

ISoNH 2021

THE 8TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

Proceeding:
The 8th International Seminar on Nusantara Heritage (ISoNH 2021)

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THE 8TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

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TABLE OF CONTENT

NO	TITLE	PAGE
1	**Cupak Gerantang Traditional Theatre: Interpretation of Text Meaning as Effort to Strengthen Character Education** *Taufik Mawardi, Fara Dayana and Rapi Renda*	1
2	**Sandur Between Viewing and Value Communication (A Study of Theater Sociology** *Arif Hidajad*	9
3	**The Development of Coastal Batik Motifs Based on Local Cultural Wisdom** *Ike Ratnawati, Rahina Nugrahani and Wandah Wibawanto*	25
4	**The Influential Musical Styles of Malay Popular Music Compositions in Malaysia Of the Mid-20th Century and The Early 21st Century** *James Philip Sheng Boyle, Mohd Nasir Hashim and Yi-Li Chang*	34
5	**Safeguarding Malay's Folktale Through Online Art Exhibition** *Zuriati, Noor Hidawati and Azman Ismail*	52
6	**Intangible Cultural Heritage Digital Preservation on Joget Dance Movement Using Motion Capture Technology** *Mohd Firdaus Mohd Herrow and Nur Zaidi Azraai*	65
7	**Hybrid Theatre; An Adaptation of Performing Techniques in The Efforts to Preserve the Art of Theatre Performance Post Covid19.** *Andika Aziz Hussin and Addley Bromeo Bianus*	78
8	**Cartoon as A Communicative Educational Media in The Covid-19 Pandemic** *I Wayan Swandi, Arya Pageh Wibawa and I Gde Agus Jaya Sadguna*	92
9	**Abstraction of Traditional Crafts into Expressive Sustainable Architecture** *Nurhaya Baniyamin and Aida Shazlin Shaharom*	99
10	**360 Animated Illustrations as A Cognitive Tool in Propagating Cultural Heritage Awareness** *Muhammad Jafni Jusof and Erwin Jabbar*	111
11	**Community-Based Batik Industry: An Adaptive Strategy for The Future Traditional Batik Inheritance** *Eko Sugiarto, Triyanto and Meina Febriani*	122

NO	TITLE	PAGE
12	**Creativity in Creating Denok Deblong Dance in Semarangan Style** *Atip Nurharini, Ika Ratnaningrum, Sumilah, Vera Nurul Azizah and Ulya Maysyaroh*	131
13	**Contemporary Aesthetic Preferences at Semarang Contemporary Art Gallery in The Development of Nusantara Arts** *Mujiyono, Soesanto, Syakir, Eko Sugiarto and Tjetjep Rohendi Rohidi*	141
14	**Traditional Music Rapa'i Geurimpheng As A Form of Symbolic Communication in The Pidie Community** *Ahmad Syai*	148
15	**The Collectivity Of Teak Root Crafters in Blora As A Safeguard Effort** *Gunadi*	159
16	**Archipelago Musical Elements in Ananda Sukarlan's Work as Part of Building Indonesian Identity** *Kartini Ruth Maduma Manalu, Hendrik Leonard Simanjuntak, Lono Lastoro Simatupang, Nyak Ina Raseuki and Viktor Ganap*	168
17	**Visual Art Theories and Aesthetic: Comparative Study Between Western Approach, Islamic Principles and Malay Philosophy in Studying Telepuk Motifs and Pattern** *Shaliza Dasuki, Liza Marziana Mohammad Noh, Haslinda Abd. Razak, Fazlina Mohd Radzi and Nor Arseha Karimon*	180
18	**Multicultural Value Spirit Reflection of Traditional Ornaments at The Great Mosque, Demak-Central Java: The Symbolic Meaning of Lawang Bledheg Carving Art** *Supatmo*	193
19	**Karawo Art Builds Gorontalo's Cultural Identity in The Context of The Archipelago** *Mursidah Waty and Hasmah*	203
20	**Ethical Values in Hardjonagoro Go Tik Swan Batik: A Description of Javanese Attitude** *Suyin Pramono*	211
21	**Malay Gamelan: Playing Techniques of The Keromong And Gambang** *Teuku Umar Ilany Teuku Iskandar and Marzelan Salleh*	217
22	**Cinematic Experience of Nusantara Heritage on Marlina The Murderer in Four Acts (2017) And Perfect Fit (2021)** *Lala Palupi Santyaputri*	228

NO	TITLE	PAGE
23	**The Art Inculturation of The Catholic Church of The Sacred Heart of Jesus Ganjuran And Its Implications on The Spirituality of The People** *Tony Anwar Rosidy, S.Pd.1 and Sultan Prasasti*	**235**
24	**The Spirituality of Poleng Motifs in The Product Packaging Design Of "Awani Bali"** *Arya Pageh Wibawa, Imam Santosa, Setiawan Sabana and Achmad Haldani Destiarmand*	**246**
25	**Cultural Landscape in Julah Village: Profane Area for Public Function** *Ni Made Yudantini*	**258**
26	**Empowerment of Women Karawo Crawings In Mongolato Village, Gorontalo Regency** *Isnawati Mohamad and I Wayan Sudana*	**267**
27	**From Practical to On-Line Learning: Leadership Style on Virtual Exhibition.** *Mohd Sharizam Hamzah, Mazdan Ali Amaran and Muhammad Jazlan Ahmad Khiri*	**275**
28	**The Concept of Shared Universe on Indonesia's Folktales** *Rizki Taufik Rakhman*	**284**
29	**Title Cultural Heritage Conservation: Case Study of Pedawa Village, Bali- Indonesia** *Tri Anggraini Prajnawrdhi*	**292**
30	**Students' Perception on Teaching and Learning Theatre Design Online** *Nur Qasdina Jeeta Abdullah*	**300**
31	**Injecting National Identity Among Young Malaysians Through Dance Education** *Nur Afifah Vanitha Abdullah, Mohd Zariat Abdul Rani, Adil Johan and Nur Farzana Amali*	**304**
32	**The Arts and Historical Remains in The Cave Temples in Ipoh, Malaysia** *Tan Ai Boay*	**308**
33	**Seni Ukiran Kayu Dalam Pendekatan Arca Moden** *Mohd Faizal Ramli, Sharmiza Abu Hassan, Sarman Mohamad and Junaidi Awang*	**328**
34	**Sastera Pelancongan Dalam Cabaran Wabah** *Mawar Safei, Ermy Azziaty Rozali and Noordeyana Tambi*	**338**

NO	TITLE	PAGE
35	**Elemen Kreativiti Dalam Pak-21: Teori Dan Faktor Mempengaruhinya** *Faridah Anum, Abdul Halim and Zahiah*	349
36	**Perubahan Kaedah Pembelajaran Dan Penilaian Program Permata/ Genius Seni Dalam Musim Pandemik Covid-19** *Nur Farzana Amali and Nur Afifah Vanitha Abdullah*	369
37	**Seni Berseni Semasa Pandemik Covid-19** *Suhaimi Magi, Jabil Mapjabil, Baharuddin Mohd Arus, Rosli Sareya and Toh Min Min*	376
38	**Amalan Hibrid Dalam Seni Cetak Kontemporari di Malaysia: Satu Tinjauan** *Sarman Mohamad, Mohd Faizal Ramli and Junaidi Awang*	388
39	**Pemerhatian Dari Sudut Estetika Terhadap Elemen 'Melebih-Lebihkan' Dalam Seni Lukis Karikatur di Malaysia.** *Marzuki Abdullah, Ahmad Azaini Abd Manