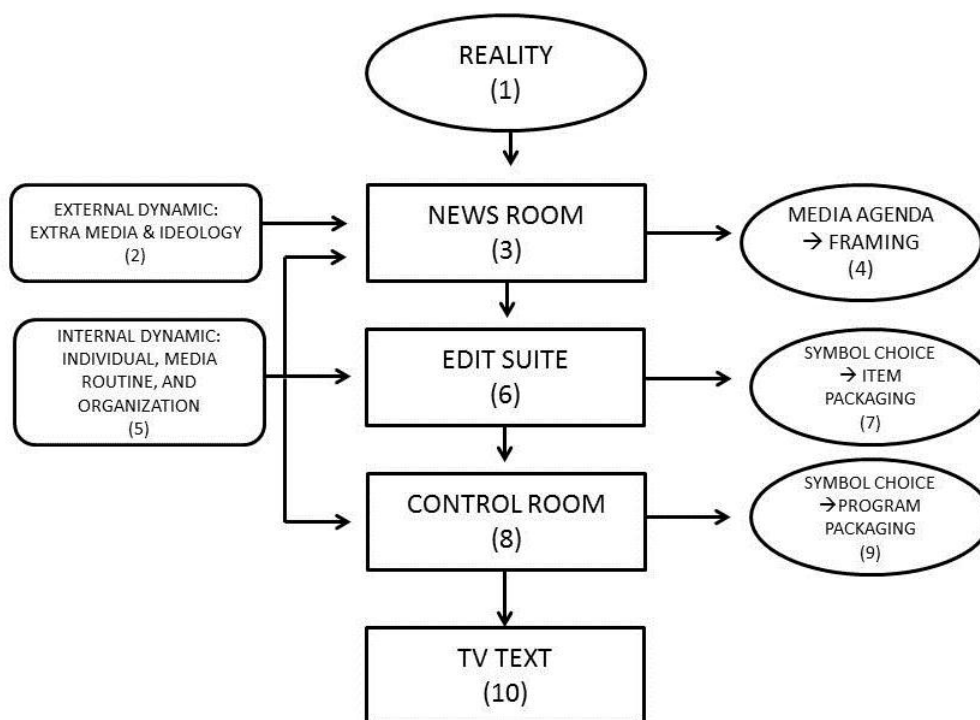


Figure 3: Model of Reality Construction in Television Media

The model simplifies the flow of television text production, and it starts from reality (1) which becomes the attention of journalists in the board of editors (4) to process as media agenda and frame it as news (5). As discussed by scholars of the critical theory, the board of editors is not neutral room with free of interest. In the middle of capitalism, the room gets "perfect pressure" externally (2) covering the dimension of extra media and ideology as well as internally (3) covering the dimension of individuals, media routinely, and the organization. The dimensions in the external and internal domain have been adopted from the hierarchy of influence model by Pamela J. Shoemaker and Stephen D. Reese (Sobur, 2009, p. 138).

The hierarchy of influence model from Pamela J. Shoemaker and Stephen D. Reese does not only occur in the board of editors but also enter into the editing room (6) until influencing the symbol selection and the item packaging (7). And the influence also breaks into the control room (8) which has interests of entering other symbols and making it the program packaging (9), and until it is broadcasted as television text (10).

As the statement of Herman, Edward S, and Noam Chomsky, the gaps are not directly to the board of editors but can be through extra media, the organization and individuals in the board. Each dimension gives "opportunity" to be approached with various ways as well. However, as described at above on the closeness of journalists in field with politicians, according to the writer, it becomes the definitely possible gap which politicians can "play".

Therefore, we can imagine if the owners' television broadcasting stations are involved in political arena as well. Moreover, if they are part of the media conglomeration in this country. The unstoppable promotion and campaign, unlimited image campaign and persuasion to their political vision or the vision of their political parties have been definitely uncontrollable.

3. RESULTS AND DISCUSSION

The success of Golkar Party gets 24,480,757 votes (21.58 percent) and the number occupied it as the winning political party passing through Indonesia Democratic Party of Struggle (PDIP) in the 2014 legislative general election it had close relations to media role. Politics in the simulation era relates to image making. Through glass screen, radio broadcasting and newspaper pages, images can be created and inserted into public collective mind (Luwarsu, 2004, pp. 1-2).

Television is the funnel for the dominant groups. And we can say here that most of television broadcasting stations in this country have emotional intimacy with Golkar Party (Luwarsu, 2004, p. 4). Therefore, in the 2009 General Election - and even before the 2014 General Election - political parties had great motivation to control television media. Golkar Party remains occupying the leading row in this matter and the biggest stakeholder is in the hand of Golkar Party Chairman Aburizal Bakrie particularly in *TVOne* and *ANTV*.

Moreover, it is not secret again if other broadcasting stations - instead of *MetroTV* being under the mass organization of Nasional Demokrat - has close relation with prominent Golkar Party leaders. However, "the struggle" of President Susilo Bambang Yudhono and the highest leaders of Democratic Party to embrace television media cannot be abandoned as well.

SBY has extraordinary experience on "the sweet media support" to the pataphysics efforts - the borrowed word from Yasraf Amir Piliang on the imagery - when he feels humiliated by President Megawati Soekarnoputri. In fact, previously SBY had made a move with the social service advertising on the general election security under "the executive producer" of Office of Coordinating Minister for Political, Social and Security Affairs (Luwarsu, 2004, p. 8). Therefore, through the actors of "political characters" in Democratic Party and chatting actions, SBY truly keeps controlling and increasing his image performance in public eye and before his constituents in utilizing media - without any embarrassment to act as political agent. And SBY is definitely conscious to "play" his political accountability style in media whenever they are particularly on glass screen.

After he does not occupy again as Indonesia president, SBY is also active to build imagery through social media. We should remember when his name is called in the religion blasphemy case trial with the suspect of former Greater Jakarta Governor Basuki Tjahaja Purnama. Then, he directly invited the media and he gave explanation in detail concerning his position in this case. The political accountability step has been being played in joy and happiness.

Recently there are some tendencies among the media owners to embrace "some political party cadres" to occupy the important positions in the media from members of the board of editors to the position of chief editors. With the naked eye, it may be really meant as efforts of building political power for the related media if compared to the achievement of media professionalism. The assumption for the suspicion is very simple concerning competency. And the trend can become the evidence on gaps that politicians enter into the board of editors as described in the model of reality construction in television media.

4. CONCLUSION

Epilogue that should be stated over all discussions is the black hole issue opened great for politicians in this country to celebrate political accountability on glass screen. Television media truly provide broad room - among the commodification of desire - to enter whatever things through either news, infotainment or entertainment programs. The broad room should be read as "gap" which is definitely possible to be used by politicians to optimally play all of their impression management in television. Yes, it is on behalf of political accountability or political marketing communication.

On the contrary, from the different perspective what about the position of audience? Once again, we have to admit that audience is the most disadvantage party to the circumstances. Remember! We should return back to the aforesaid description on the owners of television broadcasting stations who participate in political arena as well. Moreover, they are part of media conglomeration in this country. In the writer's opinion, the costs that have to be paid behind the political game of the politicians on glass screen are very expensive.

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The Phenomena of Language Politeness in the novel entitled *Lentera Mustika*

Fenomena Kesantunan Bahasa Dalam Novel Lentera Mustika

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ABSTRACT

Language politeness can be defined as the ways in which language is employed in conversation with good manners and etiquette. This aspect should not only be emphasized in society, but also in novel writing. The purpose of this article is to identify and explain the politeness maxims used by the author in the novel Lentera Mustika. This language politeness seems to be very significant as novels nowadays have been the most popular genre of literature to read among Malaysians. Hence, this study will use the novel Lentera Mustika by Nisah Haron (2009) published by PTS Litera as research data. The study will also adapt Leech's Politeness Principle (1983) for data analysis. Findings show that this novel has fulfilled the maxims of politeness proposed by Leech and portrayed that the use of good and polite language in writing can indirectly educate readers to adapt politeness in their communication.

Keywords: *Leech's Politeness Principle, Language Politeness*

ABSTRAK

Aspek kesantunan berbahasa merupakan penggunaan bahasa yang sopan dan beradab. Aspek ini bukan sahaja perlu dititikberatkan dalam kalangan masyarakat tetapi dalam penulisan juga termasuk penulisan novel. Makalah ini bertujuan mengenal pasti dan menjelaskan maksim kesantunan yang digunakan oleh penulis dalam novel Lentera Mustika. Kesantunan berbahasa dalam penulisan novel dilihat sangat penting kerana novel merupakan genre sastra yang kian berkembang dan menjadi bahan bacaan utama golongan pembaca di Malaysia. Oleh itu, penelitian ini akan menjadikan novel Lentera Mustika oleh Nisah Haron (2009) terbitan PTS Litera sebagai data kajian. Penelitian akan menggunakan Prinsip Kesantunan Leech (1983) bagi memperoleh hasil dapatan. Hasil dapatan memperlihatkan novel ini memenuhi maksim kesopanan yang dianjurkan oleh Leech. Penggunaan bahasa yang santun dan baik dalam penulisan karya secara tidak langsung dapat mendidik pembaca untuk turut menggunakan bahasa yang sopan dan baik ketika berkomunikasi.

Kata kunci: *Prinsip Kesantunan Leech, kesantunan berbahasa*

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1. PENGENALAN

Kesantunan berbahasa merupakan perkara yang menarik untuk dibincangkan dalam kalangan penyelidik bahasa kerana bahasa turut mengalami proses perkembangan mengikut peredaran masa. Fenomena ini secara tidak langsung memberi impak yang positif dari segi penambahan bilangan kosa kata dalam bahasa Melayu. Walau bagaimanapun, sikap berwaspada harus diambil kerana pengaruh daripada bahasa asing dapat mempengaruhi pengungkapan kata-kata yang tidak sopan, sekali gus tidak menggambarkan norma masyarakat Timur yang terkenal dengan luhur budinya pada mata masyarakat. Hal ini kerana bahasa yang digunakan adalah salah satu alat untuk mengukur rohani dan keperibadian

seseorang. Bak peribahasa, ‘bahasa jiwa bangsa’.

Asmah Omar (2002) menjelaskan kesantunan bahasa adalah penggunaan bahasa harian yang tidak menyinggung pihak pendengar. Awang Sariyan (2007) pula menyatakan kesantunan bahasa merupakan penggunaan bahasa yang halus, memancarkan keindahan peribadi penutur dan memberi penghormatan kepada pihak yang menjadi lawan tuturnya. Zaitul Azma Zainon Hamzah (2012) pula berpendapat bahawa kesantunan berbahasa adalah “penggunaan bahasa yang lemah lembut, santun, sistematis, teratur, jelas dan tidak menyinggung perasaan pendengar.” Tambahnya lagi, pengungkapan bahasa yang sopan dapat menyerlahkan kecantikan peribadi penutur manakala pengungkapan bahasa berbentuk provokasi, ejekan, cacian, sarkastik atau menjatuhkan orang lain hanya akan mencerminkan peribadi yang buruk.

Berdasarkan pandangan tersebut dapat didefinisikan bahawa kesantunan berbahasa adalah penggunaan bahasa yang elok dan sedap didengari serta tidak menyinggung perasaan lawan tutur. Hal ini termasuklah kesantunan dalam penulisan sama ada secara formal atau tidak formal (Faridah Nazir, Ratna Laila Shahidin & Faiziah Shamsudin, 2014). Contohnya, dalam penulisan novel yang penerbitannya di Malaysia kian berkembang pesat. Bilangan penulis juga kian bertambah. Seiring dengan peningkatan ini, industri buku di Malaysia turut dilihat sedang melalui proses perkembangan yang positif. Fakta ini dapat dibuktikan apabila nilai jualan buku di Malaysia pada tahun 2011 dilaporkan meningkat kira-kira RM 3.8 bilion berbanding tahun sebelumnya (Bernama, 2013).

Hal yang demikian, penulis perlu menitikberatkan penerapan aspek kesantunan berbahasa dalam novel kerana secara tidak langsung kehidupan dan pandangan seseorang boleh berubah melalui pembacaan. Kajian dari Universiti Ohio State telah membuktikan bahawa watak dan perwatakan dalam novel fiksi mampu mempengaruhi para pembaca sehingga dikatakan mengalami fenomena yang dinamakan *experience-taking* (Grabmeier, 2012). Oleh sebab itu, wajar bagi penulis menitikberatkan aspek kesantunan berbahasa dalam novel.

1.1 Permasalahan Kajian

Novel merupakan bahan bacaan yang menjadi pilihan pelbagai peringkat usia untuk mengisi masa yang terluang. Lambakan pelbagai jenis novel yang didasari dengan pelbagai tema sebenarnya menimbulkan persoalan tentang budaya penulisan yang berbeza-beza dalam kalangan penulis. Tambahan pula, golongan penulis sendiri terdiri daripada pelbagai bidang dan peringkat usia serta novel juga mempunyai sasaran pembaca yang berlainan. Meskipun tidak dinafikan wujudnya lesen puitika dalam penulisan kreatif, sekiranya berterusan menulis tanpa kesantunan bahasa, kedudukan bahasa Melayu sebagai bahasa yang indah dan mempunyai tertibnya yang tersendiri akan tergugat.

Lambakan novel di pasaran dengan sasaran pembaca yang berbeza menimbulkan persoalan mengenai kesantunan bahasa setiap daripadanya. Sebagai contoh, novel *Chicklit* dan *Teenlit* yang semakin mendapat tempat dalam kalangan masyarakat kita terutamanya golongan remaja. Selain itu, kepesatan penerbitan buku di dalam negara telah membahagikan kelompok-kelompok penerbitan yang berbeza berdasarkan misi setiap badan penerbitan yang berbeza. Ada penerbitan yang membenarkan penggunaan kata kesat dalam penulisan karya mereka kerana kelompok ini mengutamakan idea yang ingin disampaikan oleh penulis berbanding bahasa yang digunakan. Begitu juga dengan penggunaan bahasa yang bercampur kod dalam karya-karya pada masa kini yang secara langsung mengabaikan kesantunan berbahasa.

Noriati A. Rashid (2005) menjelaskan orang Melayu turut melihat akan kepentingan nilai berbahasa. Nilai terhadap bahasa akan menentukan pula jenis bahasa seperti bahasa halus, bahasa kesat, bahasa kasar dan bahasa biadab. Malah, Novita Rihi Amalia (2010) turut menjelaskan bahasa merupakan elemen terpenting dalam sesebuah karya. Hal ini kerana bahasa ialah wadah pendedahan dan penyampaian mesej kepada para pembaca. Aspek kesantunan berbahasa bukan sahaja signifikan dalam komunikasi lisan semata-mata, tetapi turut memainkan peranan yang penting dalam penggunaan bahasa

dalam bentuk tulisan (Sara Beden dan Indirawati Zahid, 2014).

Selain menjanjikan jalan cerita yang menarik, novel yang baik juga dibantu dengan gaya penulisan yang dikuasai oleh penulis termasuk kesantunan bahasa yang diketengahkan. Secara tidak langsung, mencerminkan keperibadian penulis yang teliti dalam memilih kata-kata serta mengutamakan budi bahasa.

1.2 Objektif Kajian

Secara umumnya, kajian ini bertujuan mengkaji konsep kesantunan bahasa yang terdapat dalam novel *Lentera Mustika*. Secara khususnya, kajian ini bertujuan:

- i. Mengenal pasti maksim kesantunan yang digunakan oleh penulis dalam novel *Lentera Mustika* berdasarkan Prinsip Kesantunan yang dianjurkan oleh Leech.
- ii. Menjelaskan maksim kesantunan yang digunakan oleh penulis dalam dialog-dialog yang diwujudkan dalam novel *Lentera Mustika*.

2. SOROTAN LITERATUR

Kajian kesantunan berbahasa dalam novel telah banyak dijalankan di Indonesia. Contohnya, kajian Fitriyana (2007) yang bertujuan menjelaskan penggunaan strategi kesantunan dalam novel karya John Grisham, iaitu *The Client*. Hasil kajian mendapati bahawa John Grisham telah mengaplikasikan keempat-empat strategi kesantunan bahasa di dalam teori Tindakan Ancaman Muka (TAM) yang diperkenalkan oleh Brown dan Levinson iaitu kesantunan positif, kesantunan negatif, kesantunan tidak langsung dan kesantunan langsung tanpa basa-basi.

Seterusnya ialah kajian Murliati (2013) yang mengkaji strategi kesantunan yang digunakan oleh watak George Milton dalam novel *Mice and men* karya John Steinbeck. Kajian ini juga mengaplikasikan teori yang diperkenalkan oleh Brown dan Levinson, iaitu Tindakan Ancaman Muka (TAM). Hasil kajian menunjukkan penulis novel banyak menerapkan kesantunan langsung tanpa basa-basi pada George Milton apabila watak tersebut memerintah, dan kesantunan positif dan negatif apabila watak tersebut membuat saranan dan permintaan.

Walau bagaimanapun, kajian berkenaan kesantunan berbahasa di Malaysia lebih tertumpu kepada kesantunan dalam kalangan masyarakat. Noriati A. Rashid (2005) memperhalusi kesantunan berbahasa dari aspek sosiobudaya Melayu. Norhana Bakhary (2014) pula memperinci strategi kesantunan berbahasa dalam kata perbilang adat pepatih. Kajian kesantunan berbahasa dalam novel pula masih terbatas. Namun begitu, kajian tersebut tertumpu kepada satu aspek kesantunan sahaja, iaitu meneliti penggantian perkataan tabu atau kasar kepada perkataan yang lebih sopan dan halus. Antara pengkaji tempatan yang telah menjalankan kajian tersebut ialah Noor Hatini dan Siti Saniah (2011). Teori yang diaplikasikan ialah teori kesantunan Leech tetapi pengkaji hanya menumpukan maksim santun. Hasil kajian menunjukkan novel *Azfa Hanani* lebih banyak menggunakan eufemisme, iaitu 57.1% berbanding novel *Papa* sebanyak 42.9%. Walau bagaimanapun, sebanyak 11 unsur eufemisme pada novel *Papa* yang menepati maksim santun Leech berbanding novel *Azfa Hanani* sebanyak 6 unsur eufemisme. Mukhtahir, sarjana tempatan iaitu Sara Beden dan Indirawati Zahid (2014a, 2014b, 2015) banyak menghasilkan kajian kesantunan terhadap sebuah teks Komponen Sastera (KOMSAS) iaitu novel *Melunas Rindu*.

3. PENDEKATAN KAJIAN

Kajian ini menggunakan Prinsip Kesantunan Leech (PKL) yang telah diperkenalkan pada tahun 1983 oleh Geoffrey Leech (Lancaster University, 2013). Terdapat enam maksim yang dikemukakan oleh Leech, iaitu maksim santun, kedermawanan, sokongan, merendah diri, persetujuan dan simpati (Leech, 2005). Jadual berikut merupakan penjelasan bagi maksim-maksim tersebut.

Jadual 1: Maksim kesantunan Leech.

Maksim	Penjelasan
Santun	Meminimumkan kerugian terhadap orang lain dan memaksimumkan keuntungan terhadap orang lain.
Kedermawanan	Meminimumkan keuntungan terhadap diri sendiri dan memaksimumkan kerugian terhadap diri sendiri.
Sokongan	Maksim ini berorientasikan orang lain iaitu lawan bicara dengan meminimumkan cacian terhadap orang lain dan memaksimumkan pujian.
Merendah diri	Maksim ini pula berorientasikan diri sendiri dengan meminimumkan pujian dan memaksimumkan cacian terhadap diri sendiri.
Persetujuan	Maksim persetujuan berlaku apabila perbalahan antara diri sendiri dan orang lain diminimumkan serta memaksimumkan persetujuan antara diri sendiri dan orang lain.
Simpati	Meminimumkan antipati antara diri sendiri dan orang lain dan memaksimumkan simpati antara penutur dan pihak lawan bicara.

(Sumber: Leech, G. (2005))

4. KAEDAH KAJIAN

Kajian ini menggunakan kaedah kualitatif untuk mengumpul dan menganalisis data novel. Hanya beberapa bab dalam novel dan sebahagian situasi yang mempunyai dialog dalam bab tersebut telah dipilih untuk dijadikan sebagai data. Kemudian, situasi tersebut dipaparkan dalam bentuk skrip dan data yang dianalisis dilabelkan seperti (AM/2/29), iaitu (akronim nama watak/bab/halaman) bagi memudahkan analisis dijalankan. Berikut merupakan contoh situasi:

Situasi 1: Kak Dahlia mengajak Ainur Mustika minum pagi di pantri

Kak Dahlia: Nak minum? Di pantri saja. Ada bawa bekal roti jala dari rumah. (KD/2/28)

Ainur Mustika: Rajinnya buat roti jala! Bertuahnya anak-anak Kak Dahl. Ibunya pandai masak

Data yang telah dikenal pasti dan diklasifikasi mengikut Prinsip Kesantunan Leech ditunjuk dalam bentuk jadual untuk memudah pengkaji membuat rujukan dan penerangan lanjutan mengenai maksim kesantunan yang terdapat dalam novel. Contohnya adalah seperti Jadual 3 berikut:

Jadual 3: Contoh analisis

Ujaran	Maksim
(KD/2/28)	Kedermawanan dan santun
(AM/2/29)	Sokongan
(KD/2/29)	Merendah diri

Petunjuk:

AM-Ainur Mustika KD-Kak Dahlia

5. DAPATAN KAJIAN

Bahagian ini menerangkan data yang telah dianalisis mengikut PKL yang digunakan untuk mencitrakan aspek kesantunan berbahasa dalam novel *Lentera Mustika*. Hasil kajian menunjukkan bahawa semua maksim PKL didapati dalam novel *Lentera Mustika*.

Situasi 1: Kak Dahlia mengajak Ainur Mustika minum pagi di pantri.

Kak Dahlia: Nak minum? Di pantri saja. Ada bawa bekal roti jala dari rumah. (KD/2/28)

Ainur Mustika: Rajinnya buat roti jala! Bertuahnya anak-anak Kak Dahl. Ibunya pandai masak.

Kak Dahlia: Asalkan mereka makan yang halal dan dapat jimat belanja, apa salahnya usaha lebih sedikit.

Ainur Mustika: Itulah saya katakan anak-anak itu bertuah. Belum tentu ada ibu-ibu lain dapat bangun awal untuk sediakan bekalan anak-anak ke sekolah. (AM/2/29)

Kak Dahlia: Lain orang, lain pula caranya. Lagipun, bukannya setiap hari aku bekalkan mereka tu. Ada masa tak rajinlah pula. (KD/2/29)

Jadual 4: Analisis 1

Ujaran	Maksim
(KD/2/28)	Kedermawanan dan santun
(AM/2/29)	Sokongan
(KD/2/29)	Merendah diri

Berdasarkan ujaran (KD/2/28), dikenal pasti bahawa maksim yang terlibat adalah kedermawanan, iaitu ditunjuk oleh watak Kak Dahlia. Dia tetap bermurah hati berkongsi roti jala yang dibekalnya dari rumah dengan Ainur Mustika walaupun tahu bahawa perbuatan tersebut akan merugikan sendiri. Malah, dia tidak kisah sekiranya roti jala yang dibawa cepat habis jika dimakan berdua. Hal ini juga menunjuk wujudnya maksim santun kerana perbuatan berkongsi makanan memberi keuntungan kepada lawan tutur, iaitu Ainur Mustika.

Ujaran (AM/2/29) pula diklasifikasikan sebagai maksim sokongan. Ainur Mustika begitu kagum terhadap kerajinan dan kesungguhan Kak Dahlia dalam menjalankan tanggungjawab sebagai seorang ibu. Perasaan kagum tersebut diekspresinya melalui pujian, iaitu dengan menyatakan bahawa anak-anak Kak Dahlia begitu bertuah kerana bukan semua ibu yang dapat bangun awal dan menyediakan bekalan untuk keluarga. Pujian tersebut secara tidak langsung menyokong bahawa Kak Dahlia memang merupakan seorang ibu yang rajin.

Walau bagaimanapun, Kak Dahlia menafi pujian Ainur Mustika dengan memberitahu bahawa setiap orang berbeza-beza caranya dalam menjaga anak-anak dan turut memberitahu bahawa ada waktu dia juga agak malas hendak menyiapkan bekalan tersebut. Perbuatan menafi tersebut, iaitu ujaran (KD/2/29) membuktikan Kak Dahlia tidak berbangga diri dan maksim yang terlibat adalah merendah diri, iaitu meminimum pujian dan memaksimum cacian terhadap diri sendiri.

Situasi 2: Pertemuan Ainur Mustika bersama-sama Emir Johan dan anak angkatnya, Eliza Jasmin di sebuah restoran untuk membincangkan masa hadapan mereka.

Ainur Mustika: Bolehkan, kalau saya tak mengguna nama E-Jay? Saya suka nama Jasmin.

Eliza Jasmin: Boleh. Tak jadi hal. Ada sesetengah orang yang mempunyai set nama tertentu. Dengan kawan-kawan di sekolah, mereka panggil E-Jay. Papa pun suka panggil E-Jay. Tapi kalau sesekali dia panggil 'Eliza Jasmin', hah, saya cari nahas kalau saya tidak segera datang!" (EJ/20/207)

Emir Johan: Jadi E-Jay mahu panggil Ainur dengan panggilan yang bagaimana, ya?

Eliza Jasmin: Saya pula sukakan nama Mustika itu. Kalau diizinkan, bolehkah saya memanggil 'Ibu Mustika'? (EJ/20/208)

Ainur Mustika: Jasmin, itu suatu penghormatan yang lebih tinggi daripada segala gelaran akademik yang saya ada. Terima kasih. Insya- Allah, sama-samalah kita berusaha melangsungkan ukhuwah ini.

Jadual 5: Analisis 2

Data	Maksim
(EJ/20/207)	Persetujuan
(EJ/20/208)	Santun dan sokongan

Ujaran (EJ/20/207) diklasifikasi sebagai maksim persetujuan. Hal ini kerana Eliza Jasmin tidak kisah dan membenarkan Ainur Mustika memanggilnya Jasmin. Peristiwa ini sekali gus menunjukkan Eliza Jasmin merupakan seorang watak remaja perempuan yang bersikap terbuka. Tambahan, persetujuan Eliza Jasmin membenarkan Ainur Mustika memanggilnya Jasmin merapatkan lagi hubungan antara mereka berdua.

Pada ujaran (EJ/20/208) pula, maksim yang terlibat adalah sokongan kerana menyatakan rasa suka terhadap sesuatu merupakan pujian dan sebuah penghormatan kepada lawan tutur. Eliza Jasmin memapar minatnya terhadap nama Mustika melalui penggunaan perkataan *suka* dan seterusnya, meminta izin untuk memanggil Ainur Mustika sebagai 'Ibu Mustika'. Permintaan tersebut secara tidak langsung menunjuk bahawa Eliza Jasmin dapat menerima kehadiran Ainur Mustika dalam hidup Emir Johan dan dirinya sendiri. Selain itu, maksim santun dapat dilihat melalui cara Eliza Jasmin mengajukan soalan kepada Ainur Mustika dengan penuh adab.

Situasi 3: Amran berkeras menawarkan bantuan selepas dia mencederakan Emir Johan agar Ainur Mustika membatalkan hasrat untuk memanggil polis.

Amran: Tolonglah. Maafkan saya. Biarlah saya hantarkan Encik Johan ke klinik. Kos rawatannya juga biar saya yang bayar. (A/35/363)

Situasi 4: Emir Johan menyatakan kepada Ainur Mustika bahawa dia ingin mewasiatkan sebahagian harta kepada Eliza Jasmin.

Ainur Mustika: Apa perlunya surat wasiat?

Emir Johan: Sebagai anak angkat, E-Jay tidak layak mewarisi harta abang ataupun harta kita. Malah dia tidak akan dapat apa-apa pun tanpa sebarang surat cara yang khusus. Tidak pula akan mendapat hak melalui faraid kerana dia tiada pertalian darah dengan sesiapa. (EJo/36/380)

Ainur Mustika: (Diam)

Emir Johan: Tentulah zalim kalau memelihara seorang anak yatim tetapi kebajikannya selepas kita tiada tidak pula dipastikan. Tuhan mahu memberikan peringatan kepada abang...

Jadual 6: Analisis 3

Data	Maksim
(A/35/363)	Kedermawanan
(EJo/36/380)	Simpaty

Dalam ujaran (A/35/363), dapat diklasifikasikan sebagai maksim kedermawanan. Amran bersungguh-sungguh mahu menghantar mereka ke klinik. Malah, Amran meminta agar kos rawatan Emir Johan turut ditanggung olehnya. Walaupun hal tersebut memberi kerugian terhadap Amran dari segi kewangan, dia tetap mahu bertanggungjawab terhadap kesalahan yang telah dilakukan olehnya sendiri. Penggunaan kata penegas seperti parikel –lah pada perkataan *tolong*, *biar* dan *juga* turut menunjukkan dia sangat menyesal terhadap perbuatannya.

Dalam ujaran (EJo/36/380), Emir Johan berkongsi informasi kepada Ainur Mustika mengenai pembahagian harta yang telah ditetapkan dalam undang-undang Islam, iaitu anak angkat tidak layak menerima harta yang dibahagikan secara faraid. Oleh sebab itu, Emir Johan ingin membuat wasiat bagi membela nasib dan menjaga kebajikan anak angkatnya, Eliza Jasmin pada masa akan datang. Bak peribahasa, sediakan payung sebelum hujan. Setidak- tidaknya kebajikan Eliza Jasmin tetap terjaga walaupun setelah mereka tiada suatu masa kelak. Melalui peristiwa ini, ujaran tersebut dapat diklasifikasikan sebagai maksim simpaty.

6. KESIMPULAN

Berdasar kajian yang telah dijalankan, dapat dilihat bahawa aspek kesantunan bahasa sangat dititikberatkan dalam *Lentera Mustika*. Keindahan bahasa Melayu tidak mampu dinafikan dan penulis menyetengahkannya melalui novel dan secara tidak langsung mendidik pembaca untuk lebih mendekati bahasa ibunda. Berdasarkan penelitian yang dijalankan, novel *Lentera Mustika* turut mengaplikasikan Prinsip Kesantunan Leech dalam dialog-dialog yang diwujudkan dalam novel ini. Tuntasnya, novel yang asalnya berdiri sebagai medium bahan bacaan mampu mendidik serta mendorong pembaca menggunakan bahasa yang santun dalam kehidupan seharian.

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Interpretation of 9 Selected Visual Works of Contemporary Young Talent from the Context of the National Cultural Policy Core

Interpretasi 9 Karya Seni Visual Terpilih Bakat Muda Sezaman Dari Konteks Teras Dasar Kebudayaan Kebangsaan

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ABSTRACT

Contemporary Young Talent (CYT) is a visual arts competition organized by the National Visual Arts Gallery (NVAG) which is the most prestigious in Malaysia. Its 40 years of organization have successfully produced many renowned artists who are now pioneers in the Malaysian and regional visual arts arena. In line with the strength of CYT as a reflection of the future of Malaysian visual arts and the role of art as a cultural vehicle, the objective of the study is to analyze and further dismantle the latest visual art works of Malaysian artists from the perspective of national culture through the CYT platform from 2000 to 2013. This study aims to clearly understand the visual elements and features that are the cultural identity in the latest Malaysian visual arts. This objective was achieved through observation and reading of CYT catalog books published by NVAG, scholarly books, journals, and relevant previous studies as well as interviews on three artists and academics who won the CYT competition. This study uses a qualitative approach, guided by the 4 components of the theory of art criticism Feldman E.B. (1994) namely description, analysis, interpretation and evaluation. 9 works will be analyzed from the aspects of 'form' and 'meaning'. The results of the work analysis will be compared with national cultural elements (data triangulation) and then justify and classify CYT visual art works based on the 3 cores of the National Cultural Policy, namely, the culture of the region's indigenous peoples, other appropriate cultures and Islamic culture through descriptive text.). This study is important to create awareness, deeper appreciation and provide knowledge to art admirers in understanding the meaning and approach and content in the latest visual artwork. The results of the study through descriptive texts explain the existence of national cultural elements and their relationship in selected contemporary works of CYT (2000-2013).

Keywords: Interpretation, Contemporary Young Talent, National Cultural Policy

ABSTRAK

Bakat Muda Sezaman (BMS) merupakan pertandingan seni visual anjuran Balai Seni Visual Negara (BSVN) yang paling berprestij di Malaysia. 40 tahun penganjurannya telah berjaya melahirkan ramai artis ternama yang kini menjadi pelopor dalam arena seni visual Malaysia dan serantau. Sesuai dengan kekuatan BMS sebagai cerminan masa depan seni visual Malaysia dan peranan seni sebagai wadah budaya bangsa, objektif kajian bertujuan untuk menganalisis dan seterusnya merungkai karya-karya seni visual terkini artis Malaysia dari perspektif budaya kebangsaan melalui platform BMS dari tahun 2000 hingga 2013. Melalui objektif ini, kajian berhasrat untuk memahami dengan jelas elemen dan ciri-ciri visual yang menjadi identiti budaya di dalam seni visual Malaysia terkini. Objektif ini dicapai menerusi pemerhatian dan pembacaan buku-buku katalog BMS keluaran BSVN, buku-buku ilmiah,

jurnal, dan kajian-kajian terdahulu yang relevan selain temu bual ke atas tiga artis dan ahli akademik yang memenangi pertandingan BMS. Kajian ini menggunakan pendekatan kualitatif, berpandukan 4 komponen teori kritikan seni Feldman E.B. (1994) iaitu penerangan, analisis, interpretasi dan penilaian. 9 karya akan dianalisis dari aspek 'bentuk' dan 'makna'. Keputusan analisis karya akan dibandingkan dengan elemen budaya kebangsaan (triangulasi data) dan seterusnya menjustifikasi dan mengkelaskan karya-karya seni visual BMS berdasarkan 3 teras Dasar Kebudayaan Kebangsaan iaitu, budaya rakyat asal rantau, budaya lain yang sesuai dan budaya Islam melalui teks deskriptif (descriptive text). Kajian ini penting untuk mewujudkan kesedaran, penghayatan yang lebih mendalam dan memberikan pengetahuan kepada penghayat seni dalam memahami makna dan pendekatan dan isi di dalam karya seni visual terkini. Hasil kajian melalui teks deskriptif menjelaskan keberadaan elemen budaya kebangsaan dan hubungannya di dalam karya-karya kontemporari terpilih BMS (2000-2013).
Key Words: *Interperetasi, Bakat Muda Sezaman, Dasar Kebudayaan Kebangsaan*

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1. PENGENALAN

Seiring dengan era globalisasi, karya kontemporari ataupun sezaman telah mendapat tempat di dalam landskap seni visual Malaysia. Karya kesenian ini diwarnai dengan kepelbagaian isu dan tema dengan tujuan memberi kefahaman mengenai dunia seni kontemporari dengan berlatar belakangkan masyarakat Malaysia. Beverly Young (2000) di dalam artikel bertajuk "Art in Malaysia – Starting Thoughts" telah membandingkan landskap seni Malaysia dan arena seni antarabangsa. Berdasarkan pengamatannya, seni visual Malaysia dilihat masih lagi ketinggalan berbanding negara-negara lain yang telah lama bertapak arena seni antarabangsa. Melihat kembali kepada sejarah seni Malaysia, tidak dapat dinafikan kita masih lagi 'muda' di dalam perjalanan seni yang pendek. Memperincikan keadaan seni Malaysia:

"All the players in the story - the pioneers, the "modernists", the contemporaries of the art world, are still alive or at least fresh in our memories. Traditional art forms remain in practice alongside the avant-garde, even while feeding into contemporary art. The people, intrigues and debates which have spiced up our art history are still recent gossip. There is ample material to be built on, and a future ahead." Beverly Young (2000 : 1)

Namun begitu, seni malaysia telah mengalami perkembangan yang cukup signifikan dari masa ke masa terutamanya dengan tertubuhnya balai seni lukis negara (BSLN) pada tahun 1958. Era 1960an menyaksikan tertubuhnya maktab perguruan ilmu khas yang membuka peluang kepada guru-guru berpengalaman untuk melanjutkan pengajian di dalam bidang seni di institusi luar negara. Usaha kerajaan ini telah menghasilkan sekumpulan guru seni yang lebih mahir dan berpengetahuan luas seperti syed ahmad jamal, yeoh jin leng, anthony lau, lee joo fong, ismail zain dan lain-lain. Seterusnya, pendidikan seni telah diperkenalkan secara formal melalui penubuhan institut teknologi mara (ITM) pada tahun 1967, kini dikenali sebagai universiti teknologi mara (UITM). Antara pelukis-pelukis terkenal yang lahir daripada institusi ini adalah ruzaika omar basree, amron omar, ponirin amin, jailani abu hassan dan ramai lagi.

Tahun 1971 memperlihatkan anjakan yang amat ketara di dalam pergerakan seni visual Malaysia dengan kelahiran Kongres Kebudayaan Kebangsaan yang seterusnya mewujudkan Dasar Kebudayaan Kebangsaan (DKK). Kebudayaan Malaysia dikenali dengan ciri-ciri unik melalui kepelbagaian yang ada pada masyarakatnya yang majmuk. Oleh kerana Malaysia merupakan sebuah negara berbilang kaum yang terdiri daripada tiga kaum besar iaitu Melayu, Cina dan India, setiap etnik mempunyai budaya dan tradisi yang tersendiri. Bagaimanapun, keindahan kepelbagaian ini tergugat dengan peristiwa rusuhan kaum pada 13 Mei 1969 sehinggalah kerajaan pada masa itu bertindak memperkenalkan Dasar Kebudayaan Kebangsaan dengan matlamat utama membina perpaduan di dalam kepelbagaian.

Pengaruh Dasar Kebudayaan Kebangsaan dapat dilihat dengan jelas pada sekitar awal tahun 1980an apabila pelbagai karya bercirikan Islam dan kebudayaan Melayu dapat dilihat di dalam karya-karya dan pameran-pameran seni visual. Menurut Samiati: Dzulhili: Rahman (2013), selain pengaruh Dasar Kebudayaan, perkara ini juga berlaku seiring dengan revolusi Iran yang membawa “world global Islamic revival”. Mulyadi Mahmood (2012) turut menyatakan perkara yang sama berkenaan impak kongres dan revolusi Iran terhadap arena seni Malaysia:

“Di samping kesedaran dan gerak rasa diri pelukis, terdapat faktor-faktor kontekstual yang mendorong tercetusnya karya dan pameran bernafaskan Islam, antaranya kesan pembentukan Dasar Kebudayaan Kebangsaan (1971), Seminar Akar-akar Pribumi (1979) dan kebangkitan serta kecenderungan global terhadap Islam pada dekad 1980-an”

Mulyadi Mahmood (2012 : 18)

Intipati daripada Dasar Kebudayaan Kebangsaan (DKK) juga telah diangkat oleh Syed Ahmad Jamal yang pada ketika itu merupakan Pengarah di Muzium Seni Asia, Universiti Malaya. Beliau telah mengadakan pameran “Rupa dan Jiwa” yang merupakan sebuah pameran berdasarkan estetika budaya dan jiwa Islam. Pameran ini juga merupakan cetusan daripada Seminar Akar-Akar Kesenian Peribumi dan Perkembangan Kini anjuran Kajian Senilukis dan Senireka Institut Teknologi MARA pada Disember 1979. Faizal Sidek (2010) menyatakan berlaku penampakkan pengaruh daripada pameran ini di dalam perkembangan pertandingan Bakat Muda Sezaman (BMS) tahun 1980an. Menurutnya, terjadi revivalisme atau memunculkan semula kesenian tradisi dan peribumi, mitos dan lagenda seperti kraf, pantun, yang diberi nafas baru di dalam konteks sezaman yang segar.

Antara karya-karya Bakat Muda Sezaman (BMS) yang mengandungi nilai-nilai semangat dan falsafah budaya adalah karya Mohamed Nasir Baharuddin “Dari Satu Keujudan” (BMS 1984), karya Jalaini Abu Hassan “Catan Orang Kampung IV” (BMS 1985), karya Mohamed Akif Emir, “Home Sweet Home” (BMS 1987), karya Tumian Tasman “Kebudayaan XVI” (BMS 1989) dan lain-lain lagi. Namun begitu, kajian-kajian berkenaan implikasi DKK ke atas praktis seni hanya tertumpu pada era 80an dan 90an sahaja.

Tiada lagi kajian yang cuba menghubungkan dan seterusnya menilai sejauh mana keberkesanan dasar ini ke atas karya-karya seni visual abad ini.

Oleh itu, adalah menjadi satu tuntutan untuk dijadikan kajian terhadap interpretasi karya-karya BMS yang terkini dari sudut budaya kebangsaan. Hal ini kerana, budaya merupakan sesuatu yang dinamik dan berubah-ubah. Dalam mengkaji dan menilai impak pelaksanaan DKK, ianya tidak harus berkisarkan kesan jangka pendek semata-mata akan tetapi perlu dipanjangkan untuk dilihat dalam jangka masa yang panjang. BMS merupakan anugerah seni visual terpenting di Malaysia selain boleh dilihat sebagai cerminan masa depan seni visual Negara. Maka, amat penting bagi karya-karya ini diangkat dan difahami peranannya kepada masyarakat.

2. PENYATAAN MASALAH

Berdasarkan kajian semasa dan lampau yang berkaitan dengan perkembangan seni kontemporari/sezaman di Malaysia, terdapat banyak kekurangan dan kelompongan yang perlu diisi oleh pengkaji kini. Azian Tahir (2008) menyatakan dengan jelas berkenaan ketiadaan maklumat terperinci dalam aspek bentuk dan makna karya-karya yang memenangi BMS. Hal ini memperlihatkan kurangnya apresiasi terhadap karya-karya BMS yang sebenarnya amat penting di dalam perkembangan seni visual Malaysia dan seni rumpun (SERUM).

Kajian yang hampir berkenaan impak atau implikasi pelaksanaan dasar kebudayaan adalah penulisan Azian Tahir dan Rosiah Md Noor (2009) bertajuk “Kesedaran Pelukis Moden Malaysia dalam Seni Islam Berlandaskan Dasar Seni Kebangsaan”. Penulisan ini membicarakan perihal karya-karya

seni visual yang menyentuh elemen ketiga DKK. DKK di dalam penulisan ini dirujuk sebagai Dasar Seni Kebangsaan. Akan tetapi, penulisan hanya menyentuh tentang konteks Islam sahaja selain karya-karya yang dianalisis tertumpu kepada karya-karya lama.

Azian Tahir dan Rosiah Md Noor (2010) sekali lagi menghasilkan makalah berkenaan DKK bertajuk “*An Analysis Study on Printmaking Artwork with the National Cultural Identity Theme in Malaysia*”. Penulisan ini menjelaskan secara deskriptif elemen-elemen budaya kebangsaan yang terdapat di dalam karya-karya yang terpilih. Namun begitu, penulisan ini hanya mengulas berkenaan pengaruh Dasar Kebudayaan bagi karya seni visual yang menggunakan medium cetakan sahaja.

Penulisan tesis Ahmadrashidi Hasan (2010) membincangkan mengenai lukisan Islam kontemporari Malaysia bermula dari 1980an hingga tahun 2000. Penyelidikan memperincikan bentuk dan simbol Islam, bahan-bahan yang digunakan serta minat yang terlahir dalam memanifestasikan karya seni berbentuk keagamaan. Penyelidikan beliau mendapati kesenian Islam memainkan peranan yang utama selain signifikan terhadap pembangunan seni moden Malaysia terutamanya pada era 90an. Penulisan tidak menjelaskan karya dari sudut formalistik selain penyelidikan tidak membincangkan karya-karya terkini.

Kajian oleh Mohammad Noh, Ahmadrashidi Hasan, Hamdzun Haron dan Ab. Latif Samian (2014) pula mengkaji mengenai teknik dan media yang digunakan di dalam seni bergambar Malaysia. Karya-karya ini dianalisis menggunakan ekspresi simbol Melayu. Kajian ini bertujuan menyiasat teknik terbaik dan keberkesanannya terhadap penciptaan kesan visual dalam seni bergambar terutamanya menggunakan simbol ekspresi melayu. Hasil kajian mendapati kebanyakan artis menggunakan media campuran berbanding media konvensional seperti cat minyak, di dalam menghasilkan simbol Melayu. Namun, penyelidikan ini tidak pula menyentuh tentang jenis simbol Melayu yang sentiasa digunakan oleh artis di Malaysia di dalam karya-karya mereka.

Sarena Abdullah (2011) dalam kajian bertajuk “*Thematic Approach in Malaysia Art Since 1990’s*” telah melihat pendekatan yang digunakan oleh artis-artis Malaysia pada ketika itu. Penulis telah membincangkan kesan daripada pendekatan bertema yang digunakan untuk subjek, tema, dan media di kalangan artis-artis Melayu. Kajian menyentuh berkenaan pendekatan bertema di dalam berkarya yang dilihat membawa kepentingan dan isu golongan kelas pertengahan Malaysia di mana artis itu berasal. Penulis tidak menerangkan aspek nilai kebudayaan Melayu, bentuk dan kaitannya dengan dasar yang diperkenalkan.

Tidak dapat dinafikan, DKK secara tidak langsung telah menjadi asas dan garis panduan kepada artis Malaysia dalam mencari arah tuju pencarian identity kebangsaan. Dasar ini telah mencorakkan perjalanan seni visual Malaysia. Tiga teras utama kebudayaan kebangsaan telah diperkenalkan pada Kongres Kebudayaan Kebangsaan. Teras pertama adalah kebudayaan kebangsaan Malaysia hendaklah berteraskan kepada kebudayaan rakyat asal rantau ini. Kedua, unsur-unsur kebudayaan lain yang sesuai dan wajar boleh diterima menjadi unsur-unsur kebudayaan kebangsaan. Terakhir sekali, Islam perlu menjadi unsur penting dalam pembentukan kebudayaan kebangsaan. Kesannya, pasca 1970 memperlihatkan gaya dan tema yang berkisarkan isu nasional, identiti sosial dan budaya di dalam karya artis-artis Malaysia (Mulyadi Mahamood, 2001).

Namun begitu, persoalan berkenaan kesan DKK tidak dibincangkan dalam konteks karya-karya seni visual kontemporari terutamanya pada pasca 2000. Persoalannya, adakah kesan DKK hanya berlaku pada era 80an dan 90an sahaja seterusnya usaha dan keinginan untuk mengangkat budaya kebangsaan ini terkubur begitu sahaja. Maka, segala segala persoalan yang timbul tidak akan terjawab dan masih lagi menjadi persoalan selagi mana kajian mengenainya tidak dijalankan.

Berdasarkan pernyataan masalah yang dikemukakan, satu kajian berkenaan interpretasi karya-karya terkini BMS dari tahun 2000 hingga 2013 akan dijalankan dari konteks kebudayaan kebangsaan. Kajian akan dijalankan menggunakan rangka kerja teori Kritikan Seni yang diperkenalkan Feldman E.B. (1994) menerusi bukunya “*Practical Art Criticism*”.

Teori kritikan seni ini telah dipilih kerana mempunyai kerangka yang jelas dan sistematik dalam membantu proses menganalisis karya yang hendak dilakukan. Bagi melahirkan kajian yang lebih berkesan, kajian juga merujuk kepada artis terlibat yang berlatarbelakangkan bidang akademik bagi memahami dengan jelas aspek bentuk dan makna di dalam karya seni visual yang dihasilkan.

3. OBJEKTIF KAJIAN

Berdasarkan daripada permasalahan kajian telah dikemukakan, (2) objektif kajian telah dirumuskan:

- I. Menganalisis dan menginterpretasi aspek ‘bentuk’ dan ‘makna’ 9 Karya terpilih daripada artis muda Malaysia melalui platform BMS dari tahun 2000 hingga 2013.
- II. Menilai dan memahami isi kandungan karya yang dihasilkan artis BMS (2000- 2013) yang mempunyai hubungan dengan elemen-elemen budaya kebangsaan.

4. SKOP KAJIAN

Skop bagi penyelidikan ini adalah untuk mengkaji isi kandungan karya kontemporari artis muda Malaysia melalui platform BMS dari tahun 2000 hingga 2013 berdasarkan tiga unsur kebudayaan kebangsaan dan juga beberapa perkara yang berkaitan dengan perbincangan. Kajian dihadkan kepada kajian unsur kebudayaan kebangsaan yang terdapat di dalam karya sahaja bagi menentukan skop dan sempadan kajian.

Hal ini bagi memastikan keterbatasan kajian dapat dikawal. Selain itu, kajian juga hanya tertumpu kepada karya-karya penerima anugerah/ pemenang BMS dari tahun 2000 hingga terkini 2013 sahaja memandangkan karya-karya ini diperakukan kualiti dan kekuatannya. Selain itu, karya juga dipilih berdasarkan kandungan karya yang bercirikan kebudayaan kebangsaan sahaja. BMS merupakan satu-satunya pertandingan yang berprestij bagi penggiat seni lukis di Malaysia dan diadakan secara konsisten. BMS juga mempunyai peranan besar dalam mengukur perkembangan seni lukis negara dari konteks sezaman, mendefinisikan masyarakat, etika budaya (*cultural ethos*) dan isu-isu semasa. Oleh itu, BMS dilihat relevan sebagai pengukuran cerminan budaya melalui disiplin seni visual di Malaysia.

5. KEPENTINGAN KAJIAN

Hasil daripada kajian ini akan dapat memberikan gambaran yang jelas dalam menginterpretasi sesebuah karya yang menjawab dan memaparkan unsur-unsur kebudayaan kebangsaan Malaysia berdasarkan “Dasar Kebudayaan Kebangsaan 1971”.

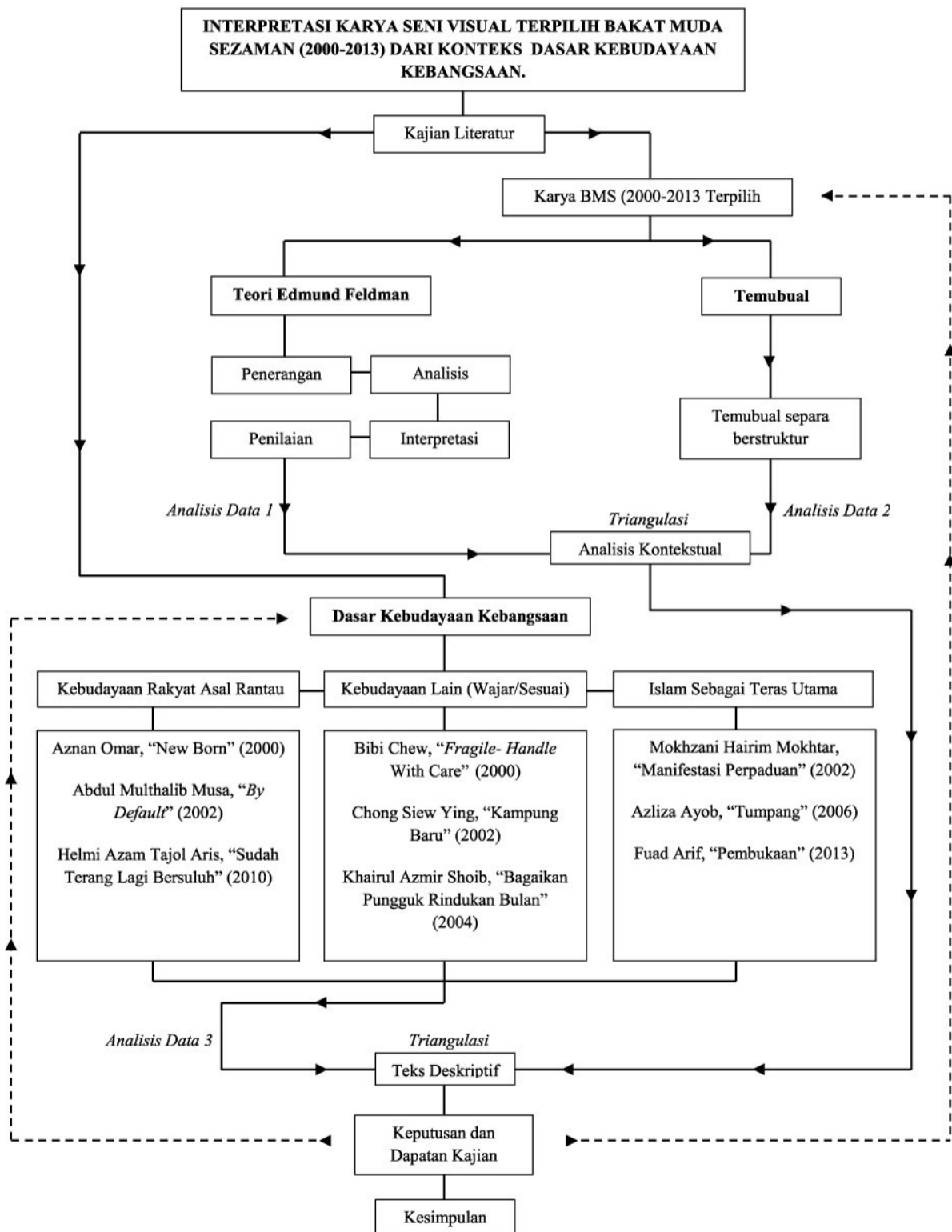
Hasil kajian ini juga diharap dapat memberikan pendedahan dan kefahaman secara langsung dan tidak langsung kepada penggiat seni visual kontemporari dan juga masyarakat tempatan mengenai kebudayaan kebangsaan Malaysia.

Hal ini kerana dalam era globalisasi yang berubah begitu pantas, di samping keunikan Malaysia sebagai negara “multiracial” dan “multiculture”, kefahaman yang jelas berkenaan kebudayaan bangsa adalah amat penting dan kritikal bagi meneruskan kelangsungan perpaduan di kalangan masyarakat. Pemahaman yang jelas berkenaan unsur kebudayaan kebangsaan akan dapat memberi nilai tambah dalam menghasilkan sesebuah karya yang matang dan intelektual dalam konteks wadah bangsa.

Sudah tentu kita ingin melihat penggiat seni, melalui karya mereka memainkan peranan yang signifikan dalam membina dan memperkukuhkan identiti budaya bangsa bukan sahaja di dalam negara, bahkan di arena antarabangsa. Kajian juga ini diharapkan menjadi satu dokumentasi terhadap perkembangan seni visual sezaman tempatan secara amnya dan memberi makna kepada aspek identiti

kebudayaan bangsa khususnya.

6. KERANGKA TEORITIKAL



Rajah 1: Rajah menunjukkan kerangka teoritikal keseluruhan kajian.

7. DASAR KEBUDAYAAN KEBANGSAAN (1971)

Kesedaran tentang perlunya sebuah dasar kebudayaan sebenarnya telah wujud sebelum tahun 1971 lagi. Ia dapat dilihat menerusi Kongres Kebudayaan Melayu Pertama Tanah Melayu yang telah diadakan pada 30 Disember 1957 hingga 2 Januari 1958 di Melaka. Kongres ini telah dihadiri oleh 53 buah badan kebudayaan Melayu dari seluruh Semenanjung, Singapura, dan Kalimantan Utara yang menjadi asas kepada teras kebudayaan kebangsaan yang dilaksanakan pada masa ini. Melalui Kongres tersebut, lahirnya ketetapan bahawa “Kebudayaan Melayu boleh dan sesuai dijadikan teras kebudayaan kebangsaan di Tanah Melayu” (Aziz Deraman, 2001). Dr Burhanuddin Al-Helmy di dalam ucapannya pada Kongres Kebudayaan Melayu telah mengatakan:

“Kongres Kebudayaan Melayu yang pertama ini ialah kita mengambil keputusan ketetapan dan bergerak pada membaharui kembali kebudayaan kebangsaan kita di atas asas budaya pusaka kita dalam ketika mencari kerakyatan di negeri pusaka kita ini sedang mula berubah dengan corak baru. Maka dalam perubahan ini bangsa Melayu dan kebudayaan Melayu inilah yang mesti dijadikan asas fardhu rumpun kebudayaan kebangsaan kita yang akan bertunas dan hidup subur dan kembali di antara kebudayaan bangsa-bangsa di dunia kelak.”
(Ab. Samad Ahmad (Peny) (1982 : 22)

Kongres Kebudayaan Melayu yang pertama ini menunjukkan dengan jelas bahawa terdapat kesedaran yang tinggi di kalangan cendekiawan Melayu akan kepentingan bagi memperkasa dan memperkukuhkan kebudayaan kebangsaan. Hal ini penting bagi memastikan kelangsungan budaya Melayu dan menjadikannya sebagai asas penting kepada kebudayaan kebangsaan. Ketetapan ini bukanlah bersifat perkauman, sebaliknya turut mengambil kira faktor sejarah dan kedudukan orang melayu sebagai masyarakat pribumi bagi rantau ini.

Peristiwa rusuhan kaum pada 13 Mei 1969 yang telah menjadi kemuncak kepada ketegangan kaum di Malaysia dan seterusnya menyebabkan perpecahan yang amat ketara dikalangan rakyat pada ketika itu (Azian Tahir & Rosiah Md. Noor, 2009). Tragedi ini telah menimbulkan kesedaran baharu tentang perlunya menangani konflik perbezaan kaum yang wujud pada ketika itu. Atas sebab itu, Kongres Kebudayaan Kebangsaan 1971 telah diadakan buat kali pertama oleh kerajaan dan seterusnya memperkenalkan Dasar Kebudayaan Kebangsaan (Azian Tahir & Rosiah Md. Noor, 2009; N. Ishimatsu, 2011).

Kerajaan Malaysia yang dipimpin parti politik “*United Malays National Organisation*” (UMNO) telah menetapkan bahawa Dasar Kebudayaan Kebangsaan terbahagi kepada tiga (3) teras:

1. Kebudayaan Kebangsaan Malaysia hendaklah berteraskan kepada kebudayaan rakyat asal rantau ini.
2. Unsur-unsur kebudayaan lain yang sesuai dan wajar boleh diterima menjadi unsur-unsur Kebudayaan Kebangsaan.
3. Islam menjadi unsur penting dalam pembentukan Kebudayaan Kebangsaan itu.

Tiga teras kebudayaan kebangsaan yang dibentuk juga sebenarnya adalah berkisarkan intipati daripada Kongres Kebudayaan Melayu Pertama Tanah Melayu 1957. Perkara ini dinyatakan oleh Anwar Ibrahim (1983):


“Jika kita menyingkap lembaran sejarah, tiga prinsip dasar kebudayaan kebangsaan yang ditetapkan pada tahun 1971 itu adalah pernyataan daripada hakikat sejarah yang secara terus dipertahankan sebagai wasiat suci pembela bangsa dan para pejuang kemerdekaan Negara. Para pejuang kemerdekaan menganjurkan Kongres Kebudayaan Melayu 1957. Kongres ini telah merangkakan dasar kebangsaan bagi Negara merdeka dan berdaulat selepas 31 Ogos 1957 yang merangkumi warganegara baru daripada golongan imigran” (Anwar Ibrahim, 1983)

Setelah Dasar Kebudayaan Kebangsaan dilaksanakan, ia sering dirujuk sebagai antara dasar penting yang menyumbang kepada kelahiran sebuah negara bangsa. Pelbagai aktiviti kebudayaan yang serasi dengan DKK telah dijalankan oleh kerajaan selain mengwujudkan beberapa akta tertentu yang dapat membantu pihak kerajaan dalam menjamin kelancaran dasar yang diperkenalkan.


8. DAPATAN KAJIAN

Penemuan bagi analisis kajian dapat dilihat seperti berikut:


8.1. Karya 1, 2 dan 3: Unsur kebudayaan kebangsaan berteraskan kebudayaan rakyat asal rantau di dalam karya-karya seni visual artis BMS tahun 2000-2013.

Karya 1	Analisis Berpandukan Teori Kritikan Seni Feldman (1994)	
 <p>“By Default” Abdul Multhalib Musa (2002) Media Laser-cut mild plates, 195 x 85 cm, Bakat Muda Sezaman 2002. Katalog Bakat Muda Sezaman 2002, Balai Seni Visual Negara, Kuala Lumpur.</p>	Deskripsi	<p>Potongan plat besi 195 x 85 cm Arca dinding (<i>wall sculpture</i>) Bentuk keris pelbagai saiz Mengekalkan warna asal plat dalam keadaan karat besi Susunan menghasilkan bentuk abstrak</p>
	Analisis	<p>Menggunakan teknik potongan laser bagi memotong plat besi Manggunakan pengulangan bentuk (<i>form repetition</i>). Karya dipasang terkedahapan dari permukaan dinding bagi menghasilkan bayang-bayang rumit (<i>intricate shadow effect</i>) Penghasilan bentuk keris besar di tengah karya melalui susunan potongan plat yang lebih rapat.</p>
	Interpretasi	<p>Kritikan terhadap arca-arca awam yang dihasilkan dengan mengambil rupa bentuk keris secara menyeluruh. Satu cadangan dalam menghasilkan karya berupa keris tradisional dengan meminjam motif bentuk sahaja.</p>
	Interpretasi	<p>Menggunakan ‘keris’ yang merupakan identiti masyarakat Melayu sebagai subjek utama karya. Subjek merupakan ikon dan objek budaya Melayu</p>

Karya 1 dari konteks DKK	Unsur 1	Unsur 2	Unsur 3
Menggunakan objek budaya Melayu ‘keris’ sebagai subjek utama karya	□		


Karya 2		Analisis Berpandukan Teori Kritikan Seni Feldman (1994)	
 <p>“New Born” Aznan Omar (2000) Media Campuran, 152 x 95 x 190 cm, Bakat Muda Sezaman 2000. Katalog Bakat Muda Sezaman 2000, Balai Seni Visual Negara, Kuala Lumpur.</p>	Deskripsi	Arca bersifat bebas Bahan industri (besi, aluminium, dan <i>wire rope</i>) Bahan semulajadi (rotan dari tumbuhan) Buaian dengan konsep kerusi ayun (<i>rocking chair</i>) Dua bahan yang kontra (bahan industri dan semulajadi)	
	Analisis	Artis menggambarkan kapsul masa menggunakan anyaman tiga dimensi (anyaman raga) Anyaman kelarai dari tikar mengkuang menggantikan kanvas buaian. Plat aluminium dianyam menghasilkan corak berbentuk dam.	
	Interpretasi	Buaian sebagai simbol kelahiran kepada era millenium pada tahun 2000. Pertembungan @ asimilasi budaya tempatan dan luar. Mengangkat kraf Melayu dalam naratif era kemodenan.	
	Penilaian	Menggunakan elemen kraf masyarakat Melayu sebagai subjek utama karya. Subjek merupakan ikon dan objek budaya Melayu	

Karya 2 dari konteks DKK	Unsur 1	Unsur 2	Unsur 3
Peminjaman objek kraf Melayu (seni anyaman tradisional) dalam naratif karya.	□		

Karya 3		Analisis Berpandukan Teori Kritikan Seni Feldman (1994)	
 <p>“Sudah Terang Lagi Bersuluh” Helmi Azam Tajol Aris (2010)</p> <p>Media Campuran, 213 x 152 x 20cm, Bakat Muda Sezaman 2010.</p> <p>Katalog Bakat Muda Sezaman 2010, Balai Seni Visual Negara, Kuala Lumpur.</p>	Deskripsi	Sebuah karya instalasi Media campuran (perspek, cahaya UV dan perkakasan elektronik). Subjek lelaki berambut pendek, ikan/makhluk aneh Imej dilukis pada permukaan perspek menggunakan cat yang bercahaya di dalam gelap (<i>glow in the dark</i>) apabila disuluh dengan cahaya UV. Imej dilukis dengan dua warna (jingga dan hijau).	
	Analisis	Artis membincangkan teori <i>string</i> dan teori <i>M</i> berkenaan “parallel universe”. Merujuk kepada satu tempat di dalam dua dimensi berbeza. Karya menggabungkan bidang seni dan sains (<i>interdisciplinarity</i>).	
	Interpretasi	Simbolik kepada dunia benar dan palsu melalui dua imej seakan sama pada dua sisi tetapi mempunyai rupa berlainan. Menggunakan elemen wayang kulit (<i>shadow puppet</i>) dengan dua sisi pandangan (tok dalang).	
	Penilaian	Penggunaan cahaya UV berjaya sebagai simbolik kepalsuan kerana sesuai dengan fungsi objek. Meminjam aspek kesenian tradisional Melayu wayang kulit dalam penyampaian karya. Karya dinamakan dengan peribahasa Melayu.	


Karya 3 dari konteks DKK	Unsur 1	Unsur 2	Unsur 3
Penggunaan elemen kesenian wayang kulit dan peribahasa Melayu dalam karya.	□		

8.2. Karya 4, 5 dan 6: Unsur kebudayaan kebangsaan berteraskan unsur kebudayaan lain yang sesuai dan wajar di dalam karya-karya seni visual artis BMS tahun 2000-2013.

Karya 4	Analisis Berpandukan Teori Kritikan Seni Feldman (1994)		
 <p><i>“Fragile- Handle With Care”</i> Bibi Chew (2000)</p> <p>Media Campuran, 275 x 123.5 x 191 cm, Bakat Muda Sezaman 2000.</p> <p>Katalog Bakat Muda Sezaman 2000, Balai Seni Visual Negara, Kuala Lumpur.</p>	Deskripsi	Sebuah karya instalasi. 275 x 123.5 x 191 cm. 100 botol kaca lutsinar berlainan saiz dan bentuk diisi dengan tanah dan pasir dari lokasi berbeza. Botol disusun pada dua rak selari membentuk laluan.	
	Analisis	Penggunaan permukaan plastik putih separa telus pada belakang rak menghasilkan bayang- bayang botol. Laluan pada bahagian tengah rak menggunakan taburan pasir menjemput penghayat mengambil bahagian untuk mengalami secara fizikal.	
	Interpretasi	Perlambangan identiti Malaysia melalui kepelbagaian jenis tanah yang digunakan. Tanah sebagai simbolik persamaan sifat pada setiap masyarakat. Penggunaan botol sebagai lambang pelaziman (fizikal, budaya, agama, sosial, dll) yang mencorak masyarakat (tanah).	
	Penilaian	Penceritaan karya menonjolkan elemen masyarakat majmuk dalam kerangka “Malaysia” Pengisian ini bersesuaian dengan masyarakat majmuk.	
Karya 4 dari konteks DKK	Unsur 1	Unsur 2	Unsur 3
Mesej asimilasi budaya, simbolik budaya berbeza dalam sesebuah negara.		□	


Karya 5		Analisis Berpandukan Teori Kritikan Seni Feldman (1994)	
 <p>“Kampung Baru” Chong Siew Ying (2002)</p> <p>Media Campuran, Pelbagai Dimensi, Bakat Muda Sezaman 2002.</p> <p>Katalog Bakat Muda Sezaman 2002, Balai Seni Visual Negara, Kuala Lumpur.</p>	Deskripsi	<p>Pelbagai dimensi. 3 meter x 200 cm.</p> <p>Cat minyak pada permukaan kulit binatang (<i>vellum</i>). Lukisan lapan individu berlainan jantina dan umur. Lukisan dipapar dalam keadaan melengkung pada bingkai aluminium.</p>	
	Analisis	<p>Cat minyak disapu nipis (tidak legap) menyebabkan cahaya lampu menembusi sapuan cat pada karya. Karya menceritakan keadaan kampung baru pada zaman kolonial.</p> <p>Kampung baru merupakan penempatan baru yang diwujudkan pada zaman darurat bagi menghalang pengaruh komunis.</p>	
	Interpretasi	<p>Susunan karya dalam keadaan melengkung dan berbingkai menimbulkan rasa sedang memerhatikan kumpulan masyarakat yang terasing.</p> <p>Format ini sesuai dengan situasi masyarakat kampung baru ketika itu yang diperhatikan dan dikawal oleh tentera British.</p>	
	Penilaian	<p>Penggunaan cahaya menyebabkan lukisan kelihatan samar dan menghasilkan warna monokromatik, memberikan kesan yang baik dalam penceritaan memori.</p>	

Karya 5 dari konteks DKK	Unsur 1	Unsur 2	Unsur 3
<p>“Kampung baru” merupakan budaya sosial yang wujud kesan dari faktor sejarah. Ia kini menjadi salah satu elemen unik pengalaman budaya Malaysia.</p>		□	

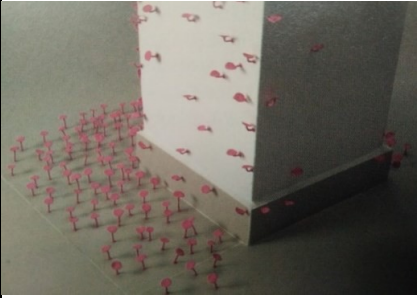
Karya 6	Analisis Berpandukan Teori Kritikan Seni Feldman (1994)	
 <p>“Bagaikan Pungguk Rindukan Bulan” Khairul Azmir Shoib (2004)</p> <p>Media Campuran, Pelbagai Dimensi, Bakat Muda Sezaman 2004.</p> <p>Katalog Bakat Muda Sezaman 2004, Balai Seni Visual Negara, Kuala Lumpur.</p>	Deskripsi	Instalasi menggabungkan elemen 2D, 3D dan 4D. Menggunakan bahan campuran. 3 x 3 x 3 meter. Menampilkan beberapa karakter berupa patung bersaiz kecil dan animasi video (<i>stop motion</i>).
	Analisis	Diberikan judul “Bagaikan Pungguk Rindukan Bulan” yang membawa maksud menantikan sesuatu yang tidak akan tercapai. Menceritakan tentang Puteri dari Malakut yang memuja ‘bunga majis Arupa’ dari bulan.
	Interpretasi	Karya dihasilkan dalam bentuk penceritaan. Pakaian puteri Malakut diinspirasi daripada patung Siva Natarajah dan watak Malefica. Perkataan Malakut bermaksud Imaginasi di dalam kosmologi Islam. Di dalam Qaballah (Hebrew), terdapat ‘ <i>tree of life-The Sefiroth</i> ’ yang mempunyai 10 dahan. 1 darinya adalah Malkuth.
	Penilaian	Karya mempamerkan pengisian kosmologi Islam, budaya popular barat, unsur Qaballah, Hindu dan lain- lain lagi. Menggabungkan pelbagai elemen budaya dalam karya.

Karya 6 dari konteks DKK	Unsur 1	Unsur 2	Unsur 3
Elemen budaya barat, hindu, hebrew, kosmologi Islam dan lain-lain memperlihatkan kepelbagaian unsur budaya dalam sesebuah karya.		□	


8.3. Karya 7, 8, dan 9: Unsur kebudayaan kebangsaan berteraskan Islam di dalam karya-karya seni visual artis BMS tahun 2000-2013.

Karya 7	Analisis Berpandukan Teori Kritikan Seni Feldman (1994)	
 <p>“Manifestasi Perpaduan” Mokhzani Hairim Mokhtar (2002)</p> <p>Media Kayu, 292 x 40 x 58 cm</p> <p>Katalog Bakat Muda Sezaman 2002, Balai Seni Visual Negara, Kuala Lumpur.</p>	Deskripsi	Karya arca. 292 x 40 x 58cm. Potongan kecil (<i>fragment</i>) kayu yang dicantumkan menjadi bentuk tali yang bersimpul. Di letakkan dalam kedudukan menegak.
	Analisis	Menggunakan simpulan ‘ikatan tindih kasih’. Bahagian tapak karya dibuat secara berpisah. Membicarakan impak/kesan tidak bersatu padu dalam masyarakat.
	Interpretasi	Perpaduan digambarkan melalui bentuk simpulan yang kukuh. Potongan kayu kecil mewakili individu yang membentuk masyarakat. Potongan kayu yang dicantumkan memperlihatkan mesej perpaduan selain rupa bentuk simpulan tindih kasih.
	Penilaian	Karya menganjurkan nilai positif Islam iaitu semangat perpaduan. Karya merupakan refleksi kepada surah Ali Imran “ <i>Berpegang teguhlah dengan tali Allah, dan janganlah kamu berpecah belah</i> ”..

Karya 7 dari konteks DKK	Unsur 1	Unsur 2	Unsur 3
Karya menyampaikan mesej positif Islam selain kandungan karya berdasarkan petikan ayat Al-Quran surah Ali Imran ayat 103.			□

Karya 8	Analisis Berpandukan Teori Kritikan Seni Feldman (1994)	
	Deskripsi	Sebuah karya instalasi. Karya dihasilkan menggunakan <i>paper clay</i> yang membentuk cendawan kecil. Karya diinstalasi pada beberapa permukaan tiang.
	Analisis	Cendawan diwarnakan dengan warna merah yang terang. Artis membenarkan penglibatan pengunjung dengan memetik karya. Penglibatan pengunjung adalah cerminan perkongsian dan tolak ansur antara artis dan penghayat.
<p>“Tumpang” Azliza Ayob (2006)</p> <p>Media Kertas Paper Clay, Saiz Pelbagai.</p> <p>Katalog Bakat Muda Sezaman 2006, Balai Seni Visual Negara, Kuala Lumpur.</p>	Interpretasi	Subjek ‘cendawan’ menggambarkan sifat lemah dan tidak berdaya sesuai dengan sifat cendawan yang menumpang pada tumbuhan lain untuk kelangsungan hidup. Sifat lemah ditonjolkan dengan baik melalui penggunaan medium rapuh (<i>paper clay</i>).
	Penilaian	Karya menganjurkan nilai positif seperti tolak ansur, toleransi dan rendah diri.

Karya 8 dari konteks DKK	Unsur 1	Unsur 2	Unsur 3
Pengisian nilai-nilai Islam seperti zuhud (rendah diri) dan tsaamuh (tolak ansur) yang menjadi intipati ajaran Islam.			□

Karya 9	Analisis Berpandukan Teori Kritikan Seni Feldman (1994)	
 <p>“Pembukaan” Fuad Arif (2013) Pancaran Video dan Audio, 3 x 2.5m. Senikini #22, (2014), Balai Seni Visual Negara, Kuala Lumpur.</p>	Deskripsi	Sebuah karya instalasi. Karya diinstalasi pada sebuah bilik gelap. Memancarkan teks terjemahan surah Al-Fatihah diiringi muzik klasik Bach.
	Analisis	Menggunakan konsep panggung wayang (<i>cinema</i>) untuk menyerap tumpuan audien. Teks terjemahan muncul dari satu ayat ke satu ayat sesuai dengan tempo muzik Bach. Penggunaan warna kontra antara teks terjemahan dan latar menonjolkan lagi kejelasan teks.
	Interpretasi	Muzik lembut Bach yang terhenti-henti bersinkroni dengan makam Al-Quran. Tajuk Pembukaan sesuai dengan surah Al-Fatihah sebagai surah pembukaan jantung bagi Al-Quran
	Penilaian	Penggunaan muzik Bach membantu membangkitkan suasana spiritual. Ruang maditatif, jalinan bunyi dan kelajuan tempo berjaya membawa penonton untuk menghayati dan memahami dengan tenang mesej di dalam surah Al-Fatihah.

Karya 9 dari konteks DKK	Unsur 1	Unsur 2	Unsur 3
Mengangkat intipati kerohanian Islam melalui pembacaan dan penghayatan ayat Al-Quran.			□

9. KESIMPULAN

Berdasarkan daripada hasil kajian ini, dapat disimpulkan bahawa karya- karya artis muda Malaysia jelas masih lagi mengangkat intipati yang terdapat di dalam unsur-unsur DKK. Walaupun DKK telah diwujudkan sejak sekian lama dahulu, kesinambungan artis dalam menghasilkan karya-karya bernafaskan unsur kebudayaan kebangsaan masih ada. Tidak dinafikan, kebanyakan artis tidak merujuk secara terus berkenaan unsur DKK sebelum menghasilkan karya tetapi, intipati budaya bersifat kebangsaan sebenarnya telah tertanam di jiwa mereka sama ada sedar ataupun tidak. Melalui temubual yang dijalankan, artis muda BMS mengakui terdapat unsur dan intipati DKK yang terkandung dalam pengisian karya mereka.

Analisis berpandukan teori kritikan seni oleh Feldman E.B (1994) amat membantu dalam memahami ‘bentuk’ dan ‘makna’ sesebuah karya seni visual. Pemahaman ini dibantu oleh proses

kritikan seni yang nyata melalui deskripsi, analisa, interpretasi dan penilaian karya. Pada peringkat deskripsi dan analisa, pengkaji dapat mengetahui dan memahami karya yang dianalisis dari aspek fizikal karya serta pengisian yang ingin disampaikan oleh pengkarya. Peringkat interpretasi dan penilaian pula membantu pengkaji untuk menghubungkan pengisian karya tersebut dengan konteks budaya yang dikaji dan seterusnya menilai kembali keberadaan unsur-unsur budaya kebangsaan di dalam sesebuah karya seni visual.

Melihat kembali kepada karya “*By Default*” (2002), “*New Born*” (2000), dan “*Sudah Terang Lagi Bersuluh*” (2010), ciri-ciri budaya kebangsaan dalam konteks budaya Melayu jelas kelihatan di dalam pengisian karya sama ada dari sudut objek budaya, simbol budaya, motif, serta elemen dan naratif budaya. Karya “*By Default*” melalui penggunaan simbol keris sebagai subjek utama memperlihatkan keinginan pengkarya untuk mengangkat objek budaya Melayu di dalam seni visualnya. Karya “*New Born*” oleh Aznan Omar pula menonjolkan seni kraf Melayu yang dijadikan elemen penting di dalam naratif seni visual beliau. Penggunaan anyaman tradisional dalam menyampaikan penceritaan kontemporari menunjukkan kemahuan artis untuk membawa elemen-elemen budaya Melayu dalam aspek perbincangan karya. Begitu juga karya “*Sudah Terang Lagi Bersuluh*” yang menyelitkan falsafah wayang kulit dalam naratif kontemporari. Berdasarkan analisis berpandukan teori kritikan seni Feldman E.B. (1994), karya-karya ini jelas berada dalam kerangka elemen budaya Melayu dalam konteks budaya kebangsaan.

Karya “*Fragile- Handle with Care*” (2000), “*Kampung Baru*” (2002) dan “*Bagaikan Pungguk Rindukan Bulan*” (2004) pula memperlihatkan keinginan pengkarya yang cuba menerapkan elemen budaya lain di dalam hasil seni visual mereka. “*Fragile- Handle With Care*” (2000) membawa perlambangan identiti budaya Malaysia melalui pelbagai jenis tanah yang diasimilasi ke dalam botol. Perubahan bentuk mengikut acuan botol itu dilambangkan sebagai pelaziman dari sudut fizikal, budaya, agama mahupun sosial yang akhirnya mencorak sesebuah masyarakat. Karya “*Kampung Baru*” (2002) juga menceritakan keberadaan budaya baru yang lahir di Malaysia ketika zaman kolonial. Keadaan darurat pada ketika berlakunya konflik zaman komunis membawa kepada pembentukan kampung baru yang secara tidak langsung melahirkan budaya sosial baru. Berlainan pula dengan karya “*Bagaikan Pungguk Rindukan Bulan*” (2004), karya ini jelas dipengaruhi aspek barat dari sudut pembinaan karakter subjek, pengayaan karya termasuk konsep dan latar. Pengaruh budaya popular barat ini secara tidak langsung dinilai merangkumi konteks kedua budaya kebangsaan.

Seterusnya tiga lagi karya yang diletakkan di dalam konteks Islam bersesuaian dasar ketiga kebudayaan kebangsaan iaitu “*Manifestasi Perpaduan*” (2002), “*Tumpang*” (2006) dan “*Pembukaan*” (2013). “*Manifestasi Perpaduan*” (2002) merupakan sebuah arca berbentuk ikatan tali. Pembentukkannya adalah melalui fragmen potongan kayu yang dicantumkan menjadi gambaran simpulan tali gergasi. Namun, interpretasi daripada karya ini jelas berohanikan petikan ayat Al- Quran surah Al-Imran yang menganjurkan ummah supaya bersatu dan tidak berpecah belah. Begitu juga karya tumpang yang menganjurkan konsep yang serupa dengan menyuntik nilai-nilai Islam sebagai naratif karya. Nilai ‘tsaamuh’ ataupun tolak ansur adalah mesej utama karya yang sangat bertepatan dengan ajaran Islam. Seterusnya karya “*Pembukaan*” (2013) yang menggunakan surah terjemahan Al- Fatihah sebagai elemen utama karya instalasi. Berlainan dengan dua karya sebelumnya, “*Pembukaan*” membawa mesej kerohanian yang membawa penghayat memahami dan menghayati setiap bait-bait kalam Allah di dalam surah pembukaan bagi Al-Quran. Ketiga-tiga karya ini setelah dianalisis, dinilai berada dalam konteks Islam yang selari dengan elemen ketiga kebudayaan kebangsaan.

Sampel karya yang didokumentasikan dalam penyelidikan ini membuktikan bagaimana artis-artis muda di dalam pertandingan BMS cuba untuk menyampaikan intipati dan mesej budaya kebangsaan melalui aspek ‘Bentuk’ dan ‘Makna’ di dalam karya-karya mereka. Penyelidikan ini telah menunjukkan bahawa artis muda Malaysia melalui platform BMS telah cuba untuk menghasilkan karya seni visual menggunakan pendekatan dan dimensi baru tetapi dalam masa yang sama mengekalkan elemen budaya tempatan yang berkaitan dengan unsur-unsur DKK. Hal ini seterusnya memperlihatkan kepekaan artis muda dalam menengahkan nilai dan budaya warisan di dalam seni visual kontemporari.

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Improving Students Learning Approach in Mathematical Thinking through Constructivist Learning Approach with Creativity for Architecture Students

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ABSTRACT

The purpose of this research is to measure the effectiveness of constructivist learning approach in structural study specifically for architecture students. Theoretically, improving student's performance in mathematics is challenging for today education. In architectural education, structural study is part of the non- design courses in the syllabus under the area of technology and environment and it involve in mathematical calculations. In the context of typical classrooms that adopt conventional teaching method, students are usually taught using structured rules based on the given academic syllabus. However, teaching architecture students need a different approach. This is because architecture students learn by understanding the application into practice rather than by only solving the principle-problem. Purposive sampling which is the Torrance Test of Creative Thinking (TTCT) was selected as the method of the study and teaching experiment was conducted. In the experimental structural design, 26 groups of architecture students were tested based on two situations; pre-test (original) and post-test (change), and tests are conducted according to the stages and times set for each topic. The experiment was designed based on the Constructivist learning approach as foundation of the experiment to study the mathematical creativity of the students. The findings show that there are positive impacts on creativity in the subject of structural study which beneficially affects their understanding and application abilities. Further research needs to done to ensure this beneficial outcome can be greatly support students' long-term retention of knowledge and skills.

Keywords: Constructivist learning approach, Creativity in mathematical thinking, and Experimental study for architecture students

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1. INTRODUCTION

In Malaysia, most educational practices of teaching mathematics are still referring to the traditional method of learning instructions and curricula (Zanzali, N. A. A, 2000). Basically, they are based on the transmission, or absorption, view of teaching and structured learning by using structured teaching and learning method. In this perspective, students are required to memorize mathematical structures which restricted their understanding on the application of the real site especially for architecture students. According to Nayak (2007) mention its application in the real site and situation, teaching practices will be more effective if students are given the possibility to explore and emphasize on their understanding into practicality. Nadjafikhah, Yaftian, and Bakhshalizadeh (2012), agreed with Laycock (1970), that creativity in mathematic can be achieved by analyzing a given problem from different perspective, such a seeing patterns, looking for differences and similarities, generate multiple ideas and choose a proper method to deal with unfamiliar mathematical situations. As a conclusion towards engaging mathematics and student's creativity, Inan (2013) claims that visual materials play a role in expanding exploration and storing organizing in the long-term memories (as cited in Erkan, 2006). This theory shows that

information is store in long-terms memory both in visually and verbally. In relation to above statement, it can be simply understood mathematical thinking can be injected through creative problem solving, divergent and convergent thinking by engaging students in lesson class.

1.1 Problem Statement

Mathematics has the ability to form a negative feeling of frighten, confuse, and demotivate learners all around the world (Solso,2009). Considering above mention, the experimental study have been done and they carried out with two reasons why students having difficulties in this subjects. As continuing reading Inan (2013), the reason was students are lack of motivation and conceptual abstractness (as cited in Durmus, 2004). It could be stated that this situation can be improved through teaching and constructivist learning approach which provide students with the opportunity to expand their knowledge and deliver new information through practice (Inan, 2013). According to Idris and Nor (2010), mathematics can foster creativity through a dynamic mental process including divergent thinking. Therefore, the real challenge is to provide an environment of practice and stimulates creativity through problem solving and divergent thinking especially in the classroom.

1.2 Purpose of study

The purpose of study is to investigate how creativity can be generated through mathematical thinking among architecture students. This study will involve a group of architecture students which involve traditional instruction and the influence of constructivist learning approach in the experimental group. As referring to the above purpose, the instructional material used in study (model making) to be engage in challenging problems and experience the aspect of creative problem solving. The experimental studies were construct through the material evaluation (on '*remember me*' test) developed by Inan (2013).

1.3 Objective of the study

The main objective of this research is to study on the effects of constructivist learning approach towards mathematical creativity for architecture students. In order to examine the effect of constructivist learning approach towards high achievement in mathematics hypothesis (on '*remember me*' test), several stages are develop based on the study by Eryvncck (1991).

Those stages are as follows:

- Stage 1: *A preliminary technical stage.*
Students understand on the concept of loading on structure by experiencing the process of model making.
- Stage 2: *Algorithmic activity stage.*
Students capable to apply mathematical techniques which involve mathematical operations, to calculate, manipulate and solve.
- Stage 3: *The creative (conceptual, constructive) activity.*
Students analyze theory into non-algorithmic decision (info graphics diagram) and solving the calculation.

2. LITERATURE REVIEW

Jonassen (1992) explained that constructivism is concerned with how we construct knowledge from our experiences, mental structures, and beliefs that are used to interpret objects and events. Wilson (1995) also defines a constructivist learning environment as a place where learners may work together and support each other as they use a variety of tools and information resources in their pursuit of learning goals and problem-solving activities. Therefore, it can be argued that constructivism generates student's divergent thinking of authentic learning as long as the tasks closely replicate the real activity.

In addition to the above statement, Jarmon, Traphagan, and Mayrath (2008) reviewed the literature on the use of 3D virtual worlds for teaching and learning and supporting this statement, citing a great deal of research (e.g., Craig, 2007; Dede, Clarke, Ketelut, Nelson, & Bowman, 2005), they found that such activities have the potential to increase student motivation, collaboration, discovery, social interaction, creativity, and address different learning styles.

However, Kim (2005) states that, there are three fundamental differences between constructivist and traditional approach. Firstly, learning involves an active constructive process rather than the process of knowledge accession. Secondly, instead of delivering the information to learners, constructivist approach evolves the learner's process of thinking through creative problem solving. Lastly, constructivist approach is a learning-teaching concept rather than a teaching- learning concept. In other words, constructivist approach towards student centered learning. Therefore, students will be able to develop their creativity through critical thinking and problem-based learning by creating ideas and communicate with their colleagues mathematically.

3. METHODOLOGY

The research will be conducted by using purposive sampling method, Torrance Test of Creative Thinking. The participants consist of 52 semester four architecture students of University Technology Mara Campus Seri Iskandar, Perak. Students are assigned to form a group of two for the task. The study took one month to conduct and it focused on one topic only from the syllabus.

While preparing the experimental group, the table of study plan have been prepared base on syllabus content. According to this table, the researcher has divided into four weeks of lesson unit as shown in Table 1. First week will be an introduction to structural component and theories follow by introduction to forces. The Structural Assessment Test (SAT) were developed by researcher to justify on the mathematical creativity development analysis. In order to collect the relevant data for the study, the researcher prepare and use the (i) Torrance Test of Creative thinking (TTCT) (ii) Pilot Test in order to get some student's feedback about the experimental test.

Table 1: Teaching plan by following weeks prepared by the researcher

Syllabus Content	Week in 2017 (Duration: 1 month)
1. Introduction: ➤ Introduction to structural analysis, theories and components in building structure. ➤ Units, symbol and definitions.	1
2. Forces: ➤ Loading on structures ➤ Finding resultant Forces	2
3. Forces: ➤ Forces in equilibrium ➤ Moment of force	3
4. Structural Assessment Test (SAT)	4

3.1 Data Collection Tools

As the data collection tool, there are two stages of experimental constructivist learning approach. The researcher developed instructional material based on three stages development of mathematical creativity hypothesis. Instruction consisted of introduction of new material (model making), the formulation a problem through creating formula and followed by diagrammatic solving. Students are required to design a structure in order to achieve balance. In other word, the principle of moment will

be applied so that there is no obvious movement of force (turning points) to achieve equilibrium of a system.

Students are given a series of time in order to complete all the development stage during Structural Assessment Test (SAT). Depending on design of the structure model, students are given to solve the structure formulation and answer with the co-operative group member. 'Remember me' test has been applied accordingly by repeating same stages of development but with different groups of students. Considering above mention, students are required to change their module among others group and repeating the same stages. The degree of difficulty of task may different for each group but it still maintained same principle of previous knowledge. This task encourages student interest and creativity towards constructivist leaning model.

As mention earlier, constructivist approach involved five steps: 1) inviting ideas; 2) exploring; 3) proposing; 4) explanation and solution; 5) taking action (Yager,2000). Throughout the test, measuring instrument of mathematical achievement of student have been develop by researcher and transferred into tables. At the end of the experimental test, the students were asked to do a pilot test regarding their own feelings and thought about the Structure Achievement Test (SAT) as part of their learning approach.

3.2 Experimental Design and Procedure

The present study was conducted according to non-equivalent pre-test/post-test design as follow in table 2:

Table 2. Experimental structure

<i>Assigned Group</i>	<i>Stages Involvement</i>	<i>Treatment</i>
Pre-Test (<i>Original module</i>)	S1, S2, S3	Learning constructivist framework
Post -Test (<i>Change module</i>)	S1, S2, S3	Learning constructivist framework

S1 - *A preliminary technical stage (p.42).*

S2 - *Algorithmic activity stage (p.43).*

S3 - *The creative (conceptual, constructive) activity (p.43).*

At the beginning, the researcher evaluated Structure Achievement Test (SAT) pre-test to ensure whether the groups achieved on the hypothesis stage one. At this point student achievement are considered through making stability of structure model and use their creativity in terms of design and material as shown in figure 1. In order to strengthen the task given, each group is required to identify 1: 100 scales of model, module length and weight. Subsequently, the model needs to be reassembled. Students are given a series of time to build and to present their concept idea and understanding of the application of the structure model based on previous lesson.

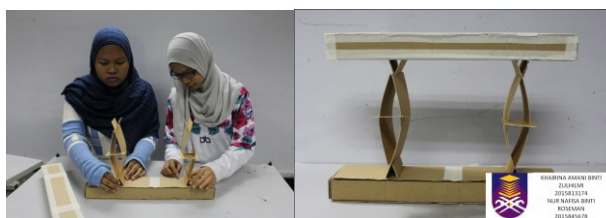


Figure 1 Developing creativity through involvement of model making.

Once they have achieved the results in stage one, the students are required to proceed to next stage of formulation concept and solve the calculation. At the end of the experiment, the same Structure Achievement Test (SAT) are repeated among others group and Pilot Test to complete the experimental analysis.

4. RESULTS AND DISCUSSION

Findings and discussions of this study will focus on student's achievement on creativity in mathematical thinking through constructivist approach and their learning success in understanding on the mathematical application.

4.1 Evaluate Structural Assessment Test Pre/ Post improvement.

Pre/Post from the Torrance Test of Creative Thinking result can be seen in figure 2. Analysis shows that, they are an increment in student's divergent thinking and problem solving on post-test. The researcher noticed that, student's performance on SAT definitely changed during the post-test. This was indicated by the student's increase level of using their own creativity in order to solve on the mathematical tricks. The level of difficulties is slightly higher during post-test for each stage as been shown in figure 2. As being mention on previous three stages of hypothesis, most of the students complied with above statement and manage to complete the task within the times given.

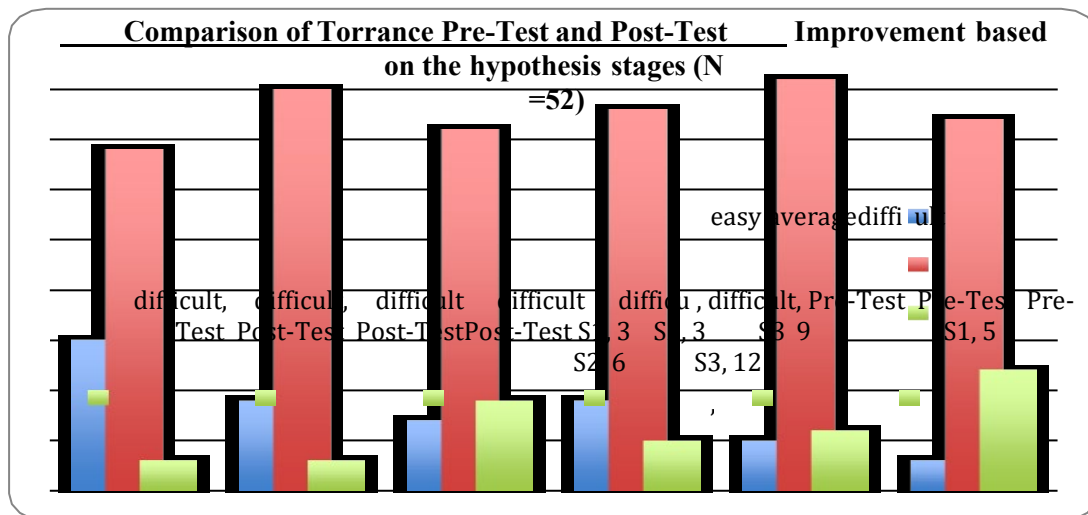


Figure 2: SAT Pre/Post Improvement Result

4.2 Review on students' views based on Torrance Creativity Test (SAT)

In these sections, students have been rated based on three categories sections of divergent thinking which led to creativity development in mathematical principle. This consist of self-rated creativity, originality and extending or breaking boundaries as shown in figure 3, figure 4, and figure 5. Based on the data collection, the researcher concludes, the constructivist approached successfully improved on student's creativity and understanding in mathematic application.

In addition, for this module each webs show positive self-development as in figure 3, figure 4, and figure 5. Surprisingly figure 3 at point number 4 shows that, majority of students are disagree if we conducted the class without involvement of the activity. This finding shows that students would prefer thought in constructivist learning environment which remarkably strengthen their understanding and application abilities in mathematical knowledge.

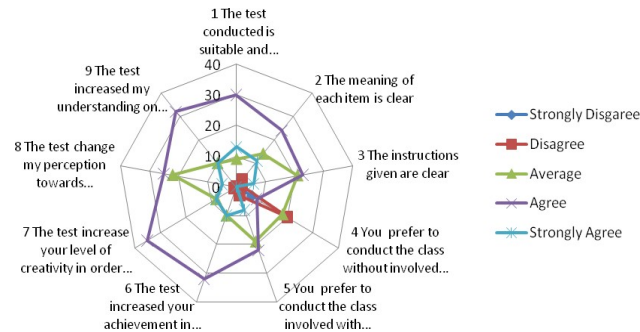


Figure 3: Torrance Assessment Review on Self Rated Creativity

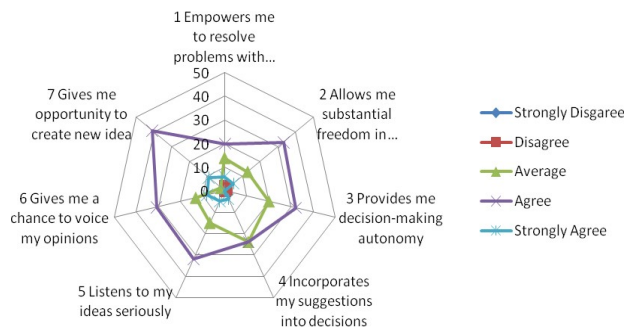


Figure 4: Torrance Assessment Review on Originality

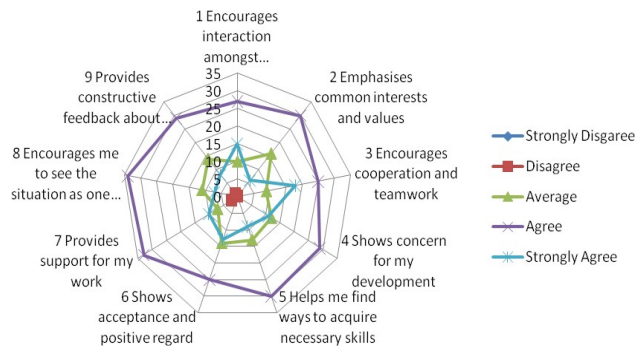


Figure 5: Torrance Assessment Review on Extending or Breaking Boundaries

5. CONCLUSION

Fostering mathematical thinking through creativity in learning environment can be effective by implementing constructivist approach. Developing creative thinking for architecture students basically is not only by teaching numbers and formulas in mathematical problems. The students also need to look at mathematics from both the divergent and convergent thinking perspective. This will allow them to be more creative in solving architectural problems related to structure.

Nowadays, it is a common issue among the teachers and educators to see many students who fail in mathematics. Unfortunately, many educators are focusing to improve subject content rather than the instructional practice to overcome the failure problems. This study shows that the role of instructional is also essential to improve student creativity through mathematic thinking.

As mention previously, the outcomes of the main objective of this research have shown that application of constructivist approach in learning can improve student's mathematical creativity. Students become more active, enjoyable and participative while doing the task given to them. Constructivist-learning, the emphasis is on learning and on the student-centric the learning environment. Students become active participants in their own learning processes including problem solving, critical thinking, communication, collaboration and self-management. Therefore, this study is to provide the practical evidences of students learning in constructivist approach which have significant impacts on student's creativity and achievement in mathematics. Those impacts can be seen from the evaluation based on their understanding and applicability on the integrations of their previous learning concept to developed knowledge. In addition, adapting constructivist learning approach in this study also enhances student's soft skills ability such as sharing opinions, learning from peers and communication ability.

The main limitations of this study are the numbers of architecture participants and the size of the task given. Perhaps, those numbers and size can be increased to get more substantial data for a more profound findings and insights on creativity and learning.

As a conclusion, the process of learning in architecture field is not only focused on the need to enhance students' creativity but also the importance of using knowledge and skills throughout the semester and application in workplaces need to be emphasized. As mention by Laal (2012), long term knowledge is very important and becoming the part of Lifelong Learning. Therefore, the recommendation for further research needs to be done to ensure that this outcome of this research will supports in long term retention of knowledge and skills of it has a great impact on students' ability to deal with situations in the workplace.

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The Ecological Model of Visual Artists in the Malaysian Contemporary Visual Arts Industry: A Framework Proposal

Model Ekologi Seniman Visual Dalam Industri Seni Visual Kontemporari Malaysia: Satu Proposal Kerangka Kerja

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ABSTRACT

The increasingly challenging and competitive artwork production environment has prompted visual artists to have an arrangement of state-of-the-art art production practices. Currently, the system of production and marketing of works does not have a clear guideline in the industry that can help in the survival of professional visual artists in Malaysia. Therefore, this study is designed to get clear feedback from those who are already active in this industry related to the challenges faced and the marketability of the works of visual artists to continue to compete in the local and international art production stage. This paper aims to identify the non-technical practices required for the successful implementation and marketing of works of art in Malaysia. The results of this study will provide a detailed study of the practices of visual artists in the implementation and marketing that need to be considered by those who will venture into the arena of professional production. Through this paper, a framework has been developed through a comprehensive review from the point of view of literature as well as practical practice.

Keywords: Non-technical practice, production of works, visual artists, visuals, art work.

ABSTRAK

Persekitaran penghasilan karya seni yang kini semakin mencabar dan berdaya saing telah mendorong supaya para seniman visual untuk mempunyai satu susunan amalan-amalan penghasilan karya yang terkini. Pada masakini, sistem penghasilan dan pemasaran karya tidak mempunyai satu garis panduan yang jelas dalam industri yang dapat membantu dalam kelangsungan hidup para seniman visual profesional di Malaysia. Oleh itu kajian ini dirancang bagi mendapatkan satu maklumbalas yang jelas dari mereka yang sedia ada aktif dalam industri ini berkaitan cabaran yg dihadapi serta kebolehan pasaran hasil karya para seniman visual untuk terus bersaing di persada penghasilan seni tempatan dan antarabangsa. Kertas kerja ini bertujuan untuk mengenalpasti amalan bukan teknikal yang diperlukan bagi kejayaan pelaksanaan dan pemasaran hasil karya seni di Malaysia. Hasil daripada kajian ini akan menyediakan kajian secara terperinci amalan-amalan para seniman visual dalam pelaksanaan dan pemasaran yang perlu dipertimbangkan oleh mereka yang bakal menceburkan diri di arena penghasilan karya secara profesional. Melalui kertas kerja ini, satu kerangka kerja telah dibangunkan melalui sorotan menyeluruh dari sudut literatur serta amalan secara praktikal.

Kata kunci: Amalan bukan teknikal, penghasilan karya, seniman visual, visual, karya.

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1. PENGENALAN

Penyelidikan ini bertujuan menghasilkan satu data ekologi seniman visual Malaysia. Dengan penelitian permasalahan berkaitan dengan ekologi seniman visual, kajian terdahulu mencadangkan

pembentukan satu garis panduan dalam industri seni visual yang dilihat sebagai satu peluang yang harus dipenuhi dalam konteks kelangsungan hidup seniman visual Malaysia. Kajian ini berobjektif melaksanakan penyelidikan berkaitan dengan cabaran yang harus dihadapi oleh seniman visual untuk terus berkarya dan objektif kedua adalah berkaitan keberkesanan seniman visual dalam menghasilkan karya seni mereka. Bagi memenuhi objektif pertama dan kedua, penyelidikan ini menggunakan kaedah kualitatif iaitu pengumpulan data melalui temubual, data-data sedia ada dan juga dari pemerhatian penyelidik. Bagi mendapatkan maklumat yang tepat berkaitan seniman visual penyelidik akan menemui seniman visual (Pelukis, Pengarca dan Penganjur Seni Lukis) yang aktif berkarya. Seterusnya penyelidik juga akan mengkaji sumber-sumber penulisan sedia ada (katalog-katalog pameran dan penulisan-penulisan berkaitan seniman visual). Penyelidikan ini diharapkan akan dapat membuka lembaran baru kepada pembangunan industri seni visual tempatan. Hasil penyelidikan ini juga diharapkan akan menjadi batu asas kepada perkembangan seni visual tempatan yang mana boleh mencambahkan peluang pekerjaan kepada masyarakat Malaysia.

Ekosistem seniman visual merupakan satu bidang yang penting untuk dikupaskan dalam bidang seni visual. Terhasilnya model atau sistem yang bakal dilahirkan akan memberi impak yang besar kepada pembangunan seni visual negara serta dapat membantu mempertingkatkan peratusan keluaran dalam negara kasar (KDNK).

1.1 Objektif Kajian

- i) Mengenalpasti aspek-aspek yang boleh mempertingkatkan cara kerja seniman visual.
- ii) Memahami proses kerja seniman visual dalam sistem sedia ada.
- iii) Menilai sejauhmanakah keberkesanan kerja seniman visual.
- iv) Membangunkan satu model kerja yang praktikal kepada seniman visual.

1.2 Persoalan Kajian

- PK1: Apakah aspek yang boleh meningkatkan cara kerja seniman visual?
PK2: Apakah proses yang paling penting dalam dalam ekologi seniman visual?
PK3: Bagaimanakah untuk meningkatkan keberkesanan kerja seniman visual?
PK4: Bagaimanakah untuk mewujudkan satu model kerja yang praktikal kepada seniman visual?

1.3 Penyataan Masalah

Penyelidikan tentang ekologi seniman visual merupakan satu proses yang sangat penting dalam menentukan keberkesanan seniman visual dalam proses penghasilan karya kreatif. Keberkesanan merupakan satu istilah dalam produktiviti yang membawa maksud memberi pulangan yang sewajarnya kepada seniman visual. Dalam situasi ini seniman visual harus memastikan keberkesanan hasil kreativiti mereka serta memastikan industri kreatif terus berkembang di Malaysia.

Di Malaysia hubungan antara seni dan seniman adalah sangat rapat. Seniman- seniman terdahulu telah mewujudkan satu pelantar untuk seniman terus berkarya. Hubungan erat antara seni dan seniman ini telah mewujudkan satu tradisi yang diamalkan oleh penganjur seni visual masa kini. Namun begitu seniman-seniman visual dahulu tidak menyediakan segalanya untuk seniman visual kini gunakan secara total. Hasilnya wujudnya persaingan yang sihat antara seniman visual. Persaingan ini telah membuka ruang kepada mereka yang bersungguh-sungguh dalam menghasilkan karya seni visual. Hasilnya wujud perbezaan yang ketara antara penganjur seni visual yang baru dengan penganjur seni visual yang telah lama bertapak. Jurang inilah yang akan diselidik oleh penyelidik untuk melihat bagaimana boleh diwujudkan satu sistem atau model yang boleh digunakan agar jurang perbezaan yang wujud dapat dikurangkan. Ditambah pula dengan ketiadaan satu sistem yang sistematik berkaitan cara kerja seniman visual. Dalam situasi ini barat tidak boleh dijadikan sumber rujukan kerana perbezaan budaya dan sistem sosial. Kebimbangan ini dipersoal dan dipertikaikan oleh Allahyarham Ismail Mohd Zain semasa beliau menyertai simposium "The First Art Symposium in Aesthetic", di Bangkok yang mana beliau menyebut

"the dichotomous existence of modernism in an environment which is not entirely in equanimity with its canons of the West has not only proven to be problematic, but, in extreme cases, also leads to culture delusion'.

Ekologi merupakan satu sistem yang saling berkait dan memerlukan antara satu sama lain untuk melahirkan sesuatu perkara. Sistem merupakan komponen dan elemen yang digabungkan menjadi satu untuk mencapai sesuatu tujuan. Terdapat beberapa pendapat yang menjelaskan tentang 'sistem' namun penyelidik hanya memilih beberapa pengertian dan definisi dari beberapa penyelidik lepas. Antaranya: Lani Sidharta (1995), Sistem adalah himpunan dari bagian-bagian yang saling berhubungan, yang secara bersama mencapai tujuan-tujuan yang sama. Manakala Davis, G. B (1991) pula menyatakan Sistem adalah kumpulan dari elemen-elemen yang beroperasi bersama-sama untuk menyelesaikan suatu sasaran. Menurut Murdick, R. G (1991), Sistem adalah seperangkat elemen yang membentuk kumpulan atau prosedur-prosedur atau bagan-bagan pengolahan yang mencari suatu tujuan bagian atau tujuan bersama dengan mengoperasikan data dan/atau barang pada waktu rujukan tertentu untuk menghasilkan informasi dan/atau energi dan/atau barang. Indrajit (2001), Sistem adalah kumpulan-kumpulan dari komponen-komponen yang memiliki unsur keterkaitan antara satu dengan lainnya.

2. SOROTAN LITERATUR

Ekologi seniman visual dalam industri seni visual kontemporari merupakan penyelidikan berkaitan antara seni dan seniman. Penyelidikan ini adalah untuk mengupas dua entiti yang asling berkait antara satu sama lain selari dengan usaha dalam lapangan lain seperti Arkitek, Doktor, Jurutera dan lain-lain. Bidang Arkitek antara lapangan yang sangat hampir dengan bidang seniman visual yang mana begitu kukuh berdiri dengan sokongan badan-badan profesional. Apa lagi isu berkaitan dengan pengiktirafan dan kepakaran merupakan satu perkara yang sangat- sangat dititik beratkan oleh kerajaan.

Ekosistem seniman visual dan kelangsungan seniman berkarya merupakan dua perkara yang berkait antara satu sama lain dan merupakan satu sikap atau keperluan manusia dalam memenuhi keperluan bersosial. Sistem kerja merupakan satu system yang tidak mempunyai sempadan namun ianya mempunyai etika-etika tertentu yang perlu dipenuhi. Disini peranan rantai keperluan dapat memenuhi keperluan dan kehendak sesuatu masyarakat atau komuniti. Komunikasi merupakan satu agen yang menghubungkan antara kelompok kecil dengan kelompok besar. Apabila wujudnya komunikasi yang baik antara kelompok seniman dengan masyarakat sekeliling akan melahirkan satu budaya yang dapat diterima oleh semua. Komunikasi bukanlah sesuatu yang boleh direka-reka, ia memerlukan kebijaksanaan dalam merancang dan hasil daripada komitmen yang telah diberikan. Hasil dari komunikasi yang baik akan melahirkan satu ekosistem yang baik antara seniman visual dan masyarakat setempat.

Sistem merupakan komponen dan elemen yang digabungkan menjadi satu untuk mencapai sesuatu tujuan. Terdapat beberapa pendapat yang menjelaskan tentang 'sistem' namun penyelidik hanya memilih beberapa pengertian dan definisi dari beberapa penyelidik lepas. Antaranya : Lani Sidharta (1995), Sistem adalah himpunan dari bagian-bagian yang saling berhubungan, yang secara bersama mencapai tujuan-tujuan yang sama. Manakala Davis, G. B (1991) pula menyatakan Sistem adalah kumpulan dari elemen-elemen yang beroperasi bersama-sama untuk menyelesaikan suatu sasaran. Menurut Murdick, R. G (1991), Sistem adalah seperangkat elemen yang membentuk kumpulan atau prosedur-prosedur atau bagan-bagan pengolahan yang mencari suatu tujuan bagian atau tujuan bersama dengan mengoperasikan data dan/atau barang pada waktu rujukan tertentu untuk menghasilkan informasi dan/atau energi dan/atau barang. Indrajit (2001), Sistem adalah kumpulan-kumpulan dari komponen-komponen yang memiliki unsur keterkaitan antara satu dengan lainnya. Sistem merupakan satu elemen rantai yang sangat diperlukan oleh seniman visual dalam budaya kerja mereka. Ianya penting dalam kelangsungan seniman untuk terus berkarya dan dijadikan sumber pendapatan yang berpatutan. Ekologi seniman visual merupakan satu penyelidikan yang sangat penting untuk diperbincangkan kaitan kepada perkembangan ekonomi negara serta dapat menyediakan peluang-peluang pekerjaan baru dalam industri kreatif.

2.1 Definisi Ekologi

Ekosistem merupakan satu perkataan yang sangat sinonim dengan cara kerja serta merupakan satu perkataan yang jarang digunakan keatas golongan seniman visual. Dalam bidang sains ekologi merupakan komunikasi antara komuniti yang mewujudkan satu interaksi. Eugene Odum, salah seorang pakar dalam ekologi sains menyatakan, "Mana-mana unit atau organisma dalam sesebuah komuniti yang berinteraksi dalam alam fizikal akan menghasilkan satu kitaran tenaga yang jelas menerangkan struktur tropik (trophic structure), biodiversiti dan kitaran hidupan". Menurut Kamus Dewan Edisi Keempat, ekosistem adalah sistem yg melibatkan interaksi antara suatu komuniti (haiwan, tumbuhan, dsb) dengan alam persekitarannya yg tidak bernyawa. Konsep ekosistem merujuk kepada interaksi hidupan dengan unsur-unsur yang merupakan asas kepada alam dalam hubungan yang saling berkait rapat antara satu sama lain. Ekosistem seniman visual adalah satu sistem yang kompleks yang mana penyelidik mengkaji aspek-aspek ekologi komuniti manusia dengan cara menggabungkan pelbagai faktor ekonomi, organisasi sosio politik, faktor-faktor psikologi dan faktor-faktor fizikal yang berkaitan dengan alam sekeliling.

2.2 Definisi Seni Visual

Seni visual merupakan satu luahan atau hasilan kreatif yang dihasilkan oleh seseorang seniman. Catan, arca, cetakan, lukisan merupakan antara hasilan seni yang biasa dihasilkan oleh seniman visual namun begitu seni visual juga merangkumi seni nyanyian, lakonan serta apa saja seni yang boleh dilihat dengan mata kasar. Ocvirk 2009 menyatakan seni adalah ekspresi yang menghasilkan sebuah gambaran secara konsep berdasarkan sesuatu medium. Seni visual merangkumi elemen dan prinsip keindahan yang wujud dalam proses penghasilan sesebuah karya kreatif.

2.3 Industri Kreatif Malaysia

Maklumat yang didapati daripada laman web Kementerian Penerangan, Komunikasi & Kebudayaan (Julai, 2012), melalui Dasar Industri Kreatif Negara 2011 (DIKN2011) jumlah rakyat malaysia yang terlibat dalam bidang kesenian adalah 4% atau 1 000 147 orang sahaja dari keseluruhan penduduk malaysia yang melebihi 28 juta. Situasi ini menunjukkan bahawa Malaysia sedang mengalami krisis dalam bidang seni visual. Oleh itu, kajian ini penting sebagai satu panduan kepada pihak berkuasa untuk mengatasi masalah ketahanan seniman dalam kelangsungan berkarya di Malaysia.

Guna tenaga dalam industri kreatif Malaysia dianggarkan sebanyak 0.4% (45 301) pekerjaan, manakala bagi Singapura pula 3.4%. Ini menggambarkan yang produktiviti seniman visual di Malaysia masih rendah dan belum mencapai tahap yang sepatutnya iaitu anggaran 3%-5%. Ini merupakan peluang bagi seniman visual untuk terus meningkatkan kualiti dan produktiviti mereka. Namun begitu peluang ini juga bergantung kepada ekosistem budaya yang mana seniman visual memerlukan sokongan dari masyarakat secara keseluruhannya.

3. METODOLOGI

Ekologi seniman visual dalam industri kesenian memerlukan kriteria tertentu bagi mengukur kecekapan dan keberkesanan mereka dalam menghasilkan karya seni. Perhubungan antara seniman dan masyarakat adalah sangat rapat dan saling memerlukan antara satu sama lain. Talcott Pearson dalam bukunya 'The Social System' (1951), menyatakan segala unsur yang terdapat dalam kebudayaan berfungsi sebagai satu keperluan bagi setiap ahli dan ianya merupakan keperluan masyarakat secara menyeluruh. Para penyelidik akan menggunakan Teori Fungsional, Talcott Pearson dalam menghuraikan ekologi budaya pengarca muda melayu bagi kelangsungan mereka berkarya. Ini bagi memastikan yang pengarca muda melayu tidak menghasilkan karya seni yang tidak diterima oleh masyarakat serta mengganggu ketenteraman masyarakat. Justeru itu kaedah yang digunakan dalam

Model Ekologi Seniman Visual Dalam Industri Seni Visual Kontemporari Malaysia: Satu Proposal Kerangka Kerja penyelidikan ini adalah melalui kaedah kualitatif dengan pendekatan kajian kes. Penyelidik menggunakan teknik temubual untuk memprolehi maklumat yang diperlukan.

Penyelidikan ini menggunakan pendekatan interaksi dalam pengumpulan data dari responden. Pendekatan ini melihat individu sebagai satu produk sosial yang mempengaruhi dan dipengaruhi oleh masyarakat sekeliling. Pengumpulan data dalam bentuk audio dari responden, menghurai, menganalisa perkataan daripada tema dan mengendali inkuari dalam cara subjektif (Creswell, 2005). Pengumpulan data melibatkan bukti pengalaman, perasaan dan penghakiman individu yang mengambil bahagian dalam mengkaji masalah atau isu sebagai subjek atau pemerhati tentang keadaan. (Verma & Mallick, 1999).

Sehubung dengan itu, teknik temubual digunakan bagi memilih sample penyelidikan ini. Dalam penyelidikan, kaedah yang digunakan adalah bentuk kualitatif yang mana teknik temubual digunakan bagi pengumpulan data.

Penyelidikan kualitatif adalah bentuk inkuari yang mendalami fenomena dalam keadaan semulajadi dan menggunakan pelbagai kaedah untuk mentafsir, memahami, menerangkan dan membawa makna kepada fenomena. Kaedah penyelidikan kualitatif berdasarkan kepada pengumpulan data bukan nombor seperti pemerhatian, temubual, kumpulan yang difokus dan rakaman audio dan video (Gay & Airasian, 2003). Data dikumpul melalui temubual, pemerhatian dan analisis data (Merriam, 1998). Dalam penyelidikan kualitatif, penyelidik adalah instrumen pengumpulan data (Arsenault & Anderson, 1999). Ciri penyelidikan kualitatif ialah penyelidik adalah instrumen utama dalam pengumpulan dan analisis data (Merriam, 1998).

Maklumat yang didapati daripada laman web Kementerian Penerangan, Komunikasi & Kebudayaan (Julai, 2012), melalui Dasar Industri Kreatif Negara 2011 (DIKN2011) jumlah rakyat Malaysia yang terlibat dalam bidang kesenian adalah 4% atau 1 000 147 orang sahaja dari keseluruhan penduduk Malaysia yang melebihi 28 juta. Ini termasuk dibang kesenian lain seperti nyanyian, lakonan, teater dan lain-lain. Situasi ini menunjukkan bahawa Malaysia sedang mengalami krisis dalam bidang seni visual. Oleh itu, kajian ini penting sebagai satu panduan kepada pihak berkuasa untuk mengatasi masalah ketahanan seniman dalam kelangsungan berkarya di Malaysia.

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4. KESIMPULAN

Kerangka kerja ini akan menjadi panduan bagi penghasilan penyelidikan yang diharap dapat menjadi rujukan serta himpunan data bagi hal-hal berkaitan amalan, perkembangan serta perancangan bagi para artisan atau organisasi yang berminat dalam proses penghasilan karya secara semi profesional dan juga profesional. Ekosistem budaya para seniman atau artisan visual diharap dapat menjadi satu model bagi meningkatkan kualiti dan produktiviti dalam industri kreatif negara,

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Influencing the Audience through Vector Illustration in Stop Smuggling Exotic Animals Campaign

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ABSTRAK

This research aims to discuss how the vector illustration can create influence in educating our adult and young generation in Malaysia Peninsular about the exotic animals smuggling can caused extinction through Campaign and Illustration. The focus will be on producing characters design, below the line and above the line based from the type of illustration that the most audience decided to be most suitable. The implication from the finding in this study will help them to understand the situation of these animal and will help to preserve the exotic animals. The most important is that this finding will contribute to the graphic designer who working to convey messages to the society or target audience through illustration, can take this into consideration in achieving the good result in presenting to the society.

Keyword: exotic animal, vector illustration

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1. INTRODUCTION

Exotic animals are strictly defined as being one of the non-domestic animals, i.e. not cat, dog, cow, horse, sheep, pig or commercial chicken. All others are therefore, strictly speaking, exotic. (British Veterinary Zoological Society FAQ's EXOTIC ANIMALS 2 May 2018)

Besides that, there is discussion said it is bad for the animals. From The American Society for Prevention of cruelty to Animals (ASPCA), Experts believe that it took at least five thousand-perhaps more than ten thousand-years for wolves to evolve into dogs. So, there are thousands of years of difference between a wild and a domestic animal. Domesticated animals such as dogs and cats don't do well without people, and wild and exotic animals don't do well with people.

Based from research paper Wildlife Markets in South China, eating wild animals has long been a tradition in southern China. The rapid economic growth in China has increased the demand for wild and exotic animals for use as highly valued food, Chinese medicine, and pets. Many animal species are protected by Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) and China's Wild Animals Protection Law, but they still are found in restaurants, food markets, and pet shops (Dick et al. 1993, Mainka and Mills 1995, Gong et al. 2009, Cheung and Chow 2011).

To solve the issue arisen, act was taken and a campaign of Stop smuggling Exotic Animals will launched through vector Illustration. According to an article in Adobe Create Magazine website, in 2017 vector illustration are ranked in number two from top 5 in which it is referred to the term of depth and drama.

2. LITERATURE REVIEW

2.1 Vector Illustration

Based from Quality Logo Product website, vector illustration also known as vector art are the type that use mathematical algorithms that allow the art to be scaled from large to small or the opposite

without losing the image quality or resolution. Usually, vector art is made with Adobe Illustrator or CorelDraw. When created a file in a program such as Adobe Photoshop, the file is in Bitmap graphic and not vectored format which is will be jagged when it's enlarged.

In order to produce an exceptional vector illustration, design principle must be taken into consideration so it can enhance the illustration. The design principles are such as proximity, visual hierarchy, symmetry/asymmetry, repetition, unity and few more. Vector illustration are great if used in advertising product items. This is because when the design are send to the printing machine, the quality will maintain and the result will make the product even more convincing.



Picture 1.

Picture below are the vector illustration used in an event held by Watson's brand in 2017 launched to treasure Tapir on World Tapir Day. It is one of the proofs that even the well-known brand is using vector illustration in their promotion strategy.



Picture 2.

2.2 Exotic Animal in Malaysia

Exotic animals are the kind of animal that hardly to be seen in common sight. They are not domestic animal. In Malaysia, the increasing of interest toward exotic pet in 2016 might be alarming. There are some exotic animals listed under the 2012 Wildlife Conservation Act and some of it are protected under the Act of 716 Wildlife Conservation Act 2010 which need license fee for keeping of protected wildlife.

According to an infographic source from Perhilitan, pangolin, black pond turtle, water lizard (Biawak Air), White-rumped shama (Murai Batu), and Ball Python are the most smuggled protected animals. The statistic shows the increasing of the total cases each year from 41 cases in 2011 and up to 52 cases in 2016.

Over the last six years, on every third Saturday of February National Geography has declared a World Day Celebration. However, the smuggling cases stay increase. From *Berita Benar* website, Malaysia seized 141 live pangolins believed to be smuggled out to neighboring countries for markets in Vietnam and China, from a residence in Alor Star, a Royal Malaysian Police (PDRM) official said on Wednesday.

While on 8 May 2017, Free Malaysia Today website reported that on 2 May 2017 custom successfully broke the largest smuggling scales which over RM 9 billion in 2 different cases. In the first case, custom found 8 sacks contain pangolin scales. The neat check on the sack found approximately 408kg of pangolin scales valued at RM5, 263,200. While the *Harian Metro* website reported that the Director of the Enforcement Division of the Perhilitan regularly dismantled the smuggling of Ball python sold online. And another article from the same website reported that Interpol's international police manages to help the Department of Wildlife and National Parks (Perhilitan) hunt for "rogue" wildlife. These criminals are detected in selecting wild animals including turtle species of black pond turtle originating from three countries India, Pakistan and Bangladesh are being understood to have the highest demand amongst black market buyers in China, as well as forests.



Picture 3.

3. METHODOLOGY

In this research, the researcher started by generating rough ideas on characters design. Each characters designed to have its own variety of style, appearances so it can be decided through selection process. The researcher used quantitative method in order to get the accurate result through online questionnaire survey that conducted by using google form. Results from survey, a total of 40 respondents reacted to the questionnaire.

4. FINDING

Data collected through the survey conducted on late 2017, from the question number 4 shows that, 24 out of 39 were the majority respondents agreed that vector illustration are the most suitable to be used in the campaign compared to the semi realistic. While 15 out of 39 respondents chose to pick semi realistic illustration.

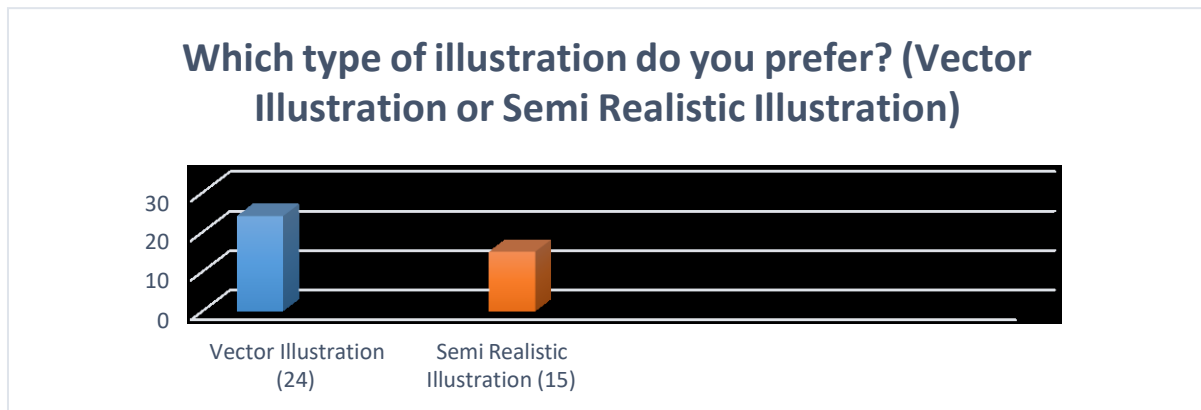


Figure 1

5. CONCLUSION

To convince or impress the audience, the medium and the style used by the present time need to be in line with the will of the audience. In conclusion, based on the results of the study, researchers find that the results of the study can support or reinforce that the idea of influencing the audience through vector illustrations can have a more effective impact are true. It is indirectly shows that producing vector illustration by using the element and principle of design such as color, line, space, emphasize and etc. in the product or the campaign in the Malaysia peninsular are valid and one way to start a fresh style of below the line design compared to the used of photograph in the previous design such as no smoking campaign and other.

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Student Engagement, Collaboration and Critical Thinking through a Board Game Module in an Architecture History Class

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ABSTRACT

A module of producing and playing board games was piloted to increase students' interest towards an architecture history class. Five classes adopted the module but only one class was studied for student engagements, the collaboration between peers and the presence of critical thinking. The investigation was collected through a questionnaire survey, in-depth interview and observation. The study concluded students were more active and engaging towards the class and outside of class. It was found the students to build and appreciate the collaborations developed between their classmates. The students were also observed to promote a creative synthesise of the subject on the product of the board game. It was concluded a board game module is able to trigger the interest of students towards a dense informative class.

Keywords: student engagement, collaboration, critical thinking, history class, board game

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1 INTRODUCTION

An often-tenuous architectural education lies on the understanding of cultural context history. It is compulsory in any architecture syllabus outcome. However, considering the History of Architecture as one of the most unfavourable subjects for architecture students, a current knowledge-teaching was needed to make transversal changes. The traditional approach lacks the active learning, limits the promotion of collaboration and excitement. It is because they involved a lot of facts and memorization. Narrative methods in delivering the modules are efficient for stories of the past, however architectural history involves principles, philosophies, and mainly the need to highlight on visual content. Additionally, students even slept during class, even only after a few minutes of slide presentations. If not due to the dense of information, it may also be due to sleep deprivation of their core subject, 'Design' that required intensive hours of work completion, which learning in a teacher-oriented class will not help them.

To emphasize the main issue, the materials presented in a traditional slide-presentations are commonly a one-way communication. This leads to a passive participation and low interest in the class. The learning style lacks engagements with the subject, collaboration between peers, and presence of critical thinking. According to Mastor, Jin, & Cooper (2000), Malay students appeared to have low scores in openness due to their high scores of self-consciousness. It raises the reason for the students to be more passive as the studied sample are young Malay students. The traditional lecturer-orientation minimizes the students' character to be more active, thus it is not enough to deliver the high-dense informative subject efficiently to the local students.

An attempt to solve the above matter, a pilot module was developed by the researcher by breaking the tradition that was set by the previous History of Architecture courses. The project was a module containing three main steps, collecting information of the course; producing mechanics of a board game and playing the board game itself. It was a combined work between different semesters of history

classes.

However, the paper intends to outline the student's perceptions and interest towards only one particular class, the Modern Movement and Contemporary Architecture class which is in their second year (fourth semester). Thus, the objectives of the paper are:

- To identify the increment of engagements from the module;
- To recognize the collaboration that may benefited the students; and
- To ascertain if any critical thinking is present in the module.

2 LITERATURE REVIEW

The theory of determining the nature of human learning is by unfolding the type and process of learning, and its' conditions for effective learning (Bi & Yang, 2011). There is a variety of learning theories discussed in literature, however, one of the most extensive learning theories is Constructivism (Siemens, 2014). Constructivism is discussed as the theory on how people construct meaning and knowledge (Sjøberg, 2010) by which it is constructed from the learner and not imposed from the outside (Taber, 2006). A constructivist classroom is known by the percentage of the time spent on the student-centered activities and it should be conquered by a collaborative learning style (Dagar & Yadav, 2016). The application of constructivism pedagogy is discussed to encourage engagement, collaboration skills, and critical thinking (Li & Guo, 2015; Watts, 1997). It makes passive participants suitable in executing the theory. According to Dagar and Yadav (2016), the learning method that uses active construction of knowledge includes use of multimedia, Socratic dialogues, scaffolding, and role-playing games, simulations, storytelling and case studies, which in this case producing or playing a board game is not conclusive in the list. It is also reasoned that the constructivism's approach is different that it requires a qualitative in nature of assessment (Dagar & Yadav, 2016).

Student engagement in education denotes to the degree of attention, curiosity, interest, optimism, and passion that students show when they are learning (Student engagement, 2014). In an effort of enhancing engagements in classrooms, games are commonly applied in class. Learning using board games had seen in literature as more of obtaining knowledge that involves memory, making it appropriate for intense information learning such as the usage of board games in anatomy studies and nursing concepts (i.e., Anyanwu, 2014; Yoon et al., 2014).

Collaboration between peers covers the act of coordinating, consulting, communicating and cooperating, which may potentially achieve more results than an individual work (Head, 2003). Gender diversity in group works is also commendable as it showed to enhance group processes (Bear & Woolley, 2011). Critical thinking is said to occur when students are analyzing, evaluating, interpreting, or synthesizing information and applying creative thought to form an argument, solve a problem, or reach a conclusion (Critical thinking, 2014).

3 METHOD

In this research, three methods were undertaken to study the students' engagement, collaboration and critical thinking. The methods were questionnaire survey, in- depth interview and observation.

The samples for the questionnaire survey and observation were 52 undergraduate second year architecture students (Semester 4). They produced two educational board games and played afterwards as a medium for a pilot experimental teaching module. The sample selected had an intermediate level of knowledge in architectural history. Thus, it was coincided to select the group for the investigation because of their experience being proportion in representing the overall population of the full programme. With the familiarity of the subject on the previous semester, this would enable them to recognize the differences between conventional teaching and learning with the new module.

The indicator for students' engagement in this course was through a questionnaire survey. It collected the students' actual enjoyment and experiences throughout the module. A five Likert scale was the tool in measuring the students' perceptions; with one (1) being strongly disagree, two (2) for disagree, three (3) for neutral, four (4) to agree and five (5) to strongly agree.

In addition, open-ended questions were also given to them as the platform to express their opinion on the module. It also allowed the gathering of perception on collaboration and critical thinking. Consequently, the questionnaire survey was able to evaluate all three objectives simultaneously. The formal survey was participated by the whole class, which was a total of 52 students.

An in-depth interview was also conducted in order to resolute and rationalise the results of both observation and questionnaire survey. It used purposive sampling as the method for the selection of samples. Two students of non-first timers of the course were selected because of their capacity to compare between two different teaching approaches (of the new and old).

The type of observation applied was a naturalistic observation. It was conducted throughout their 14-week classes which accumulate to their whole fourth semester. The observation evaluated the students' engagements to the subject, collaboration between peers and the presence of critical thinking in the module.

Briefly, the module is comprised of three main processes. First, the students were assigned in a group of five members and given each group a topic. Brainstorming process was carried out to produce fifteen sets of questions based on the selection of five buildings. The next phase is to produce the components of the board game. The process of producing the board game took three (3) classes or session to complete. The last phase of the module is where the students play the game. One of the changes have been made from the conventional method to the new module is the division of time spent for the lecture and the board game-workshop which is one hour for each approach. The original Monopoly (Hasbro) playing technique and guidelines became the basis for the process of making the board game with an innovation of adding questions from the course's content (Modern Movement and Contemporary Architecture)

4 FINDINGS

The total of samples for the questionnaire survey was 52 students with the female students being slightly higher (55% female, 45% male). Overall, the module had a very positive feedback on the class engagements, collaborations and critical thinking which was also parallel to the constructivism's theory.

4.1 Engagement towards Class

Results of the survey showed students' perceptions towards the interest of learning was very affirmative. It had a mean of 4.42, standing between agree and strongly agree (26 students to strongly agree, 24 students to agree and 2 students with a neutral feedback).

It had a similar response with the interview with the non-first timer of the course. They explained that the module is different from the traditional lecture they had before. According to the student, "It was much more fun". They have to move around and engage with their team mates in order to understand a topic. It is comparable with the finding of the learning modules in other fields that uses board games as an education medium (i.e., Anyanwu, 2014; Koster, 2005; Lee, Moreau, & Lochnan, 2015). The interview session also founded they were forced to read in order to win the game. Their motivation may also be derived from a behaviourism-theory standing point. The students were informed their grades of the course will be assessed based on their final game winnings. According to the theory of Behaviourism, people can be motivated by reinforcing through punishments and giving awards (Bryant, 2013; Watson, 2013). In order for them to get rewards and avoid punishment, they must actively participate the game, do readings and have an understanding of all the topics in the course.

The observation on engagement of students was also perceived to be very positive. It was observed the groups that had finished their part in producing the board game showed interest in reading and memorizing the course's content. The observation concluded to achieve strong engagements and participations during the workshop as they have to produce the assignment right in class with their peers. It fits suitably with the student-centered setting similarly with the constructivism learning style (Dagar & Yadav, 2016). Students showed increment of interest of the facts and knowledge of the course not only during the required task in producing questions and answers. Students' engagement were also showed through their stressful and exciting behaviour during a test play. When corrected answers were given, the whole class cheered. The stressful part was because there was a time limit of the class. The indication of stress was shown when their chances to move were ceased for rolling a negative-numbered dice. It was their idea to reinvent a dice system that forces a player to move backwards. However, the dice system was changed due to its time consuming when played. Pressure was also seen during a player needed to answer a question, and quickly referred to his team mates to help out. It can be said it was a positive type of stress.

4.2 Collaboration between Peers

The open-ended question survey found 23 mentions on their satisfaction of teamwork develop during the module. It showed the module created a strong bond between peers.

In the interview it was explained that their session during the game lets each teammate exchange knowledge with their peers, which he said, "It was a more direct communication and faster information was received". Although the students are practically young adults, the situation is similar with Vygotsky's theory of a child's learning ability, whereby the learning process always occurred in a social context in co-operation with someone more skilful (McLeod, 2012).

From the observation during the preliminary stages, students were found to prefer to be in a larger group of four to five members rather than only with a partner. The allowance to form a bigger group, not only was to the accordance of their preference but it also created a more relaxing and created a less stressful ambiance in learning. This is similar with what the classrooms in the United States are applying, whereby the organization of the classes are oriented for a smaller group work rather than a massive lecture orientation (Jones & Araje, 2002). However, each group member was carefully selected to make sure the large group had less frolicking that was by having both genders in each group. It was purposely to get students to be more alert and engaged during the workshop with the idea putting them to an unfamiliar surroundings. From the observation, students involve actively throughout the process. It was similar with Takeda & Homberg's (2014) finding where a balanced gender in a group work displayed less social loafing and a more enhanced of collaboration. Figure 1 shows the collaborative of mixed genders in each group which was slightly uncommon for them. The observation throughout the semester concluded that the workshop actively created an environment that encouraged students to acquire knowledge through interaction and discussion among teammates.



Figure 1: Picture of Students' Discussions during the Workshop

4.3 Presence of Critical Thinking

The open-ended question from the survey allocated a bunch of mentions relating to somewhat presence of critical thinking. It was found 16 mentions about the board game approach allowing the students to absorb the subject on all topics simultaneously. It reflected the students to generate critical thinking because the students were exposed to analyse the link between each topic. There were also 9 mentions that specified the module to allow the students to express their creativity during their production and 1 mention to the improvement of their workmanship skills. It reflected the presence of critical thinking through their interpretation of solving a problem, which in this case is producing the game creatively.

However, from the observation, their ability in critical thinking can be best seen on the productions of the board games. They were made very unique, with non- traditional designs such as a hexagon form of the board, an unconventional dice with negative indicators and variety ideas of the shapes of cards. The 'money' in the game was also made according to the faces of architects in the history of architecture. It shows that the module was not focus only on the course content, but also the students' nature in being expressive as an architecture student (Figure 2 (a) & (b)). Figure 2 (b) shows the students playing the board game they produced.



Figure 2(a): Picture of Students Producing the Board Game (Left); and **Figure 2(b):** Students Playing the Game (right).

5 CONCLUSION

It seems the module provided to the students created more interest towards the class and they were more responsive towards the subject that they took less attention. The module seemed to promote strong engagements, build good collaboration and challenge the thinking of the students. There are limitations to the experimental module such as constrain of time and having to conduct a large number of students. The research was also measured only from a particular level of student, which future studies can identify the experimental module on every other level of semesters.

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Dummy Decal: Contemporary Ceramics and Endless Decorative Creative Work

Dummy Decal: Dekorasi Tanpa Batasan bagi Industri Seramik Moden dan Karya Kreatif

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ABSTRACT

Regardless of the type of product or the differences in its basic elements, the product graphic is synonymous with high beauty, uniqueness, and precision. It is parallel with the beautiful ornaments that adorn the surface of the ceramic product, which originate from diverse civilizations and reflect the maker's creative inspiration. The decal is based on the most advanced and widely used ceramic decoration techniques in Europe and China, which serves as an inspiration for the rest of the globe when it comes to putting decoration to their products. Whichever is the case, the manufacturing and distribution expenses of decal decoration techniques are considerable, needing extensive preparation and execution to provide a high-quality result. As a result, the invention of the 'Dummy Decal' decoration process has enabled manufacturers of ceramic products to maintain a consistent level of output while adding differentiation to their designs. Water Based Inkjet Water Transfer Paper is a fresh source of inspiration for creative items and ceramic works. With a modest access fee and the ability to purchase, this decoration serves as a magnet for contemporary products and creative works. This article can be used as a guide and resource for small and medium-sized businesses, as well as individuals, to assist them in developing their creative thinking when it comes to marketing their organic products.

Keyword: Ceramics, dummy decals, unique products, and décor

ABSTRAK

Produk seramik amat sinonim dengan keindahan, keaslian dan ketelitian yang tinggi tanpa mengira jenis produk mahupun perbezaan bahan asasnya. Begitu juga dengan hiasan dekorasi yang melitupi permukaan produk seramik yang lahir dari pelbagai budaya dan ilham kreatif pembuatnya. Decal antara teknik hiasan dekorasi seramik paling unggul dan popular di negara Eropah dan China bahkan menjadi inspirasi kepada seluruh dunia dalam mengaplikasi dekorasi tersebut bagi produk keluaran mereka. Walaubagaimanapun, kos penghasilan dan peralatan bagi teknik dekorasi dekal adalah tinggi dan memerlukan kemahiran serta ketelitian sepenuhnya untuk menghasilkan sesuatu produk yang sempurna. Sedari itu, inovasi teknik dekorasi 'Dummy Decal' telah memberi peluang kepada pengusaha produk seramik dalam mengekalkan tahap keluaran dan memberi kelainan dalam rekaan mereka. Ciptaan Water Based Inkjet Water Transfer Paper memberi inspirasi baharu dalam produk kreatif dan karya seramik kreatif. Dengan kos penghasilan yang rendah dan mampu beli, dekorasi ini menjadi tarikan bagi produk moden mahupun karya kreatif. Artikel yang dihasilkan ini dapat dijadikan panduan dan saluran kepada pengusaha baharu mahupun sedia ada untuk meningkatkan pengeluaran kreatif dalam mempromosikan produk seramik mereka.

Keyword: Seramik, Dummy Decal, Produk Kreatif, Dekorasi

1. PENDAHULUAN

Dekorasi dalam bidang seramik dapat dibahagikan kepada beberapa keadaan kumpulan iaitu sebelum bakar, sebelum licau dan selepas licau. Dekorasi seramik merupakan hiasan, corak, atau rekaan tertentu di atas permukaan produk (John, 1990). Teknik dekorasi yang popular digunakan adalah dari kumpulan dekorasi selepas licau kerana proses pengendalian produk yang lebih mudah dan tahap risiko pecah yang rendah. Antara teknik dekorasi yang diaplikasi ke atas permukaan produk seramik selepas licau adalah seperti cetakan terus, cetakan digital, enamel, *luster*, cetakan sutera saring (*decal screen printing*), dan cetakan terus stensil fotografi (Duncan, 2012). Walaubagaimanapun, setiap peralatan dan bahan yang diperlukan bagi setiap teknik dekorasi ini adalah berbeza serta melibatkan kos yang tinggi. Bagi pengilang produk seramik di Malaysia, mereka tidak menanggung kos pembuatan produk seramik yang tinggi kerana pembelian bahan dilakukan secara pukal yang mampu menjimatkan kos operasi mereka. Namun, bagi pengusaha produk seramik dalam kategori usahawan kecil dan sederhana, persaingan hebat dari industri seramik besar boleh mengakibatkan kerugian pada hasil keluaran produk mereka hanya kerana kos pembelian bahan yang mahal untuk mendekorasi produk.

Dalam bidang seramik, terma *decal* tidak asing bagi pengusaha mahupun pengeluar produk tempatan kerana ia memberi keistimewaan dan tambah nilai bagi sesuatu produk keluaran mereka. Motif khusus pada sesuatu permukaan produk boleh menjadikan produk tersebut menonjol di kalangan pasarannya (Anthony, 2010). *Decal* merupakan lapisan cetakan dakwat seramik menggunakan sutera saring atau litografi yang dipindahkan ke atas permukaan kertas, disaluti dengan varnish, dipindahkan ke permukaan produk dan melalui suatu proses pembakaran dan ianya bersifat kekal (John, 1990). Dekorasi *decal* terhasil melalui suatu proses yang panjang dan melibatkan penggunaan bahan serta peralatan yang khusus bagi menghasilkannya. Tempoh masa yang diperuntukkan bagi setiap kepingan dekorasi ini juga adalah lama dan memerlukan kemahiran yang tinggi untuk mendapatkan hasil yang kemas atau corak yang jelas.

Decal secara umumnya berfungsi sebagai dekorasi pada permukaan seramik, membantu menutupi kecacatan pada permukaan seramik, serta menambah nilai estetika sesuatu produk seramik. Kebanyakan *decal* komersial di pasaran perlu dibakar pada suhu tinggi (Susan, 2012). Dengan kos bahan enamel (pewarna seramik) yang agak mahal, melibatkan proses yang panjang serta penggunaan peralatan yang pelbagai, ia menjadi pertimbangan bagi pengusaha seramik (IKS) untuk menggunakan teknik tersebut. Kerana permasalahan yang timbul, kini kaedah dekorasi seramik telah beralih kepada teknik baharu yang lebih pantas dan efisien.

Malaysia secara tidak langsung turut menerima tempias terhadap lambakan produk seramik dari China yang menggunakan teknik dekorasi ini. '*Dummy Decal*' merupakan teknik aplikasi baharu yang diinovasikan untuk memberi kemudahan kepada pengusaha produk seramik secara sederhana dalam usaha meningkatkan tahap pengeluaran mereka. Dengan kos yang murah, bahan ini mudah didapati secara dalam talian mahupun dari pusat jualan bahan mentah dan peralatan seramik.

2. KEUNIKAN DEKORASI DUMMY DECAL

Inovasi kertas dekorasi ini telah diperkenalkan oleh negara Eropah dan ia lebih dikenali dengan nama *Water Based Inkjet Water Transfer Paper*. Ia merupakan antara inisiatif baharu yang bersifat mampu beli. Kos serta peralatan yang diperlukan juga mudah diperolehi disamping proses yang ringkas dan tidak memerlukan kemahiran yang tinggi untuk mengendalikan teknik dekorasi ini. Proses *dummy decal* ini mempunyai sedikit perbezaan dengan *decal* skrin sutera saring dari segi kos bahan, peralatan, operasi dan hasilnya. Kualiti yang dihasilkan melalui dekorasi ini adalah setara dengan dekorasi *decal* sutera saring, namun tahap ketahanan dan jangkamasa penggunaannya tidak dapat menandingi *decal* skrin sutera saring yang bersifat kekal.



Rajah 1: Perbandingan Proses dekorasi *Decal* dan *Dummy Decal*

Merujuk kepada perbezaan pada Rajah 1, proses asas *decal* melibatkan sepuluh (10) langkah kerja dari proses lakaran rekaan sehingga ke proses akhir iaitu pembakaran. Bagi dekorasi *dummy decal* pula hanya enam (6) langkah diperlukan dengan tidak melibatkan aktiviti seperti cetakan pada sutera saring, penggunaan lapisan foto emulsi dan penggunaan mesin pendedahan cahaya (*exposed machine*). Selain itu, suhu maksima pembakaran *dummy decal* adalah 110°C berbanding *decal* 750°C. Proses pemanasan dekorasi ini hanya boleh dilakukan dengan menggunakan peralatan asas seperti oven pembakar. Keistimewaan lain bagi teknik *dummy decal* ini ialah tidak perlu dibakar jika produk yang dihasilkan berfungsi sebagai produk hiasan semata, tetapi sekadar mengeringkannya di bawah cahaya matahari untuk selama tiga (3) hari berturut sebelum produk tersebut digunakan atau dibungkus untuk jualan.

Peralatan yang diperlukan bagi dekorasi *dummy decal* adalah seperti kertas *water based inkjet transfer water paper*, pencetak *inkjet*, *clear coat* (semburan) dan oven pembakar. Kertas *dummy decal* adalah berbeza dengan kertas *decal* iaitu kertas *decal* merupakan sejenis kertas yang berasaskan lapisan minyak atau air manakala kertas *dummy decal* pula berasaskan air.

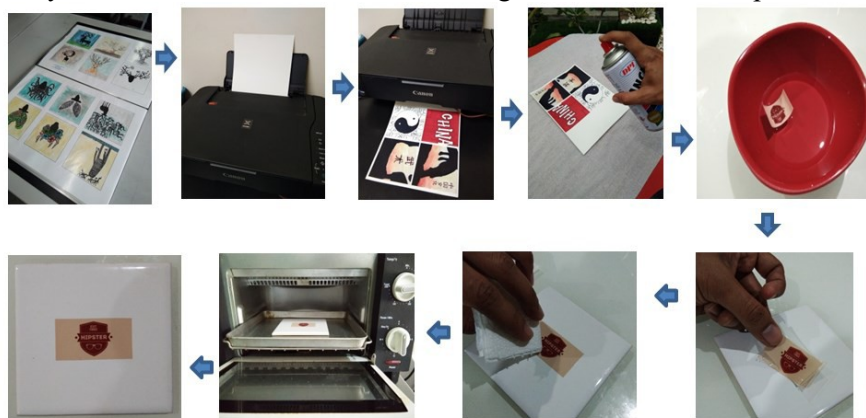
Terdapat dua (2) jenis kertas *dummy decal* iaitu transparensi dan putih. Kedua-dua kertas dekorasi ini memberi kesan yang berbeza pada imej atau corak yang dicetak ke atasnya. Fungsi serta hasil produk yang dikehendaki mempengaruhi pemilihan jenis kertas *dummy decal* ini. Sebagai contoh, jika produk seramik mempunyai warna, adalah sesuai menggunakan kertas *dummy* putih, manakala jika produk seramik putih lebih sesuai menggunakan kertas transparensi. Perbezaan tersebut memberi kemudahan serta keistimewaan pada teknik dekorasi ini walaupun kos bagi kedua-dua kertas *dummy* ini adalah sama. Oleh sebab itu, inovasi dekorasi ini menjadi pilihan bagi pengusaha produk cenderahati seramik dalam menghasilkan produk unik dan berbeza kerana kos penghasilannya yang ringkas dan menjimatkan (Zulkarnian, 2015).

3. PROSES PENGHASILAN DEKORASI *DUMMY DECAL*

Dekorasi secara *dummy decal* tidak memerlukan proses yang rumit malah mampu dihasilkan dalam tempoh 1 jam. Proses utama melibatkan pemilihan tema dan konsep rekaan. Terdapat dua (2) jenis kaedah yang boleh digunakan untuk menghasilkan corak atau imej yang dikehendaki. Kaedah pertama adalah melalui lakaran manual pada kertas lukisan. Setelah selesai lakaran awal, imej atau corak tersebut diwarnakan dengan menggunakan sumber media seperti pensil warna, poster warna, *magic pen*, *marker*, *kurecolor* mahupun sebarang jenis pewarna yang diinginkan. Proses berikutnya adalah menyunting rekaan menggunakan peranti komputer. Kertas lukisan asal perlu diimbas (*scanner*) atau mengambil foto rekaan (menggunakan kamera) untuk dipindahkan ke dalam aplikasi komputer. Perisian yang boleh digunakan untuk proses suntingan rekaan adalah seperti *Adopt Photoshop* atau *Adobe Illustrator*. Perisian lain juga boleh digunakan tertakluk kepada keperluan atau kemahiran pereka. Proses suntingan ini melibatkan penstrukturan semula pola warna rekaan, saiz rekaan, kontra

warna atau melakukan manipulasi pada imej asal mengikut kreativiti pereka.

Bagi kaedah kedua pula, imej atau corak dari sumber internet atau fotografi yang diambil terus dan diolah menerusi aplikasi komputer. Proses suntingan imej atau corak rekaan adalah sama seperti kaedah pertama. Hasil suntingan tersebut kemudian disimpan mengikut keperluan format kertas atau mesin cetakan (*printer inkjet*) atau bergantung kepada saiz kertas *dummy decal* yang digunakan. Kebiasaanya kertas *dummy decal* ini boleh didapati dalam saiz A4 dan A3. Menjadi tanggungjawab dan kreativiti pereka untuk menyesuaikan saiz kertas dekorasi ini mengikut rekaan dan saiz produk.



Ilustrasi 1: Proses kerja dekorasi Dummy Decal

Proses berikutnya adalah cetakan rekaan dekorasi ke atas kertas *dummy decal* melalui mesin cetakan jenis *inkjet ink dye based*. Oleh kerana permukaan kertas *dummy* ini disaluti dengan lapisan khas yang berasaskan air (bersifat *glossy*), cetakan yang dibuat perlu dikeringkan sebentar untuk memastikan dakwat cetakan tersebut kering sebelum proses berikut boleh diteruskan. Warna hasil dari proses cetakan tersebut adalah berdasarkan kepada kualiti dakwat mesin cetakan yang digunakan. Tempoh pengeringan dianggarkan sekitar 3 minit. Proses seterusnya adalah melapiskan bahan pelindung (*varnish*) dan pemisah bagi dakwat cetakan digital tersebut. Penyembur transparensi (*spray clear*) digunakan dalam teknik dekorasi *dummy decal* ini. Semburan dibuat meliputi keseluruhan ruang rekaan dan perlu diulangi sekurang-kurangnya 2 lapisan atau maksima 4 lapisan mengikut keperluan. Untuk kesan optimum, semburan perlulah konsisten dan menutupi keseluruhan ruang rekaan bagi memastikan pindahan rekaan dapat dilakukan dengan sempurna tanpa merosakkan imej atau corak rekaan. Faktor cuaca dan angin turut diambil kira bagi memastikan proses semburan berjalan lancar. Semburan transparensi tersebut bergantung kepada jenisnya. Terdapat beberapa jenis semburan yang berbeza di pasaran seperti semburan *outdoor*, *indoor*, atau *quick dry*. Kualiti bagi jenis-jenis semburan ini adalah sama kecuali tempoh masa pengeringan yang berbeza.

Setelah selesai proses semburan, kertas *dummy decal* perlu dipotong mengikut saiz atau bentuk rekaan yang ditetapkan. Kepingan rekaan tersebut direndamkan ke dalam air biasa selama 30 hingga 60 saat bergantung kepada saiz rekaan. Jika rendaman yang dilakukan melebihi tempoh yang ditetapkan, kualiti rekaan dan lapisan khas pada kertas *dummy* tersebut akan terhakis sehingga menyebabkan gam lapisan kepingan menjadi haus. Dalam tempoh masa 30 saat itu, lapisan cetakan bersama semburan pemisah akan terpisah dari kertas *dummy decal*. Keadaan lapisan cetakan tersebut bersifat seperti *jelly sticker* yang amat lembut dan perlu dikendalikan dengan cermat untuk mengelakan kerosakan padanya. Setelah lapisan tersebut terpisah, ia dipindahkan ke atas permukaan produk seramik dengan segera. Proses nyah-air di bawah lapisan cetakan tersebut dilakukan dengan teliti menggunakan alat khas sekuji atau *rubber kidney* (Josie, 2007) atau kain lembap. Bagi memastikan kualiti dekorasi yang baik, kesan tompokan air atau liang udara perlu dikeluarkan di bawah lapisan cetakan *dummy*. Jika tidak dilakukan sebaik mungkin, kesan gelembung udara akan terbentuk semasa proses pengeringan dan pembakaran dilakukan dan mengakibatkan kecacatan pada dekorasi.

Proses akhir bagi dekorasi *dummy decal* adalah pengeringan dan pembakaran produk ke dalam oven. Suhu yang ditetapkan adalah antara 100°C hingga 110°C. Suhu melebihi had disyorkan akan

menyebabkan kerusakan pada permukaan rekaan dekorasi. Kaedah lain melalui pengeringan di bawah cahaya matahari selama 3 hari. Hasil yang diperolehi dari teknik *dummy decal* ini lebih kemas dan boleh dilihat terus tanpa perlu menunggu masa untuk pembakaran. Kerana aspek keistimewaan inilah yang membuatkan dekorasi jenis ini menjadi pilihan di kalangan pengusaha tempatan.

Dengan proses kerja yang mudah, setara dan praktikal, ramai pereka kini menggunakan kaedah dekorasi yang ringkas (Beth, 2009) dan penggunaan dekorasi dummy decal ini tidak terhad kepada produk seramik lagi, malah kini ia telah berkembang selari dengan perkembangan teknologi semasa.



Ilustrasi 2: Produk Seramik yang menggunakan aplikasi Dekorasi *Dummy Decal*

4. KEPELBAGAIAN PRODUK MELALUI DEKORASI *DUMMY DECAL*

Antara produk yang menjadi pilihan pengusaha untuk mengaplikasi teknik dekorasi dummy decal adalah seperti *mug*, *fridge magnetic*, *keychain*, *plaque*, hiasan dinding (jubin) serta produk kreatif seperti bentuk binatang, rumah, kereta dan lain-lain lagi. Proses kerja yang mudah serta mampu diaplikasi ke atas semua bentuk permukaan produk seramik termasuk mendatar atau yang bersatah. Keunikan inilah menjadikan sesebuah seramik itu bernilai serta mempunyai potensi komersil yang tinggi untuk bersaing dengan produk lain yang berada dipasaran.

Water based transfer inkjet water paper ini juga boleh diaplikasi ke atas permukaan lain yang licin seperti plastik, kayu, besi dan kaca. Proses penghasilan dekorasi ini adalah sama seperti dekorasi pada permukaan produk seramik. Dalam bidang Seni Halus, pengenalan kepada teknik dekorasi ini menjadi inspirasi kepada pengkarya seni arca khususnya yang menggunakan bahan tanah liat dalam ekspresi karya mereka. Rekaan dekorasi yang berbentuk abstrak dan kompleks dapat dihasilkan mengikut konsep karya diingini. Tiada istilah mustahil dalam dekorasi *dummy decal* ini. Bagi pereka bidang Grafik pula, penggunaan kertas pelekat sebagai media terjemahan idea kreatif mereka untuk tujuan pembungkusan produk juga boleh digantikan dengan kertas *dummy decal*. Namun begitu, ia tertakluk kepada media selain dari kain dan kertas.

Kertas dekorasi *dummy decal* ini mempunyai ketahanan dari segi kualiti warna dan imej pada permukaan produk. Ia juga dipengaruhi oleh faktor cara penggunaan, lokasi kegunaan produk serta kesempurnaan proses penghasilan teknik ini dihasilkan. Jadi tidak hairanlah penggunaan teknik ini menjadi *trend* terkini dalam pemasaran produk seramik mahupun produk lain.



Ilustrasi 3: Contoh Hasil Produk Jualan untuk komersial

5. KESIMPULAN

Dekorasi memainkan peranan penting dalam sesuatu hasil produk dengan memberi kelaian, mencetus identiti serta sebagai nilai tambah. Kewujudan pelbagai teknik dekorasi memberi peluang kepada kelompok tertentu khususnya mereka yang melibatkan diri dalam dunia perusahaan secara mikro. Ruang yang ada serta kemahiran yang diperolehi mampu memacu industri kecil sederhana ini ke peringkat global sekaligus bersaing dengan industri lain di pasaran terbuka. Pelbagai inisiatif telah disediakan oleh pihak kerajaan dan NGO untuk membantu usahawan meningkatkan taraf pendapatan mereka. Aspek inovasi dalam perniagaan, pengurusan dan pengendalian produk perlu dipertingkatkan untuk kemajuan masing-masing.

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Advertising in Social-Media as A New Approach in Mental Illness Campaign Among Youth

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ABSTRACT

Nowadays, the mass media have often aired unexpected news of death and suicide. Peoples that under depression did not want to seek help and people surrounding them did not know how to help them either. There have been numerous efforts by various parties to address this problem time by time. However, previous related study shows an increasing number of major depressive episodes from the year 2010 until 2018 among young adults. Psychologists believe that the numbers will continue to rise in 2020 if no changes were made. This research intends to educate people on how to treat friends or family members that have a depression through advertising by using social media platforms to gain awareness among youngsters about the bad effect of depression. Contextual analysis from the case study and a survey has been conducted. Data have been collected from interviews, newspapers, and published reports. This research found that the majority of the respondents did not know how to help people that have depression and they usually take a wrong step while helping them. The social campaign was expected to be the key driver for change in the public's attitudes and behaviour.

Keywords: *Mental illness, depression, social media, youngsters, campaign*

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1. INTRODUCTION

Four out of every 10 Malaysians will fall victim to some form of mental health issue especially in depression in the course of their lives. Psychologists believe that the numbers will continue to rise in 2020 if we did not make a change. We have not heard much from the Government to address this issue. The silent from the authorities is disappointing.

Several factors contribute to a person's depression. Firstly, is genetics or offspring. Individuals with family members who have had a depressive disease have a higher risk of developing this disease than those who did not. Besides, individuals with anxiety or unerring personality are more likely to get this disease. Psychological trauma in childhood or physical trauma on the brain due to injury or drug abuse can be one of the factors of depression. Accidents in childhood have greater impact and lead to a higher risk for depression for an individual in their lives. For those who use drugs, the risk of developing a depressive disease increases as well as those who do not take drugs.

Social media has become a mainstay in our lives. Sites like Twitter, Tumblr, Instagram and Facebook have changed the way we communicate with others. Eight in ten Malaysians who are online use Facebook, the most popular social media platform with over a billion and a half users and growing.

Nearly two hours the average social media user spends on their chosen platforms each day. That number is expected to increase day by day as these sites continue to develop. The large amount of time we spend on social media nearly every day has led to more feelings of anxiety and depression. It has also reduced the amount of time we spend interacting with family, friends and our wider social circle (Pantic, 2014). Research into social media and how it impacts our lives and our mental health is still fairly new. But many studies have found an increase in mental health problems due to heavy social

media use, especially among adolescents and young adults.

2. LITERATURE REVIEW

2.1 Social Media Cause the Depression

Luxton (2012) mentioned that use of multiple social media platforms like Facebook, Twitter and Instagram are more strongly associated and interact with depression and anxiety among youngsters than the total amount of time they spend on social media. They feel more depressed when they use social media rather than happy feelings.

The analysis from Pantic (2014) showed that people who report using seven to 10 social media platforms had more than four times the risk of depression and anxiety than their companion who use no more than two platforms every day, even after adjusting for the total time spent on social media overall still give the big impact to society. In 2014, Primack and his colleagues sampled 1,787 young adults, ages 19 through 32, using an established depression assessment tool and questionnaires to determine social media use. The questionnaires asked about the 11 most popular social media platforms at the time: Facebook, YouTube, Twitter, Google Plus, Instagram, Snapchat, Tumblr, Pinterest and Vine.

Based on report symptoms, participants using seven to 11 platforms have three times more likely to have higher depression than their companion who use zero to two platforms. Those who use the most frequent platforms have four times the high level of emergency symptoms of their friends who use the least platform. The researchers dominate other internal factors that can contribute and lead to depression and anxiety, including gender, race, relationship status, household income, education and amount of time spent on social media.

2.2 Contribution of Advertising to Mental Illness Campaign

2.2.1 The Power of Okay – See Me

See Me is a Scottish national program to end stigma and mental health discrimination to identify the workplace as a commonplace where the challenges take place. To address this issue, it assigns YouGov a collection aimed at identifying the causes of such stigmatization and discrimination, measuring 1,165 Scottish workers on their attitude towards mental health. As advertising and media professionals, they have the power to shape the culture. It is up to them to describe the mental illness accurately and regularly. Advertisers need to say "I have experienced personality disorder" easy as saying "I have allergies."

The results show that 48% of people do not tell their employers about mental health concerns for fear of losing their jobs. Also, 55% think that someone at their workplace who is dealing with mental health problems especially depression, may not reveal it for fear of being moved or approved for promotion. These findings underscore the importance of talking to combat this fear. This campaign has produced a video based on a poem that includes the need to get people talking and asking a colleague, 'Are you okay?'. It has been shown online and cinemas, and also supported by a radio campaign.

The campaign, which was launched in November 2015, with a view of the site, which increased by 42.8% as a result, pulling 73% of visitors to the new website and a 22% rate of return visitors.

See Me identify and deal with the fear factor in this matter by adopting the language of everyday people in the campaign. In particular, it challenges people to think about the normal rotation phrase, 'Are you okay?' Normalize important conversation about how someone, but reinforce its importance.

2.2.2 #HereForYou – Instagram

#HereForYou campaign was launched in May 2017. It was intended to encourage and give support to the existing community of people on Instagram to always support one another and find the appropriate help to help these individuals, spreading their support wider.

Three Instagram users are talking about their past struggles with depression, eating disorders and suicidal thoughts in the one-minute campaign video features. #HereForYou flagship hashtag is used for the campaigns to attract the society – which are commonly used by Instagram users with the use of the hashtag.

To recognize the platform to gather a community of people, Instagram is the best platform which has spawned a community of people who come together to share experiences, stories, seek and find the support that they may need.

It knocked on the very real needs by opening its role in connecting people with the help they need, eventually developing societies.

2.2.3 #IAmNotAshamed

In 2014, a World Health Organisation mental health report released on the profile of Malaysia showed that there are only one psychiatrist and one psychologist available for 100,000 people in Malaysia who are not enough to help all the patient. The campaign aims to encourage and give support to people to talk about their condition and the problems that they have been facing and seek professional help. It has encouraged many people by coming out to speak and share about their conditions and problems with the experts.

3. METHODOLOGY

Quantitative research approach through a questionnaire survey has been conducted. This method is chosen to get the feedback directly and accurately. Several sections have been covered through the questionnaire distribution. Total of 100 respondents was involved in the survey, and the method of selecting the respondent is purposive random sampling: between 18 to 35 years old which is involve students and working people. All the collected data has been recorded and analysed in Microsoft Excel.

The survey distribution was held at public places and in UiTM Seri Iskandar, Perak. Both of the venues fulfil the requirements for the survey to be conducted. The survey has been conducted from 11.00 am until 7.00 pm. All of the information was gathered and calculated manually three times to obtain the result.

4. FINDINGS

Figure 1.1 shows 50 respondents out of 100 stated that they did not know about the social issue of male sexual abuse. This portrays 61.11% of school students respondent did not seem aware that such cases did happen around them.

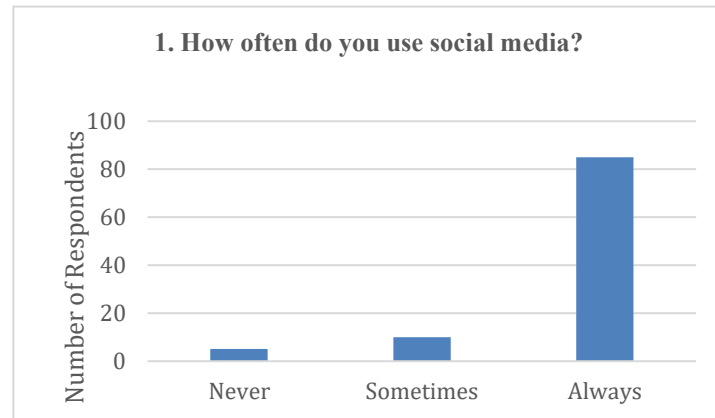


Figure 1.1 How often do you use social media?

Based on figure 1.1, 83% per cent of respondents clearly stated that they are using media social as their daily life routine. None of them uses social media before. This is why the numbers in Malaysia are rising lately.

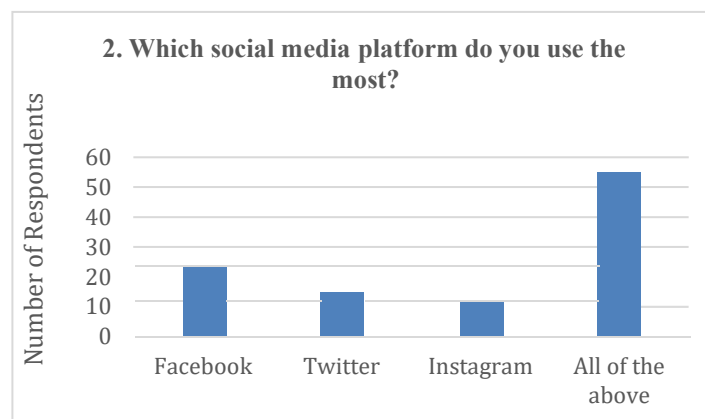


Figure 1.2 Which social media platform do you use the most?

Based on figure 1.3 below, the 55% of the respondents pick "all of the above", which means they probably use all of the social media to share their daily life routine including problems and personal life. The least of social media users is Instagram which is 10% from them.

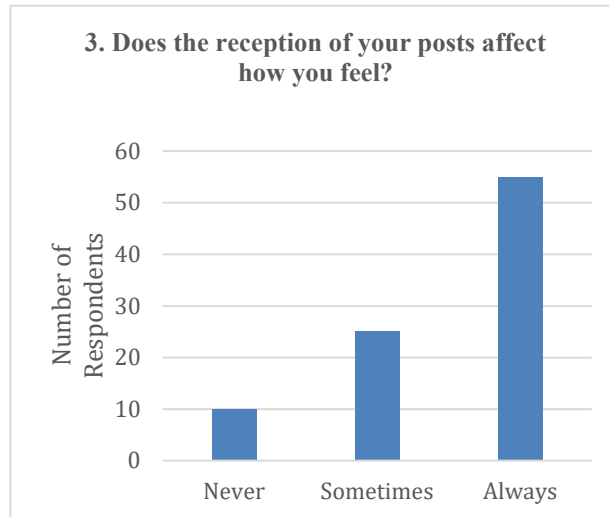


Figure 1.3 Does the reception of your posts affect how you feel?

While on figure 1.4, 55% stated that the reception of their posts always affect how they feel. This shows that most of the posts from social media are from their feelings and current situations. 10% of them have never been affected by their feelings when they post something on social media.

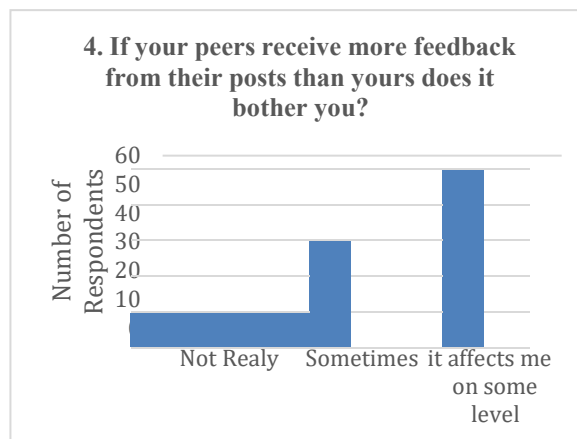


Figure 1.4 If your peers receive more feedback from their posts than yours does it bother you?

According to figure 1.5 below, 15% of respondent do not care about their peers if they are getting more feedback from their posts than them and it does not bother them at all. The 50% of the respondents have affected them on some level if they are getting less feedback than their peers. This somehow shows that the mentality of society is in a critical phase. They care about what people think of them than try to improve themselves.

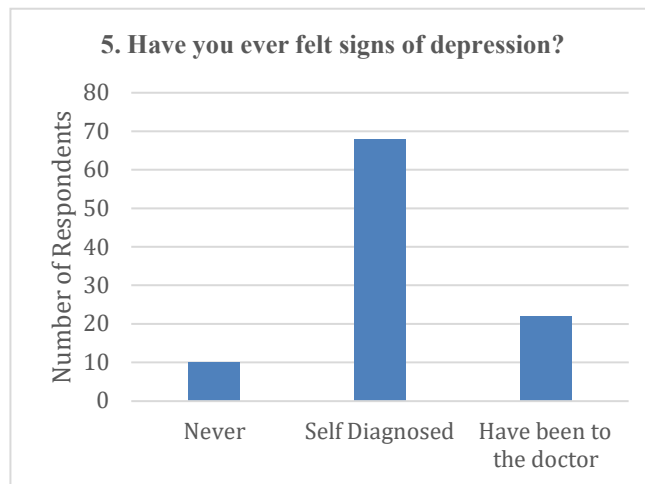


Figure 1.5 Have you ever felt signs of depression?

On figure 1.5, 68% of the total of respondent have self-diagnosed with depression. 10% of them never felt signs of depression and 22% of them have been to the doctor for a monthly check-up. This shows that society or patient that have depression did not want to seek for help although they know that they have depression or mental illness. They are afraid that people will think they are crazy. This is one of the main problems with the society that has depression nowadays.

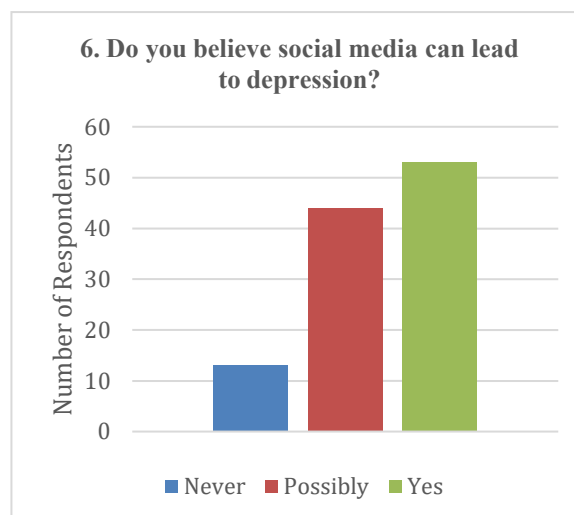


Figure 1.6 Have you ever felt signs of depression?

On figure 1.6, 52% of the total of respondent had picked 'yes' when they answered the question. This proves that they agreed and believed that social media could lead to depression. This is based on their thought and experience of depression on social media. 43% of them picked because they are rarely feeling under depression.

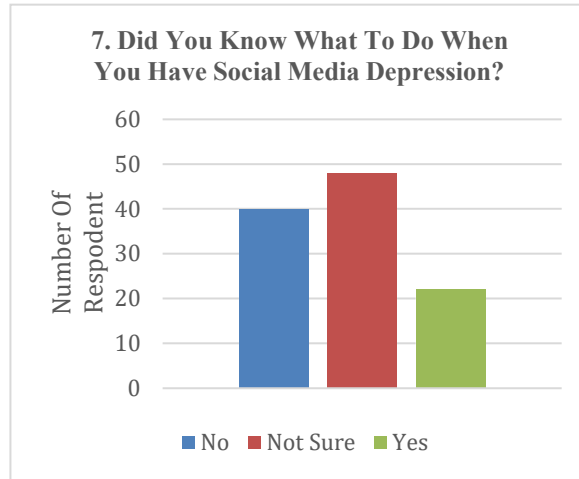


Figure 1.7 Did you know What To Do When You Have Social Media Depression?

On figure 1.7, 52% of the total of respondent had picked 'yes' when they answered the question. This proves that they agreed and believed that social media could lead to depression.

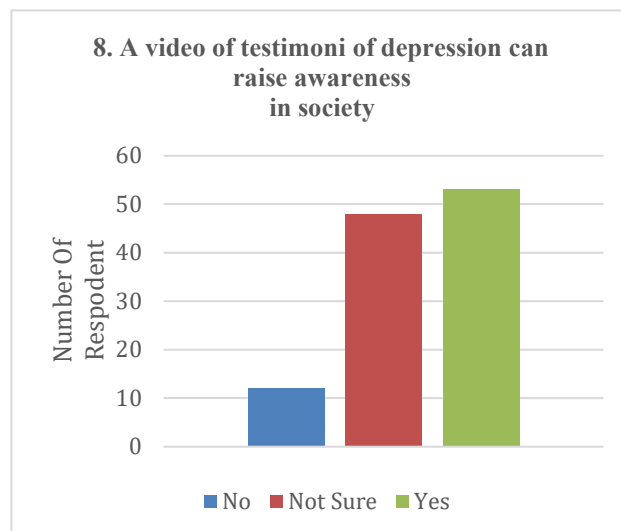


Figure 1.8 Did you know What To Do When You Have Social Media Depression?

While on figure 1.8, 52% of the total of respondent had picked 'yes' when they answered the question. This proves that they believed a video of the testimony of depression could raise awareness in society. 48% said that they are not sure and 12% have picked 'no'.

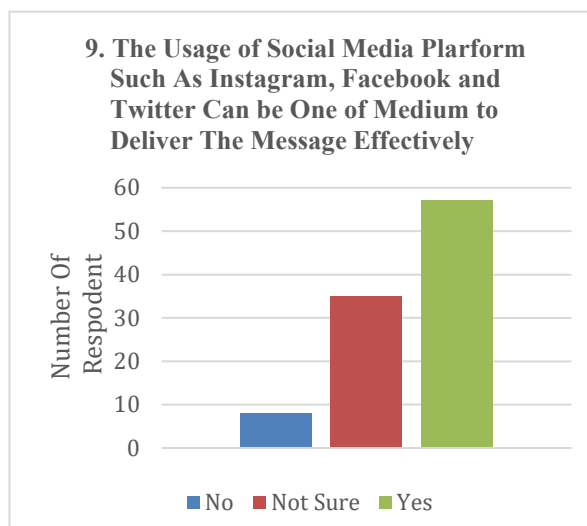


Figure 1.9 The Usage of Social Media Platform Such As Instagram, Facebook and Twitter Can be One of Medium to Deliver The Message Effectively

On figure 1.9, 57% of the total of respondent have picked 'yes' from the question given. This show that they agreed that social media platforms such as Instagram, Facebook and Twitter can be on of medium to deliver the message effectively among youngsters. This is because they use most of their time on social media. 8% from them said no, and 35% are not sure.

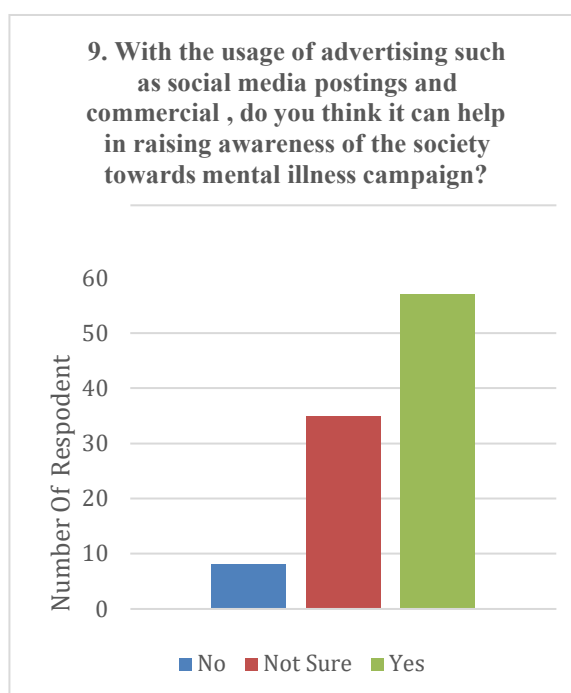


Figure 2.0 With the usage of advertising such as social media postings and commercial, do you think it can help in raising awareness of the society towards mental illness campaign?

On figure 2.0, 57 % of the respondent agreed and said yes that the usage of advertising such as social media postings and commercial, can help in raising awareness of the society towards mental illness campaign. They believed that advertising could help people dealing with depression by convincing them through postings and commercial. 8% of them are said no, and the rest are not sure that advertising can help to raise awareness or not. They believed only doctors could help them. But with advertising, it can be one of medium to help doctors treat the patient that have depression.

5. CONCLUSION

Advertising does play a major role in raising and giving awareness to the society by conveying and delivering intended messages in social media. Mental health has always been a very taboo topic in Asia, surprisingly much more so than sex. Asians have generally been taught to be conservative from youth. It is hard to say whether or not mental health is even a constant idea within the largest continent in the world. But because of modern technology, thanks to the large involvement of television and magazines, and more often than not, the whimsical world of the Internet. One can say that the intention for change is there.

Based on these research findings, it can be described that advertising does play a major role in increasing and giving awareness to the public about the mental health issue. This due to the society is lack of knowledge and easy to have depression when they do know how to overcome it.

Depression in social media can cause emotional and mental problems, and it can lead to overuse and even addiction. Knowing how the social media use affects the mental health is the first step in changing the way in using it. Social media should be used healthily to restore the quality of life directly.

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A Study on Awareness of Product Placement in Malaysian Movies

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ABSTRACT

Product placement in movies is a strategy to advertise the products and services. This strategy is generally used in international movies and become a trend for Malaysian movies. However, its effectiveness is still questionable especially for the local people. This research aims to discuss about how far the awareness of Malaysian people towards product placement in local movies for the brand recall. By using the qualitative method, the researcher randomly interviewed five participants through in-depth interview. The result shows that most of the participants are aware about the product placement in Malaysian movies and lead to the viewers' brand recall. Therefore, this will give a great potential for advertisers in Malaysia to use the product placement in movies as one of the key strategies for the brand awareness.

Keywords: Product Placement, Malaysian Movies, Brand Awareness, Brand Recall

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1. INTRODUCTION

Product placement (PP) is a form of advertising and marketing techniques in order to position the brand of products or services in a movie or television program. The use of PP is for the purpose to get instant recognition of the brand image by the viewers. According to Mandal (2008), "Placements can be in form of verbal mentions in dialogue, actual use by character, visual displays such as corporate logos on vehicles or billboards, brands used as set decorations, or even snatches of actual radio or television commercials". According to Balasubramanian (1994), PP has become a focus of study for many researchers in advertising field and also in the marketing because PP is not just a new form of advertising but it is a unique position in marketing strategy.

However, the national or cultural differences illustrate dissimilar effect of PP acceptance by the viewers (Gould et.al, 2000). Besides, the individual differences might affect behaviours and attitudes of the viewers toward PP acceptance (Balasubramanian et.al, 2006). This is somehow would influence viewers' brand recall.

Nevertheless, most advertisers or marketers are increasingly using PP especially in movies to reinforce brand awareness and also to create favourable attitudes. Gregorio and Sung (2010) supported that the used of PP in movies is become a common practice around the world and it appears often in blockbuster movies.

In Malaysia, the medium of PP in movies has become the interest of most advertisers to advertise their product or services. Therefore, this paper will investigate whether Malaysian people are aware toward PP in movies which might affect their brand recall.

2. PRODUCT PLACEMENT FOR BRAND RECALL

Brand recall is not only about spontaneous recall of consumers toward brand from their memory. It

is also related to the advertisers to make a choice between the complete brands being showcased or mention of the brand name. According to Pechmann and Shih (1999), they said that it depends on the decision whether the memory evaluation can be done for brand recall as proposed. Homer (2009) admits that the insufficient evidences regarding PP impact on consumer responses. However, Cowley and Barron (2008) found out that the more consumers are exposed to PP, the more it increases explicit memory for a brand. A telephone survey conducted in 2002 by Morton and Friedman which interviewed several respondents to assess “day-after” recall of feature movies. The results show approximately 38% of respondents correctly recalled brands appearing in movies that they seen.

Indeed, the result shows that PP is capable to boost the memorizing process. The brand recall of the people improved when PP were visibly with a virtue of size, correct position on the screen or centrality to the action in the scene. Therefore, consumers can recall the features of brands seen in movies spontaneously (Lehu & Bessoud, 2009). In the context of movies, Cowley and Barron (2008) argued that the brand recall by the viewers in movies does not guarantee an improvement in brand attitude (Cowley and Barron, 2008). They suggested that to emphasize memorization of PP, the advertising strategy should continue with tie-in advertising, endorsement and additional promotion.

Moreover, brand recall can be used as an indicator to measure the effectiveness of a PP (Lehu and Bressoud, 2009). Results of the study conducted by Lehu and Bressoud, (2009), show that only 4.2% of respondents used spontaneous recall the day after exposure. Besides, Bressoud, Lehu, and Russell (2010), although PP works better in brand recall, brand recognition and brand awareness but somehow it would not lead to purchase intention. Placements in TV show or movie may be too short to make viewers' interest and desire to purchase the product or service.

3. PRODUCT PLACEMENT FOR BRAND AWARENESS

Brand awareness is about consumer ability to recognize and recall the brand in different situation (Aaker, 1997). Mandler (1980) depicted that brand awareness is at the lowest end of brand knowledge that parameter starts from the simple brand recognition to the cognitive thinking-based approach which is based on the detail information about the brand. Evidence shows that the main reason for companies to make use of PP in entertainment business is about the brand awareness (Wiles & Danielova, 2009). If consumers are watching a movie and be so focused on the scene, there is a risk that they do not know and aware of PP. This can cause unconsciously to consumer and PP would not influence them. However, PP could lead to awareness if consumer become aware and able to recognize it and decide themselves if whether or not on their purchase intention (Tessitore and Geuens, 2013).

According to Macdonald and Sharp (2000), brand awareness effects on consumer brand choice and it will bring them to purchase intention, and also can give further impacts on quality consideration toward brand. The study by Janiszewski, Noel, and Sawyer (2003), in which looked into the relationship between advertising repetition and consumer memory revealed that “understanding how different types of repeated ads are received and remembered can provide insight into how to make advertising more real”. The repetition of advertisements, along with strategic PP, will form a reminder in the mind of consumers, which will lead to brand awareness (Belch and Belch, 2004).

4. THE CHALLENGES OF PRODUCT PLACEMENT IN MALAYSIAN MOVIES

The advertising agencies in Malaysia should endeavour more on PP in local movies. Although the research about the effectiveness of PP in local movies is still modest, it could be an opportunity for advertisers to implement it. However, the effectiveness of PP in Malaysia local movies might reflect to the several issues faced by the Malaysian movies.

Most of the advertising agencies might not use PP in Malaysian movies because of the low rate of viewers. According to Malaysian Box Office, the National Film Development Corporation (FINAS)

claimed only seven local movies that can be categorized as a return on capital with a claim of more than RM1 million while the rest of the Malaysian movies fail. This is indirectly gives a negative impact toward advertisers in Malaysia to use movies as one of their platform for advertising strategy.

On the other hand, The Malaysian Communications and Multimedia Content Code (MCMC) have a stringent rule about PP under The Communication and Multimedia Act 1998. This is including product placements that need to be relevant towards the content of the media shown. Besides, the brands or products which banned in Malaysia are not allowed to be used as PP. Nevertheless, MCMC further added that the joint promotions of different brands showcased in a specific time frame can be permissible. Despite of several challenges, it stills a big chance for advertisers to use PP in local movies.

5. MALAYSIAN MOVIES THAT USED PRODUCT PLACEMENT

In this paper, researcher has selected five Malaysian movies that lucratively used PP which mainly promoting five famous brands (Refer Table 1). These five famous brands appear clearly in the scene of the movies for viewers' awareness (Refer Figure 1,2,3,4 and 5).

Table 1: Malaysian movies that used product placement:

	Movies	Year	Brand
1	Abang Long Fadil 2	2017	Minyak Wakdoyok
2	Ola Bola	2016	Milo
3	J-Revolusi	2016	U-Mobile
4	Polis Evo	2015	Mitsubishi Evo
5	Istanbul Akan Datang	2012	Asam Laksa Maggie



Figure 1: Wakdoyok oil product in Abang Long Fadil 2 Movie



Figure 2: Milo brand in Ola Bola Movie



Figure 3: U-Mobile product in J-Revolusi Movie



Figure 4: Mitsubishi Evo Car in Polis Evo Movie



Figure 5: Maggi Asam Laksa product in Istanbul Aku Datang Movie

6. METHODOLOGY

The method used in this research is qualitative research through in-depth interview with five participants which randomly selected. The questions are open-ended and they can elaborate in many ways. The research question is mainly to discover the awareness of Malaysian people toward PP in local movies.

The total of 6 open-ended questions was asked by researcher through face-to-face interview. The questions are:

1. Are you a fan of Malaysian movies?
2. When was the last time you watch a Malaysian movie?
3. Are you aware of a product placement in Malaysian movies?
4. If yes, what is the title of the movies?
5. Can you tell me what product placement is involved in those movies?
6. Can you mention any products/brand placement involved in these movies?
7. Abang Long Fadil 2 (2017)
8. Ola Bola (2016)
9. J-Revolusi (2016)
10. Polis Evo (2015)
11. Istanbul Aku Datang (2012)

7. FINDINGS

Most of the respondents stated that they are aware and recognize PP in Malaysian movies even most of them are not a fan of Malaysia movies. Other than that, four of them can recall back the brand for specific movie except one participant. Below are some of the statements made by the participants.

Participant 1:

"I'm not a Malaysian movies fan but I have watched famous Malaysian movies like Abang Long Fadil 2, Ola Bola and others. I noticed that product placement is being used in movies. In the middle of the movies there will be some time suddenly it focused on the product or logo such as in 'Abang Long Fadil 2' movie. Some of the scenes used product placement of 'Minyak Wakdoyok' in the movie."

Participant 2:

"I will only watch Malaysian movies when it has a good feedback and very good rating on that movie, usually most of it is box office movies. While I'm watching I will recognize that product or logo if I know the brand. If I don't know the brand maybe I'm not aware of it"

Participant 3:

"No, I'm not really a fan of Malaysian movies and the last time I watch Malaysian movies at the cinema when I was 17 years old and the movie is 'Ombak Rindu'. I remember one of the product placements in 'Istanbul Aku Datang' is Maggie product. The product appears and the actor dialogue also mentions the name of Maggie 'Asam Laksa' frequently. By the way, I watch that movie because my friends suggest to me that movie and watch it online streaming."

Participant 4:

"Yes, I like to watch Malaysian movies and also Malaysian drama. The latest movie that I have watched was 'KL Special Force'. The car scene most of it use 'Proton' car and the only car I remembered was 'Ferrari'."

Participant 5:

"I rarely watch Malaysian movies because most of the Malaysian movies are not best enough. I have watched several Malaysian movies accidentally and I am aware that product placement has been used but I cannot recall the brand on those movies."

8. CONCLUSION

In conclusion, this research strongly believes that the potential of using PP in Malaysian movies and indirectly reflect their brand awareness. Moreover, the use of PP in Malaysian movies has successfully represented the brand because they can recall back the brand that they saw in the movies. Furthermore, box office movies are also play the important role of PP towards brand recall. This is because box office movies gain more viewers and lead to potential buyers. This platform should become an advantage for advertiser for using PP in movies to establish the brand for the eyes of Malaysian people.

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The Effectiveness of TV Commercial Ads on Bullying

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ABSTRACT

Bullying activities are not only occurring among school students, but also among the university students and workers too. Bullying has become a major disciplinary problem now. In order to solve this problem, the government must assign certain agencies to conduct awareness programs on the bullying symptoms to help parents and communities to deal with the issue more effectively. The purpose of this study is to deliberate upon the impacts of TV Commercial advertising on bullying to people and to identify those critical impacts which lead to behavioral disorder to people. This paper will explain on how to create effective TV Commercial ads to attract the awareness of the people by using the elements and principles of TV Commercial such as characters, storyline and cinema graphics that help the audience know the moral value of the story. To reach the purpose, the research questions are focused on people's opinion about the TV Commercial on bullying. Using this method might give the result to us about people opinion the impact of this TV Commercial ads.

Keywords: *bullying, impact, TVC, effectiveness, elements.*

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1. INTRODUCTION

Bullying has become one of types of violence that threatens a young person's wellbeing both in schools and in the neighborhoods. It may occur in many settings, such as at schools, after-school programs, or in a youth's neighborhood. Bullying activities are not only occurring among the school students, but also among the university students and the workers at the workplace.

The following research paper focuses on both bullying and TV Commercial on bullying. It provides the background information about bullying, defines the problem and its focus, looks at the clinical and legal issues that surround both forms of bullying, and discusses the possible preventative TVC campaign programs.

2. WHAT IS BULLY?

"Bullying is defined as repeated aggression, verbal, psychological or physical, conducted by an individual or group against another." It is according to Department of Education 'Guidelines on Countering Bullying Behavior in Primary and Post-Primary Schools (Dublin: 1993). Bullying means acting on the weak on a weak person with a purpose or intent to show their strength and greatness. Indirectly, it makes the weak to adhere to or honor those who are strong. In other words, bullying means an aggressive behavior, whether in physical or psychological form which is done repeatedly over the victim and is intended to bring uncomfortable, in peaceful, and harmful feelings. (See figure 1)

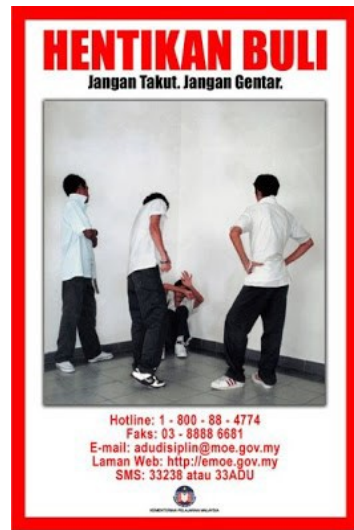


Figure 2. An example of bullies's act.

2.1 What are the causes of bullying?

The causes of bullying are due to several factors including the peer influence. Peer factors have the strongest influence on changing the student's behavior. In addition, dissatisfaction with an individual is also a factor of bullying cases. The next cause is personality disorders such as the antisocial groups who never feel guilty when making mistakes. Another factor that may play an important role is the mass media and the prints that show the action, speech, and behavior of bullying and this ends up making the acts as a role models for the teenagers.

The advancement of sophisticated digital technology contributes to the exposure of elements of violence through electronic media, storytelling on television as well as a variety of games (video, MP3 or video game arcade) of terrorism. If this exposure is left uninterrupted, it provides the widest possible space and opportunity for adolescents to participate in terrorism activities. (Dato Seri Rohani Abdul Karim, Menteri Pembangunan Wanita, Keluarga dan Masyarakat, Utusan, 2017).

In addition, the failure factor of the parents to discharging responsibility for the child is also the root of this negative symptom. In this modern era, parents are just concerned about their profession and their motivated career just to earn a living and as a result, they neglect their responsibility to their children. This reflects that the children are given less attention and lack of compassion from their parents.

2.2 What are the symptoms of being bullied?

Bullying can cause severe consequences and therefore should be treated seriously. Bullying can inhibit growth and development physically, emotionally, and cognitively. Bullying may have bad effects on an individual. Among them are, the individual will become depress, afraid to speak, isolate himself from associating with people, feeling inadequate, losing confidence and lacking self-esteem, he or she will also become trauma, losing trust in friends or lose the ability to protect and support, experiencing nightmares, frequently involving images of helplessness or being unable to escape, and so on.

2.3 What is TV Commercial?

TV commercial is a form of advertising in which goods, services, organizations, ideas and so on are promoted via the medium of television. Due to its mass reach, it can influence not only the individual's attitude, behavior, life style, exposure and other aspects but also the culture of the country. Most commercials are produced by an outside ad agency, and an airtime is purchased from a channel or network or in exchange for sponsorship of its programmers. To get attention fosters the awareness that is the first rung of the advertising action hierarchy. It is also very critical to creating sales of an advertised product.

2.4 Problems of TVC on Bullying (Campaign 2017)

Bullying issue among teenagers and workers are becoming increasingly common. It can make someone feels hurt, scared, sick, lonely, embarrassed and sad. The doers are actually looking for attention. They might think that bullying is a way to be popular or to get what they want. Sometimes the doers know that what they are doing or saying hurt other people. But others may not really know how hurtful their actions can be. Most of them do not understand or care about the feelings of others. This situation has brought concern to all concerned parties especially parents. Yet, many people are still not aware of the dangers of bullying violence.

The campaign about bullying actually is not good enough. Although the Ministry of Education has organized the programmed every year, but the issue of bullying still cannot be handled. Their advertisement in mass media also people do not aware. It's like, when people looking the poster, they like do not have feeling.

The TV Commercials about bullying that have been on air especially in 2017 seemed to be less effective in giving public awareness. Referring to the latest anti-bullying campaign in the television as a source of discussion, there are some weaknesses found in this campaign or advertisement. In an attempt to giving an effective advertisement to create awareness among the audience, some critical aspects should be given attention. In terms of delivery techniques; the characters of the doer and the victim and their body language play important roles especially their emotion and facial expressions. In this latest campaign aired in the television, the facial expression of the doers are not really shown or expressed. The audience can have the interpretation that the characters are not really serious. (See figure 2.4(1)).



Figure 2.4 (1) Examples from a bullying campaign in television.

Moreover, the message does not reach the viewers. At the end of the video, it shows a popular artist comes into action. As a result, the focus of the audience has been diverted to the artist and we can assume that 50% of the audience are not aware of the story line of this video. As a matter of fact, the character actually represents a person who tries to act as a doer of bullying instead of protecting or preventing the action. (See figure 2.4(2)).



Figure 2.4 (2) Example of character protection

2.5 Does TV Commercial still relevant for bullying campaign?

Whether TV Commercial still relevant for bullying campaign is actually depends on its objectives. Still, we have not seen the value of a TV ad for a while. For the past several years, it has become a popular opinion that TV advertising, like a lot of other traditional forms of advertising such as Digital Billboard Advertising, Radio Advertising and other forms of print advertising, such as Newspapers and Magazines are on their way to being extinct. However, TV is redefining its importance to audiences and advertisers with massive reach and familiarity as a trustful source to obtain information, news, and entertainment. TV is still by far the most effective advertising medium. Besides that, one of the opportunities to reach out to the target market is advertising through broadcast media, it can either be through television, radio or internet (Wells, Burnett and Moriarty 2003). These media transmit sound and image electronically and gives the advertisement message a deeper feeling mainly because of the moment, sound and picture.

Advertisement in the TV industry can be broadcast in the public television, cable or subscription and local television (Wells et al 2003). It is depending on what type of broadcast that is used. There are different forms of television advertisement that can be implemented such as sponsorship, participation or sport announcement. The successful strategy targeting is to children because they spend 24 hours per week in front of the TV (Oser 2005).

In addition, when children reach the age of 8 years, their awareness to advertising gets refined, they tend to assess the messages in true perspective and are capable of responding to commercial advertisement in an established and informed approach (John, 1999). When the children are between age group of 8 to 12 years, they develop the ability to recall and make valuable use of the information stored in their memory, although this skill is not formed entirely until now. Evidence of the effectiveness of these attempts to lower the total influence of TV advertising on the child is somewhat mixed, but most studies find no or rather small effects of parental concern (Adler et al., 2004).

Single advertisement may marginally affect the Brand preferences. However, repeated exposure of the commercial may create a strong desire for the advertised products, as compared to competitive products (Robertson & Rossiter, 1979). Besides that, the major objective of the advertisement is to promote products and its features. But, if it is perceived differently, it may have broader sociological influence (Barron et al, 1989).

2.6 How to create an Effective of TVC

The most effective TV commercials are created in such a way that the audience remember not only the ad, but also the brand and the message behind the ad. TV commercials must spark a connection with the brand or program and the audience. Without that connection, the brand and the program likely would not be remembered, even if the people remember the commercial itself. A memorable commercial does not equal an effective commercial. Below have some of the tips for creating an effective TV Commercial.

1) Represent the Campaign Clearly

Using both verbal and visual cues, brand or program name, logo and perhaps even the product itself should be conveyed throughout the commercial. Do not be secretive and wait until the end of the ad to show the brand or program face. But do be tasteful about it.

2) Create a Storyline

The best commercial does not just sell a product or service; it tells a story. Whether it is a heartfelt story, or a dose of humor or satire, create a storyline to which your audience can relate and connect.

3) Develop a Signature Character or Theme

Effective TV Commercials are not simply one-off ads. Instead, they are a series of ads that carry the same them or characters throughout. These characters or theme will fortify the audience's connection with the brand or campaign.

4) Keep it Simple

It takes 30 to 60 seconds to get the message across and form a connection with audience. Keep the overall concept and storyline of commercial simple.

5) Do not Cut Corners

Quality is an essential element of an effective TV ad. Quality does not necessarily mean having to empty pockets on the production of one ad. Utilize a professional film production team to ensure the quality of commercial.

3. METHODOLOGY

This study is based on a survey. The survey tool used is the quantitative research approach. It focuses on understanding and people's opinion on TVC bullying campaign 2017. The data collection tools used for this quantitative research are surveys and experiments. Experiments can provide specific results regarding the cause-and-effect relationship of several independent or interdependent factors related to a particular problem.

4. FINDINGS

The findings in this case study are presented from the overall findings taken from the answers of the research questions. Each research question is reviewed and produce the findings from the data collection and this leads to specific conclusion.

4.1 The percentage of audience who have seen ads about bullying on any posts.

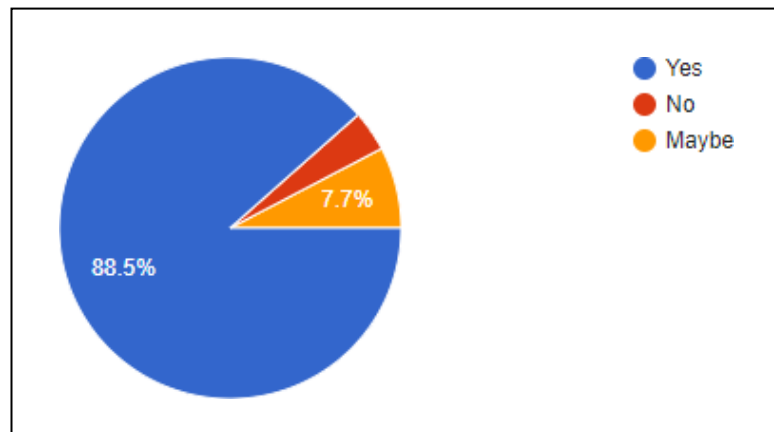


Figure 4.1 The percentage of audience who have seen ads about bullying on any posts.

Figure 4.1 presents the percentages of people who have seen ads about bullying in any posts categories. 88.5% from them are supposedly have seen the ads about bullying. This means bullying campaigns are widely implemented, but the number of cases of bullying is still not decreasing.

4.2 Percentages of what people think about the video?

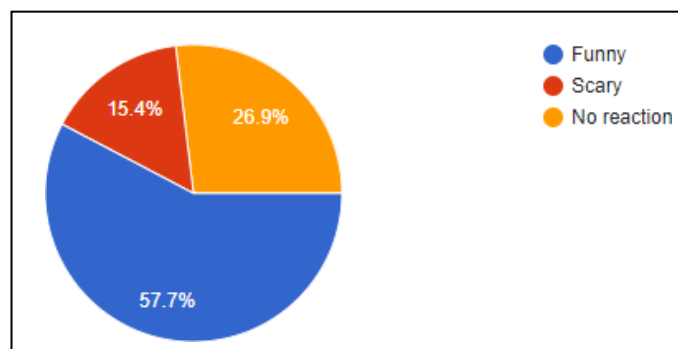


Figure 4.2 What do you think about this video?

The chart in Figure 4.2 presents the findings from the survey on the categories of the video. They are asked to categorize the video that they have watched in any form of media. 57.7% of the respondents feel that the video is funny while 15.4% respondents think that it is scary. Thus, 26.9% of the respondents do not find the video to be scary nor funny. This means that the bullying campaigns are widely implemented but the number of cases of bullying has yet to decrease.

4.3 Percentages of question does this video on bullying campaign interesting?

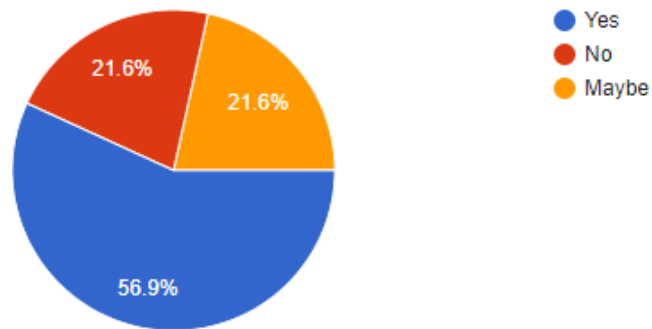


Figure 4.3 Does this video on bullying campaign interesting?

The above pie chart (figure 4.3) shows the findings of whether the respondents find the video to be interesting or not. 56.9% of the respondents find the video to be interesting while 21.6% of them find it not interesting. Related to the findings of the categorization of the video whereby 57.7% of the respondents find it to be funny, it can be said that it is the reason why respondents feel it is interesting. The video has actually presented a good issue that is bullying. However, it was not well enough developed so that the message can be well delivered to the audience.

4.4 Percentages of question do you think children under 15 years old will understand the content of this video?

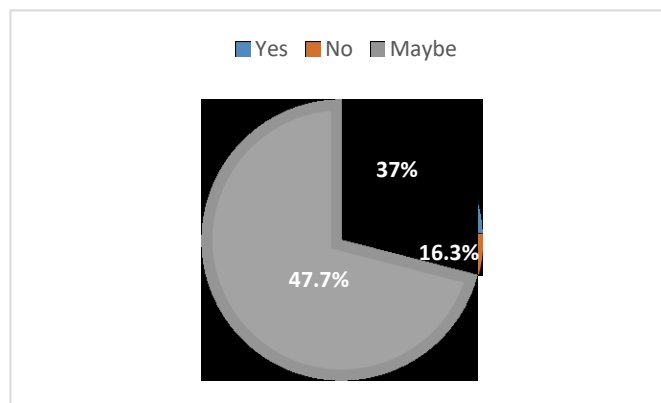


Figure 4.4 Do you think children under 15 years old will understand the content of this video?

The pie chart in figure 4.4 shows the respondents point of view on the children's understanding of the video's content or message. 47.7% of the respondents are not sure whether the children understand the content of this video or not. 37% of the respondents' response that the children understand the video and another 16.3% respondents feel that the children do not get the message. Generally, it can be said that some children under 15 years old might not understand what the message is and need to be guided when watching this type of ads.

4.5 Percentages of question do you think using TV Commercial for bullying campaign can make this campaign successful?

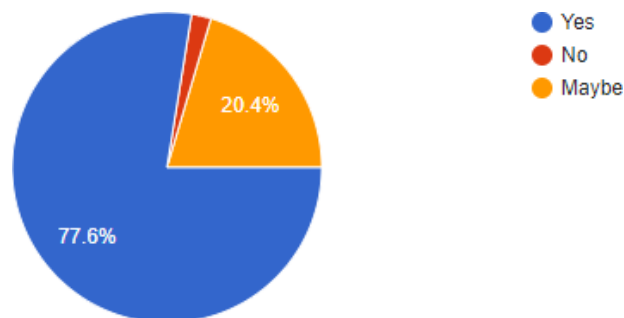


Figure 4.5 Do you think using TV Commercial for bullying campaign can make this campaign successful?

Figure 4.5 shows the findings on the opinion of the respondents if this TV Commercial can contribute to the success of this campaign. 77.6% of the respondents agree that the TV Commercial for bullying campaign can help this campaign to be a successful campaign against bullying. Thus, 20.4% of them do not have a definite the answer. This means that this campaign is actually a successful one. Hence, to make a TV Commercial a successful one, it is important for the ads to have a good story line, an impressive acting and a good message to deliver to the public.

5. CONCLUSION

As the conclusion, overall findings of the whole data have already been recorded. Even though many have seen the advertisements about bullying, yet the awareness of how dangerous bullying is; cannot be nurtured in themselves. This is because advertisements such as in TVC, media prints and in other forms of medium have not been able to attract their attention. The technical errors and the way the ads were produced have shown that the message was actually not delivered to them. Many people agree that using TV Commercial for campaign bully can will make this campaign successful. But, need to remember. To produce a successful TV commercial ad; it is necessary to fulfil all the required conditions such as the presentation of the storyline, the characters, the angular angle and all the fundamental elements that can raise the mood of people when watching it.

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Design And Evaluation of a Mobile User Interface Usability

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ABSTRACT

This research has intended to identify the importance of the usability factor in the creation of a mobile application. Basically, when it comes to directory information, most of the tourists use a conventional method, such as printed maps, traveling books, online or traveling websites and also travel agents. From my perspective and with support from the field research, language impediments and directory issues have been the most common problems in this research. While Smartphone's and apps are, increasingly, being used nowadays, there are not sufficient studies addressing the usability of smartphone user interfaces or applications that are focused for tourist guides. This paper describes the design and evaluation process of the user interface of a smartphone application designed to be a guide or directory for tourists.

Two successive versions of the user interfaces were tested with different groups. The results and findings from two rounds of usability tests led to recommendations regarding an inclusive design and the designing of apps that are useful for tourists and which may be a useful contribution to the broader community when designing interfaces for smartphones. Overall, the users enjoy using the new application that is more user friendly and easier to use and navigate with. The findings can be used as a reference to set certain standards in mobile application design and creation, and also to be used for academic benefits.

Key words: Usability, Mobile Interface, Mobile Apps, Human Computer Interaction

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1. INTRODUCTION

Mobile phone technology is developing rapidly and will expand every year. From the first handheld cell phone in 1973 until now, with the latest generation of Smartphones, this is just the beginning of better communication. Recently, the mobile phone has been used not only for communication, but it has also become the key to worldwide information dissemination, and it has proven its usefulness in various fields such as web browsing, social networking, gaming and others.

Mobile phones that fulfil the users' needs play an important role in society. Many industries have begun to realize the potential of mobile phones as a device to guide tourists. In the mobile phone application context, there are a number of mobile applications that are designed to provide a guide, directory and other options for the user. Although the amount of signage in the city has improved, there remain weaknesses in the provision of directional signage to some tourist destinations and interpretation panels at key attractions, as well as in the availability of comprehensive, up to date city maps. Inadequate directional signage and other information on tourist sites is a major issue (DBKL, 2018).

Here is where mobile applications play the role to fulfil the users' expectations by providing applications that have good usability and are user friendly. There are several methods of usability evaluation, and they each have advantages and disadvantages. Some are difficult to apply, and others are dependent on the measurers' opinions or instruments. In addition to these challenges, mobile devices

and applications change very quickly, and updated methods of usability evaluation and measurement are required rapidly.

2. LITERATURE REVIEWS

Usability is defined as the level to which a product can be used by precise users to achieve specified goals with effectiveness, efficiency and satisfaction in a specified context of use (www.iso.org). The three measurable usability attributes defined by ISO 1998 are effectiveness, efficiency and satisfaction (www.iso.org). Effectiveness refers to the accuracy and completeness with which users achieve their specified goals, and efficiency refers to the resources expended in relation to the accuracy and completeness with which users achieve their goals; while, satisfaction has been explained as being free from discomfort and having positive attitudes towards the use of the product (www.iso.org). Usability is a quality attribute related to how easy something is to use, and it refers to how quickly people get used to it. (Jacob Nielsen, 2000). The challenge is to design a mobile interface that brings the user to all the features without any difficulties. More recently, ISO 25010 broke down the notion of quality-in-use into usability-in-use, flexibility-in-use and safety-in-use. In addition, ISO 25010 defines satisfaction-in-use as likeability, pleasure, comfort and trust (www.iso.org)

Google has also developed Android user interface guidelines, which guide developers to take into account factors such as touch gestures, size and location of Icons and Buttons, Contextual Menus and their responsiveness, simplicity, size and format of Text and certain aspects of Messages. These guidelines also explain how these characteristics should be considered during the development and testing of the Android applications (Google, 2018).

Mobile usability includes some of the new mobility-related challenges, such as mobile context, connectivity, small screen size, different display resolutions, limited processing capability and power and data entry methods (Adipat, 2005).

3. METHODOLOGY

This research used a few methods that are commonly used for qualitative studies to gather data and information and to achieve the aim and objective of the research that have been determined. This qualitative research objectives are described below. This research has attempted to answer these few questions.

- a) How can one analyse the usability of mobile apps?
- b) How does the structure and design of mobile apps influence and attract the users?
- c) Which design recommendation is the best in terms of function and usability?

To obtain the result, three general stages of the research process were conducted as suggested by Ian Noble and Russel, Bestly (2011). They were investigation, information gathering and transformation of the design. There were a few possible techniques to evaluate usability throughout the survey. Analysis of user interaction by checklist was one of the techniques. Users could fill in a detailed checklist about the acceptability of various aspects of usability to highlight a particular type of issue (Nigel Bevan, 1991). The size of the sample, whether 2, 10 or 100 cases, does not transform a multiple case into a macroscopic study, but the goal of the study should establish the parameters, and then should be applied to all the research. In this way, even a single case could be considered acceptable provided that it has met the established objective (Tellis, 1997). The sampling for this research was 30 respondents, who were selected among the students from the art & design faculty, as well as those majoring in multimedia and graphic design. The reliability of the respondents was based on their knowledge of multimedia and web design.

The interview is one of the research methods that researchers use in order to gain the primary data from the users' or individuals' experiences. In this research, the respondents were local and international tourists. Self-assessment, expert interviews, online assessments and surveys were conducted on

students/professionals in the related field. (Pre-test and Post-test) Usability testing was performed to ensure that the users could complete common tasks with the application without complexity.

4. RESULTS & DISCUSSION - COMPARATIVE ANALYSIS BETWEEN THE PRE-TEST AND POST-TEST DATA

At this stage, after pilot testing for the Pre and Post-tests had been completed, all the data was analyzed and combined together, to find out the weakness and strength of a certain issue in this research as well as whether it needed to be improved or not. In addition, in the pre and post-test processes, the researcher wanted to find out whether the application had successfully solved the problem or reduced the percentage of the problems.

SECTION 1 INTERFACE DESIGN

Figure 1.0 showed the pre and post test results that had been performed on the earlier part of this chapter. From the pre-test result on section 1 Q1, Is the background colour suitable with the direction of this app?, 63.5% of the respondents chose *agree* and 4.8% chose *strongly agree*. In addition, on the post test result, the percentage of the respondents that agreed declined to 57.7%. However, on the *strongly agree* answer, the percentage increased from 4.8% up to 12.9%. When both percentages of the pre-test and post-test for agree and strongly agree were combined, the pre-test total percentage was 68.3% and the post-test percentage was 70.6%. From another point of view, the post-test percentage was higher than the pre-test.

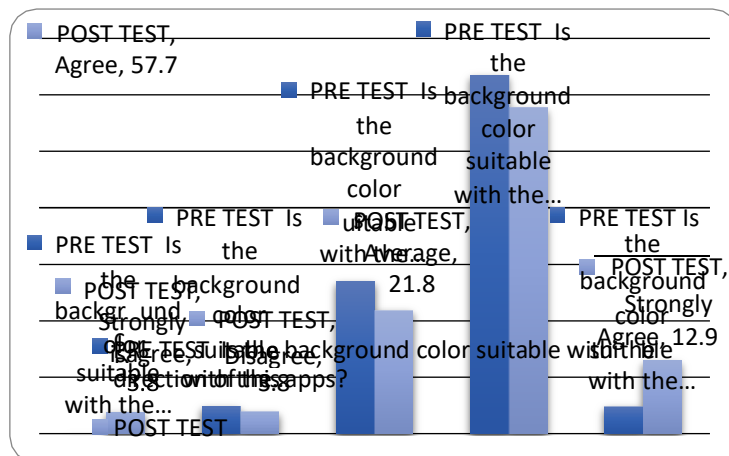


Figure.1.0: Comparison graph for section 1 pre and post test.

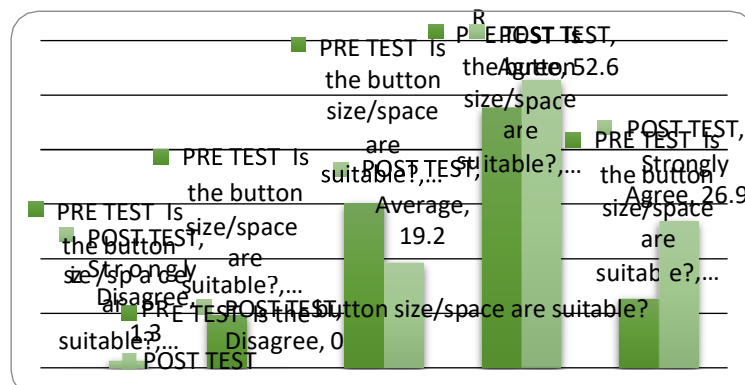


Figure 2.0: Comparison graph for section 1 Q2 pre and post-test.

On Figure 2.0, Is the button size/space suitable for the apps?, the percentage for both agree and

strongly agree increased in the pre-test result from 47.6% to 52.6% agree and from 12.7% strongly agree to 26.9%. Overall, the respondents were somewhat comfortable with the size and space used for the button menu that was redesigned for the post test. From the graph above, different results between the pre and post tests can be clearly seen. The result turned out to reveal that there was a change from the previous negative to positive. In the pre-test, 30.2% of the respondents chose *average*, but the percentage of those who selected *agree* increased from 47.6% to 52.6% and there was a huge increase in the *strongly agree* group from 12.7% up to 26.9%. This shows that the weaknesses on the pre-test had been changed and the users were somewhat comfortable with it.

Figure 3.0 showed that some respondents agreed with the question that the icon menu was easy to understand. There was no major difference between both results but there were firm answers on the fact that there was no major issue in this section. The respondents were contented with the icon used.

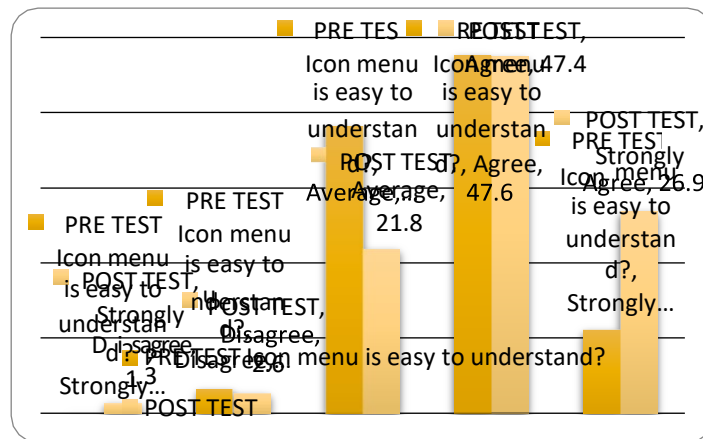


Figure 3.0: Comparison graph for section 1 Q3 for pre and post-test.

This question was prepared to get a suggestion from the respondents, is the icon menu design with text is easy to communicate. From the result above it can be concluded that most of the users agreed that the icon menu with text was easier and better to communicate with and to deliver a message; because, from the pre and post-tests' results, the percentages were from average and above. The percentage of strongly disagree and disagree were also at the minimum.

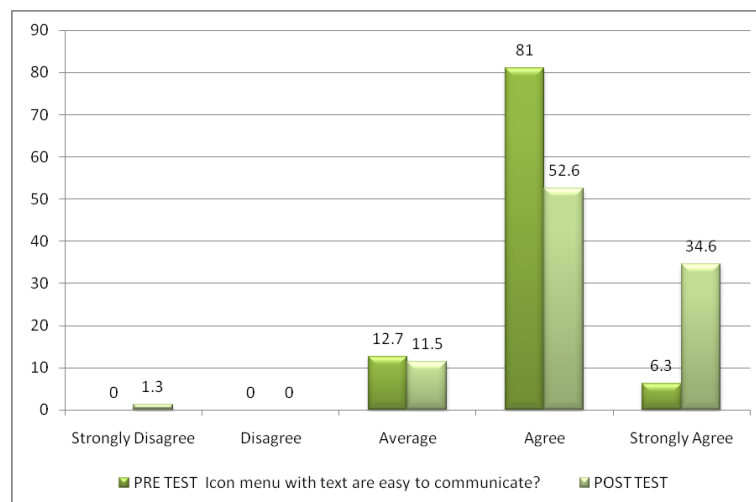


Figure 4.0: Comparison graph for section 1 Q4 for pre and post-test.

As shown below, the percentage from the pre-test was higher than the post test. On the pre-test, 79.4% of the respondents agreed with the question, but on the post test, the percentage of those who

chose *agree* declined to 55.1%. However, for the post test, 38.5 % of the respondents selected *strongly agree* that the text was readable. This was more than 14.3% on the pre-test. Overall, the percentage was on average and above, which may conclude that there were no major changes needed, but rather, maybe a minor arrangement would suffice.

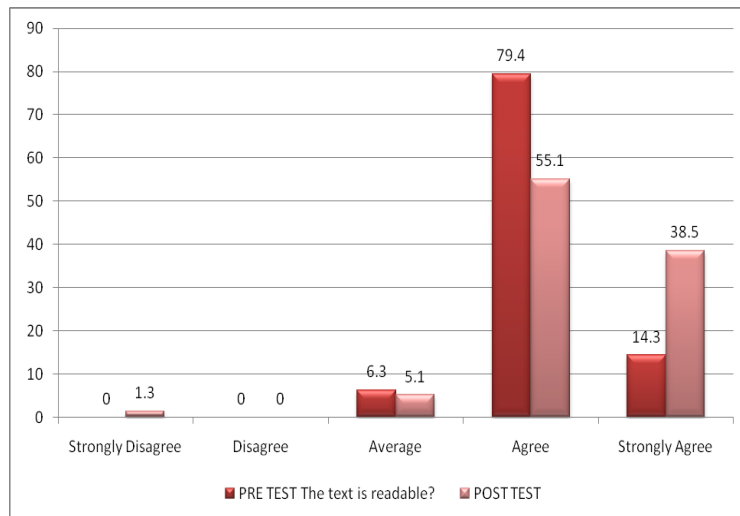


Figure 5.0: Comparison graph for section 1 Q5 for pre and post-test.

SECTION 2 USABILITY

From Figure 6.0, it can be concluded that the percentage of those who chose *disagree* on the pre-test was 28.6%. This figure declined to 1.3% on the post test. This shows that the improvement of usability on the post test was successful; it changed the percentage from negative to positive. On the pre test, 55.6% selected *average* for the question, but on the post-test 24.4% selected *average* for this question. For the remaining answers, the percentage on the pre-test was 22.2% *agree*, but this increased sharply to 50% when the question was answered on the post test. It is believed that the post-test had improved the usability of this app.

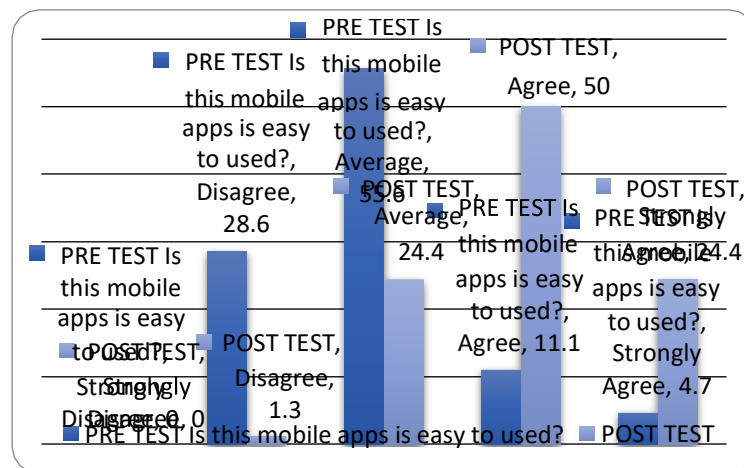


Figure 6.0: Comparison graph for section 2 Q1 for pre and post-test.

On Figure 7.0, both percentages for *disagree* and *average* were 38.1%, but on the post test, this number increased up to 60.3%; the respondents selected *agree* for the question more often compared to 17.5% on the previous pre-test.

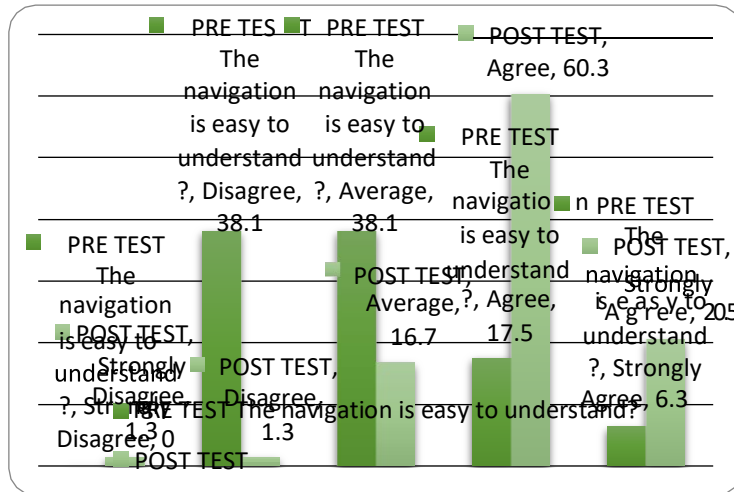


Figure 7.0: Comparison graph for section 2 Q2 for pre and post-test.

In Figure 8.0, the percentage of the respondents who agreed with the question on the pre-test was only 12.7%, but this increased on the post-test to 51.3% for those who selected *agree*. From 4.8% of those who chose *strongly agree* on the pre-test, on the post test, the number went to 14.1%. from the post test results, we can see that the percentage of the respondents that selected *disagree* declined to 3.9% from 12.7% on the pre-test. This shows that this application was upgraded to fulfil or offer possible solutions towards the users’ needs.

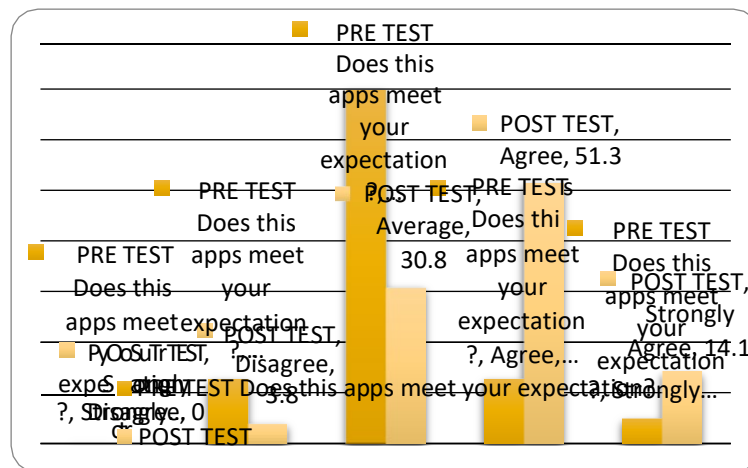


Figure 8.0: Comparison graph for section 2 Q3 for pre and post-test.

On the pre-test design, the interface design used a scrolling menu, but due to the response to the pre-test outcome, the scrolling menu was changed to a rotation menu. From the 33.3% of the respondents on the pre-test who disagreed with using the scrolling menu, the number declined to 2.6% of those who disagreed with the function of the rotation menu. From 19% of the respondents who chose *agree* for the question on the pre-test, the number increased to 50% *agree* with the function of the rotation menu; and, 3.3% of the respondents who strongly agreed on the pre-test, went up to 34.6% *strongly agree* with the rotation menu on the post test.

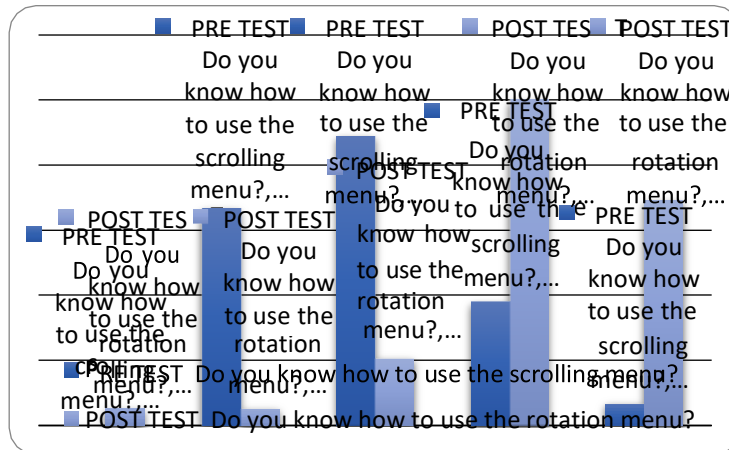


Figure 9.0: Comparison graph for section 3 Q1 for pre and post-test.

SECTION 3 FUNCTIONALITY

For a validation of whether the scrolling or rotation menu was more suitable for this application, the researcher requested the respondents to choose between the two applications. As shown below, from 15.9% who chose the scrolling menu on the pre-test, it went up to 52.6% of the respondents agreeing that the rotation menu was better. Meanwhile, the on pre-test, 3.2% strongly agreed with the scrolling menu, which increased up to 33.3% voting for the rotation menu.

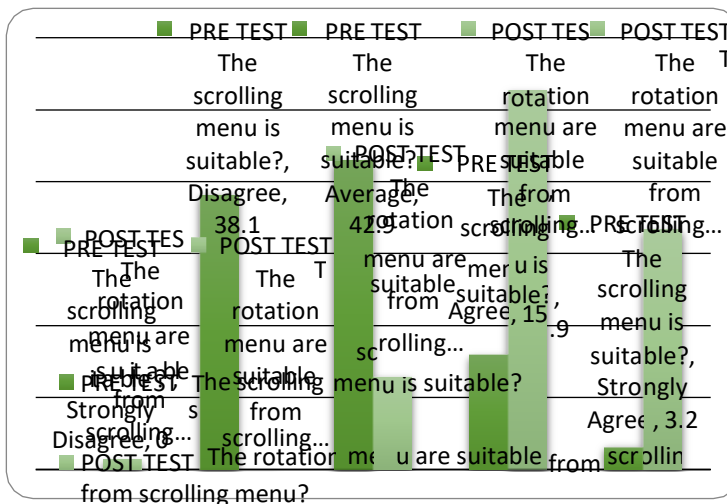


Figure 10.0: Comparison graph for section 3 Q1 for pre and post-test

SECTION 4 NAVIGATION

There are major changes noted between the pre and post-tests in this section. 65.1% of the respondents on the pre-test selected *disagree* with the question. However, there was an increase up to 62.8% to show that the respondents were comfortable with the changes made with the post-test navigation.

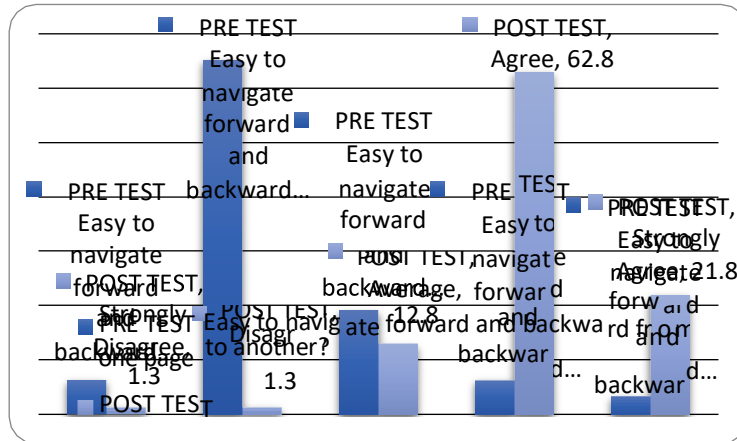


Figure 11: Comparison graph for section 4 Q1 for pre and post-test.

Referring to Figure 12, for the pre-test, 52.4% of the respondents selected *average* and 28.6% chose *disagree* with the question. However, after changes were made on the post test, there was a sharp increase where 53.8% of the respondents selected *agree* for the question on the post test, which came up from 14.4% from the past pre-test.

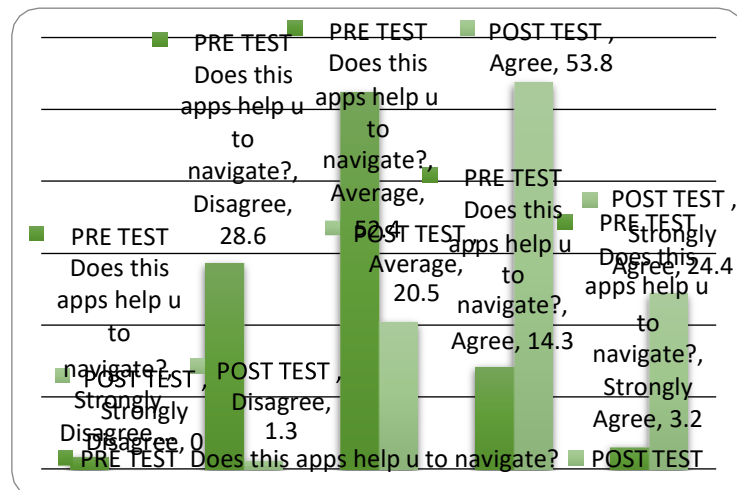


Figure 12: Comparison graph for section 4 Q2 for pre and post test

CONCLUSION

This study analyst usability factor of the mobile app through the interface design, usability, functionality and navigation aspect will influence and attract mobile app user. If a good usability was applied to the app, user will directly and easily guide to achieve the information that needed. This research analysed the usability of mobile apps that has been design regarding the usability factors using questionnaire and pilot testing. The interface was designed to feed the users' needs by using simple interface and simple instruction or screen flow to be followed. This research also had revealed that the post -test design has a good standard in term of usability. This research also establishes that users are comfortable with the new navigation menu or rotation menu rather than the scrolling menu. This application interface and usability is considerably acceptable by the respondents and the researcher alleged that something can be put as an added value into this application in future to fulfil the users' needs conferring to development of mobile application nowadays.

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Sustainable Housing Landscape Concept as a Source of Wrapping Materials for Preserving Culture Activities in Malay Traditional Food

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ABSTRACT

In the Malay community, traditional food packaging is made from a variety of natural ingredients / leaves. The interesting aspect of Malay cakes in the Malay Archipelago is the type of leaves used to wrap food. Examples of leaves used are: banana leaf, upih pinang, baharu leaves, ketapang leaves, yam leaves, pandanus leaves, coconut leaves and rubber tree leaves. However, among these ingredients, banana leaves are very popular and most widely used as wrappers for some Malay food and cakes as wrappers. Uniquely, each type of cake has its own packaging and technique methods, even using the same material from the wrapping material. More unique are some traditional kueh that use coconut leaf and have to go through the woven process to make cone or casing. This privilege requires a skill not everyone, especially this generation. He should be taught this knowledge of woven art / wrapping and the cultural elements behind him will be transferred to a new generation. If not preserved, the country will lose its cultural identity. Modern packaging are using plastic and PVC materials threatens our culture and yet this material will worsen the quality of environmental pollution if the disposal of this waste is not properly managed. In order to pursue this traditional culture, the community is encouraged to plant trees that can be used as packaging of this tradition, around the house and yet contributed for environmental sustainability.

Keywords: Traditional food wrapping, natural ingredients, uniqueness, cultural identity, environmental sustainability.

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1. INTRODUCTION

Art activities among communities in the Malay Archipelago have been recognized worldwide as being very unique and interesting. In this community activity that contains the elements of art are produced through carving, weaving, carpentry, architecture and so on. This art has been fundamental to the culture of their lives for centuries. With this activity, the identity of the community is more visible and attractive to outsiders. According Marzita Putih, et al, (2007), in the community, the arts are divided into two categories: Performing Arts (dance, song, stage performances such as *makyong*, *wayang kulit*, *ghazal*, tambourine, *kuda kepang*) and Visual Arts (sculpture, art architecture, decorative arts, crafts, and weaving).

Handicraft is a work of art created to be used, but composed by incorporating elements of art to form beautiful and interesting outlooks. Handicraft creation requires expertise and efficiency. According to Siti Zainon Ismail (1986), handicraft creation process requires the power of aesthetics in order to provide a beautiful and interesting design. Malay artwork has its own identity, which also shows a combination of various local elements and influences from abroad. Carving and weaving are part of the traditional art and cannot be separated from the culture and way of life of the Malays. In fact, the art of weaving is part of the Malay life.

Thus, art and culture as part of the life and identity of the country that need to be protected from the effects of globalization, A Ghafar Ahmad (2004). According to Abdullah A. Badawi (2007), arts, culture and heritage must be preserved from extinction. Noor Nikman Salleh (2009), said that the National Cultural Policy 1971, has outlined that national culture should be based on the culture of the Malays. Meanwhile, the *Akta Warisan Kebangsaan* (2005), suggests that the study or research of the documentation relating to the elements of culture is very important because it will rebuild a national identity so that it can be maintained, otherwise it will be lost in the course of modernization. Arts and crafts such as weaving mats or baskets have similarities in production processes such as in making Malay traditional cakes which requires the skill to wrap, weave and fold, but only differ in terms of their usage. Therefore, foods such as Malay cakes also can distinguish and identify the community of other races.

The influence of modern wrapped using plastic and contemporary materials and the changed the polar Malays settlements in Malaysia, will affect the younger generation to learn how to wrap traditional foods. This research is to provide knowledge about the culture that has been passed down for over a long period of time. If not preserved, the nation would lose its cultural identity.

1.1 The Issue

Since the 1990s, the influence of modern materials using plastic/PVC has taken place in the community. Modern materials are easier and faster to prepare the traditional Malay foods wrapping. The Malay population now lives in the housing estates. There is only have small space to plant trees that can be used as traditional packaging materials such as banana trees or coconut trees and others. This will affect the younger generation to learn from their parents about how to wrap traditional foods and to know the culture elements behind it. This situation is expected to impact the preparation of some traditional foods especially to the next generation.

1.2 Limitation of the Study

The study took a few types of packaging materials on traditional Malay cakes in the archipelago as a subject matter in this study. Therefore, the uniqueness which are trying to find out are only focused on these subject matters.

1.3 Significance of Study

The study is to ascertain how many members in the family, especially the younger generation know how to wrap or still practice traditional food wrapping using few traditional materials. It should be taught and the knowledge of weaving/wrapping and the culture elements behind it will be transferred to the new generation. If not preserved, the nation would lose its cultural identity.

1.4 Objectives of the Research

1. To investigate the knowledge of society on using natural ingredients to wrap Malay traditional foods.
2. To identify whether in Malay societies they still have the kinds of plants that became the source used for traditional cake packaging around their home.

1.5 Hypothesis

There are a lot of natural materials in Malay traditional food packaging which exist and are applied in the daily life of the Malay society. However, the current Malay generation do not realize it and technology has replaced the traditional part of the Malay traditional food packaging. This research will discover the uniqueness types of traditional foods packaging materials in the Malay community.

2. BACKGROUND

2.1 Packaging History

Around 10,000 years ago, packaging of foods was made from natural ingredients and they were applied and modified from animal skins, stems and leaves of trees. Packaging was generally divided into two different eras; modern and traditional packaging. Modern packaging usually includes packaging for consumer goods. Gardon, L. R. (2005), states that packaging has been translated as a socio-scientific discipline operating in the community to ensure the smooth delivery of goods to customers. It occurs with the advent of technology, paper and printing industry in the 19th century. Bill, S. (2007) provides that the packaging in pre-modernization era began in 1945. Based on Groth, C. (2006), this is the beginning time line for packaging using modern materials. It continues until now when packaging technology is more innovative in terms of using of materials, functions, and design.

2.2 The Significance of Traditional Packaging

The way of life of a society or culture is becoming an identity to a nation. Usually, it is simply and clearly identified by the color, dress, language, behavior, foods, customs and economic activities of a race. Abdullah A Badawi (2007), has reminded the people to defend the nation's cultural and artistic identity of Malaysia/Malay so as not to drown in the global cultural flows. He said, "Development in order to prosper the country cannot run from maintaining the unique identity of the nation of this country is easily recognizable." Food can also distinguish a society of other people. It will be the identity of a community. The identity of a society will usually be inherited and has been the pride of the community, Marzita Puteh et al. (2007).

2.3 Japanese Traditional Food Packaging/Wrapping

History has shown that the Japanese are very famous for their traditional packaging using packing materials of natural elements and has the beauty of art. Some foods are packed in a durable manner and can be bought by tourists as souvenirs. According to Yuriko Saito (2007), the Japanese have a clear history and background on the philosophy of food packaging. The Japanese traditional packaging can be considered as a form of art because it features unique design in various forms such as baskets, boxes, wrapping paper, which are still used in everyday life. Hideyuki Oka (2008), explained that the Japanese use rice straw, bamboo, paper and leaves as wrapping materials. They provide *onigiri*, rice balls, wrapped in bamboo leaf. Bamboo fronds are substances of natural resources that have become popular packaging materials in Japan. It has become a symbol of freshness, because of the aroma of bamboo will seep into the food inside.



Figure 1: Traditional Japanese foods wrapped by various natural materials

2.4 Malay Traditional Food Packaging/Wrapping

The Malays as well as Japanese society is famous for their cuisine, especially cakes (*kuih*) or food cooked and served by using a wrapper of natural materials that can be found around the house. (Retrieved from: AbsoluteAstronomy.com, 2009).



Figure 2: Various traditional Malay cakes (*kuih*) wrapped in banana leaves

3. Statements of Problem

3.1 The Influence of Modern Packaging

Since the 1990s, the influence of modern materials wrapped by using plastic material has taken in the community. Modern material is easier and faster to prepare. They are using these materials for preparation of *Kuih Tapai*, *Nasi Lemak* and *Nasi Himpit*, which are now wrapped with plastic and PVC containers. This situation is expected to impact traditional kuih wrapping and weaving especially to the next generation.

Nowadays, plastic packaging has taken over the functions of traditional packaging. With plastic packaging, the aroma and natural smell of packaging materials are missing. There is no longer the taste of the original fragrance of food packaging materials. If the situation continues, people will lose their skills on how to wrap these traditional foods.



Figure 3: Plastic packaging took over traditional packaging.

3.2 The Problem of Waste Disposal

The use of plastic materials is not easy to rot or decompose, it will contribute to environmental degradation. Waste of plastic material is not environmentally friendly and it takes a long time to decompose and disintegrate. As a result, Malaysia is burdened by the cost of managing solid waste disposal and if not managed well, this will cause environmental pollution.

3.3 Chemicals / Pesticides

Plastic materials used for packaging foods can cause adverse effects to the human body. According to the Consumers Association of Penang (CAP) S. M. Mohamed Idris (2006), the results of a study by the Institute of Materials Science and Technology, Princeton, USA, revealed that plastic material when at a level of heat will secrete polyethylene (VOC), a type of chemical that can destroy the human hormone that also causes cancer. Similar results were also obtained by Rahmat Awang (2006), from a survey conducted by several scientists from the National Poison Centre (*Pusat Racun Negara*), Universiti Sains Malaysia, Pulau Pinang, Malaysia.

3.4 Population and Development

Rapid development of the Malaysian economic over the last fifty years has changed the polar settlements in Malaysia. Most of the Malay population now lives in housing estates in suburbs and cities, Wan Hashim Wan Teh (1998). These areas do not have enough space to plant trees that can be used as traditional packaging materials such as banana trees or coconut trees. It is different with people who are still living in villages where traditional packaging materials can be found surroundings their homes.

Consequently, those who live in housing estates have limited opportunities to cook and they only choose foods that do not require such packaging materials. To get traditional packaging materials, they have to go to the market. This situation makes them choose to cook foods that do not use wrapping from leaves. Over time, the younger generation will not learn from their parents how to wrap traditional food. With this situation, this tradition of weaving will not be passed to the new generation, it will be lost to modernity, Hashim Hj. Musa (2005), Hasanah (2008).

4. MATERIALS TYPE FOR WRAPPING TRADITIONAL FOOD

In the Malay community, most traditional food packaging/wrapping is made from a variety of natural ingredients/leaves. The Malays are also rich in various kinds of traditional packaging. According to Nik Hassan Suhaimi (2005), the Malays in Peninsular Malaysia is said to be derived from a variety of ethnic hill in the archipelago. He divided the Malays into some ethnic groups' factions, (for example: *Aceh, Bugis, Minangkabau, Minang, Banjar, Pattani or Java*). Therefore, each ethnic group has its own culinary arts tradition and the identity of privileges for each group.

The interesting aspect about the Malay *kuih* in the archipelago is in the types of leaves which are used for wrapping food. The leaves are: *Lepat* wrapped in banana leaves, *ketupat palas* wrapped in palas leaves, *dodol* and *lempok* wrapped with *upeh pinang*, where *tapai* also can be wrap either with *baharu* leaves, *ketapang* leaves, *keladi* leaves, *banana* leaves or rubber tree leaves. *Kuih tepung pelita* can be wrapped using *pandan* leaves or banana leaves, while *ketupat sate*, *otak-otak* and *belebat* are packaged in different ways using coconut leaves. Among these materials, banana leaves is very famous and most widely used as wrapping for some Malay foods and cakes. For example, *pulut panggang*, *tepung bungkus*, *lepat*, *kuih koci*, *tepung pelita*, *tapai*, *nasi lemak*, use banana leaves as a wrapper. Uniquely, each type of *kuih* has a distinctive way of wrapping methods and techniques, even in using materials from the same wrapping material which is banana leaves. However, more unique of some traditional cakes which are use coconut leaves and have to go through the process of weaving to create a cone or sheath. This uniqueness requires skills that not everyone has, especially this generation.

Banana Leaf



Coconut Leaf



Ketupat



Otak-otak

Palas Leaf



Ketupat Palas

Pandan Leaf



Kuih Pelita sheath



Kuih Pelita

Bamboo Leaf



Ketupat

Rubber Tree Leaf



Tapai

Stumps/Upeh Pinang



Tapai

Sugar Cane



Ketupat

Most of the plants can be used their leaves for traditional food packaging can actually be planted around our homes. The good of these plants indirectly can be used as our landscape, Susette Horspool (2018). The plants also can be arranged as a site walk or pedestrian shelters around the house. Some of these plants can only be planted in pots and can be changed around the home area according to the needs of its residents. In short, this plant does not require extensive plant area.

According to Casey Ng (2015), for environmental sustainability, the use of leaves makes sense. They are organic; they add an individual touch to food packaging because one has to observe the character of each leaf before folding it. They keep alive the traditions that make us different from the rest of the world.

5. FINDING AND CONCLUSION

Through research, findings have shown that only 45% of households know how to use some leaves to wrap traditional Malay Food. Among the respondents, parents who know how to use natural leaves, only 60% of them. The remaining 10% are among children who represent the younger generation. This means that 30% of children are unusual using natural leaves as a wrapper to prepare their traditional food. The study also shows that only 30% of the Malay community plants are used by trees to wrap traditional food around their homes.

This condition affects the importance of research on the use of natural ingredients as a traditional Malay food wrapper, as cultural practices can produce something of artistic value, as well as a symbol of cultural expression and good practice. It turns out so far, people need to be re-conscious so they understand the meaning behind the cultural and social activities around them. Such traditional food preparation needs to be supported by planting the necessary trees around the house for use as a traditional food wrap. Make these trees as the landscape of our home. This will make it easier for a family to practice and teach this culture to their children as a cultural heritage in the future.

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The Understanding a Good Choice of Colour in Poster Design for Children

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ABSTRACT

This paper is about investigating the misuse of colour in poster design for children between aged 4 to 7. This paper reviews what scientific colour that can attract children interest. This paper also explores the relation between colour of poster and children's play behaviour, and how this relation can be utilized by designers to promote design for children. Good poster colour can also catch the eyes that see it. The data will be collected and analyse using a quantitative method. Researcher make a survey by giving different poster colour to the children for intended to investigate their colour chosen. This paper will benefit to graphic designers as guideline to help use the correct colour of the posters for children.

Keyword: *Misuse of colour, good colour poster, children interest.*

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1. INTRODUCTION

This paper is about investigating the misuse of colour in poster design for children. This paper reviews what scientific research concerning colour exists. Colour can make us look and attract us. It also has the power to create strong emotions like music can. Indirectly colour can help us to recognize and understand our environment for everyday lives. Colour is a crucial consideration in man-made environments that can influence a child's psychological reactions and physiological well-being. This is particularly true for young children between aged 4 to 7 who cannot yet communicate effectively through reading and for whom colour is a major resource for them to perceive information from the outside. The Poster is aimed at delivering something. This requires a variety of strategies so that message delivery can be accurately understood by the audience. In the 20th century, posters were presented with a simple symbol used to express something to the audience for the audience to easily identify. Interesting, surprised, shock and reminiscent are the main teachings in poster rhetoric. This paper explores the relation between the colour of poster and children's play behaviour, and how this relation can be utilized by designers to promote design for children. Specifically, it focuses on using colour as a design element in children's artificial play environments to encourage children to attract their attention. This paper will benefit anyone who works with children, including graphic designer, architects, interior designers, exhibit designers and preschool administrators, among others.

2. MECHANISM OF SEEING COLORS

You know the feeling that when you are in a cool-coloured room how do you automatically feel more calm and relaxed? According to (Rosa Yurga, April 18, 2014) that's all because of the effects of colours that affect your mind consciously and unconsciously. Many studies suggest that children prefer bright colors and especially primary colours, "others found that by the age of kindergarten, children have already developed a sophisticated taste for colour" (Fehrman, as quoted in Agunga, Cole, Donenberg, and Rutedge, 2002). Each colour has a different reaction to you, regardless of whether you are colour blind or not. In the world of advertising and marketing, it is important that you understand how the colour affects our mood, in order to obtain feedback from users. The misuse of colours in a

campaign can be a bad thing for a company.

2.1 People's Perception of Poster

We see posters like paper with small prints, unattractive images, and hard- to-understand texts. Does anyone read it? According to (Colorado State University Extension, May 2010), A good poster is a poster filled with text and images with a good and attractive position that conveys the main goal of the audience. Good poster colour can also catch the eyes that see it. The main purpose of the poster is to tell something, but it can also be the trigger of the idea in terms of knowledge and concept. The Poster can be a great tool because it has the ability to stick in the minds of the audience. It is very suitable for small to medium-sized businesses to be used to increase brand awareness.

2.2 Children Behaviour Toward Colour

Children identify something around them through their eyes, they distinguish shapes and categorize objects through bright colours because bright colours are the first aspect of vision that helps them. These colours are more attractive, as they are easier to see. Colours are also known to influence their mood and behaviour. According to Rachel Pancare, April 2018, Children prefer bright colours because their eyes have not fully developed yet. They see these bright colours better than fainter colour. Bright colours and different colours stand out more in their field of vision. When children are constantly working to understand their situation, bright and bright objects are more stimulating and interesting.

3. METHODOLOGY

The data will collect and analyse using a quantitative method. The researcher makes a survey of 50 children, intended to investigate their colour chosen and children will be given two types of poster examples. The first poster is a poster of a campaign that has ever been in the market. And the poster uses incorrect colours and has failed to attract children. The second poster is the same poster element as the first poster but that poster has changed the colours by the design process will be illustrate with Double Diamond model. Children will be given the option of choosing which posters are more attractive. The data obtained from the surveys will be analysed at the same time.

4. FINDING

According to a survey conducted, 50 respondents with different gender have answered the survey. 28 children in the survey are boys and 22 are girls. As has been mentioned in the literature view, it is true that most children have chosen a bright colour. According to the findings of this study, 94 % of children have chosen the bright colour poster. Children have also chosen their favourite colour, 75% of children have chosen the primary colour as their favourite colour. Based on this research, children have chosen the colour they are interested in. They see these bright colours better than fainter colours. Bright colours and primary colours stand out more in their field of vision. This can prove to be very helpful to a lot of different designers.

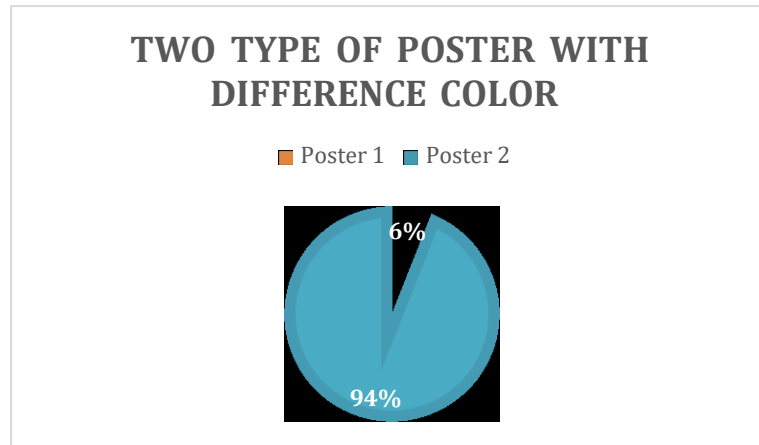


Figure 1: Question 1

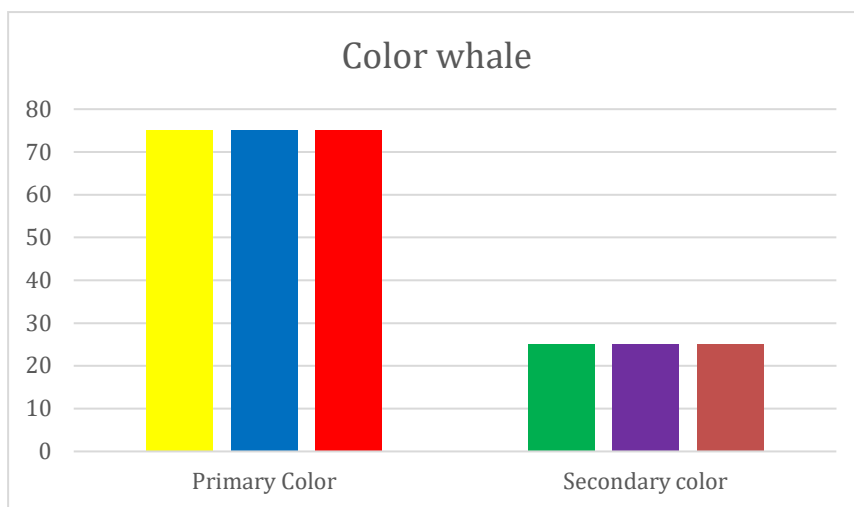


Figure 2: Question 2

5. CONCLUSION

In conclusion, the researcher strongly believes that by using the bright colour and primary colour is a good choice in poster design for children. Designers can use to make more appropriate colour selections when designing children's environments. To deliver a message, the designer should be knowledgeable about how to do the correct way, which is the correct usage of colours. Correct usage of colours can accurately convey information and messages based on message concepts and message recipients. With that, every message we convey is comprehensively understood. This paper will benefit to graphic designers as a guideline to guide them to use the correct colour of the posters for children.

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Mobile Application as a New Method in Learning the History of Photography Course

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ABSTRACT

Photography has an extraordinary history and numerous theories have been applied to its history and practice as part of an analytical research process contributing to the understanding of the medium. In this new era of technology, photography has become more affordable and transformed mobile phones into a digital camera. Not only for communication but smartphones has grown more with the application where a small program can make it more fun and useful. However, informal studies about History of Photography, students still relying on the slideshow in the classroom, copying notes and lending books from the library. This traditional method of studies sometimes set the limit on the students to access the information. Parallel with Ministry of Higher Education (MOHE) to propel the nations' higher education to the next level, a quantitative study has taken place to get the feedback from students on using the mobile application in learning History of Photography course. A survey was conducted with 53 of students from semester two in photography program in a local public university. The findings of this study clearly show a very positive response towards the mobile application notes rather than the traditional learning methods.

Keywords: History of Photography, Mobile Application, Learning, Photography.

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1. INTRODUCTION

Wherever in the world we are reading or seeing, one thing is certain that photography and images are exactly not the same as it was during the conventional practice and method. It is almost unrecognizable when compared to image making between the era of analogue and digital. Nowadays, image makers need an entirely different set of skills to develop a successful career in this field. Apart from shadowing the traditional photographic markets, progress in technology has transformed mobile phones into a digital camera, pocket cinemas, and persuasive communication tools among the society. All these changes bring photography to another level of more exciting and challenging than ever before the conventional period (Diprose, 2012).

Photography has a bizarre history and plenty of theories have been applied to its progress and practice as part of an analytical research process contributing to the understanding of the medium. Fox (2012) believe that through the growth from the variety of movements knowledge about camerawork and its histories is becoming a worldwide subject. Histories of photography connect photographers together and often propose ideas about how things are related to a specific storyline.

History is one of those subjects in schools and universities curriculum that has consistently grieved from negative view. This problem clearly stated Joseph (2011), individual with no interest in the subject often make comments to advocate that history is boring and irrelevant to contemporary and daily life. In the formal studies about History of Photography, students are completely relying only on the slideshow in the classroom, copying notes and lending a book from the library as another initiative. The problems arise when there are not enough books for everyone to borrow and the book is too big and

bulky. This traditional method of studies sometimes set the limit on the students to access the information.

In order to enhance learning method in History of Photography subject, a mobile application notes on History of Photography has been developed. This research intended to ensure the knowledge on History of Photography course is acceptable and easy to access by students

2. BACKGROUND

2.1 History of Photography

Throughout its history, photography rapidly changed its technological means, though each type was a variant of light writing. Within a decade of presentation to the world, photography was enmeshed in modernity while it helped to shape the modern condition in which knowledge is increasingly visualised. In 1852, the photographic practice had extended to so many applications that one observer concluded: "photography is at the same time a science, an art, and an industry" (Marien, 2011).

The photographic process has been in existence for over a hundred and fifty years. From its initial purpose as a visual record keeper to its recognised status as an art form today, Photography is all around us (Moh, 2004).

2.2 The Rule of Mobile Application in Education

Smartphones have gone from being just a toy for the tech-obsessed to something that almost everyone on this planet has in their pocket. Whitfield (2014) explains that alongside the smartphones have come the world of 'apps' where small programs that can make a phone, even more, fun or useful. He also clarifies that there are many types of the phone application, either to pass the time such as games and an application to keep people up to date with latest news and information from eye-catching websites or the biggest newspapers on the planet. This study parallel with the Ministry of Higher Education (MOHE) tagline; "*SOARING UPWARDS*".



Figure 1: MOHE tagline

This tagline (Fig.1) is used to portray Malaysia's higher education landscape that is progressively improving, while at the same time, it acknowledges that continuous effort is needed to propel the nation's higher education to the next level (MOHE,2017)

2.3 Transformation in Communication

The process of change in communication is an essential process towards the developments of the overall country. Society in a nation-emerging, communications needs change by way of their lives whether in the field of social, economic, and political conditions could be improved. There is no doubt that a change in communication is the core of all development (Muhammad, 2014).

2.4 Mobile Learning

The explosive growth of internet services and the widespread diffusion of mobile devices are offering ubiquitous and time-independent access to a massive amount of online resources. In particular, educational experiences on non- conventional context have been made possible and the use of mobile learning (m- learning). The availability of open technologies has participated in the diffusion of such a trend (Salomoni, 2011).

The mobile learning community has demonstrated that it can enhance, extend and enrich the concept and activity of learning. Learning with mobile devices increases learners' enthusiasm and motivation (Traxler, 2013)

3. METHODOLOGY

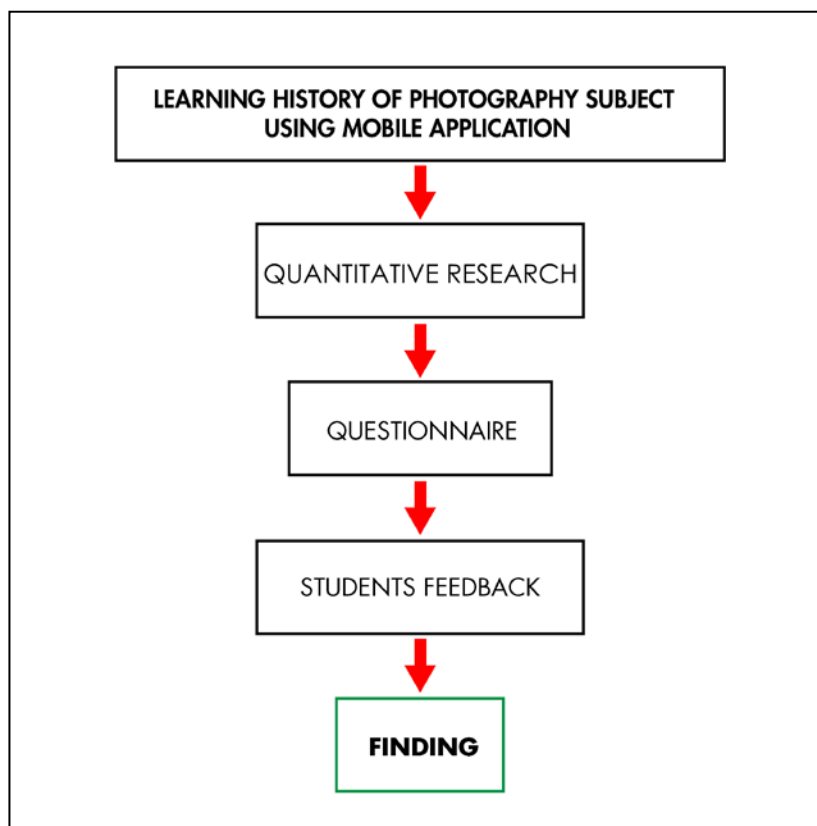


Figure 2: Research Design

This research applies the quantitative approach by contributing the questionnaire towards the 2nd-semester photography students that register the History of Photography subject in their curriculum structure. The result of the survey from 53 respondents compiled as below:

4. RESULTS AND DISCUSSION

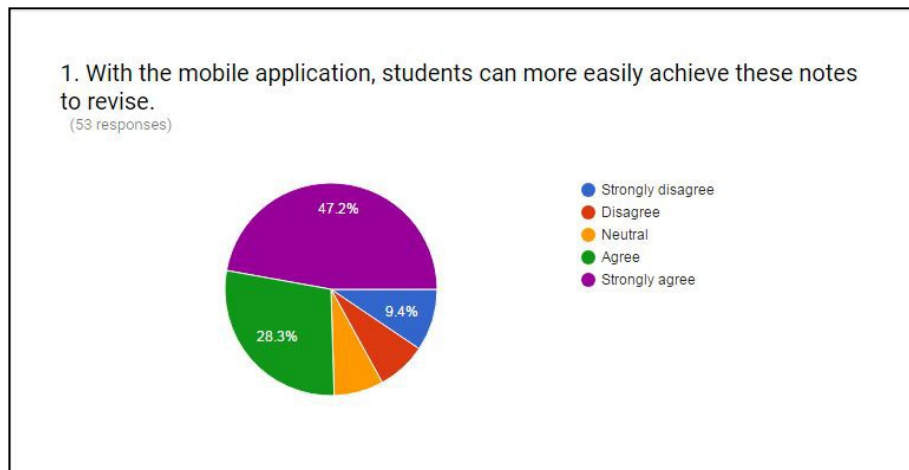


Figure 3: Result 1

The result is shown in figure 3 that 47.2% strongly agree and 28.3% agree with students that mobile application will be coming handy to them. 7.5% of students' remains to disagree and 7.5% neutral towards this mobile application learning. 9.4% of students disagree with this advanced method of learning.

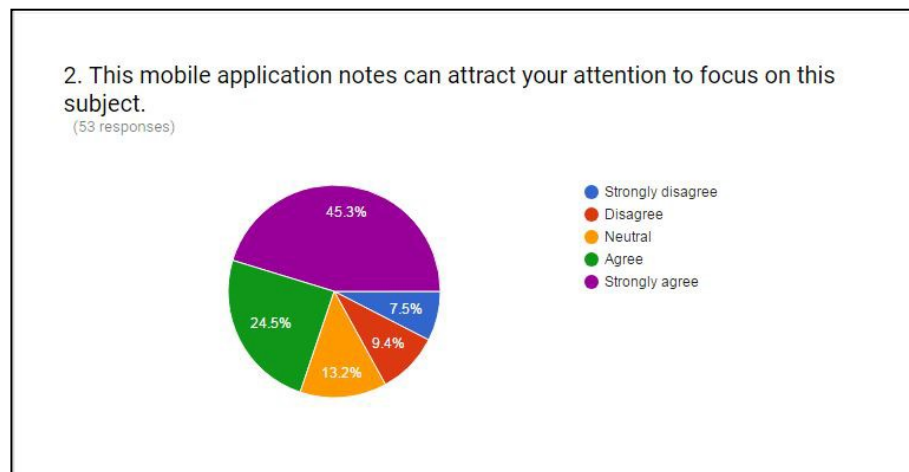


Figure 4: Result 2

Referring to figure 4, 24 students strongly agree that mobile application will attract their attention more to focus on the history of photography subject while 13 students also agree. 7 students show a neutral response. A total of 4 students strongly disagrees, and the balance 5 students disagree with the new approach.

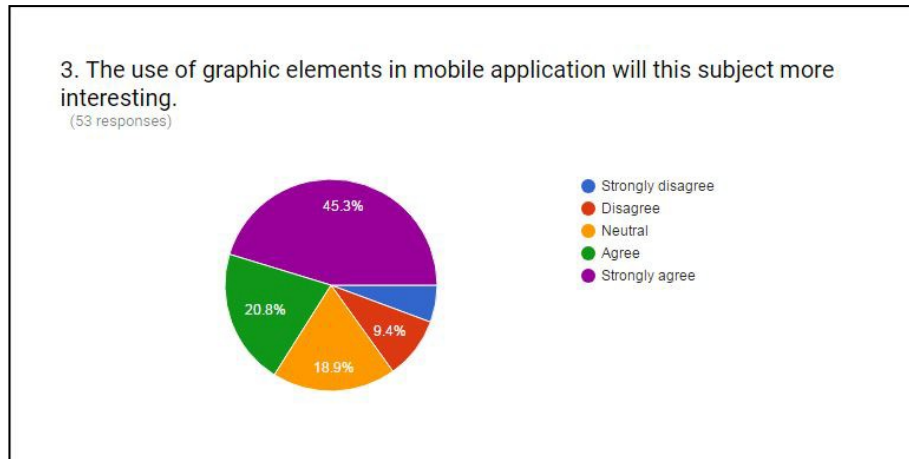


Figure 5: Result 3

Figure 5 shows 24 out of 53 students strongly agree with mobile application approve because of the graphic elements that can stimulate their interest. 20.8% also agree with this new approach. However, 10 students remain neutral reaction toward the idea. 5 students disagree, and only 5.7 students strongly disagree towards this fresh innovation style.

5. FINDINGS

Overall, the majority of the students show a very positive response towards this mobile application notes. It shows that most of the students agreed that mobile application could make them access this History of photography notes easier rather than current method. This mobile application also can grab their attention by having the more graphic element on it. Almost half of the students strongly agreed that mobile application notes might attract their attention and more focus on this subject classes.

6. CONCLUSION

As a conclusion, the learning of History of Photography subject is important to photography students so that they can understand more about the evolution of the photography technique and the functions of the camera itself. The use of mobile application as a tool in learning History of Photography subject is an alternative way to make the learning in the classroom more efficient and more understandable to students. This is equivalent to what the Ministry of Higher Education had suggested.

7. RECOMMENDATION

These study findings should be shared by other related students that encountered the same problem in learning history course. This can be a helpful tool to produce an effective learning experience for the students and be used as a guideline, especially for future students. For future researchers, a depth study using Technology Acceptance Model (TAM) can be applied on the mobile application notes prototype to determine the behavioural intention to use towards the different group of users.

ACKNOWLEDGEMENTS

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Fine Art Photography: A New Perspective in Documenting Architecture

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ABSTRACT

Nowadays, our environment surrounded by thousands of images. Images are essential in human communication then, it can be viewed from a verity of form and style. Thereby, this research intended to explore the perspective of fine art photography in documenting the architecture. Masjid Ubaidah, Kuala Kangsar was selected as the case study to implement this new perspective of photograph specifically. This study was conducted using qualitative research where the design process was involved in visual research analysis. The structure observation was carried out to identify the common style used by photographer in producing the images of Masjid Ubaidah, Kuala Kangsar and how the creativity and aesthetic value can be built by injecting the fine art approach. This research found that the potential for fine art approach as a new method in documenting Masjid Ubaidah, Kuala Kangsar by establishing the diversity of creativity in aesthetic discussion.

Keywords: Architectural Photography, Fine Art Photography

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1. INTRODUCTION

Today, the development of modernity has raised the art of photography. Photography is a universal language, and it exists in a variety of the form and styles. It contains meaning, feeling and emotion, and brings out an unwritten message to be conveyed through it. Therefore, it is used as an inspiration for our daily life. According to Mustafa Halabi (2015), photography includes social, medical, industrial, education, economics, architecture and culture. The power of photography could be seen everywhere, applicable to everyone and difficult to forget. There are difficulties in defining the meaning of fine arts in photography. According to Andralis (2015), it is complicated or hard to appreciate works of fine art in photography. This is the nature of fine art photography has no limits. It only requires imaginative of the photographer to assimilate the ideas that can be established to become a real masterpiece. A selection and use accidental subject in fine art photography allow objects that exist on can be captured or used as subjects. Architectural photography in the context of fine arts is one of the most important elements for documenting the architectural heritage on the buildings. Documenting and recording the images through photography is part of history. According to Gilloch (2002), each of the resulting images is history. It shows the time of the original image that existed in the past to a time where it could see today.

2. LITERATURE REVIEWS

2.1 History of Photography

At the beginning of the 16th century, the invention of photography was discovered by the obscura camera. Obscura camera came from the Latin words, mean the 'dark room' and used to trace the image projected by light through a small hole on it. In photography, light is fundamental in producing the photographs or images. Photography is a trend of sciences and art. Marien (2002) stated that photography started in Europe, early 18th century and the 'term of photography' was used on August 19, 1839. Photography is well known to the world after they join the Congress of the Academy of

Science and the Academy of Fine Art in Paris. The basic of photography is the tight box, lenses and light-sensitive materials such as films and paper. Marien (2002) has cited that William Henry Fox Talbox said that photographic drawing is a photography technique where this technique used light-sensitised paper to produce negative from any number of positive prints could be made. The light patterns show or emitted from the objects recorded into sensitive medium or storage chip through a time exposure. This process founded by Nicephore Niepce in the first photograph recorded in the year 1826. The history of the first photograph has been made to fit into the widely accepted nation. The invention of the photograph is regular and progressive, with the every of experiment build in an orderly successful way, on the achievement of the past.

2.2 The Role of Architecture Photography

The architecture was one of the first models portrayed in the history of photography. Niepce created the first architecture photograph in 1826 by record his own lawn yard. Later, the invention of architecture photography serves as a voice to express the artistic stances of the architecture photographs nowadays. Architecture photography takes an additional step to interpret architecture in several ways. Julia Morgan (2015) concluded that architecture is a visual art. Swee (2015) stated that the fine art approach has used to be a solid impression of the structure has continuously developed into different aspects to introduce the impressive elements of a single structure. The art of photographing architecture can make from many forms such as line, repetition, contrast, etc. Besides that, the photographs of architecture also can be recorded the exterior or interior.

2.3 The Fine Art Photography

Andrialis (2015) stated that fine art photography is no conclusive explanation or a precise definition. This is because the resulting photograph from the fine art techniques is not clear or is too apparent. Normally, the resulting photographs from fine art approach are the result of active and creative thinking of the idea of photographers who have a vision much for the pictures produced. Creative ideas behind the fine art images are that they are not simply capture elements of reality, but as a photographer, it should aim to produce images that think out of the box. Thus, it had to produce images of high aesthetic value.

3. METHODOLOGY

The selection of the research method is very important to ensure the objective of the research can be achieved. Sulaiman Shamsuri (2006) has stated that all the information can be gathered accordingly and systematically by using the suitable research method, thus, making the analysis task easier and efficient. The researcher used qualitative research as a method to get the data where in this study researcher has to observe and to document *Masjid Ubudiah, Kuala Kangsar* using art approach.

4. DATA ANALYSIS

4.1 Questionnaire

Table 1 below has shown that 58 respondents contributed to answering preliminary questionnaire given. The questionnaire was distributed to local people and visitor to obtain preliminary feedback regarding the *Masjid Ubudiah, Kuala Kangsar* photographs. 72.41% knows that architecture photography, while 27.58% repudiated. However, 81.03% do not know the fine art photography even though it exists. Only, 18.96% said that know about fine art photography from the internet. 39 out of 58 respondents, which is 67.24% agreed to implement fine art photography in architecture photographs, while 32.75% disagreed to implement it. This has proved, maybe fine art photography can be one of the styles in capturing architecture photographs.

Table 1: Questionnaire

Questionnaire	Yes	No
Do you know what is architecture photography?	72.41%	27.58%
Do you know what is fine art photography?	18.96%	81.03%
Do you think that fine art photography can be implemented in architecture photography?	67.24%	32.75%

4.2 Observation

The important part of this study is to identify trend and style in architecture photography of *Masjid Ubudiah*. The structure observation and analysis for the architectural photography of Masjid Ubudiah were conducted by focusing on the scenery around/nearby the building and the structure of the building itself. The previous study has used this method, Collier (1913) in his book *Visual Anthropology: Photography as a Research Method*. In this study, the researcher found that most of the photographs were produced this image as a commercial purpose, shown in (Figure 1). Architecture photography started in 1827 when the invention by Nicephore Niepce uses a few hours of exposure to the asphalt-coated plate to photograph the landscape from the window. The resulting image of her experiment is in the form of heliograph and the image includes the picture of architecture. Architecture image captured incidentally finally recognised as the first architectural photograph. According to Adrian (2012), the selection of the image as the first architecture photograph is due to practical reasons rather than the aesthetic aspect. Thereby, architecture photography should not only focused on commercial, but it also can be dealt with aesthetic, where just directing a camera at a building and shooting away. As a building, the structure cannot deliver the emotions like a human subject, however, researcher implement fine art as a new approach to documenting architecture photography of *Masjid Ubudiah* for more dynamic by exposing some of the building's environment by choosing interesting angles that show off element and principle of art such as line, form, shape, repetition, etc.



Figure 1: Masjid Ubudiah in Kuala Kangsar (Extracted form Laman sesawang Majlis Perbandaran Kuala Kangsar)

4.3 Interview

Based on the interview, the majority of the respondents are exposed to architectural photography of *Masjid Ubudiah* as a commercial approach rather than the fine art approach. The photography of *Masjid Ubudiah* does not infuse creative elements and aesthetic value. Most of the respondents, want to perceive the architectural photographs that have an element and principle of art such as line, pattern, texture symmetry, etc.

5. RESULT AND DISCUSSION

5.1 Documenting

Fine art photography is one of the genres in photography fields. However, in architecture photography, fine art is more on the style. Thus, it allows photographers who have a creative mind to produce images of architecture *Masjid Ubudiah* using fine art approach. The imagination of a photographer is needed to digest an idea about architecture photography and to shape it into a work of creative and aesthetic. Documenting architectural heritage of *Masjid Ubudiah* through fine art approaches plays an important role in delivering a message to viewers, how beautiful the architecture *Masjid Ubudiah* in development of a visual identity for future generations. The great of visual become the most powerful medium to give an impact in visual communication and a mode of visual impressions. Besides that, it can help to build knowledge among viewers, which is shown in photographs that portray the diversity of elements and principle of art.

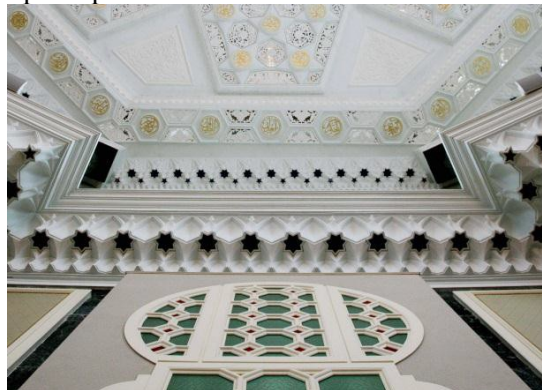


Figure 2: Fine Art Architectural Photography I



Figure 3: Fine Art Architectural Photography II



Figure 4: Fine Art Architectural Photography III

5.2 Results

Based on the data analysis has been done, researcher documenting *Masjid Ubudiah* by using fine art photography approach shown in Figure 2,3 and 4. Table 2 below shown 65 respondents gave responses on the evaluation process to gain opinion and feedback on the photographs that have been developed. Based on the percentage, 27.69% chose line as the attractive elements, while 23.07% chose the pattern, 21.53% chose balance, 15.38% texture, 7.69% chose the colour, and 4.61% chose shape as the element that attracts their attention on the photographs of Masjid Ubudiah. Table 3 shows 73.84% agreed that fine art photography approach or style is useful in enhancing creativity and aesthetic value in documenting the architecture of Masjid Ubudiah while 26.15% disagreed. This data indicates a strong reference on the reliability of fine art photography into the architecture photography.

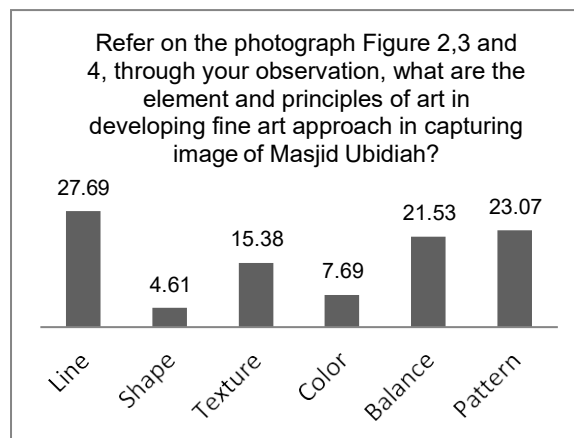


Table 2: Element and Principles of Art

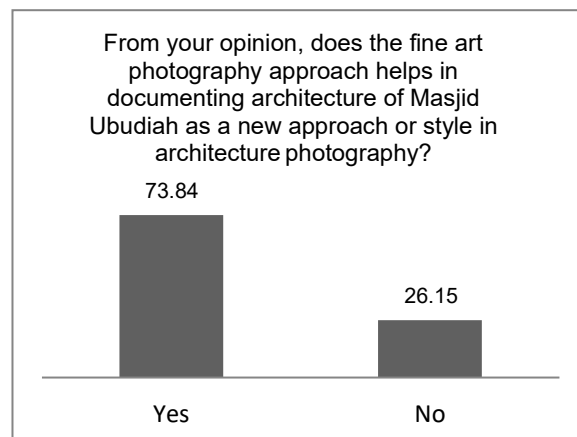


Table 3: Fine Art as New Approach or Style

6. CONCLUSION

Generally, the main ideas of this study are to explore the role of fine art photography in documenting architectural images. The implementation of fine art approaches can be seen as a good step in enhancing the architectural photographs. It is agreed that fine art approaches can attract attention viewers and appreciate the aesthetic value of the structure on heritage building. By documenting the buildings, our next generations can make it as reference material to sustaining the Malaysian heritage architecture for the next time. In addition, a photographer must have creativity in organising the fine art elements rather than recording simple and straightforward architectural photographs. The creative photograph that incorporates aesthetic values will be more appreciated by viewers thus; the message will be received by them. Therefore, the implementation of the fine art approach will spread, illustrate and enhance the architectural photographs.

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The Effectiveness of Social Media Campaign Poster to Prevent Cyberbullying Among Teenagers in Malaysia Through Illustration

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ABSTRACT

This paper aims to discuss the effectiveness of social media campaign poster to prevent cyberbullying among teenagers in Malaysia through illustration. The user of smartphone are increasing every year and cyberbullying in Malaysia also increasing every year, mostly among teenagers. Every teenagers could say that they need smartphone but without supervision from parents, it could bring the harness to their children. Not only teenager need to prevent from cyberbullying, parents needs to play their part to stop this cyberbullying. The researcher make a survey using qualitative method to identify how to let people, especially teenager read the message in media social campaign poster through illustration. Besides that, the field survey are very suitable for do the survey about cyberbullying among teenagers in the school because this objective are focusing teenager than adult. The finding of this research will help to create the message or awareness about how badly is cyberbullying among teenagers in social media poster through illustration. The study will help to reduce the percentage of cyberbullying among teenagers in Malaysia and it will help the society become healthy even in real life or in internet.

Keywords: poster; illustration; cyberbullying; social media

1. INTRODUCTION

Cyberbullying is an action of bullying using electronic device such as smartphone, tablet, laptop and computer. The users of smartphone are increasing every year and cyberbullying in Malaysia also increasing year per year, mostly among teenagers. According to the text from article 'cyberbullying: its nature and impact in secondary school pupils', "Cyberbullying is an important new kind of bullying, with some different characteristics from traditional bullying. Much happens outside school." Every teenager could say that they need smartphone but without supervision from parents, it could bring the harness to their children.

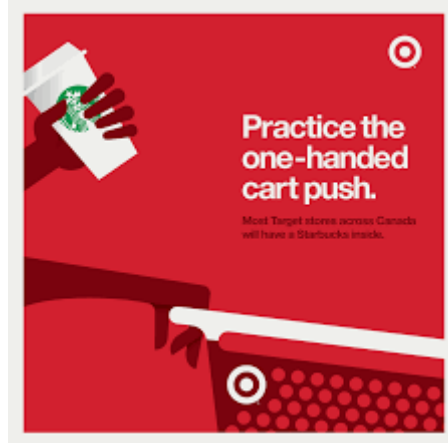
Not only teenager need to prevent from cyberbullying, parents need to play their part to stop this cyberbully. According to The Sun Daily (2017), As high as 33% of children in Malaysia are left vulnerable to cyber bullying, the Dewan Rakyat were told today. Communications and Multimedia Deputy Minister Datuk Seri Jailani Johari said on 27% of parents played their role in educating their children on cyber bullying. He said parents must play an active role by getting themselves familiar with the latest technology to overcome the cases of bullying on the web. "We know that due to the advance made in the field of ICT (information and communications technology), children have been exposed to technology at an early age," he said. "There is a wide technological gap between parents and their children. We as the parents must play our role to help. Some of the children that are facing cyber bullying need guidance. Thus, parents must be exposed with the knowledge," he said during the question-and-answer session.

Cyberbullying become part of teenager life, either become 'predator' or 'prey', this can happen everyday without noticed. An action and step need to stop this cyberbullying from increasing and future become safe for children and everyone.

2.0 LITERATURE REVIEW

2.1 Poster

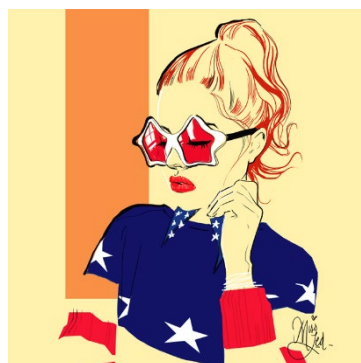
According to The National Arts Centre (2018), poster is a 'public' piece of paper conveying information through text (words) and/or graphic images (symbols or pictures). It's usually designed to be displayed vertically on a wall or window and is large enough to be seen and read from a relatively short distance. Its main target audience is the person walking by. A poster must convey its message with immediacy and purpose, because people on the street are often in a hurry.



Picture 1. Poster

2.2 Illustration

According to Zeegen, Lawrence (2009), Principles of illustration, as a means of visual expression, as a highly competitive industry, and as a contemporary, innovative practice. It explores the discipline's history, and its relationship with art, design, and photography; it investigates how illustrated images are read and understood, and how personal visual languages are created by today's illustrators and image-makers. This book also investigates the many different contexts for illustration, and the range of career opportunities that are open to illustrators; from editorial illustration in newspapers and magazines, to book publishing, illustration for advertising, design, music, fashion, websites, and the increasing demand from stock libraries.



Picture 2. Illustration

2.3 Cyberbullying

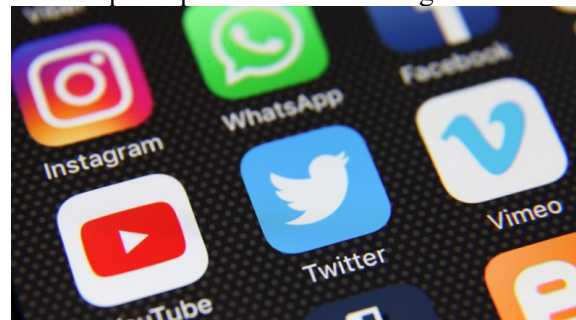
According to Christensson, P. (2009, September 15), there are bullies and then there are cyberbullies. While bullying typically happens at school or work, cyberbullying takes place over cyberspace. This includes both Internet and cell phone communication. Like physical bullying, cyberbullying is aimed at younger people, such as children and teenagers. It may involve harassing, threatening, embarrassing, or humiliating young people online.



Picture 3. Cyberbullying

2.4 Social-Media

According to Christensson, P. (2013, August 7), social media is a collection of Internet-based communities that allow users to interact with each other online. This includes web forums, wikis, and user-generated content (UGC) websites. However, the term is most often used to describe popular social networking websites. Social media became popular after the advent of Web 2.0, a collection of web-based technologies used to make websites more dynamic and enable greater user interaction. It has since been fuelled by the growing use of mobile devices, such as tablets and smartphones, which are commonly used to access social media services. In fact, most social media websites also provide custom apps that make it easy to view and post updates while on-the-go.



Picture 4. Social Media

3.0 METHODOLOGY

For this research, the quantitative method which is survey is needed in order to achieve the objective. The online survey were created and conducted through Google Forms. The survey consisted of 3 sections and 13 questions altogether. All the questions are based on the effectiveness of social media campaign poster to prevent cyberbullying among teenagers in Malaysia through illustration.

The main target audience for this online survey is teenagers that are around 13 to 18 years old. The online survey conducted for one week period. All the result obtained were automatically calculated by Google Form and were tabulated into graph.

4.0 FINDINGS

The online survey for this research are presented into graph and it also calculated. The age from all respondent are mostly 19 to 25 years old and the highest education of all respondent mostly are Bachelor Degree.



Picture 4. Campaign Poster

1. The campaign poster suitable for any social media

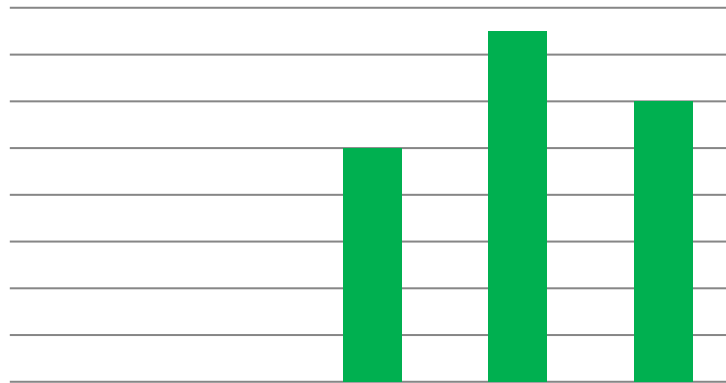


Figure 1

Figure 1 shows that mostly people agree this poster suitable for any social media.

2. The illustration in this campaign poster are suitable for teenagers

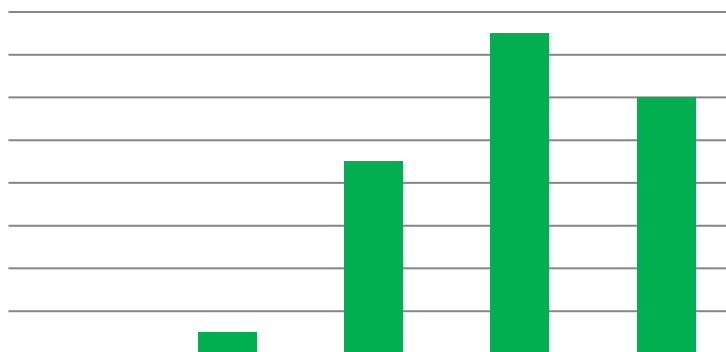


Figure 2

Figure 2 shows that 39.5% are agree that the illustration in this campaign poster are suitable for teenagers.

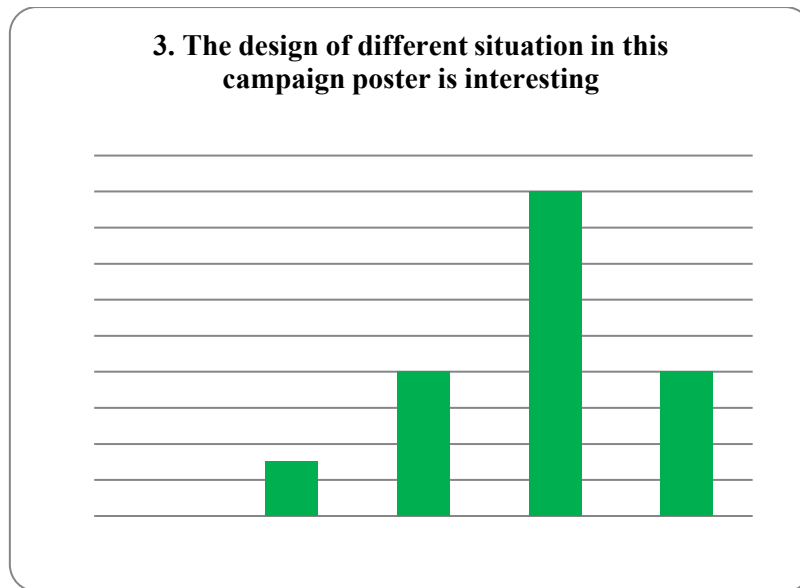


Figure 3

Figure 3 shows that 48.7% are agree that The design of different situation in this campaign poster is interesting.

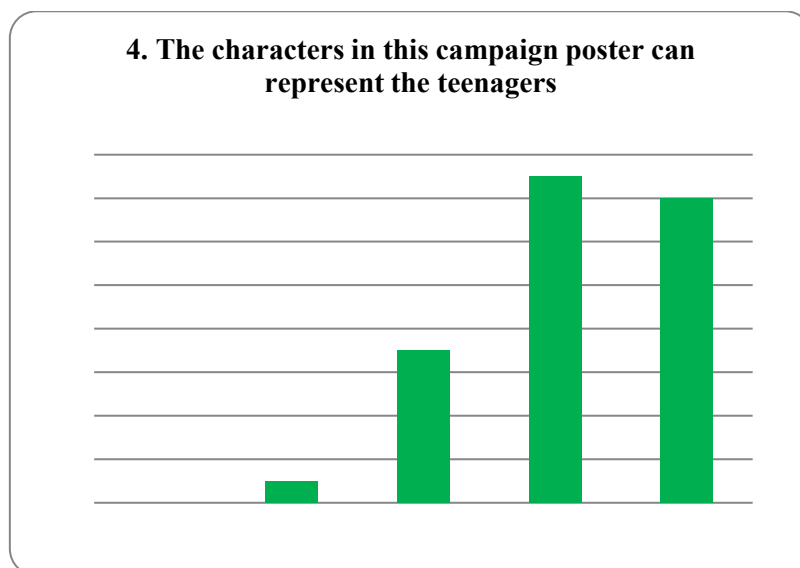


Figure 4

Figure 4 shows that 39.5% are agree that The characters in this campaign poster can represent the teenagers and following second 36.8% are strongly agree.

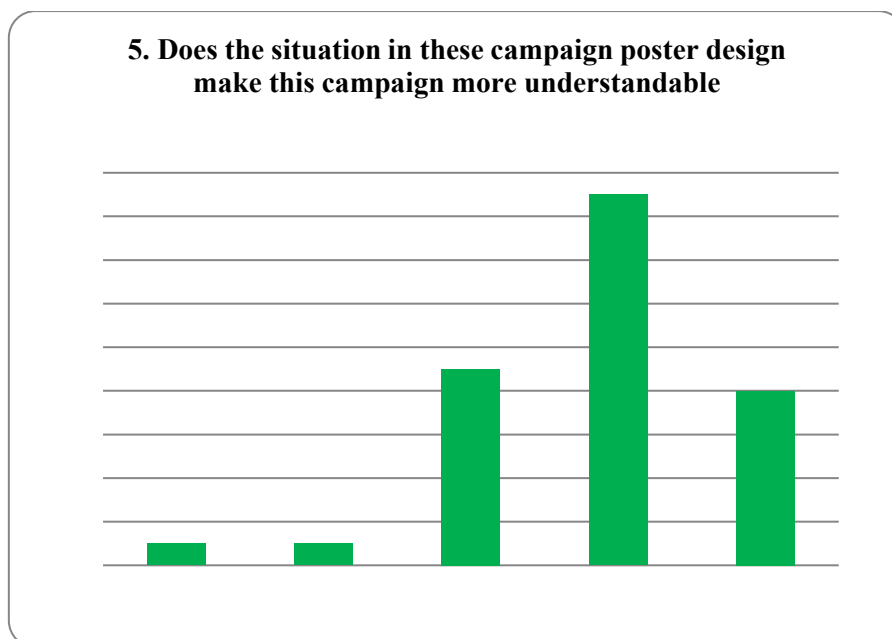


Figure 5

Figure 5 shows that 44.7% from respondents are agree that the situation in these campaign poster design make this campaign more understandable.

5. CONCLUSION

The purpose of this study in preventing cyberbullying among teenagers and to make everyone aware of this crime. Parents also need to play their part to monitor their children's activity in social media when using the electronic device. However, an awareness campaign and the social media campaign poster can help society to reduce the number of cyberbullying victims.

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The Methodology in Islamic Legal Ruling of The Religious Extremism Groups: An Introduction

Metodologi Penentuan Hukum Islam Golongan Ekstremisme Agama: Satu Pengantar

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ABSTRAK

Ekstremisme Agama merupakan kelompok yang mentafsirkan agama secara garis keras. Hasil pentafsiran ini telah menimbulkan konflik dan hubungan yang tidak harmoni dalam masyarakat Islam. Misalnya, kecenderungan takfir, telah membuatkan hubungan suami isteri tidak sah, malah menghalalkan darah pihak lain. Ideologi ini amat berbahaya khususnya dalam konteks masyarakat majmuk di Malaysia. Sehubungan itu, kajian ini membincangkan tentang metodologi golongan aliran ekstremisme agama dalam penentuan hukum Islam. Bagi mencapai objektif tersebut, kajian kualitatif ini menggunakan metode kepustakaan sepenuhnya bagi mengumpul literatur kajian. Kemudiannya dianalisis kandungan secara deduktif bagi merumuskan dapatan kajian. Hasil kajian mendapati aliran ekstremisme agama mengaplikasikan pendekatan secara literalis dan natijahnya hukum yang ditetapkan cenderung keras.

Kata kunci: Ekstremisme agama, takfir, hukum Islam, literalis, wasatiyyah

ABSTRACT

Religious extremism is known to take a hard-line on defining religion. This interpretation has resulted in conflicts and tension in the Islamic society. For example, the tendency of takfir makes husband and wife relationships invalid, and even legitimising the blood of other parties. This ideology is perilous, especially in the context of plural society in Malaysia. In this regard, this study discusses the methodology of religious extremism groups in the Islamic legal ruling. To achieve this objective, this qualitative study fully employed the literature review methodology to collect articles for the review. Then, the content is analysed deductively to formulate the findings. The results of the study found that the religious extremists applied a literalist approach, and the nature of their verdict on laws tend to be punitive.

Keywords: Religious extremism, takfir, Islamic law, literalism, wasatiyyah

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1. PENGENALAN

Penggunaan istilah ekstremisme pada hari ini sering dirujuk kepada ekstremisme agama kerana gerakan ekstremisme moden dikatakan banyak dipengaruhi oleh *religious motivation* (Wilkinson, 2000 & Musselwhite, 2015). Oleh itu, secara umumnya ekstremisme agama dalam kajian ini merujuk kepada fahaman melampau yang cuba menyandarkan tindakan keganasan mereka kepada agama Islam walhal hakikatnya bertentangan dengan ajaran Islam. Antara kumpulan ekstremisme agama terawal dalam sejarah Islam dikenali sebagai Khawarij. Golongan ini telah dikesan terlibat dalam pelbagai bentuk keganasan yang menyebabkan kematian sebahagian besar sahabat Rasulullah SAW. Golongan

Khawarij telah diperangi oleh Saidina 'Ali RA dan majoriti umat Islam yang kemudiannya menyebabkan golongan Khawarij tidak lagi aktif dan tidak diakui sebagai golongan Ahli Sunnah wa al-Jama'ah (Al-Qaradawi, 1402H & Wagemakers, 148-150). Dalam perkembangan semasa pula, wujud beberapa gejala ekstremisme agama di peringkat antarabangsa dalam beberapa kumpulan yang merosakkan citra Islam. Daripada idealisme *peripheral*, ia kemudiannya tersebar ke seluruh dunia Islam termasuk Malaysia. Kespantasan perkembangan ideologi ini berlaku kerana wujudnya rangkaian ICT moden khususnya melalui media sosial yang mendapat sokongan daripada sesetengah penganut Islam dan jumlahnya semakin meningkat (Fatema, 2015: 174-187, Zolkarnain, 2016 & Muhd Imran, Mohd Anuar & Rahimin) 2017). Sebahagian media dan sarjana barat pula telah menjadikan isu ekstremisme agama ini sebagai bukti untuk menguatkan konsep anti Islam atau Islamophobia yang cuba menjauhkan Islam daripada masyarakat di barat (Anggid, 2009).

2. KONSEP EKSTREMISME AGAMA

Dalam bahasa Melayu, kata akar bagi 'ekstremisme' adalah 'ekstrem'. Menurut Kamus Dewan (2015), perkataan 'ekstrem' dalam bahasa Melayu membawa konotasi yang negatif iaitu "*suatu perihai keterlaluan atau melampau*". Melampau pula bermaksud terlalu sangat, berlebih-lebih, melewati batas, keterlaluan (Kamus Dewan, 2015). Secara jelas, perkataan 'ekstrem' tersebut merupakan perkataan yang diambil daripada bahasa Inggeris, 'extreme' (Oxford-English-Malay Dictionary, 2010). Walau bagaimanapun, perkataan 'extreme' dalam bahasa Inggeris mempunyai maksud yang baik dan buruk tergantung kepada penggunaannya (Cambridge Dictionary, 2017). Perkataan 'extreme' dalam bahasa Inggeris pula dipercayai diambil daripada bahasa lama Perancis 'extreme' dan ianya berasal daripada bahasa Latin, iaitu 'extrēmus' yang bermaksud "*outermost, utmost, farthest, last*" (Online Etymology Dictionary, 2017). Dalam bahasa Arab pula, istilah '*ghuluw*' membawa maksud yang sama dengan ekstrem iaitu dari segi bahasanya bermaksud melampaui batas (Al-Gharyani, 2002).

'Ekstremisme' pula menurut Kamus Dewan (2015) bermaksud "*fahaman (sikap, perbuatan dsb.) yang ekstrem*". Dalam bahasa Inggeris, menurut *Merriam-Webster Dictionary* (2017), 'extremism' secara literalnya bermaksud "*the quality or state of being extreme*" atau "*advocacy of extreme measures or views*". *Cambridge Dictionary* (2017) pula memberikan definisi "*the fact of someone having beliefs that most people think are unreasonable and unacceptable*" (2017). Manakala *Oxford Living Dictionaries* pula menyatakan 'extremism' bermaksud "*the holding of extreme political or religious views*" yang menyamakannya dengan maksud *fanaticism*" (2017). Ketiga-tiga definisi yang dinyatakan dilihat sedikit berbeza antara satu sama lain dengan pendefinisian bersifat umum dan khusus.

Dari segi istilah atau penggunaan kata 'ekstremisme' dan 'ekstremis', ia merupakan perkataan yang mempunyai pengertian yang kompleks. Coleman dan Batoli (2003) menyatakan:

"Extremism is a complex phenomenon, although its complexity is often hard to see. Most simply, it can be defined as activities (belief, attitudes, feelings, actions, strategies) of a character far removed from the ordinary".

Willis (2011) memberikan maksud yang sama dengan menyatakan 'ekstremisme' sebagai permasalahan yang sering dibentuk oleh sistem kepercayaan, doktrin atau ideologi yang telah menyimpang jauh daripada budaya masyarakat. Scruton (2011) pula menjelaskan ekstremisme adalah idea politik yang melampaui batas, mengamalkan kaedah tidak menghiraukan impak terhadap orang lain atau mengamalkan toleransi demi mencapai tujuan politik. Nazrul Islam (2005) pula berpendapat, 'ekstremis' mempunyai kaitan dengan politik dan agama: "*An extremist, especially someone with strong, irrational religious or political feelings.*"

Pendapat Hashim Kamali (2015: 150-151) berkaitan 'ekstremisme' pula lebih luas iaitu merujuk kepada tindakan melampau yang biasanya jelas dari pandangan mata manusia. Walau bagaimanapun, menurut beliau, ia perlu melihat kepada konteks tindakan terlebih dahulu bagi menentukan sama ada ianya bersifat 'ekstremisme' ataupun tindakan yang hak. Situasi kontekstual tersebut memerlukan

penilaian pakar dengan pembuktian-pembuktian yang diyakini. Justeru itu, esktrémisme bukan sesuatu label yang mudah digunakan sewenang-wenangnya.

3. KUMPULAN EKSTREMISME AGAMA KHAWARIJ

Golongan Khawarij merupakan golongan terawal yang diiktiraf ekstrem dalam persoalan hukum khususnya dalam menghukum status keislaman seseorang. Golongan ini begitu mudah mengkafirkan pelaku-pelaku dosa besar termasuk semua sahabat Rasulullah SAW yang tidak sehaluan dengan mereka. Mereka juga telah melakukan pemberontakan terhadap kepimpinan Saidina Ali bin Abi Talib RA yang merupakan khalifah Islam yang sah pada ketika itu. Menurut kajian (Green, 2009, Al-Qaradawi, 2012 & Rahimin Affandi 2016), golongan Khawarij ini mempunyai beberapa fahaman utama iaitu;

1. Ajaran Islam yang terdapat dalam al-Quran dan al-Sunnah perlu difahami secara literal semata-mata, dan ianya harus diamalkan secara sepenuhnya.
2. Hanya pandangan mereka sahaja yang benar dan sesiapa yang berbeza pendapat dengan mereka akan diisytiharkan sebagai kafir dan halal darahnya tanpa mengira status.
3. Kawasan yang menjadi tempat tinggal mereka akan dianggap sebagai *Dar al-Islam*, sedangkan daerah Islam yang lain adalah *Dar al-Kufr* yang wajib diperangi.
4. Sesiapa yang melakukan dosa besar ataupun kecil secara berterusan akan menjadi kafir secara mutlak dan seandainya mati ianya akan kekal di dalam neraka.

3.1 Al-Qaeda

Para sarjana masa yang mengkaji tentang ekstremisme, terrorisme, radikalisme dan lain-lain istilah berkaitan didapati bersepakat mengatakan bahawa peristiwa serangan di Amerika pada 11 November 2001 merupakan titik paling penting dalam mengaitkan umat Islam dengan esktrémisme (Duyvesteyn, 2004: 439-454). Pengakuan kumpulan al-Qaeda sebagai pelaku tindakan tersebut telah menonjolkan mereka sebagai gerakan neo Khawarij zaman moden. Majoriti ulama seluruh dunia telah mengutuk serangan tersebut dan menganggapnya sebagai tindakan yang bertentangan sama sekali dengan prinsip-prinsip jihad dalam Islam (Al-Risalah al-Maftuhah ila al-Duktur Ibrahim 'Iwad al-Badri, 2014).

Kumpulan al-Qaeda Kumpulan al-Qaeda dan sekutu-sekutunya pada masa kini berpusat di Afghanistan, Iraq, Syria dan Asia Tenggara. Mereka juga bergerak secara sembunyi di beberapa negara blok barat seperti eropah, Amerika dan Australia. Secara geneologinya, gerakan salafi jihadi ini mendapat idea asas daripada penulisan Syed Qutb tentang konsep *Hakimiyyah* dan jahiliah moden (Bubalo, & Fealy, 2005), manakala bentuk keahlian dan organisasinya yang tersusun wujud selepas berlakunya penaklukan Aghanistan oleh kuasa Rusia. Ramai pejuang Islam daripada seluruh dunia telah pergi turut sama berperang melawan kuasa Rusia. Semasa di Afghanistan dan Pakistan mereka telah menerima fahaman radikal dan latihan ketenteraan di kem *Herat*, *Sa'ada* dan *Torkham* (Mohd Mizan, 2009). Kem-kem latihan ini mendapat pembiayaan daripada Arab Saudi dan CIA (Carr, 2002). Terdapat beberapa tokoh utama yang terlibat dalam proses indoktrinasi ini terdiri dari Usamah bin Laden, Ayman al-Zawahiri, Abu Mus'ab al-Zarqawi dan 'Abdullah 'Azzam ideologe utama yang mengasaskan ideologi salafi jihadi ini (Benson, 2015).

Selepas perang Aghanistan tamat, pejuang-pejuang ini telah pulang ke negara asal masing-masing dengan membawa fahaman salafi jihadi. Hasilnya, mereka mengasaskan pelbagai rangkaian gerakan salafi jihadi yang berbeza mengikut kawasan;

1. Kumpulan al-Qaeda Global (AQG) yang berpusat di Afghanistan.
2. Individu di barat yang bertindak sebagai *Lone Wolf* yang mana walaupun tidak bernaung di bawah kumpulan al-Qaeda, tetapi bersimpati dan menerima fahaman salafi jihadi ini. Mereka terlibat melakukan aktiviti keganasan terhadap kepentingan dan kawasan awam di barat (Dickson, 2015).
3. Kumpulan Abu Sayyaf di selatan Filipina.
4. Jemaah Islamiyyah dan pecahannya Kumpulan Mujahidin Malaysia/Kumpulan Militan Malaysia (KMM) di Asia Tenggara (Zulkifli, 2005: 39-62). Antara nama-nama yang terkenal adalah Abu Bakar Bashir, Abdullah Sungkar, Hambali, Dr Azhari, Nordin Mat Top, Imam Samudera, Zainon

Ismail dan banyak lagi (Kamarulnizam, 2009: 79-106).

5. Kumpulan Bayt al-Imam di Jordan di bawah Abu Mus'ab al-Zarqawi yang kemudiannya berkembang menjadi kumpulan IS pada masa kini.

Seperti golongan Khawarij, kumpulan al-Qaeda juga mempunyai fahaman yang eskترم dalam pentafsiran agama. Menurut al-Qaeda, bentuk pemerintahan khilafah merupakan satu-satunya bentuk pemerintahan yang absah. Oleh itu, mereka menolak dan tidak menerima sama sekali bentuk pemerintahan dunia yang wujud dalam realiti dunia moden hari ini, iaitu pembentukan negara-negara bangsa yang mempunyai kedaulatan tersendiri namun dalam masa yang sama bersatu, berdamai dan bekerjasama di bawah pertubuhan antarabangsa seperti Pertubuhan Bangsa-bangsa Bersatu (PBB). Bagi mereka, bentuk hubungan antarabangsa masih kekal dalam keadaan perhubungan di antara *Dar al-Islam* dan *dar al-Harb* yang sentiasa dalam keadaan bermusuh dan berperang. Hal ini jelas dapat dilihat daripada prinsip mereka yang tidak mengiktiraf (*al-Barra'*) sama sekali garis sempadan negara serta pemerintah yang sedia ada bagi negara-negara tersebut. Ketaatan (*al-Wala'*) menurut mereka hanyalah kepada khilafah Islam yang mereka sedang ditubuhkan yang akan mentadbir berlandaskan syariat Islam serta menjalankan hukum Islam (Al-Suri, 2004).

Oleh yang demikian, dapat dilihat bahawa gerakan tersebut sering melaungkan slogan-slogan untuk mengembalikan semula pemerintahan khilafah Islam di atas muka bumi ini. Hal ini kerana, konsep khilafah ini menduduki kedudukan yang istimewa dalam kalangan umat Islam di seluruh dunia yang masih meratapi kejatuhan khilafah terakhir iaitu Turki Uthmaniyah serta mengenang kembali nostalgia kegemilangan khilafah Islam suatu ketika dahulu. Justeru itu, dengan memainkan kembali sentimen tersebut, gerakan-gerakan ini cuba untuk mendapatkan legitimasi ke atas segala perbuatan dan tindak laku keganasan yang telah mereka lakukan atas nama penegakkan kembali *Khilafah Islamiyyah*.

3.2 Kumpulan IS

Secara terperinci kumpulan ini mempunyai beberapa nama yang sering dirujuk iaitu nama yang sering dirujuk iaitu Dawlah Islamiyyah, Islamic State (IS), Islamic State in Iraq (ISI), Islamic State in Iraq and Syam (ISIS), Islamic State in Iraq and Levant (ISIL) dan Dawlah Islamiyyah li al-'Iraq wa al-Syam (DAISH). Nama-nama yang berbeza tersebut adalah disebabkan oleh latar belakang perkembangan kumpulan yang bermula sejak tahun 1996. Kumpulan IS berasal daripada kumpulan Bay'at al-Imam yang mula ditubuhkan pada tahun 1996 di Jordan, kemudiannya bertukar kepada Jama'ah al-Tawhid wa al-Jihad sekitar tahun 1999- 2000 (Mapping Militant Organizations, 2017). Kumpulan ini dipimpin oleh Ahmad Fadil Nazzal al-Khalaylah atau lebih dikenali sebagai Abu Mus'ab al-Zarqawi, seorang jihadis yang pernah terlibat dalam perang Afghanistan menentang pencerobohan Soviet Union dan telah mengendalikan kem latihan ketenteraan di sana (Weiss, 2015).

Selepas pencerobohan Amerika di Iraq pada tahun 2003, kumpulan Jama'ah al-Tawhid wa al-Jihad dipimpin Abu Mus'ab al-Zarqawi telah ke Iraq dan menjadi tulang belakang menyatukan antara beberapa kumpulan mujahidin di sana iaitu kumpulan Ansar al-Islam dan kumpulan-kumpulan mujahidin Afghanistan. Pada tahun 2004, kumpulan ini telah mengisytiharkan penggabungan dengan Tanzim al-Qaeda yang berpangkalan di Afghanistan dengan memberikan baiah kepada Usamah bin Laden dan menukar nama kumpulan mereka kepada Tanzim al-Qa'idah fi Bilad al-Rafidain atau disebut juga al-Qaeda in Iraq (AQI) (Lister, 2014). Oleh yang demikian, Abu Mus'ab al-Zarqawi telah dianggap sebagai pemimpin utama al-Qaeda di Iraq (Micallef, 2015). Kumpulan AQI ini turut disertai oleh bekas-bekas tentera Iraq dan Bahaats selepas kematian Presiden Saddam Hussin (Maszlee, 2016).

Pada tahun 2006, Abu Mus'ab al-Zarqawi telah terbunuh dalam satu operasi ketenteraan oleh tentera Amerika. Laman web al-Qaeda di Iraq telah mengumumkan Abu Ayyub al-Masri telah dilantik untuk menggantikan Abu Mus'ab al-Zarqawi sebagai ketua. Abu Ayyub al-Masri atau lebih dikenali sebagai Abu Hamzah al-Muhajir, seorang Arab Mesir yang juga mempunyai pengalaman berperang di Afghanistan bersama Abu Mus'ab al-Zarqawi telah mengisytiharkan nama kumpulan mereka *Dawlah Islamiyyah li al-'Iraq wa al-Syam* atau *Islamic State in Iraq* atau ISI (Micallef, 2015). Bagi menarik

lebih ramai warga Iraq menyertai kumpulan ISI dan mengimbangi penyertaan pejuang asing, mereka telah melantik Hamid Daud Mohammad Khalil al-Zawi atau dikenali sebagai Abu ‘Umar al-Baghdadi pula sebagai Amir pada penghujung tahun 2006 (Al-Shishani, 2011).

Pada 19 April 2010, Abu Hamzah al-Muhajir dan Abu ‘Umar al-Baghdadi, dua individu penting kumpulan ISI telah mati terbunuh dalam satu operasi ketenteraan tentera Amerika. Legasi kepimpinan kumpulan ISI kemudiannya telah disambung oleh Ibrahim ‘Iwad Ibrahim ‘Ali Mohammad al-Badri atau lebih dikenali sebagai Abu Bakar al-Baghdadi sehingga kajian ini ditulis. Abu Bakar al-Baghdadi sebenarnya pernah ditahan oleh tentera Amerika pada tahun 2003, namun dibebaskan selepas dianggap tidak berbahaya. Beliau kemudiannya menyertai kumpulan ISI pada tahun 2006 dan dilantik menjadi ahli majlis kepimpinan kanan kumpulan berkenaan (Bryman, 2015). Penggantian Amir atau ketua kumpulan ISI telah memberikan semangat baru dengan bercita-cita lebih besar. Kebangkitan rakyat Syria menentang Presiden Bashar al-Asaad pada tahun 2011 telah membuka peluang kepada kumpulan ISI untuk mengembangkan perjuangan dan ideologi mereka ke Syria.

Pada April 2013, Abu Bakar al-Baghdadi telah menghisytiharkan penukaran nama kumpulan ISI kepada Islamic State in Iraq and Levant (ISIL) bagi menggambarkan pemerintahan khilafah merangkumi negara Iraq, Syria, Jordan, Lubnan, Palestin, Israel, Cyprus, Hatay di selatan Turki dan semenanjung Sinai di Mesir (Kertas Putih, 2014). Pada 29 Jun 2014, Jurucakap ISIS, Muhammad al-‘Adnani memaklumkan pertukaran nama daripada ISIS kepada *Dawlah Islamiyyah* atau Islamic State (IS) dengan membuang perkataan Iraq dan Syam. Majlis Syura Mujahidin mereka sepakat melantik Abu Bakar al-Baghdadi sebagai Khalifah Islam. Pada 5 Julai 2014, Abu Bakar al-Baghdadi telah berkhotbah di Masjid al-Nouri di wilayah Mosul, Iraq untuk mengisytiharkan dirinya sebagai Khalifah bagi *Dawlah Islamiyyah* dan menyeru semua orang Islam memberikan baiah dan berjihad bersama mereka termasuk daripada kumpulan al-Qaeda yang pernah dianggotai mereka sebelum ini (Stern, 2015).

4. METODOLOGI PENENTUAN HUKUM ISLAM

Secara umumnya, kumpulan IS bermazhab Ahli Sunnah wa al-Jama‘ah (Sunni) bermanhaj Salafi dan perkara ini telah dinyatakan sendiri oleh mereka dalam majalah *Dabiq* 15 (2016: 28). Manhaj *salafiyyah* atau salafi adalah manhaj dan juga gerakan yang cuba mengembalikan kehidupan beragama masyarakat Islam kepada tiga kurun terbaik zaman awal. Walau bagaimanapun, menurut pengkaji gerakan salafi boleh dibahagikan kepada tiga jenis iaitu salafi dakwah, salafi politik dan salafi jihad. Salafi dakwah dan politik mengajak masyarakat berpegang kepada apa yang diamalkan oleh generasi salaf tanpa dan memusuhi tindakan ekstremisme. Manakala salafi jihadi pula menggunakan pendekatan revolusi untuk mencapai maksud mereka. Mereka memperjuangkan penubuhan negara Islam yang menguatkuasakan undang-undang Islam melalui jalan revolusi (Muhd Imran, Mohd Anuar & Rahimin, 2017: 1265-1280). Mereka tidak bertolak ansur dengan sebarang elemen menyimpang seperti bidaah yang berlaku dalam masyarakat dan akan berusaha menghapuskannya melalui jalan kekerasan (Mohamed, 2015: 155- 187). Yusuf al-Qaradawi (2009) dalam kitabnya *Fiqh al-Jihad* turut mengkritik keras golongan salafi jihadi ini dan menganggapnya perosak kepada imej agama Islam.

Pada hakikatnya, antara ciri penting kumpulan esktrisme agama adalah mereka tidak mempunyai metodologi pengeluaran hukum yang jelas. Mereka juga tidak mempunyai ulama yang mengarang kitab untuk dijadikan rujukan khusus dalam bidang hukum Islam. Walau bagaimanapun, berdasarkan amalan penghujahan dalam siri majalah *Dabiq*, metode hukum kumpulan IS boleh dirumuskan terdiri daripada sembilan kategori sumber, iaitu; (i) al-Quran, (ii) kitab-kitab Hadis, (iii) kitab-kitab tafsir, (iv) kitab-kitab syarah Hadis, (v) kitab- kitab akidah, (vi) kitab-kitab tarikh (sejarah), (vii) kitab-kitab fiqh (viii) kitab-kitab Ibn Taymiyyah, Ibn Qayyim dan Muhammad ‘Abd al-Wahhab, serta (ix) lain-lain kitab. Berikut disenaraikan nama kitab dan pengarangnya yang menjadi rujukan dalam koleksi majalah *Dabiq*:

Jadual 1: Rujukan agama dalam penulisan majalah Dabiq

Jenis Sumber	Nama Kitab	Nama Pengarang
Al-Quran		
Kitab Hadis	Sahih al-Bukhari Sahih Muslim	Al-Bukhari Muslim
	Sunan al-Tirmizi Sunan al-Darimi	Al-Tirmizi Al-Darimi
	Musannaf ‘Abd al Razzaq	‘Abd al-Razzaq Abi Syaibah
	Musannaf Ibn Abī Shaybah	
Kitab Tafsir	Tafsir al-Qurtubi Tafsir Ibn Kathir	Al-Qurtubi Ibn Kathir
	Al-Kassyaf	Al-Zamarkashi
	Zad al-Masir	Ibn Hazm
Kitab Syarah Hadis	Musnad Fath al-Bari Syarah Sahih	Ibn Hajar al-‘Asqalani Al-Nawawi
	Muslim Syarah al-Sunnah Raudah	Al-Barbahari Al-Haytami
	al-Talibin Minhaj al-Sunnah	Ibn Rajab al-Hanbali Ibn Rajab al-
	Jami‘al-‘Ulum wa al-Hikam	Hanbali Ahmad ibn Hanbal
	Majma‘al-Zawaid	Ibn Athir
	Nail al-Autar	
Kitab Akidah	al-I‘tiqad	Al-Baihaqi Ibn Battah
	al-Ibanah al-Kubra	Al-Firyabi
	Sifat al-Nifaq	
Kitab <i>Tarikh</i> (Sejarah)	al-Bidāyah wa al-Nihāyah	Ibn Kathir
Kitab Ibn Taymiyyah, Ibn	al-Sarim al-Maslul Majmu‘ al-	Ibn Taymiyyah
Qayyim al- Jauziyyah &	Fatawa al-Fawaid	Ibn Qayyim al-Jauziyyah Ibn Qayyim
Muhammad ‘Abd al- Wahhab	I‘lām al-Muwaqqi‘in al-Jawab al-	al-Jauziyyah Ibn Qayyim al-Jauziyyah
	Kafi	Ibn Qayyim al-Jauziyyah Ibn Qayyim
	‘Uddat al-Sābirīn	al-Jauziyyah
	Madarij al-Salikin Zad al-Ma‘ad	Ibn Qayyim al-Jauziyyah Ibn Qayyim
	Raudah al-Muhibbin Masā’il al-	al-Jauziyyah Muhammad ‘Abd al-
	Jāhiliyyah	Wahhab
	al-Rasail al-Syakhsiyyah Nawaqid	Muhammad ‘Abd al- Wahhab
	al-Islam	Muhammad ‘Abd al- Wahhab
		Muhammad ‘Abd al-
		Wahhab
Kitab Fiqh	al-Mughni al-Risalah	Ibn Qudamah Al-Syafi‘i
	al-Muhalla	Ibn Hazm
Lain-lain kitab	al-Zuhud	Ahmad ibn Hanbal
	Majmu‘ Rasail	Ibn Rajab al-Hanbali
	al-Tabaqat al-Kubra	Ibn Sa‘ad al-Zuhri
	al-Durar al-Saniyyah	(Himpunan fatwa ulama
	Musnad al-Faruq	Najd)
	Mukhtasar Ikhtilāf al-‘Ulamā’	Ibn Kathir
	Masā’il Harb	Al-Tahawi Al-Kirmani Ibn Muflih Ibn
	al-Ādāb al-Shar’iyyah Mukhtasar	Qudamah
	Minhāj al-Qāsidīn al-Targhīb wa	Al-Albani
	al-Tarhīb	

Berdasarkan senarai rujukan di atas, beberapa perkara asas dapat dirumuskan, iaitu:

- i. Metode hukum kumpulan IS dilihat seakan mengutamakan rujukan asasi dalam Islam iaitu al-Quran, al-Sunnah dan seolah-olah penerangannya juga diambil daripada kitab-kitab tafsir dan syarah Hadis yang muktabar.
- ii. Secara jelasnya tokoh-tokoh rujukan utama kumpulan Salafi iaitu Ibn Taymiyyah, Ibn Qayyim al-Jauziyyah dan Muhammad ‘Abd al-Wahhab dijadikan rujukan yang sangat penting bagi ideologi perjuangan kumpulan IS.
- iii. Selain tiga tokoh kumpulan Salafi tersebut dan al-Albani, hampir keseluruhan rujukan ditulis para ulama generasi salaf.
- iv. Pandangan dalam kitab fiqh tidak begitu penting dan hanya dirujuk dalam isu terpilih sahaja.

Secara umumnya dapat dilihat bahawa metode hukum kumpulan IS menggunakan al-Quran dan al-Sunnah beserta hujah penguat daripada kitab yang muktabar. Namun demikian, secara terperinci pengkaji mendapati ia tidaklah berdasarkan kepada pendekatan atau disiplin yang betul. Paling jelas, penggunaan nas-nas al-Quran dan Hadis biasanya dijelaskan dengan fahaman secara literal semata-mata. Walaupun sebahagiannya dijelaskan dengan rujukan tafsir atau syarah hadis, mereka mengamalkan pendekatan selektif *juz’i*, iaitu menggunakan nas-nas wahyu dan sumber lain yang mempunyai kepentingan kepada diri mereka dengan meninggalkan nas dan tafsiran lain yang tidak berpihak kepada mereka.

Hal ini jelas bersalahan dengan disiplin berinteraksi dengan dalil-dalil yang mesti dilakukan secara menyeluruh (Al-Ghazzali, t.t).

Disamping itu, termasuk dalam maksud menyeluruh tersebut tersebut juga adalah pertimbangan realiti semasa dan setempat yang juga tidak diambil dalam metode penghujahan kumpulan IS. Mereka telah mengabaikan persoalan konteks pensyariatannya sesuatu dalil dan pertimbangan realiti dunia masa kini. Justeru itu, tidak hairanlah pandangan ulama-ulama semasa langsung tidak dapat ditemui dalam penghujahan beragama mereka. Metode hukum dan pendekatan kumpulan IS dalam berinteraksi dengan nas-nas syarak dapat dikaitkan mempunyai unsur-unsur ekstremisme agama berdasarkan penjelasan lanjut terhadap perkara-perkara berikut:

a. Takfir

Kumpulan IS seperti diketahui umum telah mengangkat dan mengisytiharkan Abu Bakar al-Baghdadi sebagai *Amir al-Mu’minin* dunia Islam. Sesiapa yang bergelar muslim menurut pandangan mereka wajib melakukan bai’ah terhadap khalifah yang dilantik tersebut. Mereka akan bergerak daripada suatu tempat ke suatu tempat yang lain untuk mencari mereka yang menyokong dan menentang. Muslim yang melakukan bai’ah akan terselamat, manakala sesiapa yang menentang akan diisytihar murtad dan layak dibunuh. Namun, jika orang ‘murtad’ kembali menyokong, mereka akan terselamat daripada hukuman. Muslim yang mati tanpa sempat berbai’ah kepada kumpulan IS juga dihukum kafir. Mereka bersandarkan kepada hadis (Dabiq 15, 2016: 27):

“Whoever dies unbound by a bay’ah (pledge of allegiance) has died a jahili death” (Muslim). And he said, “Whoever dislikes something in his leader, let him be patient. For whoever leaves the obedience of lawful authority, even a hand span (and dies), has died the death of Jahiliyyah” (Al-Bukhari and Muslim).

Bagi kumpulan IS, mereka membawa undang-undang Allah. Oleh yang demikian sesiapa juga yang menentang secara automatik menjadi kafir. Kata mereka (Dabiq 10, 2015: 50):

“Then ask yourself, ‘What is the ruling on someone who replaces or is a cause for the replacement of the law of Allah with the law of man?’ Yes, you become a kāfir because of that. So beware, for by fighting the Islamic State you fall into kufr whether you realize it or not”

Oleh yang demikian, penentangan pihak kafir seluruh dunia yang dinamakan tentera Salib dan pihak-pihak muslim yang telah murtad terhadap kumpulan mereka adalah Perang Ahzab zaman baru. Negara Malaysia turut dianggap negara murtad kerana terlibat dalam pakatan yang menentang kumpulan IS tersebut (Dabiq 11, 2015: 46-54).

Selain daripada itu, kumpulan IS juga secara mudah menghukum bidaah serta mensyirikkan amalan-amalan masyarakat Islam. Mereka menganggap ziarah kubur khususnya ziarah makam wali Allah adalah syirik dan sesiapa yang melakukannya dianggap telah terkeluar daripada Islam. Walaupun seseorang itu mengucapkan kalimah tauhid, dia dianggap masih syirik jika bertawassul ketika berdoa (Dabiq 2, 2014: 10). Mereka memperakui tentang tanggungjawab mereka untuk membasmi sebarang unsur bidaah dan syirik dalam kalangan masyarakat Islam (Ibid & Dabiq 3, 2014: 17). Justeru itu, tidak hairanlah mereka memusnahkan makam para Nabi termasuk juga makam-makam wali Allah dantokoh agama untuk mengelakkan amalan yang dikategorikan mereka sebagai syirik dan kafir (Dabiq 2, 2014: 15).

Sebagaimana yang telah disebutkan, kumpulan IS hanya mengiktiraf akidah yang dipegang oleh ahli kumpulan mereka sahaja. Sesiapa yang berlainan fahaman, lebih-lebih lagi berlainan agama, dianggap sebagai kafir atau murtad jika dia seorang muslim. Rumah-rumah ibadah kefahaman mereka akan diletupkan atas dasar mengelakkan syirik dalam kalangan masyarakat. Bagi IS, mereka mengikuti sunnah Rasulullah SAW selepas peristiwa pembukaan Mekah dan sunnah Nabi Ibrahim AS yang menghancurkan patung sembah masyarakat pada zamannya (Dabiq 8, 2015: 22 & Dabiq 10, 2015: 54). Kumpulan IS juga telah memusnahkan kuil purba peninggalan sejarah Rom, Ballshamin di Syria. Kuil itu telah dikitiraf UNESCO sebagai tapak warisan sejarah dunia dikenali sebagai 'Pearl of the Desert'. Mereka turut memusnahkan sebuah makam kuno di Darnah, Syria (Dabiq 11, 2015: 32-33).

Kaedah menghukum sesuatu tanpa melihat konteks dalil-dalil dan implikasinya terhadap citra Islam inilah yang menjadikan kumpulan IS bertambah ekstrem hari demi hari. Para fuqaha memang sepakat melarang pembinaan gereja atau kuil berdasarkan hadis-hadis yang sahih, namun pengharaman tersebut hanya disepakati bagi dua tanah haram iaitu Mekah dan Madinah. Di kawasan-kawasan luar tanah haram, masyarakat bukan Islam boleh membina tempat ibadah mereka dengan syarat tidak mengganggu ketenteraman awam atau menimbulkan mudarat bagi orang Islam. Ulama kontemporari seperti al-Qaradawi (2009) dan 'Abd al- Karim Zaidan (1982) menjelaskan agama Islam adalah agama yang mengakui kebebasan beragama. Tidak mungkin Islam melarang pembangunan tempat- tempat ibadah agama lain selepas mengakui tentang hakikat perbezaan agama. Islam juga melarang penghinaan kepada sembah agama lain kerana ianya bakal melahirkan tindak balas penghinaan terhadap agama Islam. Justeru, memusnahkannya tanpa sebarang sebab yang munasabah seperti yang dilakukan kumpulan IS tentulah lebih dilarang dalam Islam. Prinsip Islam dalam soal ini ini dapat dilihat berdasarkan satu perjanjian dengan orang Nasrani yang ditulis oleh Saidina 'Umar RA, antara isi kandungannya (Al-Qaradawi, 1999):

"Inilah jaminan keamanan yang diberikan oleh 'Umar bin al-Khattab kepada penduduk Bandar Elia, 'Umar menjamin keamanan bagi nyawa, harta benda, gereja-gereja, salib-salib serta seluruh syiar agama mereka. Tidak ada sesiapa pun yang akan menempati gereja-gereja mereka, terlebih lagi meruntuhkannya".

Walaupun isu *takfir* merupakan isu akidah, kaedah interpretasi hukum secara literal yang diamalkan menjadi bukti manhaj songsang kumpulan esktrémisme tersebut. Merujuk sejarah Islam, fahaman *takfir* secara sewenang- wenangnya yang wujud sebagai satu kumpulan esktrémisme agama dipelopori oleh golongan Khawarij (Al-Qaradawi, 2009). Menurut Ibn 'Umar, golongan ini jahil dalam pentafsiran nas-nas dengan menggunakan ayat-ayat berkaitan hal ehwal kafir dengan dipadankan kepada orang-orang Islam. Sifat ini dapat dilihat dengan contohnya peristiwa golongan Khawarij yang membantah terhadap *Tahkim* dengan berpandukan ayat al-Quran:

Firman Allah SWT:

إِنَّ الْحُكْمَ أَلَّا

Maksudnya:

“Menetapkan hukum adalah hak Allah SWT”

(Surah al-An‘am (6): 57)

Pentafsiran golongan Khawarij terhadap ayat-ayat tersebut adalah secara literal semata-mata tanpa melihat konteks ayat yang ditujukan kepada orang-orang kafir. Ayat 57 surah al-An‘am berkisar tentang cabaran orang kafir agar disegerakan azab terhadap mereka dengan Allah SWT memerintahkan Nabi Muhammad SAW menjawab semuanya adalah ketentuan Allah untuk menyegerakan atau melewatkannya. Jika dikehendaki agar dilewatkan, tentunya ia mempunyai hikmah yang besar (Ibn Kathir, 1997).

Pada hakikatnya, *takfir* merupakan perkara yang begitu serius dan memberikan impak yang cukup besar. Daripada sudut hukum fiqh, pengesahan kafir terhadap mana-mana individu muslim bakal menghasilkan kesan hukum yang besar seperti halalnya darah dan kewajipan hukuman *had* murtad ke atasnya (Al-Zuhaili, 1989), dibekukan serta kehilangan hak menguruskan harta (‘Audah, 1968), perkahwinannya digantung (peluang bertaubat dalam tempoh *‘iddah*), tidak boleh diwarisi hartanya, kematiannya tidak boleh diurus sama dengan kematian orang Islam dan sebagainya (Al-Khin, al-Bugha & al-Syarbaji, 1996). Impak status kafir atau murtad yang begitu serius menjadikan ianya sesuatu yang sepatutnya dielakkan sedaya upaya seperti mana yang dipegang oleh para ulama Ahli Sunnah wa al-Jama‘ah. Menurut pegangan ulama mazhab ini, kesalahan membiarkan ribuan orang kafir hidup lebih baik daripada tersalah membuat keputusan yang menyebabkan pertumpahan darah seorang muslim (Al-Ghazzali, 2003).

Sifat mudah mengkafirkan orang Islam adalah kesan kefahaman eskrem kerana menganggap manhaj mereka sahaja yang benar dalam beragama dan manhaj yang lain dianggap sesat atau kafir. Ia melahirkan kefahaman menghalalkan darah orang-orang Islam yang disebut dalam hadis “*mereka membunuh kaum muslimin dan membiarkan penyembah berhala*”. Secara jelas, kumpulan IS lebih mirip kepada golongan Khawarij yang jahil dalam mengenal kebenaran dan kezaliman ke atas manusia. Ahli Sunnah wa al-Jama‘ah yang sebenarnya mengambil sikap tidak mengkafirkan ahli kiblat dan pelaku dosa-dosa besar serta menyerahkan urusan batin tersebut kepada Allah SWT (Muhammad Na‘im, 1985). Ringkasnya, Ahli Sunnah wa al-Jama‘ah berkeyakinan bahawa sesiapa yang mentauhidkan Allah SWT, dia adalah muslim.

b. Asas Fiqh Jihad

Metode pentafsiran nas agama secara literal dan sempit ini dapat dibuktikan lagi dengan kepercayaan Kumpulan IS yang menganggap perjuangan mereka sahaja perjuangan yang sebenar-benar jihad. Ini adalah kerana ianya bertujuan untuk menegakkan undang-undang Allah seperti yang telah diperintahkan. Jihad menggunakan pedang atau senjata juga merupakan syariat Islam yang paling utama. Islam diimani tidak akan tersebar tanpa menggunakan senjata. Kumpulan IS berikrar tidak akan berhenti dari jalan peperangan sehingga mentadbir timur dan barat dunia (Dabiq 15, 2016: 28). Selain daripada itu, bagi menguatkan hujah kewajipan memerangi pihak di *Dar al-Kufr*, kumpulan IS mengatakan:

“*Likewise, as they haphazardly kill Muslims in their war against the mujahidin, it becomes even more obligatory for you to attack the Crusader nations and their citizens in their homelands.*”

Abu Bakar al-Baghdadi dalam ucapannya sejurus selepas diangkat menjadi Khalifah juga menekankan keutamaan jihad peperangan sebagai tugas paling mulia umat Islam. Jihad yang dimaksudkan beliau juga tidak tertumpu kepada orang-orang kafir, malah diwajibkan ke atas keseluruhan pemimpin-pemimpin Islam yang dianggap zalim iaitu tidak berhukum dengan hukum Islam, menjadi tali barut kepada Yahudi dan juga musuh-musuh Islam yang lain

(<http://www.youtube.com/watch?v=iZX8WwaBshs>).

Bagi mereka juga, pentafsiran maksud jihad selain jihad peperangan merupakan golongan *murji'ah* yang ingin menghapuskan kewajipan jihad (<http://www.youtube.com/watch?v=UOXmTTUrjsk>).

Secara umumnya, pegangan konsep jihad yang difahami kumpulan IS ialah; *Pertama*, hukum jihad adalah fardu ain (Dabiq 10, 2015: 15-16). Mereka mengajak umat Islam untuk bergabung memberikan bala kepada mereka kerana mendakwa perjuangan mereka adalah jihad yang diperintahkan oleh Islam. Implikasi negatifnya adalah barangsiapa yang bergabung dengan mereka akan menolak semua bentuk kerajaan yang sah pada hari ini. Atas dasar itu, setiap pengikut kumpulan IS adalah anti kerajaan ataupun negara yang dapat mengugat kedaulatan dan ketaatan warganegara negara asalnya (Weeks, 2013). Ini adalah kerana bagi mereka hanya ada seorang pemimpin yang wajib ditaati iaitu Abu Bakar al-Baghdadi (Jones, 2014).

Kedua, kumpulan IS hanya memandang jihad sebagai perang fizikal semata-mata tanpa dikaitkan dengan usaha jihad lain membangunkan ilmu atau faktor ekonomi sosial yang baik untuk masyarakat Islam. Generasi muda Islam pula digalakkan untuk terlibat di dalam memerangi golongan kafir sebagai anti tesis kepada golongan Islam, yang dikatakan bakal memperoleh status mati syahid seandainya sanggup mengorbankan diri mereka dalam menakutkan golongan kafir dan menjejaskan segala kepentingan mereka. Oleh yang demikian, kumpulan IS telah mengaku mendalangi serangan di beberapa buah negara (Dabiq 7, 2014: 40- 41, 58, Dabiq 9, 2015: 5, Dabiq 10, 2015: 3 & Dabiq 12, 2015: 2-4).

Asas kefahaman jihad yang dipegang oleh kumpulan IS dapat dibuktikan salah dengan beberapa hujah penting:

- i. Kefahaman yang salah tentang konteks ayat-ayat al-Quran. Hal ini dapat dilihat contohnya daripada kefahaman terhadap ayat daripada surah al- Baqarah dan surah al-Taubah ayat 5. Ayat-ayat tersebut sebenarnya diturunkan dalam konteks peperangan yang *syar'i* bukan dalam konteks aman (Ibn Kathir, 1997). Saranan serangan-serangan *Lone Wolf* di negara- negara aman termasuk negara umat Islam adalah saranan yang jelas melampaui batas kerana melanggar larangan-larangan asasi berkaitan nyawa manusia.
- ii. Pengisytiharaan jihad yang salah oleh kumpulan IS dengan meletakkan semua wilayah selain mereka sebagai *Dar al-Harb*. Hal ini merupakan implikasi fahaman *takfir* yang dianut oleh mereka. Kaedah meletakkan semua negara-negara termasuk negara-negara majoriti umat Islam sebagai wilayah untuk diperangi bercanggah dengan semua perbincangan fiqh dan penjagaan *Maqasid al-Syari'ah*.
- iii. Para fuqha bersepakat tentang hukum fardu ain bagi muslim menyertai jihad peperangan dalam mempertahankan diri jika negara mereka diserang. Namun, bagi jihad peperangan berbentuk ofensif seperti yang dianjurkan kumpulan IS, berlaku perbezaan pendapat dalam menghukumnya sama ada sunat, fardu kifayah ataupun ain. Majoriti ulama mengatakan ianya hanya fardu kifayah dan tergantung kepada arahan daripada pemerintah yang berautoriti.
- iv. Sesetengah sarjana Islam berpendapat tindakan mereka bukanlah jihad tetapi lebih tepat dikatakan sebagai *bughah* kerana ianya zalim hingga sanggup menakutkan dan membunuh orang awam yang tidak berdosa (Khairunnas & Fikri, 2010).

Kaedah penghujahan kumpulan IS ini sememangnya bersifat ekstrem dengan fahaman *ifrat* (sempit). Dalam konteks ini mereka mentafsirkan nas-nas syarak dengan fahaman yang literal dan selektif *juz'i* sehingga berlawanan dengan sifat umum syariat Islam dan asas-asas objektifnya. Tindakan-tindakan keganasan berasaskan sentimen serta penafsiran agama yang sempit tanpa mengira aspek autoriti serta kontekstual telah menjadikan kefahaman hukum kumpulan ini tersasar daripada ajaran Islam yang sebenar (Muhd Imran, Mohd Anuar & Rahimin, 2016). Justeru itu, penghayatan dana amalan beragama yang bersifat *wasatiyyah* wajib diperkukuhkan dalam kalangan umat Islam dalam menghadapi ancaman ekstremisme agama (Mohd Anuar, Muhamad Sayuti & Lutfi, 2015).

5. KESIMPULAN

Kesimpulannya, ekstremisme agama adalah merujuk kepada mana-mana kumpulan atau kumpulan yang melampaui batasan syarak dalam memahami dan mengamalkan ajaran agama. Mereka juga menggunakan kaedah keganasan sebagai jalan yang dihalalkan walaupun bercanggah dengan prinsip-prinsip asas dalam Islam. Fahaman ekstremisme agama yang wujud sejak sekian lama telah muncul dengan wajah baru di era moden dengan kefahaman dan perlakuan keganasan yang sama. Kumpulan Khawarij, al-Qaeda, IS dan lain-lain yang sekumpulan secara dasarnya menganut faham *takfiri* yang sangat melampau, kejumudan memahami makna jihad, bersemangat tinggi dalam melaksanakan undang-undang Islam tanpa persediaan. Metode penetapan hukum yang cenderung literalis menghasilkan hukum yang luar daripada garis wasatiyyah. Jika tidak dibendung aliran ini, kehidupan bermasyarakat dan bernegara terdedah kepada ancaman konflik.

PENGHARGAAN

Dapatan ini adalah sebahagian daripada hasil kajian peringkat kedoktoran dan juga penyelidikan geran FRGS FP031-2016, “Pembinaan Model Wasatiyyah dalam Menangani Gejala Ekstremisme Agama di Malaysia” yang dianugerahkan Jabatan Pendidikan Tinggi, Kementerian Pendidikan Malaysia (KPM). Ucapan penghargaan ditujukan kepada pihak KPM di atas penganugerahan geran ini sehingga membolehkan kajian diteruskan bagi mencapai objektif yang digariskan

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A Digital Platform to (Re)Link Heritage of Malaysia: Co-Producing Information Concerning ICH

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ABSTRACT

Since its implementation, the UNESCO's Convention for the Protection and safeguarding of Tangible and Intangible Cultural Heritage (2003) remains a field of co-operation in what concerns its application in community and nation-wide strategies for the countries that approved the document. One of its the tangible influences has been the consciousness that new creativities must take place to recognise and document the living tradition of each region. Consequently, identifying Intangible Cultural Heritage is a keyword for the expansion of safeguarding and protection strategies, as it remains a dominant issue when it comes to pleasing to action any plan in this arena. The "Repository of Penang Cultural Diversity" is a working process project designed as a digital platform to enhance the broadcasting of knowledge and information about ICH in the Penang region (West Malaysia). It imagines a comprehensive approach to cultural heritage: material (buildings, objects, museum collections), intangible (know-how, cultural practices) and natural (cultural landscapes). Also, highlights a historical perception as well a modern view of how folk practices are taking place these days and highlights the active and developing nature of ICH. This short paper deliberates the concepts that guide the project, objectives and methodologies.

Keywords: *inventory, memory institutions, museums, George Town, Penang, cultural heritage, the digital platform, UNESCO, cultural diversity, archives, 2003 Convention*

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1. INTRODUCTION

The need to identify and inventory cultural heritage accompanies the idea and evolution of cultural heritage itself its origin can be traced to the nineteenth century in France, while at the time the word applied would be "monuments" not cultural heritage. To ensure protection lies the need to identify and listing cultural heritage, accordingly to certain criteria and attribute values, which have varied from time to time. That was the case of the first government inventory of historic sites in 1837 lead by the French Commission des Monuments Historiques to identify the nation's historic buildings (Harrison 2013). In Malaysia, one the first inventories (or in this a case a pre-inventory) is characterized by individual initiative and is attributed to the Location: Melaka, in the State of Melaka, and George Town, in the State of Penang (2001-2007) that identified the monuments that were considered "relevant", a task he conducted between 2001 and 2007, followed by an inventory draft of the monuments to be classified by the government (Khan et. Al. 2017; Ullah 2018).

From the nineteenth century to the present there were major developments in many countries in what concerns the politics of heritage, where UNESCO (and other agencies associated), through the production of conventions, recommendations, declarations, charters, among other documents, has had great agency and influence in government decisions on managing and promoting certain aspects of cultural heritage. Accompanying this change, cultural heritage concept has evolved and expanded, embracing many dimensions: from monuments to historic and archaeological sites, to landscape, industrial and intangible, to name just a few. This expansion has occurred in a rapid way and mainly in the last 40 years, bringing a new challenging framework of heritage objects, practitioners and industries, and creating the basis for the development of heritage studies as a new interdisciplinary field of critical

reflection (Harrison 2013).

Inventories have changed in format, criteria and focus, nevertheless, one can observe that the identification, inventory, the organization and systematization of information about cultural heritage in all its dimensions remain at the core of many official initiatives led by governments. It can be understood as an instrument of public national management that falls under the realm of “Authorised Heritage Discourse” (AHD), which means a framework of texts and practices that set guidelines about the definition of heritage and how it should be managed. The notion of AHD is also linked with the creation of lists that represent what is “heritage” and consequently what is not. In this regard, the 1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage be one of the most influential texts of the AHD (Harrison 2010) by setting a global framework that dictates recommendations in this field. The same analogy could be presented in the case of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. This Convention recognized the need of giving awareness on a living heritage, in the constant modification, which is part of the identity of groups and communities and is transmitted from generation to generation. Significant emphasis is put on the importance of inventories (art. 12), while recommended no to be the only measure, and, again, lists are at the core of international recognition echoing the previous experience of the 1972 UNESCO Convention (Smith and Campbell 2018).

Another feature in the 2003 Convention is the agency placed on communities and groups in safeguarding intangible cultural heritage. However, the participation and involvement of communities are not to be understood as a dismissing role of governments and “heritage communities” concerning safeguarding processes. In this context, Jacobs, underline the importance and contribution of heritage communities as brokers, facilitators and mediators in such processes. While the notion of participation is not new in the field of cultural heritage as well in museums and cultural organizations at large, it points out a challenging growing field of experimentation (Antos, Fromm, and Golding 2017; Ullah 2018).

The 2003 Convention has improved awareness of intangible culture heritage with wide-ranging implications for many countries, reinforcing the construction of the AHD. One of the most visible impacts has been the launch of many “participative” processes of inventory of ICH in the last ten years. There are no fixed formulas or ready-made solutions, and the process of identifying ICH is taking many ways and formats, from official lists to national registrars, to geographic and thematic inventories, databases, PDF format, websites, etc., which may also vary in terms of depth (among other aspects). A recent study (Sousa 2017) identified 158 inventories available on the web on unrestricted access, from a sample of 198 countries that ratified the Convention, including 24 countries that haven’t. These numbers can resonate some of the impacts of the Convention 2003 since most of the inventories identified were launched after the process of ratification of each country. Furthermore, this study points out that 75% of these inventories are carried out by national governmental agencies (Sousa 2017). Another trend identified was the geographic origin of the inventories, where a majority of 53% are in European countries, followed by 22% from Latin America and Caribbean countries (Sousa 2017).

2. INVENTORYING INTANGIBLE HERITAGE IN PENANG, MALAYSIA

Similarly, to other countries, in Malaysia, a stronger focus on ICH policymaking was followed with the ratification of the Convention 2003 in 2008. New legislative documents were produced to incorporate the Convention 2003 recommendations from 2009 onwards that shed light on new institutional mechanisms and procedures. In this context, a national register/database dedicated to ICH Inventory of Intangible Heritage was launched in 2012 (figure 1). Since then nine elements of ICH were inscribed in the database, two are inscribed in the category “urgent safeguard” and 20 elements are under process, waiting for approval to enter the database. The inscriptions follow a procedure online based on a voluntary submission proposal. Although conceptually the underlined idea of this national database was to promote participation through an online format, its limited use in terms of the number of elements inscribed has not been able to demonstrate so far, the country’s rich cultural diversity. One

of the hypotheses that might explain the situation could be the level of bureaucracies involved in the process, and a reduced availability of human resources to respond and handle the process flow of submission proposals with more agility (Ullah and Saidin 2018).



Figure 1: Inventory of Intangible Cultural Heritage in the Historic City of George Town, Penang (Source: <http://www.gtwhi.com.my/educate/inventory-of-intangible-heritage.html> 2012).

Additionally, to the national register mentioned, 20 practitioners Intangible Cultural Heritage in the Historic City of George Town has identified in Penang six inventories about ICH in the form of databases on the web. Three of them have been organized as a result and to support Malaysia applications to the UNESCO Intangible Heritage Lists: The Documentation the 20 practitioners Intangible Cultural Heritage in the Historic City of George Town a thematic database under the broad theme of landscape, including several dimensions (ecologic, cultural and socioeconomic and sensorial), which is supported by several municipalities and organizations in the Penang region (Samadi and Yunus 2018; Ullah 2018).

This brief panorama around inventories available online clearly states the growing interest in recent years in organizing knowledge and disseminating information about ICH, recognizing that despite the development of anthropology and ethnology studies in this field, many cultural practices remain invisible and unknown for the public. However, several questions remain open to reflection, especially from the point of view of users. Besides a better dissemination of these information resources available through databases online: what is their impact? Who is using them? How, and for what purposes? Are they an end or are they catalysing other initiatives? While I am not trying to address these questions in this short paper, they are a reminder of the challenges of accessing the impact and follow-up of these initiatives.

2.1 Role of a new digital Repository

Like Malaysia as in many other countries, one should note the emerging role of digital humanities and the rising of modern technologies to support these developments in last decades, which be a shared interest by researchers and professionals of many fields, institutions, and public policies. While there are some available databases, inventories, itineraries, etc. about specific domains of cultural heritage, including ICH as abovementioned, generally they are often scattered between different organisations and are not easily accessed unless you are already knowledgeable of their existence or you have a specific purpose as an expert or researcher; furthermore, they rarely interconnect. The information produced also tends to compartmentalise cultural heritage into categories: landscape, tangible heritage, intangible heritage, religious heritage, industrial heritage, cultural landscape, rural heritage, etc. Another difficulty identified is the little attention given to the user's perspective, prevailing rigid formats of inventory, and technical jargon. Although the information is reliable, generally conveys a communication peers to peers and, therefore, don't usually address a larger community of users. In what respects ICH, and despite a growing awareness at national and regional levels, and some emerging

initiatives towards inventorying, in general, knowledge about ICH lacks visibility and dissemination. Finally, one can observe also the need of a regional focus in approaching cultural heritage (tangible and intangible) in a more integrated and holistic view (Dagnino et. Al 2017; Ullah 2018).

2.2 The justification for the Digital Repository

The above-mentioned state of the art had a strong influence on the decision of creating a new platform and its design. The “Repository of Penang Cultural Diversity” is, therefore, a working project designed as a digital platform to enhance the dissemination of knowledge about ICH in a Penang region piloted by the Chair UNESCO Chair in Intangible Heritage and Traditional Know-How. The idea of creating this platform was also informed by the example of the Encyclopaedia du Patrimoines Cultural de l’Amérique Française, online since 2008 and developed by Laval University (Quebec, Canada). This Encyclopédie model was chosen in terms of its form and main principles. Therefore, the Repository envisages an inclusive approach to cultural heritage: material (buildings, objects, museum collections), intangible (know-how, cultural practices) and natural (cultural landscapes). While centred in cultural practices as focus, the project foresees the interconnection of various aspects of this heritage, in its tangible and intangible dimension, aiming to reflect the region’s cultural diversity. Furthermore, another goal is to emphasise a historical perspective as well a contemporary view of how cultural practices are taking place nowadays and highlight the dynamic and evolving nature of living heritage. In this sense, the approach adopted follows the 2003 Convention main ideas about the notion of ICH and domains. Nevertheless, the Repository will also include disappeared practices for purposes of shared memory and knowledge transmission. Another focus privileged by the Repository will be about memory institutions, namely museums and their collections and their role and contribution to the comprehension of cultural practices and identity framing. In this regard, one will look at cultural biographies (Kopytoff 1986) from the point of view of institutions itself, the formation and development of collections, and collectors. This focus is also relevant since many Malaysia museums, despite some developments, still, struggle to increase awareness of their collections and knowledge in the digital setting (Aziz 2017; Ullah 2018).

2.3 Determining the format

The Repository is organized around short articles (1800 to 2400 words) inaccessible and appealing writing to address larger audiences of readers (especially people interested in cultural heritage, local history and stories; but also, students, heritage and museum professionals, and researchers). The content structure is not fixed as it happens in conventional inventory format, but should follow and answer some guideline questions: what (the presentation of the theme either a cultural practice, a site, a building, a landscape, a collection, an object or people); how is being valued by communities in present time, and its uses; what is the historical background; which changes have occurred how and why; which actions were implemented concerning patrimonialization.

While a written format is privileged to provide context and the framework of the subject, articles should be accompanied by a variety of multimedia resources (image, sound, texts, maps, videos, sounds), bibliographic references and complementary documents as much as possible. Regarding multimedia resources its encouraged to use License Creative Commons in a more flexible and less restricted way as possible.

All articles are given credit of authorship in opposition to an anonymous corpus of knowledge. The rationale is that the Repository gives evidence to different angles and a plurality of views about cultural heritage (multidisciplinary gaze) in a more inclusive and above all fostering a systemic approach. From articles that set a broader context to others more specific in scope, the idea is to link knowledge by exploring the interconnection between elements and distinct categories of heritage, organizing them, for example, in thematic collections of articles, using for that purpose available tools of information technologies and digital humanities expertise (Samadi and Yunus 2018). The Repository is, therefore, a compilation of short articles accessible on a website to be designed by the Interdisciplinary Centre for

History, Cultures and Societies that hosts the Chair UNESCO Chair in Intangible Heritage and Traditional Know-How: Linking Heritage. The Repository will be created within a larger digital framework (gtwhi) Digital: the past digitally present, that already gathers direct access digital materials and databases around cultural heritage organised by researchers from since 2012 For the moment the Repository is at a conceptual phase, is expected to be fully functional with a set of examples in Spring 2018 (Samadi and Yunus 2018).

2.4 Co-producing knowledge about ICH and networking

The goal of this platform is to co-produce knowledge about ICH, engaging with heritage communities, meaning people, organisations, and other social actors in the field of cultural heritage (both tangible and intangible). This process is intended to be participatory in the sense it gives an opportunity to different actors to present their contribution and knowledge through an open platform. The feed of contributions is reinforced by an open call for submissions launched on a regular basis to update the Repository in a continuous way with new articles and materials.

The workflow of submissions is to be managed by an executive committee, responsible for the edition and to foresee the quality guidelines of the articles writing and format, and a scientific committee, composed by members of (gtwhi) and other research centres of the Universities, Government provincial and state agencies that supervises the project implementation and adequacy by providing a digital platform, its rationale, and managing the workflow of a publishing process, the UNESCO Chair in Intangible Heritage and traditional Know-How: Linking Heritage objective is to act as a facilitator. Nevertheless, the implementation of this project relies also in fostering cooperation between different professionals, organisations and social actors in the region by building a consortium of partners already engaged with the safeguarding of ICH at national level, but more specifically at the regional level (i.e., ONG, UNESCO commission and centres, regional public institutions related to culture and tourism, and memory institutions such as museums, archives, and associations, etc.). In this way, the consortium can help to feed the Repository with articles and collaborate in disseminating the project by activating their agency in awareness-raising of ICH in the region.

3. CONCLUSION

In Malaysia, one more element of ICH has been added to the international listing of UNESCO, increasing and enhancing attention towards ICH in the media and public awareness. Nevertheless, beyond the realm of these nominations and global/national promotion apparatus, the fact is that the diversity of cultural practices remains invisible either at the national or regional level, as we demonstrated in this short paper. Therefore, the Repository aims to contribute to the increasing visibility of a body of knowledge about ICH, focusing on a specific region of the country the George Town Penang. In this perspective, the dissemination of this body of knowledge may stimulate awareness about the importance of ICH, activate interest and recognition, but also set discussions among heritage communities about the meanings of cultural practices nowadays in terms of identity and sense of place.

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Islamophobia and Classical Orientalism: An Analysis

Perkaitan Islamophobia dan Orientalisme Klasik: Satu Analisis

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ABSTRACT

Following the events of September 11, 2001, there have been several attempts worldwide to disparage Islam. It is referred to as Islamophobia, and it occurs when Muslims worldwide become targets of hatred and violence. To that aim, one of this study's objectives is to reconstruct the question of whether Islamophobia was precipitated by the events of September 11, 2001, or whether it existed before to that date. The primary focus will be on Malaya's history. The methodology of this study is based on a review of western oriental writing works, which were studied within the framework of archipelago thinking. This study concludes that Islamophobia occurs as a result of two factors: first, the actions of extremists that cause unrest in the west, beginning with the events of September 11, 2001, and second, historical and contemporary western colonial orientalist writings contribute significantly to global Islamophobia.

ABSTRAK

Selepas berlakunya peristiwa 11 September 2001, telah tercetus pelbagai usaha memburukkan Islam di seluruh dunia. Ia dikenali dengan terma Islamophobia, yang menyaksikan umat Islam seluruh dunia menjadi mangsa kebencian dan kekerasan. Untuk itu, antara objektif kajian ini adalah cuba merekonstruksi persoalan; adakah benar Islamophobia itu dicetuskan oleh peristiwa 11 September 2001, atau adakah ia wujud jauh sebelum tarikh tersebut. Untuk fokus utama, kita akan menumpukan perhatian kepada sejarah Tanah Melayu. Kajian ini menggunakan kajian kepustakaan sebagai asas metodologi dengan mengkaji buku-buku penulisan orientalis barat sebagai asas kepada kajian dan dianalisis mengikut kerangka berfikir nusantara. Kajian ini merumuskan bahawa Islamophobia ini terjadi berasaskan dua faktor, pertama, tindakan golongan ekstremisme yang menimbulkan keresahan di barat bermula dengan peristiwa 11 September 2001 dan penulisan-penulisan orientalis kolonial barat di zaman lampau dan moden adalah penyumbang besar kepada Islamophobia di seluruh dunia.

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1. PREMIS KAJIAN

Sebagai premis asas, kajian ini akan mengemukakan satu hipotesis yang berkait dengan fenomena Islamophobia. Asas hipotesis ini akan dibuktikan kemudiannya dalam kajian ini. Islamophobia adalah *chain reaction* (tindak balas yang timbul) daripada pertentangan antara *world-view* barat dan Islam. Mengikut Mohamad Zin (2013), *world-view* barat adalah bersifat dikotomi dalam melihat sesuatu perkara. Sistem mantiknya juga bersifat dikotomi iaitu mantik dua-nilai, Ya atau Tidak sahaja. Sejak awal pertembungan masyarakat barat dengan dunia luar, bermula daripada proses kolonialisme dan seterusnya globalisasi, *world-view* barat memang berbentuk perkauman. Mereka menganggap diri

mereka lebih baik daripada segi warna kulit, kepandaian dan sistem moral. Atas dasar itu, mereka memandang dunia lain khususnya masyarakat Islam, mengikut pandangan Edward Said dalam bentuk *Binari* (kita lebih baik daripada mereka).

World-view ini telah melahirkan orientalism-kolonialisme yang menjajah dan menjarah hasil bumi masyarakat bukan barat. Lebih buruk lagi, penjajahan mereka dianggap sebagai tugas mulia untuk memajukan masyarakat tanah jajahan. Selepas berlakunya peristiwa 11 September 2001, sifat dikotomi (perbezaan kita dan mereka) telah muncul kembali di atas nama *New Orientalism* (Kerboua, 2016). Fungsi dan sifatnya tetap sama. Mereka tetap tidak ingin menilai kembali kesilapan mereka terhadap masyarakat lain. Sebaliknya mereka memberi respon kepada peristiwa 11 September 2001 dengan mencetuskan fenomena Islamophobia. Tindakan ini dilihat bukan cuba menghentikan bahkan semakin mengapi-apikan lagi kebencian terhadap Islam.

Di pihak kelompok Islam, al-Qaeda yang mencetuskan peristiwa 11 September 2001 juga melakukan kesalahan dikotomi ini. Tanpa menggunakan perkiraan wasatiah dan strategik (konsep maqasid syariah), mereka melihat dunia barat secara ekstrem sebagai induk segala bentuk kezaliman. Berpandukan konsep jihad yang kabur, mereka melakukan kezaliman melalui peristiwa 11 September 2001. Tindakan mereka ini langsung tidak mengambil kira impak buruk yang bakal terkena kepada Islam dan masyarakat Islam di barat.

2. ISLAMOPHOBIA BERMULA DENGAN PEMBENTUKAN ILMU KOLONIAL

Sejarah hubungan antara dunia barat dan luar memang bermula dalam bentuk yang agak tidak seimbang. Di Tanah Melayu, sebelum kedatangan British, masyarakat yang berbentuk pluraliti telahpun lama wujud di Tanah Melayu. Jauh sebelum kedatangan British, Alam Melayu telah menjadi tumpuan pelbagai ras etnik berbeza kerana; pertama, kedudukannya yang strategik berada di tengah jalan dagang antara benua timur tengah dan eropah dengan benua China. Kedua, kawasan alam Melayu memang menjadi tumpuan amalan budaya dan agama dunia seperti hindu-budhha dan Islam (Haji Ismail, 2003).

Pola masyarakat majmuk pada zaman sebelum kedatangan penjajah British adalah terbentuk melalui proses semula jadi. Para pedagang datang secara sukarela untuk meneruskan kelangsungan hidup dan mencari kekayaan dengan disertai oleh ahli keluarga. Jika mereka mengambil keputusan untuk terus menetap di Alam Melayu, maka keputusan tersebut merupakan keputusan berasaskan persetujuan sebulat suara bersama ahli keluarga. Keputusan hidup yang terhasil daripada persetujuan tanpa paksaan seterusnya menjamin ketenangan fikiran dan perasaan mereka.

Pada waktu ini, proses interaksi ataupun dialog pelbagai ras etnik telah berlaku dengan baik; tanpa ada sifat monopoli dan tindas menindas. Hasilnya, mereka berjaya mewujudkan interaksi mesra dengan penduduk tempatan. Terdapat unsur-unsur akomodasi dalam kehidupan masyarakat pluralistik pada zaman tersebut. Mereka secara sukarela sanggup berkahwin dengan penduduk tempatan. Masyarakat Baba dan Nyonya sebagai contoh, adalah keturunan Cina yang telah berkahwin dengan masyarakat tempatan. Di samping itu, mereka juga mengamalkan budaya seharian orang Melayu. Selain itu, amalan dan adat resam yang dibawa masuk oleh mereka juga diterima pakai oleh penduduk tempatan. Sebagai contoh, adat bersanding, bunga manggar dan bunga telur dalam majlis perkahwinan merupakan asimilasi penduduk tempatan dengan pendatang dari India.

Keadaan ini mula berubah dengan kedatangan British. Mereka berusaha keras untuk merendahkan dan menjajah masyarakat nusantara. Usaha penjajahan ini berpandukan kepada sistem ekonomi kapitalis yang sifat asasnya adalah menjajah dan mengaut sebanyak mungkin hasil bumi masyarakat bukan barat (Caldwell, 1977). Untuk menjayakan usaha penjajahan ini, pihak British memperkenalkan ilmu kolonial. Ilmu kolonial adalah ilmu yang dihasilkan oleh sarjana-pentadbir British di Tanah Melayu. Ia mengandungi banyak maklumat tentang masyarakat tanah jajahan bagi tujuan pengawalan dan pemantauan yang sepatutnya. Selain itu, ia merupakan pelbagai kajian yang membabitkan latar

belakang manusia alam Melayu dalam bentuk laporan, hasil bancian, jurnal ilmiah, catatan peribadi, bibliografi dan manuskrip. Maklumat tentang ilmu kolonial ini telah dijelaskan oleh Knaap (1994) sebagai:

In order to rule the colonies properly, the colonial power of the time were of the opinion that they needed not only a strong army and navy and a well-trained civil service, but also scholarly and practical knowledge of the indigenous society. Scholarly interest in the colonies can thus be interpreted as an offspring of the process of colonial state formation. During the nineteenth and early twentieth centuries, in England and France as well as in the Netherlands, all sorts of journals came into being to disseminate knowledge about the colonies. Few of these journals survived the wave of decolonization after the Second World War. In the Netherlands only two survived, Bijdragen and (Nieuwe) West-Indische Gids, founded in 1919. The other well-known journal on Southeast Asia from this period that is still in existence is the Journal of the Malaysian Branch of the Royal Asiatic Society, founded in 1878.

Dari petikan di atas, dapat diketahui bahawa matlamat utama usaha pengumpulan semua perkara membabitkan masyarakat dan alam Melayu sebenarnya adalah untuk memahami dan membentuk ilmu tentang masyarakat Melayu, yang dijadikan asas atau alat untuk menguasai mentaliti masyarakat Melayu. Ia berasaskan dasar dan epistemologi (falsafah, pendekatan, metodologi dan tafsiran) yang dilakukan oleh sarjana penjajah kolonial British tentang masyarakat tanah jajahan. Lebih tepat lagi, ilmu kolonial tergolong dalam disiplin orientalisme, iaitu ilmu yang mengkaji ruang fizikal dan abstrak/pemikiran masyarakat bukan Barat.

Orientalis ialah golongan ilmuwan yang mengkaji Islam dari sudut pandangan mereka. Mereka mengkaji 'timur' secara budaya bahkan ideologi, sebagai suatu bentuk wacana dengan sokongan institusi, kosa kata, keilmuan, imaginasi, doktrin, bahkan birokrasi kolonial dan gaya colonial (Said, 1985). Mereka mendakwa kajian itu dilakukan demi nilai ilmiah murni tanpa ada maksud dan tujuan yang lain. Namun begitu, pandangan metodologi orientalis mengandungi pelbagai bentuk konfrontasi terhadap kebudayaan tertentu. Ia dikonstruksi khusus untuk membezakan antara kedua masyarakat tadi tanpa mengambilkira persetujuan masyarakat Timur

3. ASAS FALSAFAH EUROCENTRIC DAN ORIENTALISME DALAM ILMU KOLONIAL

3.1. Falsafah Eurocentric

Konstruksi asas ilmu kolonial ini berasaskan dua falsafah iaitu *Eurocentric* dan Orientalisme. Falsafah *Eurocentric* ini beranggapan bangsa eropah lebih tinggi martabat daripada bangsa lain. Hal ini dijelaskan oleh Ozay Mehmet dengan:

Eurocentricism refers to European ways of understanding and practicing social sciences, including history, on the basis of methodologies developed in relation to the historical experiences of the European continent. This initial point is supposedly applicable to historical writing of other societies through academic or non-academic works produced by the Western individuals.

Makdisi menerangkan bahawa tabiat penulisan mengikut kacamata *Eurocentric* memang dijadikan asas oleh semua orang barat pada zaman silam. Katanya:

Throughout the process, people from all segments of society such as priests, travelers, state historians, and soldiers from all ranks, races and creeds of European nations; and, perhaps peculiarly, administrative officers who worked directly for the Colonial Office, contributed to the production of the cumulative knowledge of the East. Their Eurocentric discourse was unquestionably colored by prejudices towards Muslim communities developed in earlier stages of history, from experiences in places such as Andalusia in the Iberian Peninsula. Furthermore, one can assert that the accounts of the above mentioned scholarly and non-scholarly circles, which reflect European perspectives or

Eurocentric approaches, inevitably served to structure the policies of the European kingdoms. These works made the natives' history and geography a research subject dealt with and narrated from the European standpoint
(Makdisi, 1998)

Dalam apa-apa kajian yang membabitkan masyarakat bukan barat, pendekatan *Eurocentric* telah bertindak sebagai metod analisis yang memberikan orang eropah semacam kuasa merendahkan masyarakat bukan barat. Ia diputuskan kononnya kerana tugas kuasa British adalah untuk mentamadunkan orang timur (Ozay, 2013). Dalam semua penilaian, falsafah *Eurocentric* ini dijadikan sebagai premis ataupun idea utama untuk menilai orang timur (Said, 1993).

Program mentamadunkan masyarakat timur ini dikatakan sebagai usaha murni pihak British. Hal ini ditegaskan oleh Thomas Babington Macaulay, dalam Minute on Education tentang status pemikiran barat berbanding dengan pemikiran peribumi sebagai:

A single shelf of a good European library was worth the whole native literature of India. Education should be Western learning, including science, and that the language of instruction should be English.
(Milner, 1982)

Dalam bahagian lain, ia mengatakan bahawa:

Di Tanah Melayu, polisi ini boleh dikesan daripada usaha Raffles memperkenalkan sekolah di Singapura. Ia dikatakan menjadi “*monument to British culture*” (Federation of Malaya on Education For 1954) dan bertujuan untuk “*to stimulate the revival of wealth and civilization in Southeast Asia*” (Turnbull, 1972). Raffles mendakwa usaha ketamadunannya dengan katanya:

Great Britain has carried civilization and improvement in its train.
(Raffles, 1991)

Seabad kemudiannya isu ketamadunan ini sekali lagi diutarakan oleh Winstedt yang mencadang subjek sejarah Greek dan Rom diterapkan dalam sukatan pelajar di sekolah Melayu. Pendekatan *Eurocentric* ini, mengikut Ozay Mehmet telah diterapkan dalam kaedah pensejarahan dan proses ilmu. Tegasnya lagi, konsep sejarah dan ilmu milik masyarakat alam Melayu tidak diiktiraf:

The establishment of universities, for example, Gottingen University in the 18th century, created places where a well-constructed formulation of the knowledge of historicity was produced on the basis of the Western tradition. The superiority of the knowledge as product of the mentioned higher education institutions gets its resources from the sacralization of knowledge as an product of Greek and Roman civilization, where the non-Greek and non-Roman are considered inferior. Here, non- Greek and non-Roman refers to the Malay Muslim societies in Southeast Asia.
(Ibid p273)

Bagi Ozay Mehmet¹⁵ dan Edward Said, pihak penjajah barat secara halus cuba menerapkan sistem epistemologi barat dan menafikan autoriti epistemologi masyarakat timur dalam penulisan sejarah dan ilmu (Harrison, 2009). Akibatnya, sistem epistemologi barat telah mempengaruhi pemikiran masyarakat tanah jajahan. Ia juga menimbulkan rasa rendah diri di kalangan masyarakat tanah jajahan apabila membandingkan diri mereka dengan kuasa penjajah (Ang & Stratton, 1995). Dalam soal ini, Ang & Stratton menempelak sifat buruk kuasa penjajah yang menganggap mereka tidak berhak merendahkan autoriti epistemologi peribumi:

The Western powers underlined their imperial intentions, as colonial expansion in native lands came with the general assumption that colonists had exclusive rights to design the native societies, commencing with the invention of the latter's histories. This policy was the inevitable result of Western “self-asserted superiority”
(Ibid p69)

Lebih lanjut lagi, Mathieu Courville, menerangkan fenomena ini sebagai penjajahan epistemologi;

This process led the Western scholarly elite to gain legitimacy in understanding of the native societies. Whether connected or independent, each member of this scholarly elite group contributed to some extent to the construction of the “epistemology of imperialism”.

(Courville, 2010)

3.2. Falsafah Orientalisme

Kita akan dapat mengesan bagaimana usaha memburukkan Islam menjadi agenda utama falsafah orientalisme ini. Ia kemudiannya menjadi asas terpenting untuk program Islamophobia di zaman moden. Sarjana kolonial awal di Alam Melayu yang proses membina ilmu kolonial memang terpengaruh dengan pegangan agama kristian mazhab protestan yang memusuhi Islam.

Hal ini boleh dilihat kepada tiga tokoh kolonial yang awal ini iaitu Mardsen, Crawford dan Raffles. Walaupun ada sesetengah sarjana yang menafikan peranan agama Kristian kepada dasar kolonial British, namun Muhd Khairuddin Junied telah berjaya membuktikan pengaruh Kristian mazhab protestan kepada Raffles dan Mardsen. Raffles sebagai contohnya dilahirkan dan dibesarkan budaya beragama Protestan. Ia telah mempengaruhi pemikirannya yang membabitkan masyarakat luar. Catatan sejarah Britain menunjukkan masyarakat British memang kuat berpegang pada agama Kristian Mazhab Protestan. Bahkan dalam perang Napoleon, Britain dikatakan sebagai negara protestan seperti yang digambarkan:

“Britain as a Protestant nation and France as a Catholic one.”

(Van Der Veer, 2001)

Bukan setakat itu sahaja, sesetengah sejarawan British mengakui identiti ini dengan kenyataan di bawah:

“Protestantism was the most important element of their identity”.

(Colley, 1992)

Masyarakat British secara majoritinya mendakwa masyarakat luar eropah perlu dikristiankan demi memperluaskan visi dakwah dan tamadun kristian yang menyelamatkan dunia (Bayly, 1989). Berbanding dengan mazhab Katolik dan Metodisme, mazhab Protestan ini lebih menekankan kepada usaha berkerja keras penyebaran agama Kristian (Sanecki, 2006), disamping mengejar pencapaian kebendaan sebagai bukti ketaatan beragama. Hal ini ditegaskan sebagai:

as most Evangelicals would argue, should however rest upon reason rather than superstition and blind adherence to the faith. “Scientific proofs” thus became an integral part of the effort to justify “the reasonableness of Christianity” over other religions

(Trevelyan, 2000)

Lebih khusus lagi ia dimotivasi dengan semangat perang salib. Hal ini ditegaskan oleh Norman Daniel:

“These men had an undoubting faith that their civilisation must dominate the world; although it might be etidak pressed in terms of technical superiority, both technological and institutional. They believed that its strength was its moral force, which itself was ineticably Christian”

(Daniel, 1966).

Mardsen, Crawford dan Raffles seperti mana penganut Kristian British beranggapan bahawa empayar British bertanggungjawab membawa visi ketamadunan kepada masyarakat dunia (Bayly, 152). Ia termasuk sebagai usaha memastikan pengaruh Islam dapat disekat. Albert Hourani menegaskan bahawa;

In Britain and amongst British people in the empire, an incentive was given to the idea of opposition between Christianity and Islam by the new religious spirit of Evangelicalism: the idea that salvation lay only in the consciousness of sin and acceptance of the gospel of Christ, and that one who knows himself to be saved has a duty to confront others with this truth.
Hourani (1991)

Ketiga tokoh ini, Marsden, Crawford dan Raffles bertindak sesuai dengan suasana di eropah pada abad 17-19 yang memandang negatif pada Islam dan menjadikannya sebagai inspirasi dalam melahirkan korpus ilmu colonial (Marsden, 1986). Ia dalam bentuk: pertama, semangat kebencian melampau pada Islam kerana Islam adalah satu-satunya agama yang menentang dominasi Kristian. Kedua, Islam adalah agama yang salah daripada segi intipati dan metodologi ajarannya. Ia adalah pecahan agama sesat daripada tradisi Kristian yang dicipta oleh Nabi Muhammad SAW. Ia bukan agama wahyu tetapi peniruan daripada budaya asing (*hellenisme*, greek dan jahilia) yang diolah oleh sarjana Islam dan dinisbahkan pada Nabi Muhammad SAW. Atas dasar itu ajaran Islam hanya sesuai dengan masyarakat Timur Tengah zaman pertengahan.

Bagi Raffles, Islam adalah hasil ciptaan Nabi Muhammad SAW sebagai nabi palsu (Raffles To Rev. Thomas Raffles, 1823). Islam dipanggil dengan *Mohamedism* iaitu suatu terma yang dipakai oleh orientalis dan penganut Kristian bagi menunjukkan Islam sebagai ciptaan Muhammad SAW dan bukannya wahyu Allah SWT seperti didakwa (Aljunied, 2005). Ia juga menjelaskan beberapa perkara;

1. Islam adalah agama yang bersifat membelenggu akal dan perbuatan manusia (Raffles To Rev. Thomas Raffles, 1815)
2. Agama milik perompak (saracen); istilah buruk yang diberikan oleh kerajaan Byzantine kepada penganut Islam (Gunny, 1996)
3. Agama yang mengajar pengikutnya menjadi lanun (Raffles, 1988)
4. Agama yang mengajar pengikutnya menjadi enggan bertoleransi dan menerima kebaikan yang dibawakan oleh pemodenan British (Raffles 245)
5. Islam mengalakkan poligami yang sering membawa kepada penindasan wanita dan perpecahan masyarakat (Ibid p73).

Raffles amat skeptik dengan pencapaian Islamisasi alam Melayu, yang diterangkan dalam beberapa kenyataannya;

1. Islam telah merosakan pencapaian tamadun Melayu yang terbina sebelumnya, alam Melayu berjaya membangunkan tamadun politik dan ekonomi yang baik terbukti dengan wujud kerajaan dan pelabuhan penting (Raffles, 1813).
2. Islam menjadikan agenda utama mengajar orang Melayu menjadi fanatik dan membenci orang eropah.
3. Orang Melayu bukan penganut Islam sejati dalam bentuk yang lengkap (Raffles, 245).
4. Undang-Undang Islam tidak difahami dengan baik, bahkan di beberapa tempat alam Melayu yang tidak mengetahui langsung kewujudan perundangan Islam (Raffles, 1823).
5. Undang-Undang tubuh Melayu (hasil campuran Islam dan adat Melayu) pada dasarnya bukan Undang-Undang Islam sejati kerana ia hasil campuran antara Undang-Undang Islam dengan adat (Raffles, 1823).

3.3. Ibadat Haji Sebagai Asas Ekstremisme Agama

Ibadat haji memang sering diulas dengan cukup negatif oleh tiga sarjana kolonial yang awal; Marsden, Crawford dan Raffles. Ia adalah kesan utama daripada perang salib yang memberi kesan mendalam pada masyarakat barat (Daniel, 1993). Ia bermula dengan syarat pengharaman orang bukan Islam seperti masyarakat Eropah memasuki Tanah Suci Mekah, yang kemudiannya dijelmakan dengan sikap anti penjajah barat yang dimiliki oleh jemaah haji (Aljunied, 2005).

Dalam buku Marsden, ia menerangkan bagaimana sifat jemaah haji yang sangat dihormati oleh masyarakat Melayu. Ia diterangkan:

Hajjis as learned, and confers the character of superior sanctity.”
(Marsden, 1986)

Terangnya lagi:

as priests, who were predominantly Arabs and if not, had followed closely to the observance of Islamic rites of the Arabs. They in the constant practise of imposing upon and plundering the credulous inhabitants, are held by them in the utmost reverence”
(Ibid)

Dalam paparan Raffles, orang Melayu menganggap semua Jemaah haji yang balik daripada mengerjakan ibadat haji akan dianggap mulia dan memiliki kuasa yang hebat (Raffles). Lebih buruk lagi, golongan ini dianggap sebagai pencetus semua masalah yang menjadi pemankin kepada usaha penentangan kuasa penjajah:

(Mahometan priests have almost invariably been found most active in every case of insurrection. They were active in stirring up native chiefs to attack and massacre Europeans) (Raffles).

Bagi Raffles, Islam melalui ibadat haji, bertanggungjawab menfanatikan orang Melayu. Lebih buruk lagi, orang Melayu memang kurang akal kerana bergantung pada mitos dan tahyul bahawa orang Arab ini mulia. Hal ini perlu dihalang kerana akan membuat orang Melayu menolak usaha reformasi yang dibawa oleh British (Raffles). Penjajah British dan Belanda memang mencurigai institusi Haji dan ulama yang dianggap sebagai asas-asas penentangan yang bakal mengugat kuasa penjajah (Al-Junied, 2005). Mereka menganggap institusi haji sebagai pusat melahirkan kesedaran Islam menentang penjajah Barat. Atas dasar itu, mereka mengambil dasar menyekat atau menyukarkan proses haji masyarakat Melayu.

4. ISLAMOPHOBIA SEBAGAI PENERUS USAHA ORIENTALISME KLASIK

Fakta sejarah di atas menunjukkan bahawa sebelum teretusnya peristiwa 11 September 2001, hubungan antara umat Islam dengan kuasa Barat telahpun agak buruk. Hal ini dapat dirujuk kepada pendedahan ilmu kolonial-orientalisme klasik. Pertentangan ini diburukkan lagi dengan peristiwa 11 September 2001. Apa yang jelasnya, peristiwa 11 September 2001 ini, walaupun dinafikan dilakukan oleh al-Qaeda pada mulanya, tetapi dakwaan ini terjawab selepas berlakunya peristiwa bom Bali 2002. Ia memang dilakukan oleh al-Qaeda yang berpegang kepada ideologi salafi Jihad. Bahana terbesar peristiwa 11 September 2001 ini kepada umat Islam dapat dilihat kepada munculnya fenomena Islamophobia (Cluck, 2012).

Selepas peristiwa 11 September 2001, pentadbiran George W. Bush telah menghidupkan kembali ideologi orientalisme (neo-orientalisme). Hal ini ditegaskan oleh Salazar:

His (Bush) speech was constructed on stereotypical words and images that are already recognized in more than 20 years of media and popular culture depictions of Arabs as evil, bloodthirsty, animalistic terrorists.
(Salazar, 2004)

Ucapan politik ini semakin memanas lagi jurang perbezaan (binari) antara barat dan Islam (Ibid p36). George W. Bush menegaskan:

Islamic fundamentalists are ideological extremists who do not believe in free societies and who happen to use terror as a weapon to try to shake conscience of the free world.

Dalam kesempatan yang sama, Bush sekali lagi menegaskan bahawa:

Islam as intolerable, violent and backward and its followers a threat to USA. their grief has turned to anger, and anger to resolution and either they bring their enemies to justice, or bring justice to their enemies, justice will be done.
(Merskin, 2004)

The Neo-orientalisme ini mendedahkan bahawa Islam adalah ancaman global kepada tamadun barat. Hal ini ditegaskan oleh penasihat utama George W. Bush iaitu Bernard Lewis dan Samuel Huntington (Kerboua, 2016). Bahkan ia menegaskan masalah sebenar yang terpaksa dihadapi oleh barat adalah kerana faktor Islam itu sendiri. Islam mengajar penganutnya untuk menyakini ketinggian tamadun sendiri, walaupun dalam realiti sebenarnya hal yang sebaliknya berlaku, di mana tamadun barat lebih tinggi berbanding dengan tamadun Islam. Penegasan akhirnya cukup mengemparkan, apabila ia berkata:

The problem for Islam is not the CIA or the U.S. Department of Defense. It is the West, a different civilization whose people are convinced of the universality of their culture and believe that their superior, if declining, power imposes on them the obligation to extend that culture throughout the world.
(Ibid p217-218)

5. MUNCULNYA FENOMENA ISLAMOPHOBIA

Islamophobia ini merujuk kepada rasa ketakutan dan kebimbangan terhadap Islam sama ada pada penganutnya, ajarannya, budayanya dan apa sahaja yang berkaitan dengan Islam. Menurut Pelapor Khas PBB, Islamophobia bermakna : suatu permusuhan dan ketakutan tidak berasas terhadap Islam dan akibat ketakutan atau kebencian pada orang Islam atau majoriti daripada mereka (Denien, 2006). Takrif yang sama diberikan oleh Laporan Commission on British Muslims and Islamophobia yang menyatakan bahawa ianya merujuk kepada:

Dread or hatred of Islam and, therefore, to fear or dislike all or most Muslims or irrational fear of Islam or anti-Muslim racism and continuation of anti-Asian and anti-Arab racism.
(Instead, 2004)

Istilah Islamophobia ini telah dikesan penggunaannya di Perancis oleh Etienne Dinet dan Slima Ben Ibrahim pada 1925 di dalam bukunya *Acces De Delire Islamophobe*. Namun begitu, istilah ini tidak popular dan ianya juga sama sekali tidak menjadi isu pada waktu itu. Di Amerika, Islamophobia ini muncul pada 1991 melalui artikel dalam majalah *Insight*, namun masyarakat tidak ambil kisah dan tidak memberikan apa-apa reaksi terhadap fenomena Islamophobia ini (Allen, 2001). Akhirnya istilah Islamophobia ini semakin popular dan mencapai kemuncak penggunaannya selepas 11 September 2001 diikuti dengan pengeboman di Madrid pada 11 Mac 2004 dan pengeboman di London pada 7 Julai 2005.

Jadi, dapat disimpulkan bahawa Islamophobia ini merujuk kepada persepsi negatif terhadap Islam dalam bentuk diskriminasi pelbagai yang dimotivasikan oleh ketakutan dan kebimbangan terhadap Islam atau umat Islam. Persepsi negatif yang terbina akibat ketakutan dan kebimbangan terhadap Islam ini dapat dilihat dalam pelbagai aspek dan ini merangkumi pandangan serong terhadap undang-undang, nilai-nilai dan budaya yang dibawa oleh Islam. Persepsi negatif ini disahkan dengan

Laporan Runnymede di London bertajuk *Islamophobia: A Challenge for Us* All menyatakan bahawa (The Runnymede Trust, 2011):

Islam is perceived as a monolithic block, static and unresponsive to change; it is viewed as separate and "other"; it does not have values in common with other cultures, is not affected by them and does not influence them. Islam is seen as inferior to the West; it is considered barbaric, irrational, primitive and setidak ist; Islam is seen as violent, aggressive, threatening, and supportive of terrorism and engaged in a "clash of civilizations.

Rumusan yang dibuat Runnymede ini mengesahkan bahawa Islam telah disalahfahami secara serius oleh ramai pihak terutamanya masyarakat bukan Islam di barat. Sehubungan dengan itu, persepsi yang salah ini perlu diperbetulkan segera bagi memastikan Islam yang menjadi rahmat sekalian alam ini difahami atau tidak disalah tanggap.

6. KESINAMBUNGAN ISLAMOPHOBIA DENGAN IDEALISME ORIENTALISME KLASIK

Seperti dijelaskan dalam paparan di atas, fenomena Islamophobia memang telah berakar dalam pemahaman masyarakat barat tentang Islam. Ia menjadi agak sulit untuk diatasi samada di peringkat intelektual ataupun dasar-dasar politik. Mengikut Mohammad Samiei (2009), Linda Edvardsson (2008) dan Edward Said (1997); penerusan Islamophobia bertepatan dengan idealism Orientalism klasik boleh dilihat dalam beberapa perkara; pertama, wujudnya binari antara Islam dan barat. Keduanya adalah dua entiti berbeza, di mana barat lebih maju berbanding Islam. Linda Edvardsson menegaskan bahawa:

Islamophobia is evident when Muslims are perceived as something that does not belong to (the superior) us rather something that has connotations as the other. The notion of US versus THEM is therefore integrated in a way where Muslims and/or Islamic affiliations are etidak cluded from the dominant discourse, thus, to some etidak tent based upon the Orientalist View.

Hal ini bertepatan dengan apa yang ditegaskan oleh Edward W. Said;

The general basis of Orientalist thought is an imaginative and yet drastically polarized geography dividing the world into two unequal parts, the larger, "different" one called the Orient, the other, also known as "our" world, called the Occident or the West...There are, of course, many religious, psychological, and political reasons for this, but all of these reasons derive from a sense that so far as the West is concerned, Islam represents not only a formidable competitor but also a latecoming challenge to Christianity.
(Edward, 1997)

Mengikut Edward Said lagi, walaupun Islamophobia cuba ditonjolkan sebagai idea baru di zaman moden ini, tapi hakikatnya idea ini berasaskan kepada ideologi orientalis klasik:

Ever since the Middle Ages and some part of the Renaissance in Europe, Islam was believe to be demonic religion of apostasy, blasphemy, and obscurity.
(Edward, 1997)

Hal ini turut diakui oleh Linda Edvardsson yang menyatakan bahawa:

The fantasy about the Orient functioned as a free zone where the Western everyday life...was out of order...Today is Islam often a symbol of fanaticism, terrorism and the patriarchal, in the 1940s more of a exotic framing - a kind of side-scene that signalled something different and remote.
Edvardsson (2008)

Kedua, kajian tentang masyarakat Islam perlu bergantung hanya pada bahan kajian silam; karya fuqaha dalam aspek teologi dan syariah. Jadi, tidak diperlukan kajian tentang Islam di zaman moden kerana aplikasi umat Islam zaman moden bergantung sepenuhnya pada karya-karya silam. Tiada gunanya dilakukan penyelidikan lanjutan tentang masyarakat Islam kerana ia adalah masyarakat tertutup, statik serta tiada elemen dinamisme untuk suatu tamadun

Others are eternally the same, so they could be judged on their history, on their classical attitudes, on their so-called ageless essence. There is no major dynamism particularly in Islam. Historical studies, classical tetidak ts, conflicts of centuries ago, all are relevant to today's affairs. There is no need for empirical studies of contemporary Muslim affairs, of contemporary literature, of everyday changes of life because changes are simply superficial; Islam is what it has been since its advent.
Samiei (2009)

Ketiga, agama menjadi faktor terpenting berlakunya pertentangan antara tamadun Islam dan barat. Ia perlu dipandang secara dualistik:

From feminism to racism, from nationalism to Nazism, from Marxism to the Cold War, religion lies in one way or another at the core of the dualistic ideology. In the course of the West and Islam dualism, the role of religion is even more decisive. Islam is portrayed as a holistic religion with a rigid legal and political system. Islam is a given not a choice. It captures the whole identity of its believers. Thus studying religion will suffice to illustrate the whole civilisation. All the completidak ity of Muslim minds and attitudes is dismissed by the dualist; rather he chooses to follow his own reading as a direct method of interpreting the Quran, of course, usually in adualistic paradigm.
Samiei (2009)

Keempat, Islam adalah agama yang fanatik, tidak rasional dan wajib diperangi oleh barat.

Islam is uncivilised, primitive and therefore dangerous, threatening our way of life, our culture, our civilisation and our hard and then soft power. This principle was clearly explained by Huntington, who followed Schmitt's philosophy. To their view, since Islam is the enemy, first and foremost, the West has to fear it and think about some central issues like weapons, war and killing.
Samiei (2009)

Masyarakat barat sering melihat Islam sebagai watak agama yang ganas kerana ajaran Islam mengalakkan demikian:

It is frequently alleged that Muslims use their religion for strategic, political and military advantage rather than as a religious faith and as a way of life shaped by a comprehensive legal tradition...Muslims are assumed to have an instrumental or manipulative view of their religion rather than to be sincere in their beliefs, for their faith is "indistinguishable from a weapon".
The Runnymede Trust. (2011)

Ia akibat langsung daripada tabiat buruk golongan ekstremis Muslim yang memperlihatkan watak ganas ini. Akibatnya, masyarakat barat membuat generalisasi bahawa Islam adalah agama yang ganas terhadap penganut agama lain.
Edvardsson (2008)

7. ORIENTALIS BARAT MODEN SEBAGAI JUARA MEMPROMOSIKAN ISLAMOFOBIA

Usaha menghidupkan semula pandangan anti Islam milik orientalis silam telah diteruskan oleh dua tokoh sarjana orientalis moden iaitu Bernard Lewis (2003) dan Samuel Huntington. Bernard Lewis menonjolkan Islam memang bermasalah dengan barat dan mustahil bersesuaian dengan barat. Hujah utama Bernard Lewis berkisar pada soal ketidak serasinya Islam dengan sistem demokrasi barat. Ia

diterangkan dengan 12 hujah utama:

Pertama, Islam menolak sekularisme, sedangkan ia menjadi asas terpenting ideologi barat (Lewis, 2003). World-view asas ajaran Islam dikatakan berpusat semuanya kepada kekuasaan mutlak Allah. Tegasnya:

All the foreign ideologies—liberalism, socialism, even nationalism—that set Muslim against Muslim are evil, and the Muslim world is now suffering the inevitable consequences of forsaking the God-given law and way of life that were vouchsafed to it.
(Lewis, 2010)

Kedua, sekularisme bertentangan dengan konsep ummah, di mana keutamaan diberi pada penganut Islam dan tidak kepada penganut agama lain. Ketiga, dalam sejarah Islam tidak ada institusi yang dapat mendokong sistem demokrasi. Islam tidak mengakui masyarakat atau majoriti masyarakat sebagai asas autoriti kerana semuanya tertakluk pada kekuasaan Allah SWT yang bersifat mutlak. Umat Islam hanya mendapat pencerahan apabila diperkenalkan sistem demokrasi oleh dunia barat. Keempat, tiada konsep hak individu dalam Islam. Semua tertakluk pada negara dan bila-bila masa ia dapat dirampas oleh negara. Kelima, sistem khalifah dalam Islam tidak mempunyai formula atau sistem untuk mengatur bentuk pemilihan rakyat yang baik. Mengikut sunni, hubungan antara rakyat dan pemerintah diasaskan atas kontrak bai'ah. Tetapi ia tetap kabur sebaliknya perlu bergantung pada sistem undang-undang Allah SWT.

Keenam, sistem politik Islam langsung tiada formula tentang hak asasi manusia. Tanpa formula yang tetap dan selari menyebabkan isu hak asasi manusia seperti toleransi dengan pihak berlawanan (samada sesama Islam atau bukan Islam) menjadi terabai. Walaupun syura memang wujud tapi ia hanya terhenti kepada golongan elit dan bukannya meluas penggunaannya kepada masyarakat awam (Lewis, 2010). Prospek demokrasi memang langsung tidak sesuai dengan umat Islam Timur Tengah kerana ia sering digagalkan dengan pemerintahan diktator Arab. Ketujuh, sistem demokrasi sejati memang tidak sesuai dengan masyarakat arab Islam. Walaupun ia diamalkan oleh sesetengah masyarakat Arab tetapi ia bukan mengikut piawaian standard demokrasi sejati.

Kelapan, sejarah Islam tidak mempunyai ciri-ciri yang bersesuaian dengan sistem demokrasi barat yang bertamadun. Terdapat tiga elemen demokrasi sejati yang tiada dalam masyarakat arab: pertama, limitasi yang menghadkan kuasa mutlak pemerintah atau sistem monarki arab. Kedua, tiada akauntabiliti kerajaan, dan ketiga, tiada kuasa perwakilan rakyat yang sesuai dengan perlembagaan negara seperti difahami oleh dunia barat. Semuanya bergantung secara mutlak kepada pemerintah yang menggunakan topeng agama sebagai justifikasi (Lewis, 2010). Kesembilan, parti politik pembangkang langsung tiada. Kesepuluh, reformasi politik walaupun diusahakan atas nasihat dan kehendak kuasa barat pada hakikatnya langsung tiada. Sebaliknya kuasa ketenteraan lebih berkuasa yang mengatasi sistem demokrasi (Lewis, 1995). Kesebelas, keadilan sosial dan persamaan hak asasi manusia memang perkara yang langka dalam undang-undang Islam. Terdapat tiga kumpulan sering menjadi mangsa dalam undang-undang Islam iaitu orang bukan Islam, hamba dan wanita. Walaupun usaha mengangkat kedudukan wanita ada diterapkan mengikut kehendak piawaian barat tetapi ia tetap terikat dengan budaya tempatan yang bersifat misiognis (Lewis, 2002). Kedua belas, asas identiti arab Islam lebih berpusat pada konsep ummah. Ia bertentangan dengan konsep sekularisme yang memisahkan agama dan negara.

Tokoh kedua yang menjuarai pemusuhan terhadap Islam adalah Samuel Huntington. Ia menekankan teori wujudnya pertentangan tamadun antara barat dan tamadun timur (khususnya Islam). Hujahnya didasarkan kepada tiga perkara: pertama, Islam menjadi asas pertentangan ini. Setiap tamadun sering membezakan diri dengan pihak lain.

Pihak lain sering dianggap tidak bertamadun berbanding dengan tamadun sendiri. Bahkan ia menjadi faktor terpenting yang dapat dilihat daripada konsep Dar al-Islam dan Dar al-Harb. Huntington secara terang-terangan memuji tamadun barat:

defining features of Western civilization include the separation of religious and secular authority, the rule of law and social pluralism, the parliamentary institutions of representative government, and the protection of individual rights and civil liberties as the buffer between citizens and the power of the state. Individually almost none of these factors was unique to the West. The combination of them was, however, and this is what gave the West its distinctive quality.
(Huntington, 1996)

Kedua, walaupun masyarakat antarabangsa mengakui konsep negara bangsa tetapi ianya ditolak oleh Islam kerana ia dianggap sebagai warisan sekular barat. Dalam pertentangan antara tamadun barat dan Islam, ternyata tamadun barat menjadi pemenang dalam segenap segi. Namun begitu, dalam proses pertentangan ini, Huntington menyatakan tamadun barat telah mengalami proses kemerosotan. Tegasnya:

Thirty five percent of the earth's land surface was controlled by the West in 1800, 67 percent in 1878 and 84 percent in 1914. For four hundred years inter-civilizational relations consisted of the subordination of other societies to Western civilization. The West won the world not by the superiority of its ideas or values or religion but rather by its superiority in applying organized violence. Westerners often forget this fact; non-Westerners never do. From the early twentieth century, however, the West began to decline. Its decline has been gradual and does not proceed in a straight line. The decline could be illustrated by examining the factors of power such as territory, population, economic product, and military capability. Regarding all of these factors there has been a gradual but considerable decline since the glorious days of the West in the early twentieth century.
(Huntington, 1996)

Untuk itu, ia mengingatkan pentadbiran Amerika bahawa pertentangan antara barat dan Islam tetap berlangsung hingga kini. Bahkan berbanding dengan zaman perang Dingin, pertentangan ini lebih dahsyat. Bahkan ia menolak pandangan Presiden Bill Clinton dan Barack Obama yang menyatakan pihak barat tidak mempunyai masalah dengan Islam, tetapi hanya dengan segelintir golongan ekstremis Islam. Sebaliknya, ia menegaskan bahawa:

Fourteen hundred years of history demonstrates otherwise. The relations between Islam and Christianity, both Orthodox and Western, have often been stormy. Each has been the other's other. The central issue between the West and Islam is 'who is right and who is wrong.' Accordingly, so long as Islam remains Islam (which it will) and the West remains the West (which is more dubious), this fundamental conflict between two great civilizations and ways of life will continue to define their relations in the future even as it has defined them for the past fourteen centuries.
(Huntington, 1996)

Ketiga, tamadun barat telah melakukan penyebaran proses pembaratan kepada seluruh masyarakat dunia, termasuklah masyarakat Islam. Ahli politik dan intelektual tamadun Islam telah memberikan respon mereka dalam tiga bentuk; pertama, menolak 100% proses pembaratan. Kedua, menerimanya secara mutlak dan ketiga, menolak sistem barat dan hanya menerima konsep Islam. Golongan ketiga ini menjadi musuh sejati barat yang menimbulkan pelbagai masalah termasuk aksi keganasan. Hujah Huntington dalam soal adalah ketidak sesuaian konsep barat dengan asas-asas Islam. Ia menegaskan:

The religious values, moral assumptions, and social structures of these non-Western societies are at best alien, and sometime hostile, to the values and practices of industrialism.
(Huntington, 1996)

Keempat, proses modenisasi menyebabkan lahirnya proses *de-Westernization* dan kebangkitan tamadun tempatan termasuk Islam dalam dua cara, pertama, pemodenan di peringkat individu yang melahirkan krisis identiti yang kemudiannya menjadikan mereka merujuk kepada agama sebagai jalan

penyelesaiannya. Kedua, munculnya fenomena kebangkitan Islam yang menolak pembaratan dan berusaha mengikut Islam sebagai cara hidup. Apa yang jelasnya, kedua bentuk fenomena ini bakal menimbulkan masalah kepada pihak barat.

Kelima, proses memperkenalkan demokrasi telah meninggalkan kesan yang sedikit pada masyarakat Islam. Sedangkan ia diterima oleh masyarakat selatan eropah, Latin Amerika, Asia Timur dan Eropah tengah. Gerakan Islam memang berjaya menyebarkan pengaruh di negara sendiri. Punca utama penolakan sistem liberal demokrasi dalam masyarakat Islam kerana wujud pertentangan asas antara Islam dengan sistem barat (Huntington, 1996). Huntington secara jelas menganggap Islam dan masyarakat Arab sebagai ancaman kepada demokrasi dan hak asasi manusia.

8. PERANAN MEDIA MENYEMARAKAN ISLAMOFOBIA

Gabungan antara media dan sarjana orientalis moden memang memberi impak besar ke arah mempromosikan Islamofobia dalam masyarakat barat. Kita boleh mengemukakan beberapa siri media di Amerika yang mempergunakan pandangan pakar orientalis untuk slot media mereka.

Antaranya; Pertama, Pat Robertson seorang paderi Protestan memberikan komentar liar tentang Islam dalam slot Reality tv bertajuk 700 Club. Slotnya ini yang dikenali sebagai Christian Broadcasting Network (CBN) memang mendapat liputan mencapai 97 peratus masyarakat Kristian Amerika dan dapat dilihat di 200 negara seluruh dunia. Ia mengatakan bahawa:

Islam is a “bloody, brutal type of religion, and its followers “only deal with history and the truth with violence” and “don’t understand what reasoned dialogue is.
(Rendall et al. 2006)

Hal yang sama dilakukan oleh Daniel Pipes. Media berita FOX , CBS dan CNN menjadikan beliau sebagai pakar dalam bidang Islam. Hasil tulisannya juga kerap diterbitkan dalam akhbar the *New York Sun*, *New York Times* dan *National Public Radio’s website*. Ia telah memberi amaran bahawa golongan militan Islam memang menjadi ancaman utama kepada masyarakat Amerika. Lebih buruk lagi, ia menyatakan golongan militan ini memang merancang untuk mengambil alih tampuk pemerintahan Amerika (Rendall et al. 2006).

Kedua, Steve Emerson seorang pakar Islam dan terorisme, sering diminta pandangannya tentang Islam oleh media seperti the *New York Times*, *Washington Post*, CNN dan NBC. Ia juga terlibat dalam *congressional hearings* membabitkan isu terorisme. Terdapat isu negatif yang dikeluarkannya, seperti menuduh pengeboman Oklahoma City kepada umat Islam yang dipetik oleh the CBS Evening News sebagai:

this was done with the attempt to inflict as many casualties as possible; that is a Middle Eastern Trait.

(Rendall et al. 2006)

Ketiga, paparan Robert Spencer seorang penyelidik terkenal tentang Islam yang kuat mempromosikan Islamophobia. Robert Spencer telah menulis tiga buah buku yang menggunakan tema dan tajuk Islamophobia. Dalam ketiga-tiga bukunya ia menggunakan tajuk (i) *Islam is a religion of war*, (ii) *Islam promotes immorality (lying, theft, murder)* dan (iii) *The West should fear an Islamic takeover*. Kesemua buku-bukunya menggunakan ayat Quran yang di salah tafsirkan. Dalam bukunya bertajuk *In The Politically Incorrect Guide to Islam and the Crusades*, Spencer menyatakan Qur'an sebagai a *Book Of War*. Ia menyatakan; terdapat lebih daripada 100 ayat Quran mengarahkan memerangi (jihad) melawan orang kafir dan Munafik (Spencer, 2005). Keempat, paparan yang mendakwa Islam membenci penganut agama Yahudi dan Kristian. Steven Emerson menyebarkan pandangan bahawa Islam memang mengalakkan aksi pembunuhan terhadap penganut agama Yahudi dan Kristian. Ia mengaitkan teori clash of civilizations theory dengan pertentangan antara Islam dengan budaya *Judeo-Christian* barat.

9. KESIMPULAN

Kita dapat merumuskan beberapa perkara. Pertama, angkara golongan ekstremis yang mencetuskan peristiwa 11 September 2001 memang berat impaknya kepada pembentukan citra negatif Islam pada masyarakat antarabangsa. Apa yang jelasnya, walau apapun alasan yang diberikan untuk menjustifikasikan aksi keganasan ini, ia tetap salah dan bertentangan dengan prinsip Islam sejati. Kedua, citra negatif Islam yang ditanamkan oleh orientalisme klasik yang dijelmakan melalui ilmu kolonial british di tanah Melayu telah kembali muncul selepas berlakunya peristiwa 11 September 2001. Ia lahir dalam bentuk Islamophobia yang menggambarkan Islam dan penganutnya sebagai manusia ganas yang mencemburui tamadun barat. Citra negatif ini yang dilekatkan pada Islam oleh Raffles, Mardsen, Winstedt dan Swetenham telah diteruskan oleh Bernard Lewis dan Samuel Huntington. Akibatnya, ia telah dibayar dengan pelbagai aksi kezaliman yang terpaksa ditanggung oleh umat Islam di barat. Ketiga, tindakan golongan ekstrem Muslim adalah jelmaan langsung daripada ideologi khawarij yang pernah ditentang oleh Rasulullah. Ia semacam ramalan Rasulullah SAW yang meramalkan perkara buruk bakal berlaku akibat fahaman ekstrem ini. Kita sebagai penganut Islam patut mengelakkan hal ini berlaku.

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Social and Cultural Aspects of the Iban Community in Sarawak

Aspek Sosial dan Kebudayaan Masyarakat Iban di Sarawak

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ABSTRACT

Sarawak is the largest country in the Malaysian Federation, having a rich and colorful cultural heritage from the diversity of customs and traditions of its multi-ethnic population. Culture is a comprehensive value system consisting of various material and immaterial aspects. Culture needs to be documented to maintain the nation's cultural heritage so that it is not forgotten or lost. Even though they have achieved independence and lives in modernization, the clash between various forms of traditional culture and the new cultural values persists. However, the traditional cultural values must be preserved as the nation's cultural heritage.

Keywords: *heritage, clash of cultural values, traditional values*

ABSTRAK

Sarawak merupakan negeri terbesar dalam Persekutuan Malaysia, mempunyai warisan budaya yang kaya dan berwarna-warni daripada keberbagaian adat dan tradisi penduduknya yang berbilang kaum. Budaya adalah satu sistem nilai yang menyeluruh yang terdiri daripada pelbagai aspek material dan bukan material. Budaya perlu dilakukan pendokumentasian agar dapat mempertahankan warisan budaya bangsa agar tidak dilupakan atau pupus. Walaupun sudah mencapai kemerdekaan serta hidup dalam arus kemodenan, wujudnya pertembungan berbagai-bagai bentuk dan nilai budaya tradisi dengan nilai budaya yang baru, namun begitu nilai-nilai budaya tradisonal harus dipertahankan sebagai warisan budaya bangsa.

Kata kunci: *warisan, pertembungan budaya, nilai tradisi*

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1. LATAR BELAKANG

Negara Malaysia merupakan negara yang kaya dengan kepelbagaian dan keunikan bangsa dan etniknya. Walaupun mempunyai rakyat berlainan bangsa namun Malaysia tidak menghadapi masalah berkenaan perbezaan tersebut. Hal ini menjadikan Malaysia sebuah negara yang penuh warna-warni dan keunikan tersendiri. Sarawak terkenal dengan nama jolokannya iaitu Negeri Bumi Kenyalang yang mempunyai rakyat yang terdiri daripada pelbagai suku kaum. Terdapat kira-kira 30 kumpulan etnik di Sarawak. Kaum Iban merupakan suku kaum yang terbesar di Sarawak, diikuti oleh kaum Cina, melayu, Bidayuh, Melanau dan kaum-kaum etnik yang lain.

Mengikut bancian pada tahun 2010, kini kaum Iban mencapai sebanyak 60% jumlah penduduk di Sarawak iaitu 2,745,400 orang. Mengikut sejarah kaum Iban, mereka lebih bertumpu di bahagian barat laut Kepulauan Borneo. Kebanyakan kaum Iban kini tinggal di negeri Sarawak dan terdapat juga sebilangan orang Iban di Kalimantan Barat, Indonesia, iaitu di sebuah kawasan di sekitar Sungai Kapuas. Pada masa dahulu, setelah orang Iban menetap di beberapa dekad di sepanjang Sungai Merakai,

Indonesia, salah seorang ketua mereka yang bernama Gelungan bersama pengikut-pengikutnya telah keluar dari kawasan itu untuk menerokai sebuah penempatan baru yang lebih baik dan selesa. Kemudian, mereka telah menetap di Bukit Balau yang terletak antara Merakai dan Sungai Batang Undop. Seterusnya diikuti pula oleh kumpulan kedua orang Iban yang diketuai seorang ketua bernama Langkup. Kumpulan kedua ini telah menetap di bahagian tengah kawasan Batang Undop. Setelah dua kumpulan ini menetap di Bukit Balau dan Batang Undop, kumpulan ketiga orang Iban yang diketuai oleh Jelian telah menetap di Wong Empangu, iaitu di kawasan hilir Batang Undop (Benedict Sandin, 1967:2). Berdasarkan kajian sejarah, pada masa dahulu kaum Iban suka mengembara dan juga berpindah dari satu tempat ke satu tempat yang lain untuk mencari kawasan yang lebih subur untuk menanam padi bukit dan juga untuk mendapatkan binatang buruan dan ikan. Tempat asal mereka tidak dapat ditentukan, tetapi ada bukti-bukti yang menunjukkan bahawa orang Iban pernah tinggal di kawasan Hulu Kapuas dan Ketungau di Kalimantan Barat, Indonesia sebelum berpindah ke Sarawak. Orang Iban dipercayai telah datang ke kawasan Sarawak pada awal tahun 1540 (Chang Pat Foh, 1999:18).

Walaupun bagaimanapun, kesan daripada corak pertanian pindah yang mereka amalkan menyebabkan orang Iban terdapat di semua bahagian negeri Sarawak, terutamanya di bahagian Sri Aman, Samarahan, Betong, Sarikei, Sibuan, Pakan, Kapit, Bintulu, Baram, dan Miri. Orang Iban pada suatu ketika dahulu, lebih dikenali dengan panggilan 'Sea Dayak' di kalangan warga asing. Panggilan tersebut adalah disebabkan mereka biasanya bergerak di kawasan laut sebagai lanun dan juga sebagai pelayar yang handal. Orang Iban dikategorikan ke dalam kumpulan Melayu Proto, iaitu sama dengan orang Melayu Sumatera dan Semenanjung Malaysia (Derek Freeman, 1955: 6). Menurut tradisi lisan masyarakat Iban, penghijrahan gelombang pertama orang Iban ialah dari Kapuas, Kalimantan Barat, Indonesia, dan di Sarawak pula, petempatan awal mereka terletak di Batang Sungai Undop, Simanggang. Penghijrahan gelombang kedua pula bertempat di Bahagian Sibuan dan Kapit. Corak kehidupan kaum Iban pada masa itu disesuaikan dengan cara mereka mengeksplotasi hutan rimba untuk menanam padi bukit, memburu binatang di hutan dan menangkap ikan di sungai yang berhampiran

2. KEDIAMAN/ TEMPAT TINGGAL

Pada era dahulu, kebanyakan orang Iban tinggal di rumah panjang yang dibina daripada kayu belian dan pelbagai jenis kayu yang lain. Tempoh mereka mendiami sesebuah rumah panjang tersebut dianggarkan antara 30 hingga 40 tahun. Selepas itu, mereka akan membina penempatan baru yang berlainan daripada tempat asalnya. Tetapi, pada masa kini, orang Iban jarang-jarang didapati tinggal di rumah panjang yang diperbuat daripada kayu. Mereka membina rumah panjang dengan menggunakan batu-bata dan simen. Kini bentuk rumah panjang mereka telah bercorak moden, malah sesetengahnya mengalahkan rumah teres yang dibeli di bandar-bandar. Menurut profil Bahagian Sri Aman tahun 2002, terdapat lebih kurang 331 buah rumah panjang di Bahagian Sri Aman yang kesemuanya didiami oleh kaum Iban sahaja.

Rumah panjang merupakan kediaman utama bagi kaum Iban. Setiap rumah panjang ini diketuai oleh seorang ketua rumah yang dikenali sebagai 'Tuai Rumah'. Pada kebiasaannya sesebuah rumah panjang itu didiami oleh sepuluh ataupun lebih keluarga dan setiap keluarga itu mempunyai bilik masing-masing. Penghuni rumah panjang ini mempunyai tali persaudaraan yang sangat rapat.

Rumah panjang ini mempunyai ciri-ciri dan keistimewaan tersendiri terutamanya dari segi keselamatan dan kebudayaan. Senibina rumah ini berpegang teguh dengan adat tradisi tempatan suku kaum masing-masing yang tidak dipengaruhi oleh mana-mana masyarakat luar. Rumah ini menggunakan tiang jenis kayu keras dan tidak mudah reput seperti kayu belian yang mudah didapati di Kepulauan Borneo. Bumbungnya dari daun rumbia kulit kayu, atau belahan kayu belian seperti Biru, Pantu, Mulong dan jenis daun tebal. Dinding rumah berkenaan diperbuat daripada kulit kayu seperti Terentang atau buluh yang dikelar dan dibelah. Lantainya pula menggunakan buluh, papan atau kulit kayu. Tangga rumah diperbuat daripada sebatang kayu bulat yang ditakik dengan beliong dan dipanggil tangga takik.

Rumah Panjang mempunyai 3 ruang iaitu *tanju* (serambi atau beranda terbuka), *ruai* (ruang terbuka) dan bilik. Bahagian di atas bilik dan ruai dipanggil *sadau* (peran) sebagai tempat tidur anak dara dan juga tempat menenun disamping tempat menyimpan bijian dan perkakas.

Tuai rumah bertanggungjawab dalam mentadbir pelbagai kegiatan yang diadakan di rumah panjang, menguatkuasakan adat dan peraturan rumah panjang dan juga mendengar serta menyelesaikan persengketaan atau perselisihan paham yang timbul dikalangan penghuni rumah panjang tersebut. Jawatan ini merupakan jawatan yang diwarisi pada suatu ketika dahulu, namun pada masa kini jawatan tersebut akan dipilih oleh ketua-ketua bilik di rumah panjang tersebut. Tuai rumah ini biasanya terdiri daripada kalangan keluarga yang berada kerana beliau sering kali terpaksa melayan tetamu yang datang berkunjung ke rumah panjang tersebut.

Layanan terhadap pelawat yang datang diberikan keutamaan yang tinggi oleh penduduk rumah panjang. Setiap pelawat akan diberikan tempat tinggal, dihidangkan makanan yang sedap dan orang Iban tidak akan mengharapkan balasan diatas pemberian yang telah diberikan kepada pelawat ini.

Kini, cara hidup orang Iban telah mengalami perubahan. Mereka sudah kurang berpindah atau memperluaskan kawasan ke kawasan yang baru. Perubahan in berlaku adalah disebabkan kesukaran untuk mencari kawasan yang cukup luas dan bersesuaian dengan cara hidup mereka. Kawasan yang sesuai dan yang masih belum diterokai kebanyakannya terlalu jauh di kawasan pedalaman. Sekiranya ada kawasan yang bersesuaian pula telah dijadikan hutan simpan atau hutan yang diisytiharkan sebagai hutan terkawal oleh pihak berkuasa. Corak penempatan kaum Iban kini lebih stabil. Ia dapat dicapai kerana kewujudan kegiatan penanaman getah, lada hitam dan juga koko serta tanaman kontan yang lain. Walaupun terdapat aktiviti penanaman kontan ini, mereka masih lagi mengusahakan penanaman padi bukit secara tradisonal.



Gambar 1.1: Contoh rumah panjang yang dirikan diatas tiang-tiang

2.1 Ngayau (Memotong kepala)

Ngayau ialah salah satu daripada ekspedisi serangan yang dilakukan dalam Adat Tradisi Suku Kaum Dayak Iban pada suatu masa dahulu. Pada mulanya Ngayau dilakukan atau dimulakan daripada asal usul Suku Kaum Dayak Mengayau, iaitu salah satu daripada suku kaum yang tinggal di Kalimantan Barat, Indonesia. Perkataan Ngayau ialah bermaksud : Satu ekspedisi sekumpulan manusia yang pergi

menyerang perkampungan atau rumah panjang orang lain yang mana ia dikenali sebagai “Kayau Serang”. Dan satu lagi jenis serangan yang dilakukan yang mempunyai jumlah pengikutnya yang kecil dan ia dikenali sebagai “Kayau Anak”. Kayau Anak ini ialah satu serangan yang sangat ditakuti oleh semua orang pada zaman dahulu kala.

Makanya “Kayau Serang” ialah sekumpulan besar manusia berhimpun dan berkumpul menjadikan satu kelompok yang besar setelah dipanggil oleh seorang ketua dan merancang untuk mengatur satu serangan terhadap pihak musuh yang mana mereka adalah datang beramai-ramai daripada rumah panjang yang berlainan untuk menyerang musuh mengikut kata-kata perintah daripada ketua mereka yang dikenali sebagai “Tuai Kayau” atau “Tuai Serang”.



Gambar 2: Kayau Serang yang berpakaian lengkap

Mereka melakukan serangan ini tanpa sebarang perancangan rapi atau boleh dikatakan ia dilakukan secara spontan akibat hati yang memberontak terhadap pihak musuh. Semasa ekspedisi ngayau ini pahlawan yang telah berjaya mengalahkan musuh mereka mestilah memenggal kepala musuh yang telah mereka bunuh sebagai satu tanda keberanian mereka dalam serangan tersebut. Mereka juga akan merampas semua harta benda musuh yang mereka suka dan juga menangkap semua musuh yang masih hidup untuk dibawa pulang ke kampung halaman supaya musuh itu nanti akan dijadikan sebagai hamba abadi mereka. Ada juga diantara mereka yang berjaya mengalahkan musuh ini telah menangkap anak putri Ketua Kayau musuh untuk dijadikan sebagai isteri mereka.

Cerita mengenai Ngayau ini pernah ditulis dalam buku oleh Karya Bock dalam tahun 1881 yang berjudul “The Head Hunters Of Borneo” yang menceritakan suku kaum Dayak Iban ialah satu suku kaum yang tinggal di kepulauan Borneo yang dikenali ramai kerana berani berkorban nyawa hingga ke titisan darah yang terakhir kerana hendak mendapatkan seberapa banyak kepala musuh yang berjaya dipenggal yang berjaya ditawan ketika mereka pergi Ngayau. Secara tidak langsung akan menaikkan nama mereka sebagai orang yang dikenali ramai dan dilantik sebagai seorang ketua dikalangan kaum mereka. Kepala musuh yang diperolehi semasa ‘nyagau’ ni akan diproses dan diawet dengan menggunakan cara tradisional yang dipanggil ‘salai’. Proses ini bermula dengan menyalai kepala tersebut di atas api yang perlahan. Apabila kepala musuh (tengkorak) ini sudah kering ia digelar ‘antu pala’ atau hantu kepala dan dianggap sebagai ‘pesaka’ atau harta keluarga.

Kaum Iban percaya bahawa memiliki *antu pala* ini akan memberikan tuah, kekuatan, kekayaan kepada pemilik dan penghuni rumah panjang tersebut. *Antu pala* ini akan digantung pada sejenis dapur, *bediling* di ruai dan akan dipanaskan dengan menggunakan api yang kecil. Ini dilakukan kerana mereka beranggapan bahawa *antu pala* ini memerlukan pemanasan agar dapat berehat dengan aman. *Antu pala* ini juga diberikan makan, minuman tuak serta akan diusap dengan darah ayam yang segar dari semasa ke semasa. Ini bertujuan untuk mententeramkan roh kepala tersebut.



Gambar 3: Contoh antu pala yang terdapat dirumah panjang

Pada masa kini *ngayau* adalah perkara yang lampau dan telah lama dilupakan. *Antu pala* kini jarang dapat dilihat di rumah panjang. Sebahagian besarnya telah dihapuskan melalui upacara khas di tanah perkuburan. Salah satu punca penghapusan adalah tentangan atau tekanan daripada agama Kristian yang dianuti oleh kaum Iban pada masa kini.

2.2 Ngayap

Bagi masyarakat Iban dahulu, usaha bagi si teruna untuk memikat si dara akan dilakukan pada malam hari melalui amalan yang dipanggil *Ngayap* (Sandin, 1980:69). Amalan *ngayap* ini dilaksanakan bagi membolehkan si teruna dan si dara untuk berkenalan serta meluahkan isi hati kepada pasangan masing-masing. Walaupun amalan *ngayap* dibenarkan, namun *ngayap* seharusnya dilakukan dengan adap sopan santun yang berlandaskan adat dan pegangan hidup bermasyarakat kaum Iban itu sendiri bagi mengelakkan salah sangka dan fitnah yang boleh mencemarkan nilai budaya masyarakat Iban.

Pada masa dahulu *ruding*, iaitu sejenis alat muzik telah memainkan peranan yang penting sebagai alat perhubungan di antara si teruna dan si dara sebelum berlaku *ngayap*. Pada malam tersebut si teruna akan memainkan alat muzik tersebut di ruai yang berdekatan dengan bilik si dara untuk memaklumkan kehadirannya. Si dara akan membalas dengan menghantar mesej dengan menggunakan alunan merdu alat muzik tersebut. Jika jawapan positif yang diberikan oleh si dara, maka si teruna boleh meneruskan hajatnya.

Mengikut Adat, seseorang teruna boleh mengunjungi si dara tidak melebihi daripada tiga malam berturut-turut. Jika kunjungan berterusan, maka ibu- bapa si gadis mempunyai hak untuk menentukan dan bertanya kepada si teruna samada si teruna serius di dalam usahanya untuk memikat atau tidak. Sekiranya didapati si teruna tidak jujur dan hanya ingin berfoya-foya maka kunjungannya haruslah dihentikan dengan segera. Sebagai tanda kejujuran si teruna akan memberikan hadiah kepada si dara.

Apabila si teruna serius dan bercadang untuk mengawini si gadis, maka si teruna dinasihatkan supaya memberitahu ibubapanya tentang hasratnya untuk datang meminang si gadis. Sekiranya si teruna masih berkunjung tanpa membuat keputusan maka ibubapa si gadis berhak menangkap si teruna dan menguruskan perkahwinan pasangan yang berkernaan dan kemudian merujuk perkara tersebut kepada Tuai Rumah (Ketua Kaum) dan penduduk rumah panjang yang berkenaan.

Pada masa kini tradisi dan amalan *ngayap* tidak lagi diamalkan di dalam arus pembangunan dan cara hidup yang lebih bersifat kemodenan, justeru itu perjumpaan si teruna dan dara dijalankan semasa majlis keramaian, seperti gawai, pergaulan di sekolah, di institusi pengajian tinggi, atau di tempat kerja pasangan masing-masing.

3. PERKAHWINAN

Apabila proses *ngayap* telah berjalan dengan lancar, pasca seterusnya ialah melalui majlis perkahwinan. Perkahwinan ini perlu mendapat persetujuan daripada kedua-dua belah pihak. Pada peringkat permulaan keluarga lelaki atau ibu bapa akan menghantar rombongan kecil yang terdiri daripada saudara mara yang terdekat. Ia dipanggil *bebungan ka jako* (melamar dan merisik). Sekiranya mendapat persetujuan, rombongan kedua akan menyusul dan ia dipanggil *nanya indu* (rombongan meminang).

Dalam budaya orang Iban, mereka tidak mengamalkan adat pertunangan. Sebelum bermula upacara perkahwinan berlangsung, isu *nguai* perlu diselesaikan terlebih dahulu. *Nguai* ialah penyelesaian bagi tempat tinggal setelah berkahwin kelak. Menurut tradisi mereka, anak sulung lelaki seharusnya membawa isterinya tinggal bersama dengan keluarga asalnya. Pasangan yang berkahwin ini boleh memilih untuk mengadakan majlis besar-besaran iaitu *Melah Pinang* ataupun secara kecil-kecilan yang dipanggil *Baterang Nikah*. Ia sekadar mengumumkan pernikahan. Apabila upacara *Melah Pinang* berlaku, rombongan pengantin lelaki akan pergi mengambil pengantin perempuan (*ngambi indu*). Semasa didalam perjalanan, ia turut disertai dengan paluan gong dan gendang tradisional yang kuat. Ini bertujuan untuk tidak mendengar bunyian atau pentanda burung yang tidak baik sepanjang perjalanan tersebut. Beberapa das tembakan ke udara bagi menyambut rombongan yang telah sampai. Upacara *miring* diadakan dikawasan kaki tangga rumah panjang untuk mententeramkan sebarang petanda yang tidak baik. Selesai upacara tersebut, rombongan akan menuju ke ruai dan diberikan minuman tuak pada setiap pintu bilik yang mereka lalui.

Kota tradisional dibina dengan menggunakan kain pua kumbu untuk merentangi ruai pengantin perempuan. Setelah upacara makan orang-orang tua berlangsung, perbincangan mengenai menyusungalur keturunan dan tali persaudaran akan dilakukan. Seterusnya seorang yang berstatus tinggi akan tampil membawa sejenis raga (*selok*) yang berisi buah pinang. Buah pinang ini akan dibelah tiga, lima atau tujuh keping. Setiap jumlah belahan melambangkan jumlah hari pasangan akan balik kerumah panjang pengantin setelah selesai majlis perkahwinan.

Upacara *bebiau* iaitu mengibarkan ayam jantan untuk memberkati pasangan pengantin akan dilakukan pada sebelah malam dan disaksikan kedua-dua ibu bapa dan saudara mara serta penghuni rumah panjang tersebut. Pasangan pengantin akan memakai pakaian tradisional dan dikehendari duduk diantara gong yang telah dilapik dengan kain pua kumbu. Pakar *biau* akan memegang seekor ayam jantan dan mengibarkan ayam jantan tersebut di atas kepala pengantin secara perlahan sambil menjampi dengan menyebut kata yang baik kepada *Petera* agar perkahwinan tersebut dirahmati. Apabila selesai upacara tersebut, pakar *biau* akan mengumumkan pada hadirin di majlis itu bahawa pasangan tersebut kini adalah suami isteri mengikut adat Iban.



Gambar 4: Pengantin kaum iban yang berpakaian tradisional

4. KEMATIAN

Kematian pasti akan berlaku. Dalam adat kaum Iban, sekiranya berlaku kematian, berita sedih ini perlu disampaikan kepada saudara mara (*berpadah*) dengan kadar segera. Mayat tersebut akan diuruskan dengan teliti dan penuh hormat. Matanya akan ditutup rapat, dimandikan, rambut disikat rapi serta dipakaikan pakaian yang yang terbaik. Mayat akan diletakkan di ruai di atas para yang dibina khas dan dilindungi oleh *sapat* iaitu sejenis kain pendinding kain tenunan yang digelar pua kumbu. Semua barangan milik peribadi akan diletakkan di atas kepada mayat tersebut. Mayat akan berada di rumah panjang selama dua hari bagi menunggu kedatangan saudara mara yang jauh.

Seorang perempuan tua *tukang sabak* (jururatap) akan menyampaikan rangkapan mentera (puisi kesedihan). Beliau menceritakan perjalanan roh orang meninggal menuju ke dunia *sebayan* (akhirat). Proses ini bermula pada waktu malam sehingga waktu subuh. Pada kebiasanya *tukang sabak* ini akan diberikan upah berbentuk wang ringgi, pinggan, tajau, kain, sekor ayam, parang atau kepingan besi.

Keranda biasanya diperbuat daripada kayu yang bermutu tinggi oleh tukang yang mahir. Keranda tersebut akan dihias menggunakan ukiran tradisional Iban. Sebelum mayat dikebumikan, ia akan diletakkan di dalam keranda dan kemudiannya diberikan makan untuk kali terakhir. Pinggan yang digunakan untuk memberikan makanan tersebut akan dipecahkan sehingga menjadi sepihan-sepihan kecil dan dibuang ke tanah melalui lubang lantai ruai. Setelah keranda ditutup rapat, ia akan dibawa ke tanah perkuburan untuk dikuburkan sebelum matahari terbit. Sebelum lubang kubur digali, satu upacara kecil dijalankan iaitu upacara menyembelih ayam. Darah ayam ini akan diusapkan atau disiramkan ke atas kawasan tanah kubur tersebut untuk *ngeselan tanah* (mententeramkan dewa-dewa tanah).

Setelah upacara pengebumian selesai, pondok kecil dibina diatas kubur. Ia berfungsi untuk melindungi tempat serta menyimpan barang-barang peribadi orang yang meninggal itu. Proses

berkabung berlangsung selama satu sehingga tiga bulan. Semasa tempoh berkabung, semua kegiatan suka ria tidak dibenarkan di dalam rumah panjang tersebut. Sebarang bentuk hiburan melalui radio atau television juga tidak dibenarkan dimainkan.

Setelah tamat tempoh berkabung, seorang yang berstatus tinggi yang sudah berumur akan dijemput untuk melakukan upacara *ngetas ulit* atau menutup tempoh berkabung. Upacara ini diadakan sebelum matahari terbit atau sesudah matahari terbenam dengan niat agar dikurniakan kesejukan pada keluarga tersebut.



Gambar 5: Perkuburan orang Iban

5. KEPERCAYAAN DAN AMALAN KEAGAMAAN

Kepercayaan orang Iban yang diwarisi dari satu generasi ke satu generasi tidak pernah berubah dari segi konsep, pemahaman dan prinsipnya. Namun pada masa kini sebahagian besar orang Iban telah menganuti agama Kristian. Walaupun berlaku perubahan, namun mereka yang tidak menganuti apa-apa agama masih taat dan setia mengamalkan kepercayaan tradisonal yang dipanggil *Pengarap Lama*. Menurut kepercayaan ini *Petara* (Tuhan) memang wujud. Ia disembah dan dipuja melalui ritual-ritual yang dilakukan.

Prinsip asas kepercayaan tradisonal, adat dan kebudayaan Iban dapat dikaji hingga ke lagenda Kree Raja Petara atau Raja Semua Raja, Senggala Burung, Sempulang Gana dan Puntang Raja. Mereka ini berfungsi sebagai pesuruh utama *Petara* kepada orang Iban pada masa dahulu.

5.1 Perayaan (Gawai)

Perayaan bagi kaum Iban sebenarnya ketika membuat pemujaan, melakukan permohonan, rayuan, seruan ataupun doa yang dibuat kepada *Petara*. Perayaan yang tidak mempunyai sebarang kepercayaan ialah Gawai Dayak yang disambut pada setiap 1 Jun bagi setiap tahun. Gawai ini merupakan perayaan yang baru bagi kaum Iban dan ia diwujudkan atas permintaan ketua-ketua masyarakat Dayak. Kini Gawai Dayak telah diktiraf di peringkat negeri. Terdapat dua perayaan utama yang sambutan dengan meriah iaitu Gawai Batu dan Gawai Kenyalang (Gawai Burung)

Gawai Batu dianggap sebagai perayaan utama, ini adalah kerana kepentingannya serta objektif yang berkait rapat dengan upacara berhuma. Asal usul perayaan ini boleh dilihat pada lagenda manusia luar biasa yang dikenali sebagai Sempulang Gana Bujang Rangkak Kirai Raja Sua yang dikatakan tinggal di dunia kayangan. Mengikut kepercayaan mereka, beliau merupakan pesuruh utama *Petara* dan bertugas sebagai penjaga tanah, kerja-kerja berhuma dan bercucuk tanam. Gawai Batu ini tidak semestinya diraikan pada setiap tahun, namun begitu ia disambut bagi mencapai dua tujuan utama :

- a) Ketika berpindah ke rumah panjang yang baru, rayuan dibuat kepada *Petara* agar rumah panjang yang baru tersebut diberikan keberkatan, kemakmuran, kesenangan hidup dapat diperolehi oleh

penduduk berkenaan .

- b) Apabila mendapat hasil tuaian yang tidak bagus pada tahun lalu, maka sebelum melakukan tuaian yang baru perlulah membuat permohonan kepada *Petara* supaya membersihkan tanah huma dari serangga perosak atau penyakit lain.

Perayaan ini bermula dengan mengumpul berbagai-bagai jenis makanan yang akan diberikan kepada *Antu Rua* (Jin Pembaziran). Makanan tersebut akan dibuang ke tanah dan dipercayai akan mententeramkan *Antu Rua* dari terus menyebabkan pembaziran kepada penduduk rumah panjang tersebut. Pada malam tersebut, *lemambang* (pembaca mentera) akan mententeramkan *Pengap Gawai Batu* sebagai doa dan membuat permohonan kepada *Petara* untuk memberikan keberkatan ke atas 'batu pengasah', dan seterusnya menghasilkan tuaian yang banyak serta memberikan kesenangan pada masa akan datang. Pada keesokan harinya, sekor babi yang telah disediakan akan dibunuh. Hatinya akan diambil dan diletakkan dia atas daun *sabang*. Mentera akan dibaca oleh seorang pakar. Bagi mengakhiri upacara ini, batu pengasah bagi setiap keluarga akan diambil dan dibawa ke tapak huma masing-masing. Upacara kedamaian akan dilakukan bagi mententeramkan dewa-dewa tanah. Penghuni rumah panjang hanya akan dapat menyambut gawai yang besar seperti *Gawai Kenyalang* dan *Gawai Antu* setelah mendapat hasil tuaian yang baik atau mendapat kejayaan yang lain.

5.2 Gawai Kenyalang atau Gawai burung

Asal usul perayaan ini dikaitkan dengan legenda ternama kaum Iban iaitu Aki Lang Sengalang Burung Jagu Menaul Tuntung dan abang Sempulang Gana. Sengalang Burung telah ditugaskan oleh *Petara* untuk bertanggungjawab diatas peperangan. Beliau mempunyai semua jenis tangkal atau *pengaroh* untuk melawan musuh. Tujuan utama perayaan ini diraikan adalah seperti berikut:

- a) Semasa atau sebelum ekspedisi perang (nyayau)
- b) Pahlawan yang mendapat mimpi atau visi melalui pesuruh *Petara* untuk mengadakan gawai.
- c) Seseorang yang mendapat hasil tuaian yang bagus

Perayaan ini berlangsung di ruang *tanju* iaitu tempat jemuran rumah panjang. Sekumpulan pahlawan atau yang mempunyai status yang tinggi akan berkumpul dan duduk mengelilingi pokok *sabang*. Mereka dihidangkan dengan daging mentah dan minuman darah yang masih segar. Semasa perayaan ini, jampi mentera akan dilagukan kepada *Petara* untuk memohon keberkatan, perlindungan serta *Petara* membantu dalam menghapuskan musuh.

5.3 Gawai Antu (Perayaan bagi roh yang sudah mati)

Persediaan untuk menyambut perayaan ini berbeza disebahagian kawasan. Namun begitu persediaan yang rapi perlu dilakukan dua hingga tiga tahun sebelum perayaan ini disambut. Persediaan ini memerlukan kerjasama ahli rumah panjang untuk mengumpul wang, makanan serta keperluan yang lain. Terdapat empat peringkat utama perayaan ini. Ia adalah seperti berikut:

- a) Peringkat *me-I* iaitu peringkat memasak nasi untuk dijadikan tuak dan dibuat dalam masa seminggu sebelum menjalankan kerja *beban* iaitu peringkat untuk menyediakan kayu yang akan digunakan untuk membina *sungkup* (pondok kecil yang bina khas untuk orang yang sudah mati).
- b) *Beban* pula diadakan tiga minggu sebelum upacara *nyanyam*. Kayu yang digunakan untuk membina *sungkup* ialah jenis kayu belian.
- c) *Nyanyam* ialah upacara menganyam yang diadakan seminggu sebelum upacara sebenar. Bahan utama yang digunakan adalah buluh.
- d) *Gawai Antu* yang sebenar.

Pada hari perayaan, tetamu akan hadir pada awal pagi dan akan disambut oleh ketua bilik yang telah dipertanggungjawabkan untuk menyediakan dan menguruskan tempat tinggal mereka. Tetamu akan diiringi berjalan melalui *ruai* dan diberikan tuak pada setiap bilik yang mereka lalui. Ini merupakan permulaan upacara. Perayaan akan berlangsung sepanjang hari sehingga awal pagi keesokkannya. Tuak dan minuman keras serta makan dihidangkan sepanjang perayaan ini.

Ngalu Petara adalah upacara unik pada perayaan ini. Satu perarakan besar-besaran yang disertai oleh pemuda dan pemudi yang berpakaian tradisonal berwarna –warni. Ia turut diiringi dengan aluan muzik tradisional tanpa henti. Upacara *nimang jalang* (menyampaikan sejenis mentera untuk memberkati tuak di dalam mangkuk besar) pula dilakukan oleh sekumpulan *lemambang*. Upacara ini berlangsung selepas majlis makan malam dan berakhir pada waktu subuh. Manakala upacara *nuntung ka jalang* (menghidangkan tuak yang sudah diberkati) dilakukan oleh pahlawan –pahlawan yang terkemuka. Mereka akan meminum tuak secara perlahan-lahan sehingga ke titisan yang terakhir.

Pada awal pagi pula, upacara *nyirup buluh* (minum tuak daripada ruas buluh) akan diadakan. Apabila selesai upacara ini, barulah tetamu boleh pulang ke bilik masing- masing. Pada pagi berikutnya *sungkup* yang telah dihiasi cantik dengan ukiran tradisonal dibawa ke kawasan perkuburan. Ia didirikan di atas kubur-kubur orang yang telah meninggal. Upacara ini merupakan acara terakhir dalam perayaan ini.

5.4 Gawai Dayak

Perayaan ini tiada kaitan dengan sebarang kepercayaan. Ia diraikan pada setiap 1 Jun pada setiap tahun. Semasa perayaan ini mereka akan mengadakan rumah terbuka untuk menyambut tetamu yang hadir dan dihidangkan dengan pelbagai jenis makanan dan minuman

6. PENUTUP

Penonjolan identiti serta nilai-nilai budaya bagi setiap kaum perlu didokumentasi agar generasi kini mengetahui asal usul budaya mereka. Ini juga akan membantu masyarakat agar dalam negeri ini saling memahami dan menghayati ketinggian dan kemurnian nilai-nilai hidup yang terpancar dalam budaya kita bersama.

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Rethinking Islamophobia: Myth or Reality

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ABSTRACT

Does Islamophobia really exist? Or is the hatred and abuse of Muslims being exaggerated to suit politicians' needs and silence the critics of Islam? The trouble with Islamophobia is that it is an irrational concept. It confuses hatred of, and discrimination against, Muslims on the one hand with criticism of Islam on the other. The charge of 'Islamophobia' is all too often used not to highlight racism but to stifle criticism. Islamophobia can generally be defined as unfounded fear of and hostility towards Islam. Such fear and hostility leads to discrimination against Muslim, exclusion of Muslim from mainstream political or social process, stereotyping, the presumption of guilt by association and hate crimes. This paper focuses on terrorism, and to be more precise, the issue of Islamophobia because of the misperception towards Islam. These issues become even more crucial when such phobia has led to a stress among the world community. People need to understand what Islam really meant, so that they would be clear that they cannot judge Islam by looking at the Muslim itself. Thus, the question arises whether the idea of 'Islamophobia' is a myth, or a reality?

Keyword: Islamophobia, Propaganda, Islam

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1. INTRODUCTION

As the United Nations general assembly gets underway in New York, a push is on by the 57-member-country Organisation of Islamic Co-operation to make blasphemy an international criminal offence. This has long been a goal for many Muslim countries but it has new impetus after an amateur film mocking the Muslim prophet Muhammad was posted on the internet. Since then, a French satirical newspaper has published some cartoons that depict Muhammad naked, and, in Australia, some serving and former soldiers have posted anti-Muslim comments on a website. The response from the worldwide Islamic community to all these events has ranged from violent, even deadly protests, to a Pakistani government minister offering a bounty for the death of the film-maker, to the more general charge of Islamophobia. But is Islamophobia a reality or a myth? One expert says the term has been used to silence debate about Islam. Writing in The Australian newspaper recently, Clive Kessler called it a 'moral bludgeon'. Clive Kessler is emeritus professor at the University of NSW and an expert in the sociology of religion. He's spent 40 years studying Islam, especially in Asia, specifically in Malaysia and he challenges the idea that Islamophobia is rife. Kenan Malik (2005) says:

“Ten years ago, no one had heard of Islamophobia. Now everyone from Muslim leaders to anti-racist activists to government ministers want to convince us that Britain is in the grip of an irrational hatred of Islam - a hatred that, they claim, leads to institutionalised harassment, physical attacks, social discrimination and political alienation. Former Home Office Minister John Denham has warned of the 'cancer of Islamophobia' infecting the nation. The veteran anti-racist Richard Stone, who was a consultant to the Stephen Lawrence inquiry, suggests that Islamophobia is 'a challenge to us all'. The Director of Public Prosecutions has worried that the war on terror is 'alienating whole communities' in this country. The government is so concerned that it is introducing a new law outlawing incitement to religious hatred.”

2. ISLAMOPHOBIA AND FALSE BELIEFS ABOUT ISLAM

Historically, the term Islamophobia has been used since the late 1980s and 1990s which related to the backlash against Muslim immigration from countries like Pakistan and Turkey. However, it became crucial after the September 11th where people especially from the west started to use it as to describe prejudice and fears about Islam. Even worse, people started to believe that Muslims have been taught to be mean, cold or even cruel which eventually ended up with terrorism. A survey thrown by Pew which is a research centre for the people and press shows that 25% of Americans believed that Islam encourages violence more than other religions in 2002, and it even grew to 35%. After the collapse of World Trade Centre, Muslims have been labeled as terrorists and there's a saying that Islam allows all the Muslims to start a war and it eventually led to a stress among the world community towards Muslims. On December 12th 2005, Sydney Morning Herald reported that "*A BARE-CHESTED youth in Quiksilver board shorts tore the headscarf off the girl's head as she slithered down the Cronulla dune seeking safety on the beach from a thousand-strong baying mob*".

According to Ghali Hassan (2005), such incident is something that happens commonly in Australia and it's even allowed as the government policies including the criminal war against Iraq and the introduction of "anti-terrorism" laws have legitimized racism against Arab and Muslim Australians. It also said that Islamophobia is encouraged by the Howard-Bush claims that they are engaged in a "war of civilization" against Muslims. Even worse, it is now not uncommon to see white males abusing Muslim women wearing a hijab or headscarf in buses, on beaches, even on the street of Australia's big city and this is because insulting or harassing Muslim women wearing hijab is not an offence in Australia, in fact it is considered as part of Bush-Howard's mission of liberal Muslim women. A study conducted by the University of South Wales in 2003 found one in eight Australians interviewed admitted they were prejudiced towards Muslims especially Muslim Australians. Some of them even living in denial of such prejudice and 80% of the surveys recognized racism was a problem. However, racism against Muslims is openly promoted and this decreases the process of integration, it is propagated by a politician as a tool to instill fear in the community besides allowing them to invade Islamic countries.

Perhaps, what has been said by Grand Sheikh Mohammed Sayed Tantawi of the Al-Azhar mosque of Cairo as one of the most influential Islamic leaders could clear all the ambiguity as he has condemned all attacks by suicide bombers were the enemies of Islam and those extremist Islamic groups had appropriated Islam and its notion of jihad, or holy struggle for their own ends. According to Sheikh Mohammed (2003) "extremism is the enemy of Islam. Whereas, jihad is allowed in Islam to defend one's land, to help the oppressed. The difference between jihad in extremism and Islam is like the earth and the sky". This flexibility is consistent with the theory of 'responsibility to protect' which required a leader or government to protect its country or people from any harm that might affect them.

Generally, the world knew that the Qur'an is guidance to all Muslims. The Qur'an comprehends the complete code for Muslims to live a good, chaste, abundant and rewarding life in obedience to the commandments of Allah in this life to gain salvation in the next. It is the chart of life for every Muslim, and it is the constitution of the kingdom of heaven on earth. It should be noted that the concept of war is mentioned in the Qur'an only six times; First, God and his messenger declare a spiritual war on the rich who make money by unproductive financial transactions (interest, currency trade, stock market speculation, derivatives). He asks creditors to give debtors time, or better yet, to forgive the debt as charity (2:278). Second, after praising Abel for not fighting back when Cain murdered him, and decreeing that killing one soul is like killing all humanity, God condemns mass murder by gangs, calling it a war against law and order. The only exceptions are killing in self-defence and court-ordered execution of a murderer when the victim's family does not forgive (5:27). Third, we learn that people in certain groups will keep trying to kindle a fire of war, and God promises to put it out (5:64). Fourth, God condemns nations that regularly violate international treaties and start wars. He requires other nations to prepare forces of deterrence against such war starters, but commands us to make peace with them whenever they are open to it (8:56ff). Fifth, the Quran tells us that warmongers will commit mass murder and falsely blame it on Muslims in an attempt to start a war against Muslims. Fortunately, the verses tell us that such

plots are fragile, built on the crumbling edge of a mud hill, bound to collapse with the plotters into Hell (9:107ff). Finally, God tells us that when war is over, the killing must stop and prisoners must be exchanged or set free (47:4).

In short, it shows that Islam never teach Muslim to be cruel, means, or even cold. In fact, Muslim is not allowed to start a war except to the extent of self-defence and to protect their land. To be more precise, Qur'an does not order war but allows it on condition that it should be in God's cause and for defence purposes which also enjoins that the limits set by God must not be exceed such as, Islam does not permit war for motives such as conquest or plunder, to quench a lust for revenge, for the sake of some material advantage or satisfy racist persuasions. In fact, Islam has also set a limitation on the conduct of relations before, during, and after conflict such as "do not betray any agreements you have entered into, do not plunder, do not commit injustice and torture, do not touch the children; the womenfolk, the elderly, or other non-combatants of enemy, and do not even destroy fruit-trees and tilled lands.

However, those limits have been abused by the western especially the United States Army. For instance, in the case of Palestine and Afghanistan we can see that war have no mercy towards the children, the womenfolk and even the elderly as the bullets have no eyes and mercy on the subjects. Even worse, they do not only torture the opponent but then they abused their faith and exceed the limits by abusing the human rights. Women have been rape without mercy, Muslim men are forced to do something contrary to their religion, and children are not safe in their own house which supposed to be the safest place to the children. Yet they acting like there are nothing happen and still blaming the Muslim, the sovereignty of Islamic states has been denied when they invade it.

3. PROPAGANDA BY THE MEDIA

After the September 11th, the world starting to believes that Islam is a threat to the world. The western media portrays Islam or describes it as 'militant Islam' or 'fundamental Islam' as a threat to the west. To certain extent, those policy-maker or politician in the West, especially the United State take this as an opportunity where they used all the major American television networks and newspaper to whip up mass hysteria against "militant Islam". A number of events like the Rushdie affairs, the September 11th terror attacks, bombing in Bali and London have contributed to the growth of Islamophobia as it has been propagated by the media and the political leaders to galvanise support for the war on terror as in the invasion of Palestine and Iraq.

Media have transgressed when they test the patience of the Muslim by turning against the Muslim during the Rushdie Affair where Salman Rushdie came out with the novel called 'The Satanic Verses'. The media label the Muslims as aliens because of the inability of Muslim to appreciate the value of free speech and to assimilate into western society. Even worse, there were twelve editorial cartoons were published in the Danish newspaper 'Jyllands-Posten' in 2005 which again published in the name of 'freedom or right of speech'. However, the cartoons were a clear propaganda of Islamophobia intended to humiliate the Danish Muslim minority by insulting the Prophet Muhammad. It is come to a climax when 'Fitna', a short film produced in 2008 by a Dutch parliamentarian, Geert Wilders has been air out on the Youtube which showing the linkage between the Muslim's revealed book, the Qur'an, and terrorism. This entire event has led to a stress among the Muslims worldwide and it shows that there is a provocation by the western which contributed to the rise of extremism and violence among the Muslims all around the world. As pointed out by Abdul Rashid Moten (2010):

"The Western media's portrayal of Islam and Muslims are Islamophobic. The Western media has consistently been using value-loaded and inaccurate language to portray Islam as a dangerous religion rooted in violence and irrationality. The media is the most accessible and indiscriminate disseminator of Islamophobic ideas at the local and global levels. Barring some "responsible" media publication, certain specific and often predictable sourced have been attributing to all Muslims, the entire spectrum of negative characteristics that are fundamental to Islamophobia".

They even reinforce the feeling among Muslims that their religion and way of life is under attack from the west. The American invasions of Afghanistan and Iraq under the false pretext of destroying weapons of mass destruction have added to the existing fury in many parts of the Muslim world. This invasion, together with the issue of despicable acts of torture at Abu Ghraib Detention Centre and the propaganda propagated by the media are beyond the patience of Muslim. Thus, it can say that it was the western itself who start the fire and create such a war between Muslim and the west. It was unfair to blame the Muslim when the western touch the sensitivity of Muslim community and condemn the teaching of Islam while on the other hand, Muslim can tolerate with the non-Muslim's lifestyle.

According to Mahathir Mohamad (2003), "...the non-Muslims are at least partly to blame because they often propagate ideas about Islam and Muslim which are negative. Among ethnic Europeans the memories of the crusade and the conquest of European land by Muslims is enlarged and linked with the religion even though it may have nothing to do with it. It is not acknowledged that Muslim are ordinary people divided by race and culture and are as subjected to ordinary human weaknesses as anybody else but regarded as a monolithic group..." It is important to note that, in terms of terror and systematic oppression, the ethnic Europeans have no match. Adolf Hitler's massacre of six million Jews during World War II ranks as the most heinous of crimes against humanity in the 20th century. In fact, now we are witnessing the mass-killing of Albanians in Kosovo which was preceded by the massacre of hundreds of thousands of Muslim in Bosnia-Herzegovina and yet those acts by ethnic Europeans are never labelled as European or Christian terrorism.

4. ISLAMPHOBES, EXTREMIST, AND ISLAM

According to the Oxford dictionary, 7th edition (2010), "an extremist can be defined as a person whose opinions especially about religion or politics, are extreme and who may do things that are violent, illegal etc. as for what they believe". Thus, it is an insult to consider the whole Muslim, to put them on one side and label them as extremist. If we look back at the history, begun way back to when the first settlers went to the United States, they were from various states like Spain, England, and even France and they were fighting at that land with the Indians. But then, nobody claims this person as an extremist as they were fighting for a better living, which we understand that they are not doing for the sake of religious motive, and it is not extremist.

In Islamic's view however, extremism is when someone is using religion to label intolerance, to turn from religion and take idea that they can extract for themselves or even use to make a militant movement and disturb the peace in a country or around the world and that is what called "extremism" or "Islamic extremism" and not for a movement that fight for a better living (Shaykh Muhammad Hisham Kabbani, 1999). For instance, when Malays were fighting the British and Japanese it is not extremism yet they were trying to escape from the oppression they have suffered for many years in their own land. However, for those extremists there are two ways of understanding the situation of Islam which is from one side; they think that they have to reform it as it is a duty for them to cleanse the world of devils and demons and of country that suppress them, oppress them and try to shut them down. This is because they have been brainwashed with such an idea.

This is important for the world to know that Muslim community as a whole is innocent from whatever extremism and extremist ideology is being spread around the world and in the case of extremism, when someone has been brainwashed or demand that a person doesn't think, even the brother or the parents tell him to stop he still has to go with what he has been asked to do and that is why there are 5000 suicide bombers being trained by Osama bin Laden. We can see from the other point of view, in America itself there is number of peoples who reject their government policy and disagree with their government's action in Iraq and they even protest the action yet the government of America never label those people as an extremist. Besides that, the United Nation says there is a significant rise in religious extremism and intolerance throughout the world and there are no religions that are free from extremism. According to Abdel Fattah Amor, the UN's Special Rapporteur on

Religious Intolerance (1999), "At the national and international levels, unjust economic, social and political systems which really constitute violations of economic, social, cultural, civil and political rights, contribute to the birth and/or nurturing of extremism,". As the matter fact, what Florida pastor, Terry Jones planned in burning the Holly Qur'an on anniversary of September 11th can also put him as one of the religious extremist.

5. TERRORISM

Terrorism is not a new sentiment to us. It has emerged since the beginning of history in which the definition of the term 'terrorism' is difficult to justify. Terrorism has been described variously as a whole tactic and strategy, a crime and a holly duty, as well as an appropriate reaction to the oppression and despicable act forgiven (Samuel Zumve, 2009). In some cases, terrorism has been used as a tool in creating conflicts without taking into account the type of threat, thus blaming terrorism on top of criminal activity. The problem of this concept has gone viral when there is no one solid justification on what terrorism is really meant.

The United States Department of Defense for instance, defines terrorism as "the calculated use of unlawful violence or threat of unlawful violence to inculcate fear; intended to coerce or to intimidate Governments or Societies in the pursuit of goals that are generally political, religious, or ideological". Within this definition, there are three key elements- violence, fear, and intimidation-and each element produces terror in its victims. The FBI uses this: "Terrorism is the unlawful use of force and violence against persons or property to intimidate or coerce a government, the civilian population or any segment thereof, in furtherance of political or social objectives" and The U.S. Department of State defines "Terrorism" as "premeditated politically-motivated violence perpetrated against non-combatant targets by sub-national groups or clandestine agents, usually intended to influence an audience.

Steve Best and Anthony J. Nocelle II (2004), in their study have questioned the details of the definition of terrorism in a more specific, "everyone uses the term, but who really understand it? What precisely is terrorism? What causes it? Who engages in it? Should terrorist be identified according to their intentions, ideologies, tactics or targets? When is violence justified so that it is not "terrorism"? How is terrorism different from assault, murder, and other violent "criminal" acts? How can one morally culpable terrorist from legitimate guerrillas, insurgents, counter- terrorist, or freedom fighters?" The sequence of these problems, there is the question whether terrorism serve as a tool in creating conflict, in which terrorism is justified for a crime, thus creating a form of political label on any individual or state to label terrorism as a justification for the action to be taken by them.

According to Mahathir Mohamad (2001), what is more confusing is that some are condemned as a terrorist one day, only to be considered respectable people another day. Examples of the ambivalence in the definition of terrorist are many. The Jewish Haganah, Irgun Zeva'I Le'umi and Stern Gang were at one time regarded as terrorists and were hunted by the British. But later they became respected leaders of Israel. Jomo Kenyatta and Robert Mugabe were described as terrorists and were condemned by the British only to become in the end the acknowledge leaders of independent states. Thus, it is a must for us to ensure that a terrorist is a terrorist to all and everyone at all times so that the whole world can join in the fight against terrorism.

At the moment, Osama bin Laden and his followers are considered to be terrorist. Admittedly, at the moment they are the prime suspects and they should be hunted. But despite protest that the war against terrorist is not war against Islam, what cannot be denied is that only Muslim terrorist are being targeted. In Palestine, civilians, including children are being shot and killed every day by Israelis. And in retaliation the Palestinians kill Israelis with human bombs at times. Every day Palestinians face the possibility of being killed. Can it be said that they do not live in terror of being the next victim? The Israelis too, but they have superior firepower and obviously they instil more terror in the hearts of Palestinians than the other way round.

6. CONCLUSION

Thus, it shows that Islam is not radical yet it is beautiful as it teaches Muslim to do good deeds. On the other hand, Islam is ad-din which means Islam is a way of life which covers every single aspect of our life. Besides that, Muslim have been taught to obey Allah and stick with the five pillars of Islam which it was believes that faith without action arid practice is a dead end, as far as Islam concerned. Faith by nature is very sensitive and can be more effective, and when it is not out of practice or out of use, it quickly loses its liveliness and motivation power. Ones cannot judge Islam by looking at the Muslim itself as the saying goes, “don’t judge a book by its cover”. Ones should understand Islam and study the teaching of Islam so that the view of Islam would be more precise not by looking at a Muslim.

This is because, to certain extend a Muslim doesn’t mean he is a good follower. Thou they have been asked to obey Allah and the teaching of Islam, yet desire overcome everything and people began to lose consideration and cannot distinguish between good and bad. Last but not least, the idea of Islamophobia should not arise as people should look at the idea of Islam itself so that they will be clear with the teaching of Islam so that they are not obscured by the act which may cause bad perception towards Islam. It is clear that Islamophobia is not literally existence yet it’s kind of political rhetoric or a believe that suddenly happen after the incident of September 11th. To certain extent, a misunderstanding of Islam may have contributed to the idea of Islamophobia which eventually a platform for the west to invade in Islamic countries.

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The Importance of Perception and Imagination in Designing 3D Image

Kepentingan Imaginasi dan Persepsi Dalam Merekabentuk Imej 3D

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ABSTRACT

3D animation and modelling has been known as one of the main subjects in the field of Arts and Design in Malaysia. This subject is applicable to all fields in the Faculty of Art and Design, including courses offered at the Universiti Teknologi MARA. As we all know, this 3D subject requires students to have great visual skills. In order to produce an attractive design, students need to have good memory, cognitive, and perceptual skills. However, problems arise when final year students of graphic design and digital media departments are found to be incompetent in that aspect. Thus, this study aims to investigate the problems and identify the most suitable time to apply so that the problems can be solved when students are in their final year of study.

Keywords: 3D Image, Education, Multimedia, Cognitive skills

ABSTRAK

Salah satu subjek yang utama dalam bidang seni lukis & seni reka di Malaysia secara amnya adalah 3D animation dan 3d modelling. Subjek ini terpakai untuk semua bidang di dalam fakulti seni lukis & seni reka termasuklah kursus yang di tawarkan di Universiti Teknologi MARA. Seperti sedia maklum subjek 3d memerlukan kemahiran visual pada setiap pelajar untuk menghasilkan suatu rekabentuk yang baik. Untuk menghasilkan suatu rekabentuk yang menarik, pelajar memerlukan kemahiran kognitif, memori dan persepsi yang baik. Permasalahan yang sering terjadi adalah apabila pelajar tahun akhir daripada jabatan grafik & media digital tidak sepenuhnya mahir di dalam aspek tersebut. Dasar kepada kemahiran ini akan dikaji dan di kenalpasti tentang masa yang sesuai untuk di terapkan dan difahami sepenuhnya agar masalah dapat diselesaikan ketika pelajar berada di tahun akhir pembelajaran.

Kata kunci: Imej 3D, Pendidikan, Multimedia, Kognitif

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1. PENGKATEGORIAN IMEJ 3D

Secara umumnya bentuk model 3D sediaada mempunyai beberapa kategori, perkara asas yang perlu dipertimbangkan adalah pengkategorian bentuk-bentuk 3D agar ia dapat dikategorikan pada beberapa tahap yang berbeza (López-Sastre, García-Fuertes, Redondo-Cabrera, Acevedo-Rodríguez, & Maldonado-Bascón, 2013). Perkara ini penting memandangkan bilangan model 3D yang telah dihasilkan kini berkembang dengan pesat seiring dengan kepantasan evolusi yang berlaku di dalam perkasasan dan perisian grafik untuk menghasilkan model 3D dan imej manipulasi (Adán, Salamanca, & Merchán, 2012). Perkara ini dapat dikaitkan dalam kes imej 2D di mana *Local Feature* digunakan untuk proses pengkategorian objek. *Local Feature* ini merujuk kepada corak atau struktur yang berbeza

yang terdapat di dalam sebuah imej, seperti titik, ruang atau bahagian imej kecil. Ia biasanya dikaitkan dengan gabungan imej yang berbeza dari segi persekitannya, tekstur, warna atau keamatan. Oleh kerana itu, *Local Feature* juga boleh digunakan di dalam kaedah pengkategorian model 3D untuk mengklasifikasikan sesuatu objek (López-Sastre et al., 2013).

Di dalam kes untuk mengenalpasti objek 3D dengan lebih mendalam pula, 3DSPMK (*3D Spatial Pyramid Matching Kernel*) telah di perkenalkan oleh (Redondo- Cabrera, Lopez-Sastre, Acevedo-Rodriguez, & Maldonado-Bascon, 2012). Bagaimanapun, kajian ini telah di teruskan oleh (López-Sastre et al., 2013) dan telah merumuskan formula baru untuk meningkatkan prestasi pengiktirafan di dalam pengelasan imej 3D.

2. PERSEPSI TERHADAP IMEJ 3D

Di dalam proses pengkategorian imej 3D, persepsi terhadap 3D visual adalah antara isu yang perlu di ambil perhatian yang mendalam kerana persepsi terhadap visual 3D adalah berbeza pada setiap individu yang melihat dan memberi kesan kepada pengiktirafan terhadap sesuatu imej 3D tersebut. Di antara masalah asas persepsi visual terhadap bentuk 3D adalah corak ransangan optikal yang kabur (Todd, 2004), kekaburan ini telah dibuktikan dari sudut analisis matematik. Walaupun kekaburan terhadap visual 3D adalah salah satu dari halangan persepsi yang tinggi, terdapat banyak aspek lain didalam struktur 3D visual yang tidak dijelaskan secara spesifik. Corak prestasi yang sama telah dikenalpasti daripada perbandingan yang telah dibuat antara kajian empirikal dengan pemerhatian manusia.

Walaubagaimanapun, secara asanya, maklumat visual diwakili oleh gambar 2D di retina, tetapi minda kita mengubah input daripada retina kepada persepsi untuk kita dapat melihat persekitaran secara 3D (Finlayson, Zhang, & Golomb, 2017). Walaupun banyak kajian telah dijalankan untuk gambaran 2D spasial atau persepsi, perkara ini tetap belum dapat dikenalpasti bagaimana proses ini berinteraksi dalam korteks visual manusia. Perwakilan spatial beransur-ansur berubah dari domain 2D ke 3D secara seimbang disepanjang proses visual hierarki.

3. IMAGINASI VISUAL DAN MEMORI.

Persepsi terhadap visual 3D ini juga boleh dikaitkan dengan Imaginasi Visual Dan Memori. Sebuah kajian yang telah di buat oleh (Atwood, 1971) menunjukkan bahawa persepsi terhadap visual yang tidak relevan akan mengganggu pembelajaran yang dijalankan secara lisan, gangguan ini disebabkan oleh imej yang tidak selari dengan pendengaran. Melalui kajian ini, keputusan yang diperolehi memberi maklumat tentang wujudnya komponen visual sebenar di dalam pengantaraan sesuatu imaginasi. Sebuah model teori yang dibentangkan melalui kajian ini, sistem visual dan sistem pendengaran lisan boleh dibezakan. Sistem visual mengawal persepsi visual dan imaginasi visual. Selain daripada itu, sistem visual dan verbal-auditori dikaitkan fungsinya dengan operasi merakam maklumat. Oleh kerana itu, persepsi seseorang itu amat berkait rapat dengan sistem visual samada 2D ataupun 3D.

Imaginasi, persepsi dan memori berkait rapat dengan kognitif manusia. Kieron Philip O'Connor & Frederick Aardema (2005) telah cuba untuk menempatkan imaginasi dalam kesedaran yang lengkap dengan domain Pra Kognitif yang juga dipanggil prescience, visi masa depan, penglihatan masa depan adalah kemampuan dugaan psikik untuk melihat peristiwa di masa depan. Walaubagaimanapun, tiada bukti saintifik yang diterima bahawa pra-kognitif wujud dan ia secara meluas dianggap sebagai pseudosains. Walaupun demikian, ramai yang percaya pada prakognitif ini. Kognitif, tindakan mental atau proses memperoleh pengetahuan dan pemahaman melalui pemikiran, pengalaman, dan deria, dan Meta- kognitif. Pembahagian ini telah dibuat dan kajian di bahagian pertama adalah mengkaji secara ringkas falsafah tradisional dan konsepsi psikologi imaginasi. Secara majoritinya dapat dilihat persepsi dan imaginasi adalah kategori yang berasingan dengan melaksanakan fungsi yang berbeza.

Kenyataan ini disokong oleh (Markson & Paterson, 2009) mengalihkan pandangan daripada seorang yang sedang berbicara dapat meningkatkan prestasi kanak-kanak dan orang dewasa dalam pelbagai tugas kognitif. Dalam kajian yang dijalankan, keputusan menunjukkan bahawa dengan mengekalkan fokus mata bersama seseorang yang sedang berbicara, dalam masa yang sama individu lain mengganggu imajinasi, imajinasi tersebut tidak terganggu dengan rangsangan visual yang lain. Kesimpulannya, mengalihkan pandangan daripada seseorang yang sedang berbicara memberi kelebihan terhadap prestasi kognitif, dengan mengalihkan pandangan dari maklumat visual yang tidak relevan, dan mengganggu proses interaksi sosial yang terlibat dalam perbualan.

Di dalam perbincangan prosedur atau konsep untuk pembelajaran pula, teknik pembelajaran yang berkesan adalah dengan membayangkan prosedur atau konsep berbanding dengan pembelajaran secara konvensional, dengan itu ia akan menghasilkan kesan imajinasi tersebut (Leahy & Sweller, 2004). Walaubagaimanapun, hipotesis tentang kepentingan pembelajaran melalui imajinasi sebagai Teknik pengajaran bergantung kepada mod yang dipersembahkan.

Sistem visual memproses objek keseluruhannya seperti bentuk dan warna dan sifat spatial seperti lokasi dan hubungan ruang dalam sistem yang berbeza, dan bukti neuropsikologi mendedahkan bahawa gambaran mental menghormati perbezaan ini (Kozhevnikov, Kosslyn, & Shephard, 2005). Hasil kajian juga menunjukkan bahawa visualisasi objek memproses imej secara holistik sebagai satu unit persepsi, manakala visualisasi spatial menjana dan memproses imej secara analitik, sebahagian demi sebahagian. Di samping itu, didapati saintis dan jurutera profesional lebih suka memilih imejan ruang dan strategi spatial, sedangkan para seniman visual profesional di dalam imejan objek lebih suka kepada strategi yang berasaskan objek nyata.

Secara tradisionalnya, permukaan 3D model dibina daripada informasi komputer yang digunakan untuk menghasilkan imej baru. Sebagai langkah alternatif, ia menggabungkan piksel yang sesuai dari pandangan yang dirakam, ia mungkin bagi mengelak daripada keperluan model 3D yang sempurna dan untuk mendapatkan pandangan yang baru secara langsung. Sesuatu yang menarik untuk diperhatikan bahawa walaupun terdapat kekaburan dalam pembinaan semula geometri, pembetulan imej yang baru masih sering dijana (Pollefeys & Van Gool, 2002).

4. IMEJ 3D DAN SPATIAL

Dalam beberapa tahun kebelakangan ini, grafik komputer telah membuat kemajuan yang hebat dalam menghasilkan model 3D (Pollefeys, 2004). Terdapat juga banyak teknik yang telah mencapai tahap kematangan dan sedang dialihkan kepada perkakasan komputer, dengan itu ia sangat berkemungkinan boleh menggambarkan adegan 3D yang kompleks dalam masa nyata. Revolusi ini adalah kerana kepentingan kehendak untuk menghasilkan visual 3D yang lebih kompleks dan realistik. Banyak objek yang diilhamkan daripada objek sebenar, oleh kerana itu ia lebih menarik untuk mendapatkan model secara langsung dari objek yang sebenar. Kualiti visual kini menjadi salah satu perhatian utama.

Semenjak diperkenalkan, bentuk atau nahu spatial telah berjaya digunakan sebagai pendekatan generatif untuk mewujudkan rekabentuk alternatif di dalam pelbagai bidang seperti seni visual, seni bina atau kejuruteraan (Hoisl & Shea, 2011). Walaubagaimanapun, hanya beberapa nahu spatial tiga dimensi yang telah dilaksanakan secara perkomputeran sehingga kini, dan kebanyakannya adalah Kod Keras seperti peraturannya tidak boleh diubah tanpa pengaturcaraan semula, hanya beberapa perkara yang boleh diubah namun ianya terbatas. Oleh itu, penciptaan dan penggunaan nahu spatial diletakkan pada tahap yang lebih umum. Ini adalah untuk menyokong para pereka yang cenderung untuk berfikir secara spatial. Mendefinisikan nahu spatial secara lebih umum dan mudah untuk pemakaian peraturan pereka sendiri.

Secara semulajadi dan intuitifnya, isyarat tangan yang ikonik adalah cara untuk menyampaikan maklumat spatial. Merakam dan mentafsir isyarat tangan yang ikonik akan menambah keupayaan pengguna untuk menyampaikan maklumat ruang melalui komputer. Kajian (Marsh & Watt, 2016) menggunakan contoh- contoh daripada antara-muka 3D. Perkara pertama yang dibincangkan adalah pengguna mengalami kesukaran memahami ruang tiga dimensi. Melalui ujian mereka, pengguna di beri satu set strategi yang boleh membantu para pengguna untuk lebih memahami persekitaran maya tiga dimensi. Set strategi ini termasuklah rujukan penggunaan spatial, gerak isyarat relatif, interaksi antara dua tangan, maklum balas multisensory, kekangan fizikal dan pengesanan kepala. Melalui hasil kajian ini, penyelidik telah menyatukan hasil sintesis yang banyak bertaburan, pemerhatian dan contoh ke dalam satu rangka kerja (framework) yang sama. Rangka kerja ini harus dijadikan salah satu panduan didalam kajian yang mungkin tidak biasa dengan isu reka bentuk di dalam input spatial. Mengenalpasti bidang interaksi ruang-bebas tiga dimensi juga adalah salah satu kajian yang berpotensi (Hinckley, Pausch, Goble, & Kassell, 1994).

Penggunaan antara-muka yang nyata di dalam persekitaran rekaan yang baru menjanjikan kemudahan kepada interaksi pereka dengan model rekabentuk. Di dalam penjelasan tentang kesan antara-muka yang nyata, penyelidik membandingkan protokol reka bentuk yang sesi reka bentuknya berkejasama menggunakan sistem tabletop dan *tangible user interface* (TUI) dengan alat perkasaan biasa seperti papan kekunci, tetikus, paparan grafik antara-muka (GUI – Graphical User Interface). Ini adalah untuk mengenalpasti perubahan di dalam kognisi spatial pereka (Kim & Maher, 2008). Banyak sistem *tabletop* bertujuan untuk membantu pereka dalam persiapan dan membangunkan model rekabentuk. Penggunaan (TUIs – Tangible User Interface) antara-muka nyata mengubah kognisi spatial para pereka, dan perubahan ini mempengaruhi proses rekabentuk dengan meningkatkan tingkah laku ‘penemuan-masalah’ yang membawa kepada reka bentuk yang kreatif.

Di dalam kajian yang lain pula, penyelidikan di buat untuk mengenalpasti kesan penggunaan antara-muka lakaran VR 3D berasaskan haptik pereka. Ini adalah untuk mengintegrasikan kognisi dan tindakan pereka yang baru bagi meningkatkan kreativiti dalam proses rekabentuk (Rahimian & Ibrahim, 2011). Analisis protokol digunakan untuk membandingkan kolektif kognitif dan protokol rekabentuk kerjasama kepada pereka baru. Analisis ini menunjukkan bahawa antara-muka reka bentuk berasaskan haptik yang nyata dan ringkas meningkatkan kognitif dan aktiviti kerjasama pereka. Penambahbaikan ini juga meningkatkan penglibatan mereka dengan ‘ruang-masalah’ dan ‘ruang-penyelesaian’ yang membawa kepada kematangan artefak yang banyak. Penyelidikan yang telah di buat oleh (Rahimian & Ibrahim, 2011) ini dapat membantu perkembangan persekitaran maya berasaskan haptik yang canggih dalam pendidikan seni bina dan bidang yang berkaitan.

Kemahiran yang tinggi di dalam 3D spatial adalah penting untuk seseorang itu berjaya di dalam beberapa kerjaya saintifik dan teknikal (Gerson, Sorby, Wysocki, & Baartmans, 2001). Contohnya seperti jurutera yang sering berinteraksi melalui visual grafik. Oleh itu, sejak tahun 1998, perisian multimedia telah dibangunkan dalam bentuk modular, dan terdapat sembilan modul sedia ada setakat ini.

Salah satu matlamat utama di dalam pendidikan rekabentuk kejuruteraan grafik adalah pembangunan atau penambahbaikan kemahiran visualisasi spatial 3D (America Society For Engineering Education, 2010). Melalui sejarah, kemajuan dalam kemahiran spatial telah digunakan sebagai subjek sampingan untuk pendidikan grafik. Subjek ini dipelajari dalam beberapa semesta melalui teknik penyusunan secara manual. Oleh kerana kurikulum kejuruteraan berkembang dari masa ke masa, arahan grafik tradisional telah ‘dipaksa’ secara serentak dari dua arah.

Penekanan yang lebih diberikan kepada kemahiran pembangunan 3D spatial. Walaubagaimanapun, ramai pendidik dalam bidang grafik yang mempunyai kemahiran tinggi tidak mempunyai latihan secara formal dalam memahami kemahiran ruang, dan bagaimana ia dapat dikembangkan dengan berkesan (America Society For Engineering Education, 2010).

Mengklasifikasikan beberapa jenis paparan visual-spatial dan perbincangan bagaimana paparan visual-spatial memaparkan kognisi tambahan. Perbincangan juga tentang gambaran keseluruhan proses persepsi dan kognitif yang terlibat semasa menggunakan paparan. Kaedah sains kognitif penting untuk reka bentuk paparan visual. Beberapa prinsip utama rekabentuk paparan yang terhasil daripada kaedah ini dikaji semula. Para saintis kognitif telah berjaya dalam mencirikan prestasi tugas yang jelas dengan paparan visual yang agak mudah. Namun begitu ia banyak cabaran dalam memahami penggunaan paparan kompleks untuk tugas yang tidak jelas (Hegarty, 2011).

5. PEMINDAHAN IMEJ 2D KEPADA IMEJ 3D

Penyelidikan sebelum ini menunjukkan, penggunaan yang cekap antara- muka pengguna grafik sangat bergantung kepada keupayaan manusia untuk kognitif spatial (Cockburn, 2004). Walaupun ia menarik untuk dikatakan bahawa gerakkan dari dua ke tiga dimensi antara-muka pengguna akan menambahbaik prestasi pengguna melalui memori spatial secara semulajadi, ia masih tidak jelas samada paparan tiga dimensi memberi manfaat ini. Di dalam ujian yang pernah dijalankan oleh penyelidik, sesetengah pengguna mengingati lokasi huruf abjad dengan lebih berkesan apabila menggunakan antara-muka 3D berbanding 2D.

Daripada kajian yang telah dijalankan juga, ia menerangkan bahawa keberkesanan memori spatial tidak terjejas oleh kehadiran atau ketiadaan kesan perspektif tiga dimensi dalam paparan statik monokular. (keputusan yang sama di dapati dalam kajian (Markson & Paterson, 2009).

Peranan memori di dalam membantu perhatian yang di peruntukkan dalam tingkah laku harian tidak difahami dengan baik. Dalam eksperimen yang dijalankan dengan imej dua dimensi (2D), terdapat bukti yang bercampur tentang kepentingan memori. Kerana konteks ransangan dalam eksperimen makmal dan perilaku harian sangat berbeza, peranan ingatan dalam carian visual dalam kedua-dua dimensi (2D) dan persekitaran tiga dimensi (3D) telah di kaji (Li, Aivar, Kit, Tong, & Hayhoe, 2016). Melalui kajian itu juga, keputusan menunjukkan bahawa subjek yang dipelajari dari gabungan sasaran-ruang ada di dalam 3D tetapi tidak di dalam 2D. Pemerhatian semakin dibatasi ke daerah yang lebih relevan dengan pengalaman dari kedua-dua aturan. Walaubagaimanapun, pencarian objek kontekstual tempatan tidak digunakan oleh pengalaman awal. Penetapan secara kebetulan kepada konteks objek tidak semestinya menjamin kepada prestasi carian. Kelakuan dalam persekitaran 2D dan 3D adalah sama, walaupun terdapat penggunaan memori yang lebih besar dalam persekitaran 3D.

Satu siri eksperimen yang membandingkan paparan 2D, paparan 3D, dan paparan gabungan 2D/3D untuk anggaran kedudukan relatif, orientasi, dan jumlah kecenderungan tugas diterangkan (Tory, Kirkpatrick, Atkins, & Moller, 2006). Paparan 3D didapati sangat berkesan untuk anggaran navigasi dan kedudukan relatif apabila mendapat isyarat yang sesuai. Walaubagaimanapun, paparan 3D tidak berkesan untuk navigasi dan kedudukan yang tepat kecuali dalam keadaan tertentu, contohnya apabila kedudukan pandangan itu baik atau terdapat alat pengukur dipaparan. Gabungan paparan mempunyai prestasi yang baik, mengilhamkan keyakinan yang tinggi, dan membenarkan navigasi bersepadu secara semulajadi. Paparan 'clip plane' tidak berkesan untuk orientasi 3D kerana pengguna tidak boleh melihat lebih daripada satu keping 2D pada satu masa dengan mudah, dan terpaksa menukar penglihatan kepada setiap kepingan individu 2D. Faktor utama yang menyumbang kepada keutamaan paparan dan kegunaan adalah ciri tugas, isyarat orientasi, halangan, dan jarak spatial yang di guna bersama. Persoalan timbul tentang i) bagaimana paparan antara-muka 2D atau 'clip plane' ini mempengaruhi penghasilan objek 3D oleh pelajar didalam bidang animasi 3D dan penghasilan objek cetakan 3D secara tepat dari segi ukuran dan sudut penglihatan mereka?

Teknologi permainan pada masa kini bukan hanya akan mengubah cara kita bermain, tetapi juga mengubah cara kita menghasilkan dan melihat seni, merancang produk baru, menganalisa data saintifik dan banyak lagi (LaViola & Keefe, 2011). Kaedah perisian dan peralatan digunakan untuk membina model geologi spatial dan struktur jarang dalam persekitaran digital 3D. Permukaan bentuk-bebas yang diperolehi daripada bahagian-gaya (section-style) kawalan bingkai dan dikekang oleh medan-asas

(field-based) pengukuran struktur digunakan sebagai alat bantuan rekabentuk yang secara langsung. Ini bertujuan untuk mempercepatkan dan memperkemas proses pembangunan model geologi 3D (Sprague & de Kemp, 2005).

Melalui kajian empiris yang memberi tumpuan kepada kesan visualisasi tiga dimensi (3D) pada pembelajaran setakat ini jarang terjadi dan tidak konsisten. Menurut hipotesis keupayaan-penambahan, pelajar-pelajar berkeupayaan spatial yang tinggi kerana mereka mempunyai kapasiti kognitif yang cukup untuk pembinaan model mental mempunyai kelebihan (Huk, 2006). Sebaliknya, hipotesis kemampuan-pemampas mencadangkan, pelajar berkemampuan spatial yang rendah harus mendapat kelebihan gambaran grafik yang jelas kerana mereka mengalami kesukaran membina visualisasi mereka sendiri. Hanya pelajar yang mempunyai keupayaan spatial yang tinggi mendapat manfaat daripada kehadiran model 3D. Apabila menggunakan model 3D, para pelajar berkeupayaan spatial yang tinggi menganggap beban kognitif mereka rendah. Data menunjukkan bahawa kehadiran model 3D membebani kognitif para pelajar yang keupayaan spatial mereka rendah, manakala pelajar yang mempunyai keupayaan spatial yang tinggi mendapat manfaat daripada para pelajar yang keupayaan spatial rendah kerana jumlah beban kognitif mereka kekal dalam had memori yang sedang digunakan.

Sistem 'tabletop' menyediakan platform untuk membangunkan novel sistem interaksi, termasuklah antara-muka pengguna yang nyata – Tangible User Interfaces (TUIs). Satu kajian yang lepas telah dijalankan tentang kesan sistem 'tabletop'. Kajian antara-muka pengguna yang nyata pada kognisi spatial, dan komunikasi rekabentuk pereka dalam rekabentuk kerjasama (Maher & Kim, 2006). Kajian yang boleh memberikan kesan pada kognisi spatial pereka semasa menggunakan TUIs telah dijalankan.

Perbandingan ini dijalankan antara pereka. Pada satu bahagian adalah pereka yang menggunakan antara-muka pengguna yang nyata (TUI) pada sistem 'tabletop', manakala satu bahagian lagi adalah pereka yang menggunakan antara- muka pengguna grafik (GUI) pada komputer meja biasa, yang mana menggunakan tetikus dan papan kekunci. Pereka diberi tugas reka bentuk konfigurasi di mana mereka memanipulasikan objek 3D untuk memenuhi spesifikasi reka bentuk. Penemuan awal daripada kajian itu, pereka yang menggunakan sistem 'tabletop' dengan TUIs menjelaskan tentang hubungan spatial diantara objek 3D dan menemui hubungan spatial yang tidak dijangka, manakala pereka yang menggunakan papan kekunci dan tetikus secara tradisional hanya menjelaskan mengenai objek 3D secara individu.

Antara-muka pengguna boleh meningkatkan prestasi tugas dengan memanfaatkan keupayaan manusia yang kuat untuk kognisi ruang. Peluang ini telah ditunjukkan oleh eksperimen terdahulu. Sesuatu yang menarik untuk dipercayai bahawa menyediakan fleksibiliti spatial yang lebih besar untuk perpindahan daripada imej rata 2D kepada antara-muka 3D akan meningkatkan lagi prestasi pengguna. Keberkesanan memori spatial dalam model fizikal dunia sebenar dan dalam kesepadanan sistem maya berasaskan komputer. Model yang berbeza mengubah kebebasan pengguna untuk menggunakan kedalaman dan perspektif di dalam susunan imej spatial untuk laman web. Keputusan menunjukkan bahawa prestasi subjek merosot dalam sistem fizikal dan maya kerana kebebasan mereka untuk mencari item dalam dimensi ketiga meingkat. Ukuran subjektif memperkuatkan ukuran pencapaian, menunjukkan bahawa pengguna mendapati antara-muka dengan dimensi yang lebih tinggi lebih kurang efisien dan kacau bilau (Cockburn & McKenzie, 2002).

Rekabentuk antara-muka pengguna 3D adalah komponen yang kritikal bagi sebarang aplikasi persekitaran maya (*virtual environment* (VE)). Tugas interaksi pengguna paling banyak dibahagikan ke dalam tiga kategori, navigasi, pemilihan/manipulasi, dan kawalan sistem. Kajian (Bowman, Kruijff, LaViola, & Poupyrev, 2001) ini memfokuskan teknik yang sedia ada dan garis panduan praktikal untuk reka bentuk interaksi 3D dan mitos yang meluas. Pada akhirnya, kajian ini membincangkan secara ringkas tentang dua pendekatan untuk reka bentuk interaksi 3D dan beberapa contoh aplikasi dengan keperluan interaksi 3D kompleks. Ia juga membentangkan bibliografi dalam talian yang disaring sebagai rujukan.

6. KESIMPULAN

Secara amnya dapat disimpulkan bahawa perkembangan kognitif pelajar dalam mempelajari suatu pembelajaran imej atau objek 3D perlu melalui asas yang kuat iaitu melatih cara berfikir untuk membantu kognitif pelajar di samping melatih pelajar menggunakan imaginasi dalam membentuk persepsi dalam melihat imej 3D mahupun untuk menghasilkan imej 3D. Secara khususnya, pelajar perlu menitikberatkan latihan mempelajari subjek-subjek asas seperti asas lukisan dan asas rupa bentuk berbanding terus menggunakan teknologi seperti tabel-top, telefon pintar atau komputer. Masalah yang sering dihadapi oleh pelajar dalam merekabentuk 3D dengan baik adalah kerana kurangnya daya kognitif, imaginasi dan persepsi yang betul kerana kurangnya perkara asas lukisan 2D dan 3D yang perlu dipelajari. Oleh kerana itu, melalui kajian ini didapati bahawa pelajar yang cemerlang dalam menghasilkan rekabentuk 3D dan imej 3D adalah terdiri daripada pelajar yang memahami konsep spatial 3D dan persepsi yang tepat melalui imaginasi dan daya kognitif yang tinggi. Namun begitu, kajian lebih mendalam perlu dilakukan dalam memastikan pelajar dapat memahami penggunaan perisian komputer dengan paparan 2D untuk menghasilkan rekabentuk 3D dengan lebih tepat melalui imaginasi dan lakaran 2D yang tepat.

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11 Identifications of Monoprint Characteristics through Creative Expression and Innovation Technique

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ABSTRACT

Monoprint means the producing a single print of an image. It is possible with other forms of printmaking, such as etching, engraving, silkscreen, lithography and lino printing that producing an edition of identical images. A monoprint is an individual impression, simplest and at least modified form of printmaking; such as has great appeal. This study will begin by observation and visual artwork analysis from selected local monoprint artworks that show the specific monoprint characteristic by experts. The results of the assessment there were 11 identifications from two main monoprint characteristic which is creative expression and innovation technique. This research concluded that the predominant view of monoprint characteristic and recognize of selected local artworks has facilitated to establish how monoprint medium have been explored and construct artistic artworks. It is recommended that identify the component of monoprint artworks made or inspired by local artists and artists also have to improve in producing monoprint artworks that consistently benefit to the art community and educational institutions.

Key Words: Monoprint, Identification, Medium

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1. INTRODUCTION

Monoprint has different characteristics with other technique, the technique is a single image print only and has no edition. A monoprint is one of the alternative techniques that usually had been explored by any artist (especially printmaker artist) either in national or international level. As reflect the history, monoprint technique was established in Europe around 1650. At that time the two artists had exploited the monoprint technique was Giovanni Benedetto Castiglione from Italy (the artwork kept in the Royal Library, Windsor Castle and the British Museum) and Edgar Degas from France is the artist who produced hundreds of monoprint artworks in 1875. In Malaysia, monoprint was developed since 1960 that monoprint has drawn up and gained good response from the artists of oil paint era that thought the medium monoprint have potential and easy to produce images on paper. The monoprint technique becomes popular among Malaysian oil painter artists in the 60s when the painter's exhibition from Bangkok, and Praphan Srisonta the exhibited prints in Kuala Lumpur in 1963. The identification of monoprint have proposed a structure that based on the related literature review by experts, which collective from twelve (12) expertises in the field of monoprint from international and local since 1956 to 2016.

2. RELATED LITERATURE REVIEW OF MONOPRINT CHARACTERISTICS

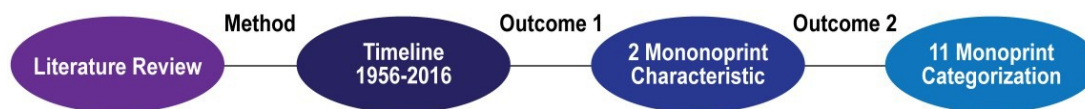


Figure 1: The figure shows the research process that related literature review in area of study

Johnson (1956) [1], it stands halfway between printmaking and painting. Its directness and freedom, its spontaneity and illusive nature, set it apart from the traditional print media as means of artistic expression.

Caballero (1974) [2], a monoprint is a surface printing in which a sketch is done on glass or metal with oil paint, ink or other liquid paint and then transferred to paper or cloth.

Beng (1974) [3], also explains the definition monoprint by stating that; “A print that has been altered by coloring the paper before printing or by varying each impression during or after printing.

Palmer, (1975) [4], is a means of producing a single print of an image. It is possible with other forms of printing, such as etching, engraving, lithography and lino printing, to produce an edition of identical images. A monoprint is an individual impression.

Rhein (1976) [5], that the process produces monoprint is more interesting because there are two techniques produce images in monoprint of the 'indirect' and 'direct'.

Mohamed (2007) [6], expressed for different reasons many printmakers use the monotype and the monoprint. With monoprint, the plate can be reprinted; with monotype, only a single print. There are those who use both techniques in a single work.

Grabowski and Fick (2009) [7], supposed that “monoprints are one of a kind, printed images. They not have been called “the painterly print” or “the printer’s painting.” Indeed, making a monoprint brings together ideas from both practices, as well as concern from drawing.

Agda (2014) [8], Monoprinting as one of the printing techniques to the field of graphic art, including the types of printmaking have been produced on a flat surface, smooth, and not easily absorb water or paint. Type of mold usually can only be done once only edition

Suseno (2014) [9], the creative process of the monoprint artist is often critically judged and cynically looked at by some people because the artwork produced by the artist is only one edition (exclusive), just like painting.

Abdullah and Legino (2016) [10], monoprint is easily recognized as a single output and different with the edition that usually created through other medium such as silkscreen, etching, engraving and others. The monoprint will represent the individual artwork that will recognize in how the artists choose the medium and transfer the creativity on their artworks.

3. IDENTIFICATIONS OF MONOPRINT

The review of related literature will be conducted and follow with the text analysis and come out the Identification of monoprint characteristic. The relevant data will be gathered from several sources and significantly guided for the early stage. Indeed, the paradigm within related topics of digital documentation from the others established projects will be examined as to study the monoprint’s

characteristic created by local artists and identify the categorization of monoprint through creative expression and innovation. The visual artwork is identification and observation will document through digital visual records, which captured the various local monoprint artworks. Creswell (2018) assert that analyzing public documents such as journals, books, articles are legally valid. The data and visual documentation will be described towards the theoretical framework of the selected samples that will be classified as the using the characteristic of monoprint. The method is based on the identification and observation which will carry out into appropriate identification through the data collection for text analysis, and visual artwork has gathered the potentially related studies from the previous and current topic. Every phase is consisting of planning until the outcome of the process. Identification of the monoprint characteristic, researchers have decided to refer the relevant literature monoprint of an early arrival, development and until now. Significantly, the researchers found that there are as many opinions from experts.

Therefore, it is necessary to reassess and take a relevant and authentic reference to identify the character monoprint precisely and evidently. The researchers took more than ten related literature to be used as a validation for identification of monoprint adopted in this study. The table below is derived from literature to identification:

Table 1: The table shows identification of monoprint from experts (Literature review)

No	Author	Identification of Monoprint
1.	Johnson (1956)	Like Painting/ Directness / Freedom/ Spontaneity/ Illusiveness/ Traditional print medium/ Artistic expression
2.	Caballero (1974)	Surface Printing/ Sketch on material/ Liquid material/ Transfer image
3.	Beng (1974)	Coloring/ Impression Printing
4.	Palmer, (1975)	Single Print/ Individual impression
5.	Rhein (1976)	Creative process/ Indirect or direct of produce image
6.	Mohamed (2007)	Reprint/ Single work
7.	Grabowski and Fick (2009)	Printed images/ Printer's painting/ Drawing
8.	Agda (2014)	Printing Technique/ Graphic art/ Flat Surface/ Smooth/ Not easily absorb/ One edition only
9.	Suseno (2014)	Creative process / One edition/ Like Painting
10.	Abdullah and Legino (2016)	Single Output/ Represent the individual artwork/ Different with others printmaking medium/ Transfer the creativity

After looking back to the existence of printmaking in Malaysia, it has been through the development process of a two -dimensional to the three-dimensional shape. Printmaking using a conventional block or matrix that has the image transfer to another surface, usually paper and so on. Monoprint also has moved to another level called the development of printmaking. A monoprint is one of the alternatives from the diversity of printmaking techniques. This study aims to identify the identity of the underlying identification of interpretation monoprint terminology findings through literature review. These depend on the understanding of definition and frameworks exist. The result of all declarations made starting in 1956 until 2016. The timeline is a reference as to identify the emergence and development of monoprint.

Based on the findings of a study based on identification of monoprint characteristic, all identification who has been found by the experts were evaluated. As a result, some identification does not meet the criteria monoprint from experts, and some are filled. The results of the assessment there were eleven monoprint characteristics. From eleven of these have been divided into two main characteristics, namely is a creative expression and innovation technique. Creative expressions there are five such as Like Painting, Drawing, Color, Interesting Medium and Single Output. Innovation technique there are six such as Flat Surface, Liquid Material, Transfer Image, Printed Images, Printing Technique and Different with others printmaking medium.

A theoretical framework is designed to explain the process of research theory for the possibility of findings in redefining monoprint. It also includes the content analysis section to the monoprint that takes place to co-relate with the existing character. Apart from that, an identification is also used to refer to the artworks produced by the local artists, either to see it's if they are co-related or not.

The researcher forms a literature survey as for how the scope requires. After that, based on the observation made, the researcher creates a framework under the suitable theory. The result will create a theoretical framework and an underlying theory. Based on the findings above, the guidelines developed by the researchers must include an understanding of the meaning, terminology and definitions. After further analysis, the researcher has seen some similarities and differences between the definition, element and identification of monoprint. The researcher, therefore, hypothesized that some variables could be used as the essential in understanding the identification of monoprint. As such, the selection of the local monoprint artworks must be in accordance identification of monoprint characteristic is the part of the finding and analysis. The figure of identification is as follows:

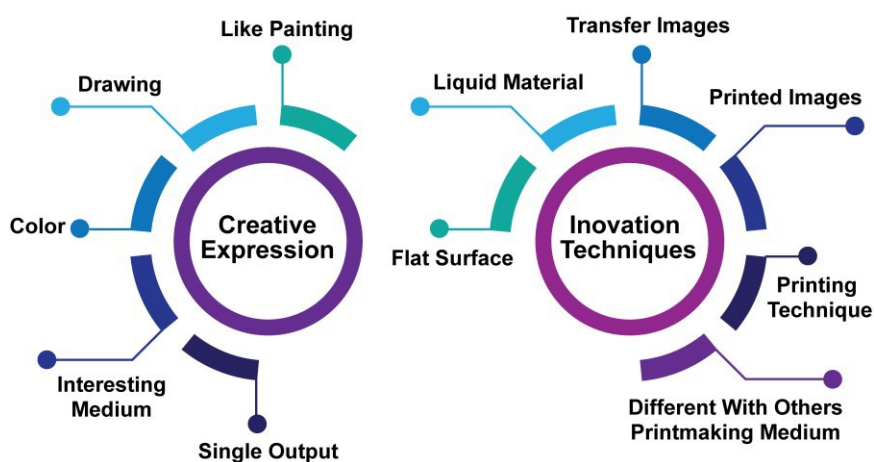


Figure 2: The figure shows the theoretical framework of 11 monoprint characteristic

4. CREATIVE EXPRESSION

- To make concepts more concrete, personalize abstractions, and affect attitudes by involving emotional as well as intellectual responses to human rights.
- Comfortable using these techniques, they need not be accomplished artists themselves.
- The idea in the section deals with the methods which may be used to obtain individual expression in various media.
- Categorization of creative expression such as like painting, drawing, color, interesting medium and single output

4.1 Like Painting

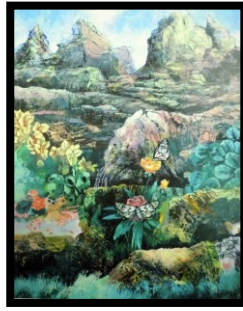


Figure 3: Hamidi Ahmad Basar “Landskap Pergunungan Kinabalu” (1995), Monoprint on wood, 126cm x 98cm, Permanent collection of Shah Alam Gallery, Selangor. The artwork retrieved from Shah Alam Gallery.

Monoprint printing allows considerable freedom in the approach to imagery; this is considered to be a very versatile method. The artist can decide to work positively or negatively, to use water-based or oil-based inks like painting and to incorporate other materials or not. Working positively means that the artist will put down imagery with brushes or rollers. Working negatively means that ink is removed with hands, rags, cotton swabs or anything pointed. The directness of painting directly on the plate requires skills of painting as well as a sure hand and a considerable of spontaneity. So far the monoprint has been made with oil bound inks and paints. Although this is most usual and probably most versatile medium, it is possible to make monoprints using water bound inks and paints. Almost any combination of media and processes are possible in mono-printing. The consistency of the materials makes control extremely difficult. Nonetheless, the results produced by such materials can have an exciting visual quality. There are a fluidity and freedom of expression in the monoprint. The lack of technical difficulties allows for a direct approach similar to that in painting.

4.2 Drawing



Figure 4: Faizal Suhif “Symbiosis” (2001), Monoprint, 11.8cm x 14.7cm, Artist’s collection. The artwork retrieved from artist’s collection by Faizal Suhif.

Another simple but effective method of producing monoprint seems to have been invented by Gauguin is one of the printmakers. This approach, called direct trace drawing or sketch, creates a linear monoprint that has a unique soft edged quality similar to the tone and line in soft ground etching. All you need to do is evenly ink a plate, place a piece of paper over the inked image area and then draw the image directly on the back of the paper, the lines drawn will be transferred and a reverse image produced. Massing lines together will produce darker areas while hand rubbing will create softer tones; by varying the pencil pressure and using different kinds of widths and hardness’s, different effects are obtained.

The monoprint is a technique used by many artists only as a transition to other work, such as Degas used to do. The first printed a monoprint and then developed the image by drawing or sketching over it with pastels, pencils, oil paint, watercolours or printing ink. When an image printed too heavily, made a second impression of that same print by placing a new sheet of dampened paper over the just printed monotype. This would take away some of the colour and a second lighter impression was the result which was also used to work on with inks, pastels or oils.

4.3 Color

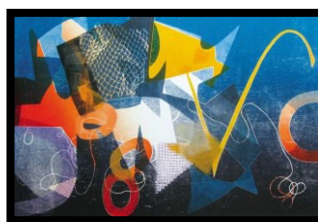


Figure 5: Wong Siew Lee “Connected Variation 18” (2009), Monoprint, 43cm x 69.5cm, Permanent collection of The New Straits Times Press (M) Berhad, Kuala Lumpur. The artwork retrieved from The New Straits Times Press (M) Berhad.

A monoprint is a print created by transferring to paper an image that has been painted on a plate made of metal, glass, plexiglass and others. The process of transfer is done by either hand rubbing or using an etching or lithography press and hand press. Colours are specifically designed for making monoprint. Monoprint Colours are unique colours intended to release off the plate, something ordinary acrylic paints will not. Monoprint Colours allow for print making techniques, which incorporate textures, and techniques, which cannot be obtained by painting directly onto paper. Monoprint Colours are made with a binder that does not have acrylic-resin and is not suitable for use as a standard acrylic colour. The option colour expression gives you great freedom to decide how to colour the measure values in a visualization to produce monoprint. In the expression can define what colours to use and have different and various colours for different value ranges. In a table, you can define both the background colour and the text colour, and colour different measure columns individually. Correctly used, colouring by monoprint expression is a very efficient way of accentuating values of particular interest or differentiating between values that do and do not meet a limit value.

4.4 Interesting Medium



Figure 6: Khairun Nisah Musa “Kampung” (1999) 63.5cm x 154cm, Permanent collection of Shah Alam Gallery, Selangor. The artworks retrieved from Shah Alam Gallery.

A monoprint is a form or creative medium and interesting medium of traditional fine art printmaking that's easy to learn, needn't be complicated not involve special equipment. Monoprints also can form an excellent basis for the development of other media. Additions monoprint is made which extend the monoprint image or improve further upon the accidents which may have occurred during printing. It can use the paint usually on work with whether acrylic, oils, or watercolour and some paper from a sketchbook. Through the medium will enlarge own creative skills and be helped to discover other technical processes. A monoprint is an excellent introduction to printmaking in general, but it may also be for many artists a way of exploring and developing their creative abilities without the inhibitions so often associated with drawing and painting. The concept of monoprint process is presented as the production of a print which is not duplicated, but there is no reason why the image should not be created by some overprinting or the combination of different processes. There are a fluidity and freedom of expression in the monoprint. The lack of technical difficulties allows for a direct approach similar to that in painting. There is no complex process to come between the thought and the artworks, but there is a certain element of an accident which may alter the original conception.

4.5 Single Output



Figure 7: Phoon Poh Wai “Permandangan” (1969) Monoprint, 43cm x 78cm, Permanent Collection of National Visual Art Gallery, Kuala Lumpur. The artwork retrieved from National Visual Art Gallery.

A monoprint is a single edition, original print from images or line where there are multiple originals. A monoprint is also an individual impression. In general, an impression which is taken from any surface and which is unlikely to be duplicated exactly by the same process may be considered a monoprint. In fact, it is the simplest and restricted form of printmaking. Unlike intaglio, relief, and Lithography where you produce multiple of the same print, monoprint utilizes printmaking processes to make one print that cannot be duplicated. It is called a print because you are transferring ink to the surface of paper. Many contemporary artists are utilizing this technique to produce dimensional art. The simplicity of the method will appeal and will it as a natural extension normal image making. Monoprinting is a direct and beginner friendly printmaking process. There are two basic ways to approach monoprinting it is the additive and subtractive methods. Either of these methods can be used with water-soluble or oil-based paints and ink. When creating an image using the additive method, you can add paint to your printing plate the same way you would to a canvas. This allows you to build up your image by continually adding color, until you are satisfied. With the subtractive method, you first apply the color to your plate in large blocks. From there, using different tools, you slowly take color away, creating your image as you remove the color from your plate. For both methods, a simple piece of plexiglass serves as a printing plate on which your image is created and printed in single output or one edition only.

5. INNOVATION TECHNIQUE

- Defined simply as a "new idea, device, or method".
- The application of better solutions that meet new requirements, unarticulated needs, or existing process needs.
- Accomplished through more-effective products, processes, technologies, or models that are readily available to produce monoprint.
- Categorization of innovation technique such as flat surface, liquid material, transfer image, printed images, printing technique and different with others printmaking medium.

5.1 Flat Surface



Figure 8: Tajudin Ismail “From The Window” (1974), Monoprint, 47cm x 47cm, Permanent Collection of National Visual Art Gallery, Kuala Lumpur. The artwork retrieved from National Visual Art Gallery.

A monoprint is one of printmaking technique where by design is drawn onto a flat non-porous surface, also referred to as a printing plate. Paper is laid on top, and after pressing, the design from the plate is transferred onto the paper. It involves painting images onto the printing plate, laying the paper on top, and pressing to transfer the images onto the paper. For the second method, it can be a subtractive technique in that you cover the entire surface or a large area of the printing plate with paint. Images are created by "removing" paint from the plate using a cotton swab or your finger and transfer to the flat surface. Virtually any surface which is flat and preferably non-absorbent maybe used a printing plate or block. It is not essential for the plate or block to be smooth. Print may be taken by textured wallpaper or the reverse side of a sheet of hardboard but is more usual for the plate to be without indentations. The most common materials used as printing plate are lithographic stones, copper or zinc printing plate and glass. Glass has the advantage of being transparent so that a drawing may be placed beneath it and used as key or guide. They are however many other surfaces which are suitable for example plywood, hardboard, blackboard, ceramic tile, slate, linoleum, canvas, cardboard and paper.

5.2 Liquid Material

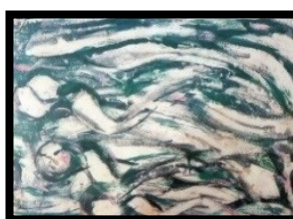


Figure 9: Tay Hooi Keat "The Swimmers" (1989), Monoprint, 24cm x 33cm, Permanent collection of Petronas Gallery, Kuala Lumpur. The artwork retrieved from Petronas Gallery.

Using water-soluble materials such as watercolours, crayons, and watercolour pencils can also create Monoprints; watercolour felt tip pens or commercially produced monoprint inks. Before drawing, the plate to be used (usual plexiglass) needs to be finely sanded and the edges bevelled. This will allow the colour to fix better on the plate and make drawing much easier. Using a sponge or small brayer apply a thin even coat of hand soap to the entire printing surface and allow it to dry. The soap will perform as a releasing agent and allow the colours to lift during printing. Draw directly onto the surface of the plate with the water- soluble materials, letting the colour dry for a few hours prior to printing. The paper to print on should be damp, but not excessively wet unless you want the colours to "run". When printing, the moisture in the paper will reactivate the drawing materials, allowing for the transfer of the colour to the paper. Run the plate through the press with moderate to heavy pressure. This will give you the best impression. Before removing the printed image. Check the impression quality by lifting the corner of the print and checking the image. If the impression is not satisfactory, lightly spray/sponge the back of the paper with water and run it through the press again. Repeat this until the image is of acceptable quality.

5.3 Transfer Image

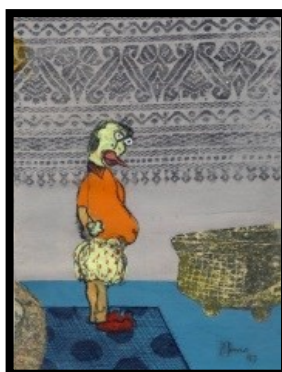


Figure 10: Azizan Paiman "Dhobi" (1997), Monoprint, 20.5cm x 15cm, Artist's collection. The artwork retrieved from artist's collection by Azizan Paiman.

A transfer image from drawing or painting is produced by placing a sheet of paper on an evenly inked surface. A metal plate, a lithographic stone, a piece of hardboard or any smooth surface is suitable. The design is drawn on the sheet of paper with whatever instrument or combination of implements is preferred. A pencil, ball point pen or wooden end of a brush is all possible, and obviously, a variety of tools may be used to obtain a range of different effects. When the drawing is finished the paper is peeled off the plate and the transfer is seen on the reverse side. The various tools and the differing pressure will have produced a variety of shapes and lines. The printing ink will have adhered to the paper wherever there has been pressure so that apart from sharp, incisive lines and soft blurred ones there will be patches of textures over the drawing. These areas of tone will be dependent on the thickness of ink on the plate and the pressure of the hand.

5.4 Printed Images



Figure 11: Raduan Man “Study” (2001), Monoprint, 36cm x 46cm, Artist’s collection. The artwork retrieved from artist’s collection by Raduan Man.

Monoprint is one of printmaking process and technique of making artworks by printing or printed image is transfer one to another surface, normally on paper, canvas and others. Printmaking covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting but different of monoprint because the process is capable of producing multiples of the same piece, which is called a print. Each print produced is not considered a "copy" but rather is regarded as an "original". This is because typically each print varies to an extent due to variables intrinsic to the printmaking process, and also because the imagery of a print is typically not simply a reproduction of another work but rather is often a unique image designed from the start to be expressed in a particular printmaking technique. Print may be known as an impression. In the printmaking discipline, other than monoprint is not chosen only for its ability to produce multiple impressions, but rather for the unique qualities that each of the printmaking processes lends itself. Monoprints can form an excellent basis for the development of other media. Additions may be made which extend the monoprint image or improve further upon the accidents which may have occurred during printed images. Although this does not place for detailed analysis of methods, the inclusion of one or two simple ideas seems appropriate. Most printed images are far from being monoprints, but it is possible to use a medium in this way. Various fluid substances may be used in place of the standard static image. The fact that it is possible with the more orthodox process of printed images. As for density of printed images, the exposure and development times will depend on the opacity of the various substances used and only experience will enable one to judge satisfactory times.

5.5 Printing Technique



Figure 12: Ishak Ramli “Terusmu Berputar Walau Jalan Lurus di Depan Mata” (2009) 173cm x 173cm, Permanent collection of Tuanku Nur Zahirah Gallery, Shah Alam. The artwork retrieved from Tuanku Nur Zahirah Gallery.

There are a variety of printing techniques that artists can use to solve problems and create visual materials to monoprints. Regardless of the specifics or availability, all of these types of printing are still in practice today. The monoprint is one of printing technique to creating individual or artistic impression. Printing technique at any stage of experience or development can use monoprint technique. The process offers an opportunity to experiment with imagery, colour separation, mark making, tone, and texture in a manner that can be tailored to the level and requirements of the artists. There is an opportunity to explore style, ideas, and materials spontaneously and expressively, with the potential to produce imagery ranging from bold to ethereal. Imagery can also be painted directly onto the paper, canvas and others. The printing technique of simplest monoprint can be produced with a plate of glass, a roller, a brush, rag, or artist's hands. To transfer the ink onto the surface, one applies even pressure. The lightly dampened paper or canvas is placed over the inked surface and pressure is applied over the whole area of the paper or canvas with the wooden spoon or rolling pin.

5.6 Difference With Other Printmaking Media

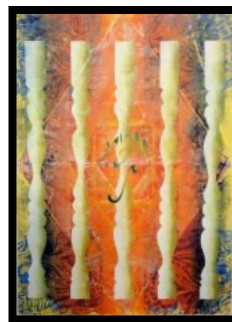


Figure 13: Zarinah Mashudi “Ar-Rahman” (1994), Monoprint on paper, 105cm x 82cm, a permanent collection of Tuanku Nur Zahirah Gallery, Shah Alam. The artwork retrieved from Tuanku Nur Zahirah Gallery.

A monoprint is part of the technique that well established in printmaking. The monoprint is means of producing a single output or print. It is different with others printmaking medium such as etching, engraving, lithography, relief print and others to create an edition of identical images. A monoprint is known as an individual impression. An impact, which taken from any surface and which is unlikely to be duplicated exactly by same technique may be reflected a monoprint medium. Artists have to be very careful in the process of creating an image on the plate because these monoprint methods cannot be repaired. Therefore, the elements of monoprint technique unique.

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Metaphors in Contemporary Art

Metafora Dalam Seni Kontemporari

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ABSTRACT

The use of metaphors in producing contemporary works of art is often used by artists to convey current ideas and issues in the era of contemporary visual art. The metaphor used is as a symbol for the meaning of a work in conveying the ideas and narrative of the story more creatively. In addition, the use of metaphors should be in line with the selection of subjects and meanings to be used and conveyed more accurately and effectively in the production of works to be seen and studied by art critics.

Keywords: *Photography, artistic elements, art work, consciousness.*

ABSTRAK

Penggunaan metafora dalam menghasilkan karya seni kontemporari sering digunakan oleh artis seni bagi menyampaikan idea dan isu semasa dalam era seni visual kontemporari. Metafora yang digunakan ini adalah sebagai perlambangan bagi maksud sebuah karya dalam menyampaikan idea dan naratif penceritaan dengan lebih kreatif. Disamping itu juga, penggunaan metafora perlu selari dengan pemilihan subjek dan maksud yang ingin digunakan dan disampaikan dengan lebih tepat serta berkesan dalam penghasilan karya untuk dilihat dan dikaji oleh pengkritik seni.

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1. METAFORA

Metafora adalah berasal dari perkataan Yunani yang bererti memindahkan. Dengan itu, metafora bermaksud sesuatu perkara, objek atau benda dijadikan sebagai perlambangan kepada sesuatu penceritaan atau tema yang ingin disampaikan dalam sebuah karya seni. Penggunaan metafora yang dipilih itu mestilah mempunyai keserasiaan bagi suatu penceritaan yang hendak disampaikan sebagai satu simbol perlambangan disebalik penceritaan atau makna yang ingin disampaikan oleh artis (Donald Davidson, 1978).

Disamping itu, menurut Kamus Dewan edisi ketiga (2000) terbitan Dewan Bahasa dan Pustaka, metafora bermaksud pemakaian kata - kata yang menyatakan sesuatu makna atau maksud yang lain daripada makna biasa ataupun makna sebenar sebagai perbandingan, kiasan atau perlambangan.

Merujuk William Shakespeare (2000) metafora merupakan sesuatu cara menerangkan dan menggambarkan sesuatu maksud bagi sebuah karya secara ringkas dan mudah dilihat atau ditafsir bagi menggambarkan sesuatu subjek atau objek yang bersesuaian dengan membuat andaian menggunakan objek ini sebagai makna perlambangan sebuah karya.

Menurut I.A Richards (1936) metafora mengandungi dua bahagian iaitu "*Tenor*" dan "*Vehicle*". *Tenor* merupakan subjek utama yang mempunyai sifat dan penceritaan sesuatu yang ingin disampaikan manakala *Vehicle* pula merupakan satu objek yang dipilih untuk dipinjamkan kepada subjek utama kerana *Vehicle* ini mempunyai sifat- sifat atau persamaan dengan cerita subjek utama. Oleh itu, jika

sesorang artis itu memilih subjek sebagai metafora didalam karya seni kontemporari, metafora boleh berlaku kerana seni visual ini sendiri adalah vehicle yang diilhamkan oleh artis untuk menerangkan sesuatu penceritaan sebagai perlambangan ataupun perumpamaan.

2. KEPENTINGAN METAFORA

Menurut Donald Davidson (1978) metafora sebenarnya tidak bertapak diatas makna semata - mata tetapi tertumpu kepada penggunaan metafora tersebut . Fungsi metafora dalam seni catan ini adalah untuk memberikan satu ilustrasi sesuatu topik yang hendak disampaikan dan penggunaan metafora ini dapat membuat pengkritik seni dapat mentafsir dan menilai sesuatu karya dengan merangsang minda terhadap visual karya daripada artis.

Selain itu juga, metafora merupakan satu bahasa kiasan yang paling kerap menjadi alat sebagai perlambangan bagi sesuatu maksud dalam menghasilkan sesuatu karya seni. Dengan itu, metafora sebagai bahasa komunikasi yang dijelaskan dengan cara bahasa kiasan atau bahasa yang lebih halus untuk disampaikan kepada orang ramai sekiranya ingin menerapkan unsur nasihat, sindiran dan teguran dalam pemilihan subjek metafora dalam karya (Hamidah Abdul Hamid, 1995).

Dengan itu, penggunaan subjek sebagai metafora dalam karya seni kontemporari oleh artis itu perlu peka dari segi sensitiviti maksud bagi pemilihan subjek metafora dan perlambangan yang ingin disampaikan mengikut kesesuaian bagi sebuah penceritaan dalam karya. Pemilihan subjek yang tepat sebagai metafora dalam karya dapat memberi impak yang tinggi kepada pengkritik seni untuk dibahaskan dan dibincang dengan lebih mendalam tentang maksud yang ingin disampaikan oleh artis tersebut.

3. PENGGUNAAN METAFORA DALAM SENI KONTEMPORARI

Antara artis yang menggunakan metafora sebagai subjek didalam karya mereka ialah Prof. Jalaini Abu Hassan. Beliau banyak menggunakan subjek objek sebagai metafora didalam karya catan dalam menyampaikan naratif penceritaan dalam karya. Antara subjek yang digunakan dalam karya catan dan lukisan beliau adalah penggunaan buah tempatan, sayuran, barangan perkakas tradisional melayu, bunga kantan, cengkerang, daun paku - pakis, kukur kelapa, ayam jantan, pokok kelapa, pokok getah, rumah kayu dan lain - lain lagi (Azman Ibrahim, 1999). Disamping itu juga, artis sering menggunakan kata - kata peribahasa melayu sebagai metafora bagi menyampaikan maksud dan maklumat sebagai perlambangan dalam karya catan dan lukisan. Penggunaan subjek metafora didalam karya beliau jelas menunjukkan artis itu peka terhadap isu semasa, politik, ekonomi dan isu sosial yang berlaku disamping menerapkan dan merakam pengalaman peribadi terhadap kesan dan pengaruh tradisi budaya dalam menghasilkan karya. Dalam pembikinan karya dengan menggunakan subjek metafora, artis ini bijak menyusun imej bagi mencerminkan idea yang ingin disampaikan terhadap pemerhatian isu semasa yang berlaku ketika itu sebagai dokumentasi dalam penghasilan karya.



Rajah 1: Jalaini Abu Hassan, Kukur, 30" x 22 ", 1998, Media Campuran (Sumber Imej: Jai Drawing with The Mind's Eye)

Selain itu, terdapat artis arca seramik iaitu Umibaizurah Mahir yang telah menghasilkan arca

seramik dan karya instalasi dengan menggunakan subjek metafora didalam karya arca. Antara subjek yang telah digunakan sebagai metafora adalah haiwan seperti zirafah, gajah, anab, burung, anjing, ikan, sayur petola, kasut, bunga, anak patung, pistol dan lain - lain lagi. Menurut Noor Mahnun Mohamed (2018) pemilihan subjek seperti anjing didalam karya seramik oleh artis itu memberi perlambangan kepada persahabatan dan kesetiaan manakala penggunaan subjek gajah dalam karyanya memberi pandangan kemegahan. Segala pemilihan subjek metafora ini digunakan dan dibuat menjadi karya arca dan instalasi mewakili perlambangan kepada pemerhatian artis ini terhadap kemanusiaan dan menyentuh isu - isu seperti cinta, kejujuran dan kesetiaan dalam konteks prinsip manusia dalam politik dan ekonomi. Penggunaan subjek ini jelas dapat dilihat dalam karya bentuk tiga dimensi walaupun subjek ini telah berlaku proses perkembangan idea dari segi rupa bentuk asal berubah kepada bentuk yang lebih dramatik kelihatan seperti anak patung dan permainan. Merujuk Ho Kay Tat (2016) penggunaan metafora bagi karya instalasi dalam pameran solo yang bertajuk "*Fragile*" artis ada menggunakan subjek zirafah dan sayuran sebagai metafora yang mewakili individu atau keluarga yang menghadapi masalah kewangan dan keluarga tersebut sanggup menjual barang berharga yang mereka miliki untuk bertahan meneruskan hidup mengikut kemahuan diri dan keluarga.



Rajah 2: Umibaizurah Mahir, *The Orchard*, 2015 - 2016, 77cm x 36cm x 36cm,
Seramik dan Media Campuran
(Sumber imej: *Fragile* by Umibaizurah Recent Works 2015 - 2016, 2016)

Artis lain yang menggunakan subjek metafora dalam karya seni kontemporari adalah Ahmad Zakii Anwar. Artis ini banyak menggunakan subjek di dalam karya catan sebagai metafora mewakili maklumat yang ingin disampaikan dalam pemerhatian artis ini terhadap isu sensitif seperti isu semasa, politik, kemanusiaan dan kehidupan. Ahmad Zaki gemar menggunakan subjek manusia, buah - buahan dan haiwan sebagai metafora dalam penghasilan karya catan dan lukisan. Menurut Anurendra Jegadeva (2008) antara subjek yang digunakan artis adalah objek yang bersifat nostalgia seperti pasu tembikar dan cerek yang menceritakan tentang setiap objek mempunyai nilai sensitiviti seperti kasih sayang dan ketekunan yang serupa disamping pemilihan subjek metafora ini dijadikan pengertian hidup yang penuh misteri. Pemilihan objek ini bersifat lebih emosi dan artis telah memberi ekspresi seni dalam karya, hal ini kerana segala karya Ahmad Zakii Anwar adalah mengenai pemikiran, jiwa dan pandangan diri sendiri tentang sesuatu perkara yang bermain diminda. Disamping itu, penggunaan buah - buahan sebagai metafora dalam karya adalah untuk memperkembangkan niat artis bagi perlambangan kesuburan, kelengkapan dan kesempurnaan. Artis ini bersifat lebih autobiografi dalam pemilihan subjek metafora untuk menghasilkan karya. Subjek metafora itu hanya sebagai alat untuk meluahkan apa yang artis fikirkan tentang isu sensitif yang berlaku di dalam persekitaran hidup artis dengan cara intelektual (Eddin Khoo, 2008).



Rajah 3: Ahmad Zakii Anwar, Mother's Whistler, 2000, 69 cm x 69 cm,
Akrilik atas Linen
(Sumber imej : Disclosure Ahmad Zakii Anwar, 2018)

Selain itu, berbeza pula artis dari Bangkok, Thailand iaitu Natee Utarit yang menggunakan beberapa susunan objek dalam satu komposisi sebagai pemilihan subjek metafora dalam penghasilan karya seni catan. Antara subjek yang dipilih menjadi metafora dalam karya adalah, burung, anab, itik, anjing, ular, kambing dan lain - lain lagi. Walau bagaimanapun, subjek metafora ini disusun dengan baik dengan beberapa objek komponen yang lain bagi menghasilkan satu pandangan dengan lebih efektif dan dramatik sewaktu pembikinan karya dalam menyampaikan mesej yang ingin diketengahkan oleh artis sebagai satu simbolik penceritaan. Menurut Natee Utarit (2018) haiwan dijadikan subjek utama dalam catan sebagai metafora mewakili fenomena sosial dan politik dalam pandangan konteks sosial di dalam karya. Sebenarnya penggunaan haiwan sebagai metafora adalah penglihatan biasa digunakan oleh artis asia dan barat. Bagi artis subjek haiwan yang digunakan dalam karya ini juga mencerminkan sifat - sifat dan watak keperibadian manusia dan penggunaan subjek haiwan sebagai metafora ini mewakili makna dan merakam peristiwa tertentu secara umum seperti simbol perlambangan bagi suatu keagamaan (Natee Utarit, 2018).



Rajah 4: Natee Utarit, Faith and Doubt, 2013, 160 cm x 140 cm,
Cat Minyak atas Linen
(Sumber imej: Natee Utarit : Optimism is Ridiculous)

4. KESIMPULAN

Secara kesimpulannya, penglibatan para artis dalam seni kontemporari dapat dilihat dengan jelas apabila mereka beraksi dengan bijak dalam pemilihan subjek sebagai metafora di dalam karya. Walaubagaimanapun, pemilihan subjek sebagai metafora ini memberi kesan positif dari segi pemahaman maksud perlambangan yang dipilih itu selaras dengan mesej yang ingin disampaikan. Secara tidak langsung penggunaan metafora ini dapat membuka minda pengkaji seni dalam memberi interpretasi makna dalam karya apabila visual imej bagi subjek metafora itu diterapkan didalam karya seni.

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The Role of Art Elements in the Translation of Photographic Works

Peranan Elemen Seni dalam Penterjemahan Karya Fotografi

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ABSTRACT

The presence of photography around the 1890s when Malaya (now Malaysia) which was still under British rule was not an obstacle for the field of photography to grow to this day. Photography is a medium that can be used to produce creative works that have their own artistic elements (Sabki Md. Noh, M. Shariful Hafizal, 2017). The production of the work is produced according to technical procedures that require repeated experimentation to get the best results. Emphasizing the element or line element in the production of a work is none other than to show the relevance of the art element in photography, but also to focus on the use of pattern elements. In the form of social relationships, the artist tries to convey that when filming, visuals should always be taken with care so that every art element that is blended in the production of the work is not overwhelmed or runs away from the original concept. For the artist, this visual is a conversation about what is done as well as what can be conveyed, in addition to aiming to make the audience aware of the artist's creative process while creating, which illustrates the meaning of the artist's work which usually describes literary language in visual form. With the role of photography that also gives awareness of the importance of understanding the adaptation of visual art elements Keywords: Photography, artistic elements, art work, consciousness

ABSTRAK

Kehadiran fotografi sekitar 1890an tatkala Malaya (kini Malaysia) yang masih lagi dibawah pemerintahan British bukanlah satu halangan untuk bidang fotografi untuk berkembang hingga ke hari ini. Fotografi ialah satu medium yang boleh digunakan untuk menghasilkan karya kreatif yang mempunyai unsur seninya yang tersendiri (Sabki Md. Noh, M. Shariful Hafizal, 2017). Pneghasilan karya dihasilkan mengikut tatacara teknikal yang memerlukan eksperimentasi berulang kali untuk mendapatkan hasil yang terbaik. Menekankan unsur atau elemen garisan (line) dalam penghasilan karya adalah tidak lain dan tidak bukan untuk menunjukkan kaitan unsur elemen seni dalam fotograf, tetapi juga memberi fokus dalam penggunaan elemen corak (pattern). Dalam bentuk hubungan sosial, artis cuba menyampaikan bahawa ketika melakukan penggambaran, visual perlu sentiasa diambil dengan berhati-hati agar setiap elemen seni yang di adun dalam penghasilan karya tidak ditenggelami mahupun lari dari konsep asal. Bagi artis, visual ini adalah satu bual bicara tentang apa yang dilakukan serta apa yang boleh sampaikan, selain bertujuan menyedarkan audiens mengenai proses kreatif artis ketika berkarya, yang menggambarkan maksud yang dipanggil kerja artis yang biasanya menerangkan bahasa sastera dalam bentuk visual. Dengan peranan fotografi yang juga memberi kesedaran betapa pentingnya memahami adaptasi elemen seni berbentuk visual Keywords: Fotografi, elemen seni, karya, kesedaran.

1. PENGENALAN

Kehadiran fotografi sekitar 1890-an tatkala Malaya (kini Malaysia) yang masih lagi dibawah pemerintahan British bukanlah satu halangan untuk bidang fotografi untuk berkembang hingga ke hari ini. Malah, secara realiti kelahiran fotografi pada era British adalah melalui jurugambar *salon*, yang dasarnya merupakan satu lagi perkataan untuk pameran. Dalam kebanyakan kes, kelab kamera atau masyarakat fotografi mencipta salon mereka dengan beberapa bahagian teras - "warna terbuka" (*open colour*), "monokrom" (*monochrome*) dan "alam semula jadi" (*nature*) (David Candlish, 2015). Hasilnya, ramai konvensyen yang diketengahkan oleh jurugambar salon pada masa lalu terus relevan hari ini (Zhuang Wubin, 2016) dan ia telah membawa dimensi baru dalam bidang fotografi di Malaysia.

2. ADAPTASI ELEMEN

Fotografi ialah satu medium yang boleh digunakan untuk menghasilkan karya kreatif yang mempunyai unsur seninya yang tersendiri (Sabki Md. Noh, M. Shariful Hafizal, 2017). Elemen seni rekabentuk boleh dengan mudah dimasukkan ke dalam imej sebagai jenis cetak biru (*blueprint*) yang tidak dapat diselesaikan untuk menghasilkan struktur yang menyokong daya tarikan atau kuasa komposisi (Jeremy Webb, 2010). *Putaran Api* (Gambar 1.1) dihasilkan mengikut tatacara teknikal yang memerlukan eksperimentasi berulang kali untuk mendapatkan hasil yang terbaik. Menekankan unsur atau elemen garisan (*line*) dalam penghasilan karya ini adalah tidak lain dan tidak bukan untuk menunjukkan kaitan unsur elemen seni dalam fotografi. Karya ini juga memberi penjelasan mudah (*simplify*) tentang apa yang ingin disampaikan (*expression*) oleh pengkarya, apatah lagi dalam seni visual, penggunaan garisan mungkin merupakan elemen paling penting dalam reka bentuk (Jeremy Webb, 2010).

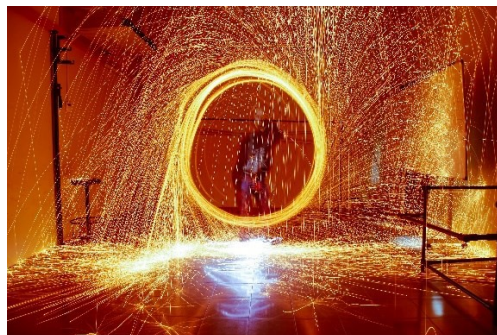


Figure 1: Putaran Api.

Source: Mohammad Firdaus Azman. (2018)

3. PERSPEKTIF KARYA NATURALIS HUTAN ROYAL BELUM

Setiap pengembaraan habitat semulajadi tidak akan terpisah dengan memori yang tersendiri. Dalam fotografi, rakaman setiap detik ketika berada di dalam "zon hijau" adalah satu "moment", apatah lagi ia adalah satu ramuan yang tidak asing lagi dalam mengadaptasi dan mengubah setiap subjek "nature" ke dalam bentuk visual. Penterjemahan setiap visual adalah intipati luahan individu yang mempunyai idea yang tersendiri dalam pembikinan karya berbentuk fotografi. Subjek di dalam visual ini adalah satu anyaman dinding sebuah pondok di dalam kawasan Hutan Royal Belum, yang merupakan salah satu daripada hutan hujan tertua di dunia, sejak lebih 130 juta tahun (Wonderful Malaysia, 2007-2017) yang terletak di negeri Perak, Malaysia.



Figure 2: Fotografi Abstrak Seni Anyaman Dinding Rumah.

Source: Mohammad Firdaus Azman. (2015)

Fotografi Abstrak Seni Anyaman Dinding Rumah (Gambar 1.2) merupakan satu lagi karya visual yang cuba menterjemahkan bukan sahaja berkenaan dengan teknik tradisional masyarakat orang asli dalam menghasilkan kraf terutama sekali dalam senibina dimana mereka menggunakan sumber alam untuk mendirikan struktur rumah mereka yang dikelilingi dengan ribuan sumber alam, tetapi juga memberi fokus dalam penggunaan elemen corak (pattern). Penekanan elemen ini mempengaruhi cara penyampaian mesej oleh artis kerana ia memperkuatkan pemahaman kita tentang satu elemen dengan mempunyai kuasa diperkuatkan; ia juga memberikan kepastian emosi, yang boleh memberi jaminan (Jeremy Webb, 2010). Secara teknikal visual ini dirakam menggunakan DSLR sebelum ia diolah menggunakan teknik “Duotone” bagi menampakkan tema klasik dalam visual tersebut

4. KESIMPULAN

Dalam bentuk hubungan sosial, artis cuba menyampaikan bahawa ketika melakukan penggambaran, visual perlu sentiasa diambil dengan berhati-hati agar setiap elemen seni yang di adun dalam penghasilan karya tidak ditenggelami mahupun lari dari konsep asal. Bagi artis, visual ini adalah satu bual bicara tentang apa yang dilakukan serta apa yang boleh disampaikan, selain bertujuan menyedarkan audiens mengenai proses kreatif artis ketika berkarya, yang menggambarkan maksud yang dipanggil kerja artis yang biasanya menerangkan bahasa sastera dalam bentuk visual. Dengan peranan fotografi yang juga memberi kesedaran betapa pentingnya memahami adaptasi elemen seni berbentuk visual, walaupun kini cabaran untuk menghasilkan karya fotografi samada dalam teknik tradisional (filem) yang kini kian tenggelam timbul ditelan zaman teknologi (digital), menjadi usang, dan digantikan dengan yang baru, tetapi kreativiti dalam memenuhi citarasa penyampaian isi tersirat amatlah luas. Selain itu, intipati kandungan (content) serta subjek juga memberi “influence” tersendiri dalam fotografi. Subjek bukanlah matlamat, ia adalah suatu kesatuan baru, *lyricism* yang tumbuh sepenuhnya daripada cara-cara (Georges Braque, 1958).

Gambar-gambar yang menjadi saksi kepada fakta-fakta, sama ada yang boleh dilihat atau kewujudan, dan ia adalah satu fakta bahawa hubungan kita dengan alam semula jadi adalah satu yang bermasalah yang tidak boleh menjadi sebaliknya di bawah dispensasi budaya ini. (Frank Gohlke, 2011) Keprihatinan dalam membina sesuatu karya bukanlah satu permulaan yang mudah kerana seni fotografi adalah seperti ungkapan, dari segi abstrak, emosi dan menyatakan kesedaran (Louise Bourgeois, 1954).

Namun begitu perlu diingat bahawa tiada jalan yang betul mahupun salah ketika menghasilkan sesuatu karya fotografi, ianya terpulung kepada niat (*intention*) seseorang pengkarya itu dalam menghasilkan kerjanya (*work*).

Seseorang jurugambar sering mendapati bahawa walaupun mereka sentiasa menguji had dan sempadan kesedaran reka bentuk mereka sendiri, komitmen mereka terhadap proses reka bentuk hanya menjadi dalaman dan aliran, dan sekali anda boleh mendekati fotografi anda dengan yakin yang datang dari pengetahuan ini, membolehkan fotografi anda untuk menjadi dibebaskan, spontan dan sangat kreatif (Jeremy Webb, 2010).

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Which Subjects and Styles Have Been Examined in Islamic Fatwas and Guidelines?

Apakah Jenis Subjek dan Gaya Yang Telah Dibincangkan Dalam Fatwa dan Garis Panduan Islam?

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ABSTRACT

Visual art is one of the most critical and popular issues explored from an Islamic standpoint. This is because the selected subject is prepared in a variety of approaches and ways. Additionally, the shown style creates concerns regarding the legislation and ambiguous perspectives on it. Clearly, no detailed discussion of the range of issues and styles in visual arts was conducted considering recent changes. As such, this article will outline the issues and styles mentioned in the fatwas and guidelines that have been issued. All fatwas and guidelines pertaining to visual arts were found using the process of assembling the highlights of the structured and methodical study. As a result of these observations, only a few categories of subjects have been covered, including humans, animals, plants, religious symbols, and human-made equipment; and the style discussed focuses exclusively on the mode of depiction. Recommendations to researchers interested in this work include conducting extensive qualitative research.

Keywords: Fatwa, Subject, Style, and Visual Arts

ABSTRAK

Seni visual antara topik yang hangat dan kritikal yang dibincangkan dari perspektif Islam. Hal ini kerana wujud olahan subjek yang dipilih dilukis dengan pelbagai kaedah dan cara. Selain itu, gaya yang dipamerkan juga menimbulkan persoalan tentang hukum dan pandangan yang tidak jelas terhadapnya. Secara jelas, tiada perbincangan komprehensif yang dijalankan melibatkan kepelbagaian subjek dan gaya dalam seni visual berdasarkan perkembangan semasa. Oleh yang demikian, kertas kerja ini bermatlamat untuk 245ymbol245e dengan terperinci apakah jenis subjek dan gaya yang telah dibincangkan dalam fatwa dan garis panduan yang telah wujud. Berdasarkan kaedah penyusunan sorotan kajian berstruktur dan sistematik, kesemua fatwa dan garis panduan yang berkaitan dengan seni visual dikenalpasti. Berdasarkan pemerhatian tersebut, hasilnya, hanya terdapat beberapa jenis subjek sahaja yang telah dibincangkan iaitu manusia, haiwan, tumbuhan, 245ymbol agama dan peralatan ciptaan manusia; dan gaya yang dibincangkan secara keseluruhan hanyalah pada jenis representasi sahaja. Cadangan kepada penyelidik yang berminat dengan kajian ini haruslah menjalankan penyelidikan secara terperinci dengan menggunakan pendekatan kualitatif.

Kata Kunci: Fatwa, Subjek, Gaya, Seni Visual

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1. PENGENALAN

Seni visual merupakan topik perbincangan yang sering mendapat perhatian dari perspektif Islam. Kedudukan seni visual dalam Islam bukanlah sesuatu yang asing malahan telahpun diperbincang sejak dari zaman Nabi Muhamad SAW. Terdapat beberapa kupasan ayat al-Qur'an dan hadith yang memberikan gambaran praktikal seni visual yang sepatutnya diamalkan.

Selain itu, kedudukan seni visual juga telah pun dilihat dari sudut tingkatannya dalam *Maqasid Shariah* iaitu seni visual berada pada tingkatan menyempurnakan atau melengkapkan (dalam *Maqasid shariah* dikenali sebagai *at-tahsiniyyat*) kehidupan manusia (Ishak et al. 2017). Walau bagaimanapun, kedudukan ini perlulah dilihat semula dari pelbagai aspek dalam seni visual seperti: 1) penggunaan subjek dan gaya dalam seni visual; 2) alat dan bahan yang digunakan dalam menghasilkan seni visual; dan 3) proses jual-beli artifak seni visual berdasarkan perjanjian, imej yang dipamerkan dan prinsip pemilikan harta dalam Islam. Perbincangan seni visual dalam konteks *Maqasid shariah* perlulah diperhalusi dari aspek yang dinyatakan diatas kerana ditakuti akan merosakkan kelangsungan kehidupan didunia dan keselamatan hidup diakhirat (dalam *Maqasid Shariah* dikenali sebagai *ad-dharuriyyat*) (Abdul Aziz, 2012).

Terdapat beberapa penyelidikan yang dilihat mengutarakan dan mempersoalkan tentang kepentingan penyelidikan terhadap seni visual menurut pandangan Islam (Sulaiman Esa, 1997; D'zul Haimi, 1997; Khatijah, 2000; Ahmadrashidi, 2010; Nor Azlin, 2012; Wan Samiati, 2017). Penyelidikan mereka adalah berkaitan pertembungan seni terhadap social order di Malaysia yang melibatkan Islam (Sulaiman, 1997), perbandingan iluminasi al-Qur'an zaman Safavid (D'zul Haimi, 1997), perbincangan implikasi Islam terhadap pendidikan seni visual di Malaysia (Khatijah, 2000), pola perkembangan seni visual dari konteks seni catan Islam kontemporari di Malaysia (Ahmadrashidi, 2010), perbincangan penggunaan kaligrafi dalam seni kontemporari di Malaysia (Nor Azlin, 2012) dan perbincangan axiology atau nilai dalam sejumlah karya dalam pameran kesenian Islam di Malaysia (Wan Samiati, 2017). Mereka ada membincangkan secara umum tentang amalan kesenian haruslah mengambilkira soal kepatuhan terhadap Shariah. Namun begitu, penyelidikan saintifik yang dikhususkan mengkaji seni visual berdasarkan pandangan dan penelitian Shariah Islam masih tidak dijalankan.

Dalam tesis Nor Azlin Hamidon (2012) mempersoalkan tentang adakah wujud garis panduan berkaitan etika dalam penghasilan seni visual berdasarkan undang-undang Islam. Beliau mengutarakan permasalahan dalam seni visual adalah kekurangan perbincangan yang bersifat saintifik melalui pandangan Islam dan kelaziman dalam kebudayaan Melayu. Walau bagaimanapun, persoalan yang diutarakan Nor Azlin dilihat memiliki jurang penyelidikan kerana kajian yang dijalankan adalah berkaitan seni kaligrafi Islam yang wujud di Malaysia. Persoalan berkaitan garis panduan dan etika dalam Islam masih tidak diselesaikan.

Dalam pada itu, wujudnya terminologi yang dilihat sejajar dengan penyelidikan ini tetapi berbeza maksud dan matlamatnya iaitu seni Islam (artifak seni yang dihasilkan berdasarkan manifestasi *tawhid*, al-Qur'an dan Hadith yang kebiasaannya seni *arabesque*) dan seni Muslim (artifak seni yang dihasilkan oleh seniman yang beragama Islam). Hal ini telah mewujudkan percanggahan dan pertikaian seperti: 1) Seni Islam – adakah tepat digelar seni Islam pada artifak seni *arabesque* yang dihasilkan oleh orang bukan Islam?; 2) Seni Muslim – adakah sesuai digelar seni Muslim jika imej dan bentukkan artifak yang dihasilkan melanggar kepatuhan Islam oleh seniman Muslim? Hal ini akan merosakkan nama dan kesucian Islam dan gelaran Muslim itu sendiri.

Dalam penyelidikan ini, penyelidik cenderung memfokuskan kepada jenis-jenis subjek dan gaya dalam seni visual yang dibenarkan dalam Shariah Islam (penyelidik tidak membincangkan a] penggunaan alatan dan bahan dalam seni visual menurut perspektif Islam; dan b] proses jual-beli artifak seni visual menurut pandangan Islam). Hal ini kerana persekitaran seni visual di Malaysia yang bersifat pluralis (Mulyadi, 2001) yang menggabungkan beberapa elemen seperti: 1) subjek yang bersifat realistic berlatarkan dekorasi seni Islam (*arabesque*); 2) mengabstraksikan subjek rujukan

menggunakan gaya Barat; 3) perletakkan symbol agama Islam sejajar dengan symbol agama lain; dan sebagainya.

Oleh yang demikian, penyelidikan ini bermatlamat untuk mengkaji tentang kewujudan fatwa-fatwa dan garis panduan terhadap seni visual. Matlamat ini dikhususkan berkaitan apakah jenis subjek dan gaya dalam seni visual yang telah dibincangkan dalam fatwa dan garis panduan yang telah wujud. Seterusnya, penyelidik akan mengenalpasti jurang penyelidikan yang wujud dalam seni visual menurut pandangan Shariah Islam.

2. PERBINCANGAN SUBJEK DAN GAYA DALAM SENI VISUAL

Dalam penyelidikan ini tertumpu kepada perbincangan seni visual dan hukum Islam terhadapnya. Oleh yang demikian, topik ini akan menerangkan kepelbagaian subjek dan gaya dalam seni visual; fatwa dan garis panduan yang telah wujud terhadap seni visual; dan gap dalam perbincangan hukum Islam berdasarkan kepelbagaian subjek dan gaya.

2.1 Subjek dalam Seni Visual

Perbincangan jenis subjek dalam seni visual kurang diselidiki secara sistematik. Hal ini kerana kebiasaan penyelidikan yang dijalankan adalah berkaitan dengan persoalan isu, psikologi, bentuk, makna, teori dan falsafah. Namun begitu, penerangan secara umum tentang kepelbagaian subjek yang digunakan ada dikupas secara ringkas oleh Ahmad J. Pauline (1983) dan Mulyadi (2005).

Ahmad (1983) mengkategorikan subjek kepada: 1) subjek peribadi – imej yang memiliki emosi yang mempengaruhi audien; 2) subjek bukan peribadi – imej yang tidak memiliki emosi dan tidak mempengaruhi audien; 3) subjek landskap – imej pokok, gunung dan lain-lain; 4) subjek pemandangan bandar atau *townscape* – imej bandar, bangunan dan kehidupan bandar; dan 5) subjek harian atau *still-life* – imej buah-buahan, bunga dan lain-lain.

Manakala Mulyadi mengkategorikan subjek dalam seni visual terbahagi kepada hal figura (manusia dan haiwan), alam semulajadi dan persekitaran serta objek-objek buatan manusia. Pembahagian Ahmad tentang subjek harian dan landskap jelas berada dibawah kategori alam semulajadi. Bagi subjek *townscape* berada dibawah kategori campuran diantara objek-objek buatan manusia dan manusia (jika terdapat imej manusia didalamnya).

Sedikit persamaan seperti yang dibincangkan Alimuddin (2007) namun mengkategorikan subjek kepada dua bahagian utama iaitu subjek bernyawa dan tidak bernyawa. Pembahagian Alimuddin ini dilihat sering digunakan dalam penetapan hukum bagi permasalahan dalam seni visual menurut pandangan Islam. Ishak et al. (2017) menjelaskan pernyataan Alimuddin dengan mengaitkan pandangan Sidi Gazalba (Asyari, 2012) berkaitan subjek bernyawa terbahagi kepada manusia dan haiwan. Manakala tidak bernyawa adalah berkaitan alam semulajadi dan objek-objek buatan manusia (sama seperti pengkategorian yang dibuat oleh Mulyadi, 2005). Selain itu, Ishak et al. (2017) menyatakan terdapat subjek yang digabungkan didalam proses penghasilan karya seperti: 1) gabungan manusia dengan manusia; 2) gabungan manusia dengan haiwan; 3) gabungan manusia dengan alam semulajadi; 4) gabungan manusia dengan objek buatan manusia; 5) gabungan haiwan dengan haiwan 6) gabungan haiwan dengan alam semulajadi; 7) gabungan haiwan dengan objek buatan manusia; 8) gabungan alam semulajadi dengan alam semulajadi; 9) gabungan alam semulajadi dengan objek buatan manusia; dan 10) gabungan objek buatan manusia dengan objek buatan manusia. Keseluruhan gabungan diantara subjek ini digelar sebagai *hybrid subject*.

Oleh yang demikian, pengkategorian kepelbagaian subjek dalam seni visual adalah seperti berikut: 1) manusia; 2) haiwan; 3) alam semulajadi; 4) objek-objek buatan manusia; dan 5) *hybrid subject*.

2.2 Gaya dalam Seni Visual

Kewujudan gaya dalam seni visual sering dibincangkan dalam banyak penyelidikan. Pengenalpastian gaya yang diutarakan dalam artifak dapat menampilkan aliran seni yang cuba dipaparkan. Persoalan gaya sering dilihat dari beberapa konteks seperti: 1) gaya seniman; dan 2) persamaan gaya diantara seniman. Gaya seniman sering dikaitkan dengan kemampuan mengekspresi dalam proses penghasilan karya seni visual (Ocvirk et al. 2006). Perbandingan diantara hasil karya seniman yang berbeza mewujudkan kepelbagaian gaya yang dihasilkan.

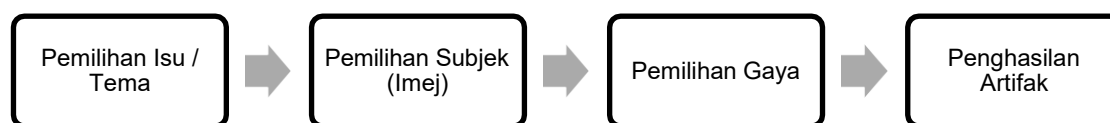
Hasilnya, melalui penyelidikan lepas menunjukkan kepelbagaian gaya tersebut dapat dikategorikan kepada beberapa jenis seperti gaya imitation, representasi, naturalistic, objektif, formal order, emotion, realistic, denaturalisasi, stailisasi, semi-abstrak dan abstraksi (Ahmad J. Pauline, 1983; D'zul Haimi, 2000; Mulyadi, 2005; Abu Talib, 2005; D'zul Haimi, 2006; Ocvirk et al. 2006; Mulyadi, 2012; D'zul Haimi, 2012; Ishak et al. 2017; Wan Samiati, 2017). Namun begitu, secara keseluruhan terdapat tiga kategori yang dilihat lebih tepat kerana memiliki persamaan dalam setiap penyelidikan lepas iaitu: 1) representasi; 2) stailisasi; dan 3) abstraksi.

Representasi merupakan satu gaya yang memaparkan atau menggambarkan secara sempurna berdasarkan imej atau subjek yang dirujuk. Makna representasi dilihat sama dengan objective, imitation, naturalistic, dan realistic. Bagi kategori stailisasi bermaksud gambaran subjek yang telah diubah atau dipermudah tetapi masih memiliki karakter subjek yang dirujuk. Makna stailisasi ini sama dengan denaturalisasi dan semi-abstrak. Manakala abstraksi ialah gaya yang dihasilkan berdasarkan rujukan sesuatu subjek tetapi telah melalui proses perubahan keseluruhannya dan tidak dapat dikenalpasti karakter subjek yang dirujuk.

2.3 Hubungan Subjek dan Gaya dalam Seni Visual

Dalam penelitian seni visual, hubungan subjek dan gaya adalah sejajar dalam pembinaan hasil karya seni visual. Subjek yang dipilih akan diolah dalam menghasilkan komposisi yang tepat berdasarkan gaya tertentu. Hal ini terjadi berdasarkan keperluan isu yang dipilih, penelitian terhadap subjek yang bersesuaian, pengolahan gaya yang diminati dan kreativiti yang disokong dalam penghasilan karya.

Berikut merupakan pergerakan keperluan subjek dan gaya dalam proses penghasilan karya seni visual:



Rajah 1: Proses penghasilan karya seni visual

Berdasarkan pentingnya kedudukan pemilihan subjek dan pengolahan gaya ini, penelitian subjek (manusia, haiwan, alam semulajadi dan objek-objek buatan manusia) dalam penghasilan karya akan dibantu oleh pemilihan gaya (representasi, stailisasi dan abstraksi) yang bersesuaian. Namun begitu, pemilihan subjek yang bersesuaian dengan isu haruslah seiring menepati kehendak Islam. Dalam pada itu, gaya yang dipilih seharusnya membantu menyelesaikan permasalahan isu dan membantu mengatasi kepatuhan agama.

Oleh yang demikian, penelitian terhadap hukum yang telah wujud dalam Islam haruslah dilihat semula bagi mengetahui skop seni visual yang telah dibincangkan (Ishak et al. 2017). Selain itu, penambah baikan dapat dilaksanakan bagi memurnikan situasi seni visual yang mematuhi keperluan syariat Islam.

3. JENIS SUBJEK DAN GAYA DALAM PENETAPAN HUKUM ISLAM TERHADAP SENI VISUAL

Dalam permasalahan seni visual, perkara ini telah dibincangkan sejak zaman awal perkembangan Islam. Perbincangan berkaitan seni visual ini terus menjadi perhatian sehingga zaman sekarang. Hal ini berlaku kerana perkembangan media dan teknologi khususnya dalam proses penghasilan gambar menggunakan teknologi kamera menjadi semakin membimbangkan. Tambahan pula, terdapat pelbagai aplikasi dan software yang dapat digunakan untuk menyunting gambar yang dimiliki sesuai dengan kehendak penyunting. Pelbagai usaha dibuat dalam memberi garis panduan dalam menggunakan teknologi yang ada menurut pandangan Islam. Terdapat pelbagai sumber berkaitan dengan fatwa dan garis panduan berkaitan dengan seni visual yang telah digazetkan sebagai rujukan umum. Dalam skop seni visual, kebanyakan perbincangan dalam garis panduan dan fatwa cenderung menggunakan istilah gambar dan patung (Salman, 2007) atau seni yang dapat dilihat dengan mata (Yusuf al-Qaradawi, 2001). Oleh yang demikian, skop penyelidikan ini difokuskan kepada permasalahan berkaitan dengan visual. Table 1 indicates the existing guidelines and legislation berkaitan dengan permasalahan dalam visual:

Jadual 1: Jenis subjek dan gaya dalam fatwa dan garis panduan Islam

Tajuk	Jenis Rujukan	Negeri / Negara	Ringkasan
Garis Panduan dan Penjelasan Mengenai Seni Tampak dari Kaca Mata Islam	Garis Panduan oleh Jabatan Kemajuan Islam Malaysia (JAKIM) (1987)	Malaysia	Garis panduan ini menghuraikan hukum (harus dan haram) dalam seni visual dalam jenis lukisan (2 dimensi) dan jenis ukiran (3 Dimensi). Secara keseluruhan, perbincangan merangkumi perbincangan: Subjek: Manusia (1] Tokoh-tokoh berjasa; 2] lucu atau terbuka aurat; 3] nabi-nabi; 4] para sahabat 10 yang dijamin masuk syurga; 5] Malaikat Haiwan (Secara umum) Tumbuhan dan pemandangan (Secara umum) Bangunan dan peralatan (Secara umum) Objek atau symbol yang melambangkan agama bukan Islam Gambar yang subjeknya menyalahi syariat serta akhlak (Secara umum) Gaya: 1) Keseluruhannya menggambarkan gaya _____ representasi _____
Patung dan Gambar Menurut Perspektif Islam	Buku oleh Salman Maskuri (2007)	Mesir (Pengaranggambar berasal dari 5 mazhab yang mahsyur iaitu mazhab Shafie, Malaysia)	Membincangkan hal berkaitan patung dan gambar dari pelbagai pandangan ulama dari 5 mazhab yang mahsyur iaitu mazhab Shafie, Hanafi, Hambali, Maliki dan al-Dzahiri. Perbincangan keseluruhan adalah dalam konteks: Subjek: Patung: patung yang disembah atau diagungkan; patung bernyawa yang sempurna dan tidak

		diagungkan; patung replica tidak bernyawa; patung yang tidak sempurna; dan 5) patung permainan kanak-kanak. Gambar: 1) Adalah tertumpu kepada gambar bernyawa. Gaya: 1) Keseluruhannya menggambarkan gaya representasi
Seni Menurut Perspektif Islam	Buku (Terjemahan dari kitab al-Islam wa al-Fann, 1996) oleh Prof Dr Yusuf al-Qaradhawi (2001)	MesirPerbincangan khusus berkaitan: 1) hiburan dan seni; 2) seni yang dapat didengar – nyanyian dan muzik; 3) seni yang dapat dilihat dengan mata – lukisan, gambar dan perhiasan; 4) seni humor – komedi; dan 5) seni permainan. Penelitian hanya berkaitan “seni yang dapat dilihat dengan mata – lukisan, gambar dan perhiasan” iaitu: Subjek: Gambar: Gambar yang disembah selain Allah Makhluk yang bernyawa (Manusia, haiwan) Makhluk tidak bernyawa (pohon, pohon kurma, laut, gunung-ganang, awan dan permandangan alam semulajadi) 4) Makhluk tidak bernyawa (kapal) Patung: Manusia – Raja-raja, pemimpin, pembesar Makhluk yang bernyawa (Manusia, haiwan) Makhluk tidak bernyawa (pohon, pohon kurma, laut, gunung-ganang, awan dan permandangan alam semulajadi) 4) Makhluk tidak bernyawa (kapal) Gaya: Keseluruhannya menggambarkan gaya representasi Terdapat kenyataan gambar yang dihodohkan atau diburukkan rupa bentuknya - representasi
Fatwa Patung yang terdapat di Muzium	Fatwa dari Pusat Fatwa Mesir (Salman, 2007)	MesirHujah berkaitan hukum dan keperluan perletakan patung didalam muzium. Secara keseluruhan, keperluan pembinaan muzium yang bermatlamat sebagai platform mempamerkan dan mempelajari bahan sejarah adalah dibenarkan (bukan untuk diagungkan). Menyimpannya adalah tidak ditegah, namun membuatnya semula adalah ditegah termasuklah mempamerkan tubuh manusia. Berikut subjek dan gaya dalam perbincangan ini: Subjek: Manusia dan haiwan (patung, lukisan dan ukiran di muzium) Gaya:

			1) Keseluruhannya menggambarkan gaya representasi
Fatwa Patung untuk mempamerkan Pakaian	Fatwa Dr 'Ammar Ibrahim Hassan dalam Manar al-Islam Salman, (2007)	Emiriah Arab Bersatu	Penerangan berkaitan pengharaman penggunaan patung manusia yang sempurna untuk mempamerkan pakaian. Namun begitu, penjelasan untuk mempamerkan pakaian boleh menggunakan patung yang diubah bentuknya seperti dipotong kepala atau dirungkai anggotanya sehingga hilang bentuk asalnya. Boleh jugamenggunakan patung yang sudah dipatah- patahkan anggota utamanya. Berikut perbincangan subjek dan gaya: Subjek: 1) Patung manusia sempurna Gaya: 1) Keseluruhannya menggambarkan gaya representasi
Hukum Gambar, Patung dan Lukisan daripada Objek Bernyawa	Fatwa oleh Mufti Kerajaan pada tahun 2002 (Salman, 2007)	Brunei Darussalam	Penjelasan berkaitan penggunaan gambar fotografi dalam surat khabar yang dibaca didalam masjid. Fatwa ini menerangkan persoalan patung, gambar dari objek bernyawa. Kedudukan fotografi adalah berbeza dari kontek patung dan gambar kerana teknik menahan bayangan objek dan penggunaan bahan kimia. Berikut perbincangan subjek dan gaya: Subjek: 1) Gambar bernyawa (Manusia, haiwan) Gaya: 1) Keseluruhannya menggambarkan gaya representasi
Hukum membuat Gambar dan menggantungnya serta hukum bergambar dengan Video	Fatwa oleh Dr. Abdullah al- Faqih pada tahun 1999 (Salman, 2007)	Yemen	Penelitian berdasarkan persoalan isu menggantung fotografi berwarna dan hitam putih dirumah, gambar yang dilukis dengan tangan dan merakam gambar dengan video. Hasilnya, penjelasan hukum terbahagi kepada subjek dan gaya seperti berikut: Subjek: Gambar bernyawa (Manusia, haiwan) Gambar tidak ada roh (pokok dan batu-batu) Gaya: 1) Keseluruhannya menggambarkan gaya representasi

Hasil penelitian diatas, perbincangan fatwa dan garis panduan yang dilaksanakan dilihat berulang- ulang polanya dalam kategori subjek dan gaya dalam seni visual. Jadual ringkas yang dapat disimpulkan disini adalah seperti berikut:

Kategori dalam Seni Visual	Sub-kategori yang Dibincangkan	Pengklasifikasian
Subjek	Manusia sempurna	Subjek Bernyawa
	Manusia yang dipotong atau dihodohkan	Subjek Bernyawa
	Haiwan	Subjek Bernyawa
	Gambaran/symbol/lambang yang disembah oleh agama lain	Simbol Agama
	Tumbuh-tumbuhan dan pemandangan alam semulajadi	Subjek Tidak Bernyawa
	Peralatan ciptaan manusia	Subjek Tidak Bernyawa
	Gaya	Representasi

Oleh yang demikian, terdapat ruang untuk penambah-baikkan dalam perbincangan hukum berkaitan subjek dan gaya dalam seni visual. Perbandingan yang jelas dapat dilihat dalam pendefinisian subjek dan gaya yang merangkumi beberapa aspek penting. Tiada perbincangan hukum, fatwa atau garis panduan yang menyatakan berkaitan subjek hybrid. Hal ini kemungkinan situasi tersebut masih belum berlaku semasa hukum dan fatwa diperbincangkan atau tiada persoalan yang diusulkan kepada jawatankuasa fatwa untuk dibincangkan. Selain itu, penjelasan keseluruhan fatwa dan garis panduan tertumpu pada gaya representasi semata-mata, sedangkan penghasilan karya seni adalah merangkumi gaya stailisasi dan abstraksi. Tiada penjelasan yang terperinci dalam membincangkan dua gaya yang penting ini.

4. KESIMPULAN DAN CADANGAN

Matlamat utama dalam penyelidikan ini iaitu dikhususkan berkaitan apakah jenis subjek dan gaya dalam seni visual yang telah dibincangkan dalam fatwa dan garis panduan yang telah wujud. Hasil daripada penelitian terhadap fatwa dan garis panduan yang telah wujud, penyelidik telah mengenalpasti beberapa jurang yang wujud dalam penyelidikan ini. jurang tersebut ialah: 1) penelitian semula persekitaran seni visual khususnya penggunaan subjek dan gaya dalam karya seni visual haruslah dilaksanakan; 2) dengan penelitian persekitaran seni visual, garis panduan dan fatwa yang sedia wujud memiliki ruang untuk ditambah baik.

Oleh yang demikian, penyelidik mencadangkan jurang yang telah diterangkan diatas haruslah diperhalusi semula dan kaedah kualitatif sebagai pendekatan yang paling sesuai dan tepat.

Dengan mengenalpasti situasi seni visual kontemporari di Malaysia, penyelidikan tersebut haruslah mendapatkan pandangan pakar seni visual berdasarkan proses temubual. Selepas itu, berdasarkan keputusan situasi seni visual yang telah dipersetujui pakar, penyelidikan haruslah diteruskan dengan menyediakan protokol temubual untuk pengumpulan data melalui pakar bidang Syariah Islam. Selain itu, penyelidik mencadangkan penyelidikan seni visual menurut pandangan Syariah Islam harus melihat dari kontek: 1) alat dan bahan yang digunakan dalam menghasilkan karya seni visual; dan 2) proses jual-beli artifak seni visual berdasarkan perjanjian dan prinsip pemilikan harta (seni visual) dalam Islam. Bidang ini dilihat masih tidak terdapat penyelidikan yang khusus dijalankan dalam skop seni visual.

Diharap, penyelidik yang berminat dengan penyelidikan ini dapat menggunakan perbincangan ini sebagai rujukan.

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Integration of UiTM Perak Campus with Tourism Malaysia Perak as an Academic Community

Integrasi Kampus UiTM Perak Bersama Tourism Malaysia Perak Sebagai Komuniti Akademik

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ABSTRACT

Tourism is a unique product and a mixture of tangible and intangible elements and an inspiration in daily life activities. It is recognized as an economic catalyst and the generation of local, state and country through the diversity of attractions such as the impact of heritage, natural beauty of Allah SWT creation until the culture and behaviour of the local community. This is an existing asset as commercialist products in the promotion of tourism industry in the country. Following that, a tourist attraction for coming to our country can be processed and innovated through the integration of three components namely as universities, travel agencies and local communities. Such integration can create partnerships towards centering elements of local history from various aspects such as visual arts, cultural and environmental patterns. University became the main role is to be realized as the first tourist destination before heading to any other destination. Rationally, Universiti Teknologi MARA Cawangan Perak can serve as a transit centre for academic information academic commercialization patterned tour through cooperation with travel agencies and local communities. This is an academic innovation that can be implemented through a mechanism that is to bring the university to the community and not community to the university. This is an added value in enhancing the delivery of information to be shared with the public interest, in line with the university's objective to improve relations and cooperation with international organizations in the activities of the network in the industry to help the country through the promotion of the tourism industry. These efforts will be successful if there is extensive involvement of the university community and travel agencies, local communities, state governments and government agencies or the private sector is prepared to give a commitment and cooperation at its best communities.

Keywords: *integration, university, transit travellers*

ABSTRAK

Pelancongan adalah satu produk yang unik dan merupakan satu campuran unsur ketara dan tidak ketara dan merupakan inspirasi dalam aktiviti kehidupan harian. Ia diiktiraf sebagai pemangkin dan penjana ekonomi sesebuah tempat, negeri dan negara melalui kepelbagaian tarikan seperti kesan peninggalan sejarah, keindahan alam ciptaan Allah SWT sehinggalah kepada kebudayaan dan perilaku masyarakat setempat. Ini merupakan satu aset 'sedia ada' sebagai produk berkomersial di dalam industri penggalakan pelancongan negara. Susulan dari itu, tarikan pelancong untuk datang ke negara kita boleh diolah dan diinovasikan melalui integrasi tiga komponen iaitu universiti, agensi pelancongan dan komuniti setempat. Integrasi tersebut boleh mewujudkan kerjasama ke arah menengahkan unsur-unsur sejarah tempatan dari pelbagai aspek seperti seni tampak, budaya dan corak persekitaran. Universiti menjadi peranan utama untuk direalisasikan sebagai destinasi pertama pelancong sebelum menuju ke mana-mana destinasi lain. Secara rasionalnya, UiTM Cawangan Perak boleh berperanan sebagai sebuah pusat transit akademik pelancongan bercorak informasi akademik berkomersial melalui kerjasama dengan agensi pelancongan dan komuniti setempat. Ini merupakan satu inovasi akademik yang boleh dilaksanakan melalui mekanisma universiti iaitu membawa universiti kepada masyarakat dan bukan masyarakat kepada universiti. Ini merupakan nilai tambah dalam memantapkan

penyampaian maklumat yang dikongsikan bersama untuk dimanfaatkan untuk kepentingan umum, seiring dengan objektif universiti untuk meningkatkan hubungan dan kerjasama dengan organisasi luar dalam kegiatan jaringan industri dalam membantu negara Malaysia melalui industri penggalakkan pelancongan. Usaha ini akan berjaya bila adanya penglibatan menyeluruh warga universiti (UiTM Perak) beserta agensi pelancongan, komuniti tempatan, kerajaan negeri dan agensi-agensi kerajaan atau swasta yang sedia memberi komitmen dan kerjasama yang terbaik.

Katakunci: integrasi, universiti, transit pelancong, komuniti

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1. PENDAHULUAN

Pelancongan adalah satu produk yang unik yang merupakan satu campuran unsur ketara dan tidak ketara yang dialami oleh pelancong bahkan ianya juga merupakan gaya hidup dan diiktiraf sebagai komponen penjanaan ekonomi dikebanyakkan negara dan ini bersesuaian dengan kepelbagaian tarikan pelancong yang meliputi tinggalan sejarah, alam semulajadi sehinggalah kepada kebudayaan dan perilaku masyarakat setempat. Kesemua faktor ini sebenarnya boleh meningkatkan peratusan ketibaan pelancong asing ke sesebuah negeri di Malaysia yang mempunyai nilai-nilai keaslian dalam pelbagai aspek tarikan pelancong. Malaysia kini mempunyai potensi dalaman yang amat banyak yang bersifat unik dari segi fizikal dan kesemulajadian dari hasil ciptaan Allah SWT bagi menarik ramai pelancong dalam dan luar negara bagi menghayati kehebatan dan keunikan ciptaanNya. Malaysia satu-satunya negara pada masa ini amat terkenal dan dikenali pihak luar sebagai sebuah negara membangun dengan pesat melalui hasil usaha kerajaan dan rakyatnya yang saling bertungkus lumus membawa negara ini terkenal dengan perbagai budaya dan masyarakat yang bersifat majmuk membina kehidupan yang harmoni dan aman damai . Sektor pelancongan negara menunjukkan peningkatan untuk muncul sebagai penyumbang pendapatan negara kasar (PNK) ketiga tertinggi negara tahun lepas walaupun jumlah ketibaan pelancong menunjukkan kemerosotan.

Menurut Laporan Tahunan Program Transformasi Negara (NTP) 2015¹, dari segi resit pelancongan, ia menurun sebanyak 4 peratus daripada RM72 bilion kepada RM69.1 bilion pada 2015, manakala jumlah ketibaan pelancong merosot sebanyak 6.3 peratus daripada 27.4 juta orang pada 2014 kepada 25.7 juta orang tahun lepas. Kemerosotan dalam ketibaan pelancong dan resit pelancongan itu boleh dikaitkan dengan kelembapan dan cabaran ekonomi global seperti banjir terburuk dalam tempoh 30 tahun lepas, yang menjejaskan beberapa negeri di Malaysia pada awal 2015, gempa bumi di Ranau, Sabah pada Jun 2015, nasihat perjalanan serantau bagi kawasan tenggara pantai Sabah selain kesan kemalangan pesawat MH370 dan MH17.

"Walaupun berlaku cabaran, sektor pelancongan kekal kukuh dan menjadi antara tonggak ekonomi yang dapat membantu pemulihan ekonomi," kata laporan itu. Laporan itu, yang dikeluarkan [Unit Pengurusan Prestasi dan Pelaksanaan \(Pemandu\)](#) di Jabatan Perdana Menteri, dilancarkan Perdana Menteri Datuk Seri Najib Tun Razak di Angkasapuri . Laporan itu menyatakan bahawa insentif dan program kerajaan terus memainkan peranan penting dalam pembangunan industri pelancongan, sebagai contoh, Elaun Cukai Pelaburan menggalakkan pembukaan lebih banyak hotel bertaraf 4 dan 5 bintang pada 2015 termasuk hotel mewah 5 bintang jenama Kempinski yang akan memulakan pembinaannya pada 2016. Dalam bergerak maju ke hadapan, kerajaan juga komited untuk mencapai sasaran 36 juta pelancong dan RM168 juta resit pelancong menjelang 2020, dengan 2015 menandakan separuh daripada Program Transformasi Ekonomi dan menjadi landskap dinamik bagi sektor pelancongan.

"Kementerian Pelancongan dan Kebudayaan telah membuat keputusan bahawa sudah tiba masanya untuk mengkaji semula inisiatif sedia ada dan mengenal pasti produk baharu yang ditawarkan termasuk menyelaras cadangan kajian yang dilaksana kementerian baru-baru ini," katanya. (Sumber : Bernama , April 27, 2016 08:00 MYT).² YAB Datuk Seri Najib Tun Razak berkata, kerajaan akan melaksanakan langkah-langkah segera bagi menangani kesan krisis ekonomi global terhadap industri

pelancongan di negara ini. Perdana Menteri memberi jaminan, setiap cadangan dan pandangan yang dikemukakan oleh pemain-pemain industri, pakar serta aktivis dalam industri pelancongan akan diberi perhatian sewajarnya oleh kerajaan melalui Kementerian Pelancongan dan Kebudayaan. Beliau berkata, kerajaan juga akan mengumumkan langkah-langkah memperkukuhkan industri pelancongan negara dari semasa ke semasa. "Yang pasti, industri ini bersifat dinamik dan kerajaan sedar bahawa pendekatan kita mesti sentiasa bersifat fleksibel agar sesuai dengan isu serta tuntutan semasa," jelasnya.

Konsep integrasi dicadangkan sebagai satu langkah universiti bagi memulakan universiti ini sebagai satu tapak destinasi pelancongan di negeri Perak sebelum pelawat atau pelancong-pelancong luar memulakan destinasi mereka. Ini sebagai satu inisiatif universiti dan agensi pelancongan negeri dalam usaha membantu usaha kerajaan memperkukuhkan industri pelancongan negara dari masa ke semasa.

2. KONSEP INTEGRASI

Kertas ini merupakan satu inisiatif dari buah fikiran dari kalangan rakyat Malaysia sendiri untuk memupuk satu jalinan komuniti melalui tiga komponen iaitu masyarakat tempatan dan luar, pihak universiti tempatan dan agensi kerajaan. Di sini, pihak universiti akan menjadi satu destinasi pertama pelancongan sebelum menuju ke mana-mana destinasi lain. Konsep pembentukan berintegrasi bersifat *universiti berkomuniti* dijustifikasikan seperti berikut:

Pihak universiti mempunyai kapasiti dalaman tersendiri, mempunyai pengalaman dalam *industrial knowledge* boleh menyediakan informasi berkaitan alam bina dan seni reka. Ini kerana universiti telah berjaya melahirkan graduan dalam pelbagai bidang yang berkaitan dengan alam bina dan seni reka. Oleh itu, universiti ini boleh berperanan bersama dalam membangunkan industri pelancongan negara terutamanya di negeri Perak.

Pihak universiti boleh dijadikan hub destinasi panduan atau rujukan dan sebagai satu transit pelancong sebelum ke mana-mana destinasi dalam negeri Perak.

Pihak universiti dan mana-mana agensi, boleh bekerjasama dengan pihak industri pelancongan negara/negeri melalui hubungan industri (*industrial linkages*). Usahasama seperti ini boleh meningkatkan daya maju industri dan pengembangan akademik universiti. Ini merupakan satu inovasi baru dalam penyampaian ilmiah yang boleh integrasikan bersama warga universiti dan pihak komuniti luar.

Sebagaimana sedia maklum, UiTM Perak amat berpotensi sekiranya mendapat sokongan padu dari mana-mana pihak luar untuk membantu dalam apa jua bentuk sama ada dari segi kemudahan fizikal, dana atau sebagainya; dengan yakin pihak universiti dan pihak yang boleh bekerjasama untuk menjana pendapatan sebagai usaha membantu kerajaan untuk mengurangkan kos pasaran universiti-universiti di negara ini.

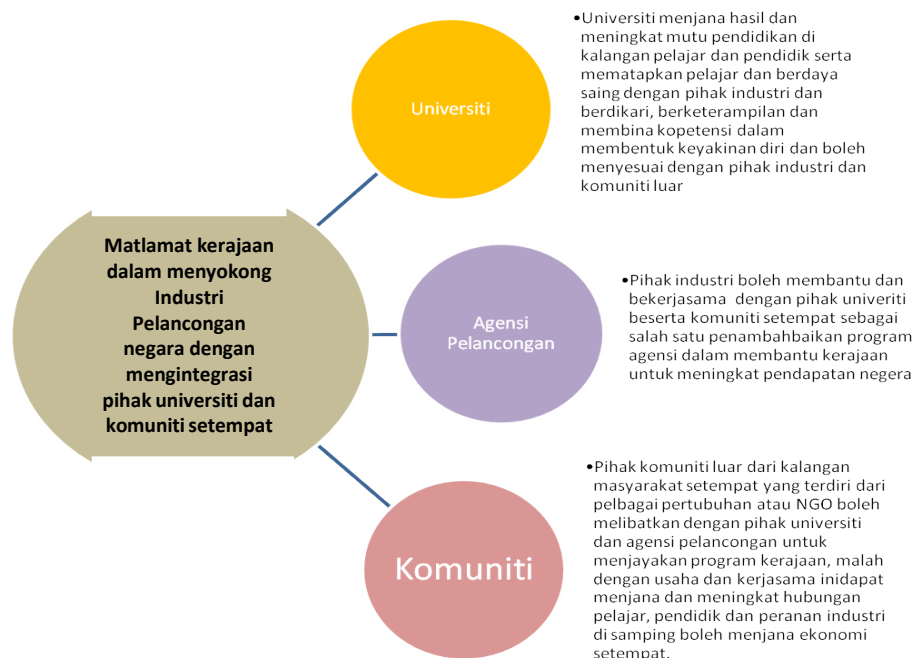
Kedudukan universiti yang strategik yang terletak di Perak Tengah atau berada di lingkungan tengah yang menghubungkan bandar Ipoh, Seri Iskandar dan Lumut yang dianggap strategik memandu laluan pelancong ke arah barat Negeri Perak selain dari arah Lebuh raya Utara – Selatan dan Cameron Highland di sebelah timur. Ini merupakan satu kelebihan kerana kawasan yang berhampiran universiti masih wujud perkampungan tradisi yang mewarisi rumah-rumah tradisi lama (atau rumah KUTAI); Sungai Perak yang merupakan pempadanan dalaman yang mempunyai sistem perhubungan yang terdapat kesan-kesan tinggalan sejarah, keadaan topografi yang mengandungi kawasan hutan hijau, kawasan ternakan tuntut dan kawasan peninggalan industri perlombongan. Sekiranya menghala ke Lumut, terdapat pula kawasan yang dijadikan sebagai zon industri dan zon pelancongan. Maka, dengan kedudukan universiti berada di lokasi strategik dan ini merupakan faktor utama menampilkan pelbagai aktiviti dan hasil karya pelajar dan juga pensyarah.

Pada kedudukan yang sama, pelajar dan pensyarah boleh menampilkan sebarang hasil kerja mereka sama ada secara persembahan yang berkaitan penilaian akademik dan persembahan ini boleh diketengahkan atau dicadangkan sebagai persembahan yang boleh dikomersialkan.

Cadangan universiti untuk bekerjasama dengan agensi pelancongan ialah untuk mempertingkatkan taraf sosio ekonomi negeri melalui hubungan komuniti universiti dengan pihak luar dan mewujudkan universiti ini sebagai satu hub pelancongan atau satu transit utama dan juga pusat rujukan ilmiah komuniti yang pertama di negeri Perak.

2. CADANGAN PEMBENTUKAN INTEGRASI

Merujuk konsep (1.1) dan (1.7), kertas kerja mengutamakan pembangunan integrasi dalaman yang boleh diusahakan dengan agensi pelancongan negeri; ini boleh dijelaskan bahawa peranan universiti bersama agensi pelancongan negeri dan komuniti luar boleh menjadi pemangkin utama dalam menggalakkan kedatangan pelancong ke Malaysia terutamanya di negeri Perak.



Rajah 1: Komponen Integrasi : Universiti, Agensi Pelancongan dan Komuniti



Gambar 1: Universiti sebagai transit/platfom Informasi pelancong

2.1 Bagaimana Integrasi Ini Boleh Diwujudkan?

Integrasi memberi keutamaan kepada universiti yang mempunyai kewibawaan tersendiri yang boleh menerajui dan berkemampuan untuk menjalinkan warga universiti dari peringkat atas sehingga di peringkat bawahan. Kesemua itu mempunyai nilai tersendiri dalam menjayakan integrasi untuk membawa universiti kepada masyarakat dan bukan masyarakat kepada universiti. Falsafah asal universiti tidak akan berubah tetapi falsafah yang sama boleh memberi impak kepada universiti untuk membudaya warga universiti itu sendiri melalui jalinan dua hala dalam bentuk pengkongsian ilmu, berinteraksi, dan bekerjasama untuk memasyarakatkan universiti supaya tidak ada jurang antara pihak komuniti dan sebagainya. Apatah lagi penglibatan industri atau agensi kerajaan yang boleh digabungkan bagi memantapkan kerjasama dan lebih mudah dan tidak ada perbezaan yang ketara; terutama dari aspek ilmu yang berbentuk teori dan praktikaliti yang seharusnya dibincangkan secara bersama supaya ilmu yang lebih jelas dan realiti itu dapat diterjemah kepada warga universiti terutamanya pada generasi pelajar kini yang serba jauh dari asal usul ilmu itu sendiri sama ada ilmu yang bersifat duniawi dan ukhrawi.

Di peringkat universiti melalui program sedia ada:

Universiti Teknologi Mara Perak boleh disebut sebagai “*universiti komuniti*” melalui objektif utamanya untuk *meningkatkan hubungan dan kerjasama dengan organisasi luar dalam kegiatan jaringan industri*, maka dengan ini amat sejajar dengan kehendak kertas kerja ini untuk mengambil langkah secara berinovatif dalam konteks ilmu dan komuniti.

Selaras dengan pelbagai disiplin program universiti, sebagai contohnya, UiTM Perak sendiri mempunyai lima fakulti utama:

1. Fakulti Senibina Perancangan dan Ukur (FSPU)
2. Fakulti Senilukis dan Seni Reka (FSSR)
3. Fakulti Sains Komputer dan Matematik (beroperasi di Kampus Tapah)
4. Fakulti Pengurusan Perniagaan (beroperasi Kampus Tapah)
5. Fakluti Perakaunan (beroperasi Kampus Tapah)

Pihak Universiti menamakan dua fakulti iaitu FSPU dan FSSR bagi peringkatan permulaan kerana kedua-kedua fakulti tersebut terdapat program-program diploma dan ijazah yang boleh diintegrasikan dan diperkukuhkan melalui jalinan industri .

Fakulti Senibina Perancangan dan Ukur (FSPU) yang mempunyai lapan (8) jabatan utama iaitu: Jabatan Senibina, Jabatan Perancang Bandar dan Wilayah, Jabatan Ukur Bahan, Jabatan Pengurusan dan Penilaian Tanah, Jabatan Bangunan, Jabatan Senibina Dalaman, Jabatan Senibina Lanskap, Jabatan Ukur Bangunan; yang merangkumi program Diploma (Perancang Bandar dan Wilayah, Ukur Bahan, Ukur Bangunan, Pengurusan Hartanah, Bangunan, Senibinan Dalaman, Lanskap) , dan Ijazah (Sarjana Muda (Sains) Senibina, Ukur Bahan, Ukur Bangunan)

Fakulti Seni Lukis dan Seni Reka (FSSR) pula mempunyai disiplin program diploma dan ijazah tersendiri mengikut jabatan berikut: : Diploma in Art and Design (Photography & Digital Imaging) , Diploma in Art and Design (Fine Art, Fashion Design, Ceramic, Industrial Design, Fine Metal, Textile, Printing Technology, Graphic Design & Digital Media) , Bachelor In Creative Photomedia (Honors) , Bachelor In Fashion Design (Honors), Bachelor In Industrial Ceramics (Honors), Bachelor In Industrial Design (Honors), Bachelor In Contemporary Metal Design (Honors), Bachelor in Textile Design (Honors), Bachelor In Graphic Design (Honors), Bachelor In Visual Culture (Honors), Bachelor (Hons) In Art & Design (Printing Technology) dan Bachelor(Hons) In Fine Art

Integrasi akademik dalaman universiti terutamanya dari Fakulti Senibina Perancangan dan Ukur (FSPU) dan Fakulti Senilukis dan Seni Reka (FSSR) mempunyai potensi tersendiri dalam penyampaian ilmiah secara teori dan praktikal. Maklumat tersebut boleh dikaitkan dengan budaya setempat yang boleh dijalinkan bersama komuniti dan agensi pelancongan dalam memperkenalkan budaya dan kehidupan masyarakat di negeri Perak kepada pelancong atau pelawat luar dan dalam negeri.



Rajah 2: Keupayaan dan peranan Universiti yang boleh diterjemah bersama komuniti dan agensi pelancongan

Sesuai dengan adanya 'KUTAI' (*Institute for Knowledge & Understanding of Tropical Architecture & Interior.*) di UiTM Perak. "Universiti merupakan satu-satunya universiti yang mempunyai fakulti yang terlibat dengan bidang reka bentuk dan alam bina di Negeri Perak Darul Ridzuan. Melalui penubuhan Institut KUTAI bidang ini akan diterokai dengan lebih mendalam melalui aktiviti-aktiviti penyelidikan dan akan menjadikan UiTM Perak sebagai pusat rujukan dunia dalam bidang alam bina tropika dan alam Melayu sekaligus **meletakkan nama UiTM di peta dunia**". (Pautan: : <http://perak.uitm.edu.my/kutai/index.php? emid=60&lang=ms>). Sehubungan itu pihak UiTM Perak berhasrat untuk menjadikan kampus ini sebagai pusat rujukan reka bentuk dan alam bina tropika di alam Melayu . Maka melalui KUTAI, universiti boleh menyumbang maklumat untuk rujukan pelancong dan ini menepati dengan gagasan universiti sebagai sebuah universiti bermaklumat dan boleh disampaikan untuk kepentingan semua pihak.

Persediaan awal di peringkat universiti ialah mewujudkan sebuah replika bangunan asal (sebagai contoh, membawa rumah kutai lama ke dalam laman universiti dan dilokasikan di tempat yang paling strategik untuk tarikan palancong apabila di bawa ke destinasi pertama iaitu universiti.

Pihak agensi berkaitan boleh memberi sokongan padu melalui penyediaan maklumat berkaitan dengan industri pelancongan yang berkaitan Negeri Perak.

2. MANFAAT KEPADA PELAJAR DARI ASPEK AKADEMIK DAN KEUSAHAWANAN DAN KEPENTINGAN UNIVERSITI



Gambar 2: Jalinan kepakaran Produk Universiti & Komuniti

Penglibatan pelajar dan ahli akademik universiti melalui program masing-masing merupakan elemen utama dalam menjayakan maksud kertas kerja ini. Penglibatan pelajar amat diutamakan dan penting kerana ianya boleh dimanfaatkan melalui aspek berikut:

Peringkat I:

Pelajar **melibatkan diri dalam komuniti / sosial** , maka pelajar boleh dilatih untuk bekerjasama dan bertanggungjawab (kehendak MOHE-LO5) dan memanfaatkan pengetahuan akademik melalui pembelajaran yang sedang dipelajari dan diintegrasikan bersama maklumat yang sedia ada secara kerjasama dengan agensi pelancongan.

Peringkat II:

Pelajar **mendapat faedah dari aspek akademik** kerana hasil kerja atau projek yang diketengahkan sebagai satu projek akademik . Ini boleh diprogramkan melalui kerjasama dengan pihak agensi pelancongan; maka ianya akan dinilai sebagai hasil kerja pelajar dan dikomersialkan; Pelajar juga **dinilai** dari aspek keupayaan berkomunikasi, nilai etika, berkepimpinan dan berprofesionalisme dalam menyedia, menyampaikan dan mengurus maklumat melalui pembelajaran dari universiti dan seterusnya sebagai hasil pembelajaran sepanjang hayat yang boleh diaplikasi selepas tamat pengajian (kehendak MOHE-LO7). Hasil ini akan memberi manfaat kepada pelajar dan univesiti sebagai nilai tambah dan maklumat tersebut boleh dijadikan bahan rujukan oleh mana-mana pihak luar dan pihak berkepentingan.

Peringkat III:

Penglibatan pelajar dan pihak akademik digalakkan kerana ini memberi manfaat kepada universiti dalam menjalinkan hubungan universiti dan industri. Melalui mekanisma ini, satu keberuntungan boleh membawa kebaikan kepada universiti dan agensi luar (agensi pelancongan) dalam memelopori cara hidup dan budaya tempatan terutama di negeri Perak, melalui persediaan maklumat yang betul; dan universiti juga dijadikan bahan rujuk utama dalam hal-hal berkaitan dengan aktivitidan kajian yang berkaitan perlancongan.

3. SUMBANGAN UNIVERSITI & HASIL KEPADA UNIVERSITI, AGENSI DAN KOMUNITI

Sumbangan Universiti (UiTM) – Ini melibatkan kerjasama Pelajar dan Pensyarah Program:

Sumbangan Pelajar	Akademik/Ilmiah	Kebolehpayaan <i>entrepreneuership</i> / industri
<p>Kepimpinan: Sebagai moderator/demonstrator dari sudut penyampaian dan persembahan.</p> <p>Persembahan hasil kerja akademik : Hasil kerja pelajar yang berkait dengan ciri-ciri budaya tempatan dan kemahiran kerja tangan , kraftangan , fotografi, rekabentuk arca, tembikar, seni ukir , seni anyaman dll.</p> <p>Peranan pelajar : Sebagai penyampai maklumat kepada pihak luar berkaitan nilai seni dan konsep melalui hasil</p> <p>Persediaan Fizikal : Mewujudkan sebuah galeri, booth (jualan cenderahati), pameran hasil kerja pelajar (secara media atau peralatan/arca dll)</p>	<p>Keupayaan berkomunikasi dan mencapai keperluan akreditasi MOHE –LO5</p> <p>Nilai dan hasil Persembahan yang berkualiti boleh dinilai sebagai pemarkahan / skor terbaik</p> <p>Nilai-lain ‘soft skill’ boleh diterapkan di peringkat ini</p> <p>Persediaan oleh universiti dengan Kerjasama akademik dan pelajar boleh terlibat secara menyeluruh</p>	<p>Tercapai</p> <p>Hasil persembahan yang berkualiti boleh dipaten dan dikomersialkan. Penilaian luar boleh dilibatkan dalam peringkat ini</p> <p>Penilaian luar dari pihak industry mengikut program boleh dilibatkan dalam peringkat ini</p> <p>Sumbagan kepakaran dalaman dari ahli akademik fakulti dan jalinan industri</p>

3.1 Nilai tambah kepada Universiti

Konsep Kertas kerja ini untuk memasyarakatkan universiti bersama industri dan komuniti setempat maka membentuk satu falsafah dalam memertabatkan universiti berdaya maju dan boleh bersaing di peringkat global dan melonjak peranan universiti seperti berikut:

1. Universiti membentuk satu inovasi baru sebagai satu mekanisma dalam memertabatkan penyampaian akademik yang ada hubungkait dengan pihak komuniti tempatan dan agensi pelancongan tempatan bagi sebarang program pelancongan khususnya dari dalam dan luar negeri Perak dan seterusnya meletakkan universiti ini sebagai sebuah pusat transit akademik pelancongan dan ditambah fungsi di peringkat dalaman universiti sejajar dengan matlamat universiti memenuhi keperluan masa kini.

2. Universiti sebagai institusi bagi membina keyakinan diri pelajar untuk berhadapan dengan situasi yang lebih realiti melalui kerjasama antara universiti dengan agensi pelancongan, maka ciri-ciri kepimpinan dan tanggungjawab sosial boleh diterapkan melalui wujudnya universiti ini sebagai satu pusat transit akademik pelancongan.
3. Universiti mengutamakan pelajar iaitu melahirkan pelajar yang mahir dalam menyampai maklumat dari aspek budaya dan sejarah penduduk setempat, seterusnya meletakkan Negeri Perak sebagai satu destinasi akademik yang mempunyai nilai-nilai sejarah yang tersendiri lagi tersohor. Pelajar boleh menjadi perantara kepada komuniti setempat dalam menyampaikan maklumat.
4. Universiti ini boleh menyediakan satu program jangka pendek bagi keperluan masyarakat atau komuniti setempat dalam membina minda komuniti pada generasi kini. Ini supaya pihak komuniti boleh memahirkan diri dalam bidang atau pengkhususan tertentu seperti dalam bidang anyaman, seni lukis, seni ukir, seni reka fesyen dan sulaman, seni fotomedia, seni fotografi, rekabentuk seramik, seni arca dan lain-lain.
5. Universiti ini, terutamanya UiTM Perak boleh dijadikan satu pusat sumber maklumat untuk keperluan ilmiah kepada agensi-agensi atau institusi pendidikan luar seperti sekolah atau kolej pendidikan dan sebagainya.
6. Agensi Pelancongan (AP) – Pengiktirafan agensi dan usahasama dengan pihak universiti amatlah diharapkan kerana ini boleh meningkatkan tambah nilai untuk sebarang program agensi dan boleh diterima di perkenalkan ke peringkat global. Sumbangan dan kepakaran agensi seperti : Khidmat nasihat dan latihan kepada universiti secara berterusan supaya universiti berupaya dalam meneruskan agenda industri pelancongan negeri; Menyedia dana dan kepakaran dalam membuat penyelidikan ilmiah dalam industri pelancongan yang berteraskan integrasi akademik dan komuniti; Elemen penting dalam menjayakan intergrasi ini ialah menyediakan bahan / maklumat seperti katalog dan manual rujukan pelancongan, cenderahati, kenderaan membawa masuk-keluar pelancong, pemandu pelancong dan membuat sesi taklimat; Program dan Kerjasama Agensi : Kesesuaian masa mengikut kalender Agensi Pelancongan jika melibatkan program Tahun Melawat Malaysia, Kempen Melawat Malaysia perlu diselaraskan bersama dengan program pelajar dan program universiti bagi kesesuaian kedatangan pelawat dan ini supaya tiada pertindihan dalam pelan pengajian pelajar. Ini boleh dilaksanakan sepanjang tahun dan boleh diintegrasikan bersama dengan program akademik universiti.
7. Manfaat daripada Komuniti - Pihak komuniti turut sama membantu dan menyalurkan maklumat yang berkaitan budaya dan kehidupan masyarakat Melayu dan sejarahnya. Pengumpulan maklumat dari masyarakat setempat, sebagai contoh, perkampungan Melayu Tradisional yang mempunyai seni tampak tersendiri dan nilai-nilai sejarah dan adat dan tradisi yang tidak boleh dipisah sehingga kini. Ini merupakan maklumat utama yang boleh didedahkan kepada generasi kini dan ianya boleh dijadikan sumber rujukan penyelidikan dan diperkenalkan kepada pemerhatian pelawat atau pelancong dari dalam dan luar negara. Komuniti juga menyalurkan kepakaran tradisi yang boleh dimuatkan bersama dengan kepentingan silibus universiti berteraskan konsep integrasi akademik dan sebagai pemudah cara.

4. SOKONGAN & KEPERLUAN FIZIKAL UNTUK MENJAYAKAN INTEGRASI UNIVERSITI, AGENSI PELANCONGAN DAN PIHAK KERAJAAN

Cadangan dan sokongan kepada keperluan fizikal perlu dipohon dan memerlukan kelulusan dari semua pihak supaya dapat menjayakan hasrat universiti untuk melaksanakan usahasama ke arah memajukan industri pelancongan melalui konsep integrasi universiti , agensi dan komuniti.

Oleh itu, peranan pihak Agensi Pelancongan Negeri dan pihak Kerajaan Negeri boleh membantu dan mewujudkan usahasama dari aspek menyediakan pasarana khas atau keperluan fizikal untuk membentuk sebuah pusat transit akademik pelancongan yang berjaya dan satu-satunya universiti yang mempunyai hubungan dengan agensi dan komuniti demi mencapai kepentingan bersama dan seterusnya membantu kerajaan dalam melonjak sumber ekonomi dalam sektor industri pelancongan.

5. KESIMPULAN

Kertas kerja ini secara rasionalnya, ingin melonjatkan universiti iaitu UiTM Perak sebagai sebuah pusat transit akademik pelancongan bercorak informasi akademik yang boleh diintegrasikan bersama agensi pelancongan dan komuniti setempat. Ini merupakan satu inovasi dalam mekanisma universiti sebagai nilai tambah dalam memantapkan penyampaian maklumat yang boleh dikongsikan bersama komuniti setempat dan pihak-pihak luar , disamping menjayakan dan berhasrat untuk memasyarakatkan universiti dengan komuniti luar bersama agensi pelancongan dan seterusnya mewujudkan usahasama dalam memajukan negara Malaysia melalui industri pelancongan yang merupakan salah satu pemangkin negara dalam menjana pendapatan negara ini. Usaha ini akan berjaya bila adanya penglibatan menyeluruh dari kalangan pelajar dan ahli akademik universiti (UiTM Perak) beserta agensi pelancongan, komuniti tempatan, kerajaan negeri dan agensi-agensi kerajaan atau swasta yang sedia memberi komitmen dan kerjasama yang terbaik.

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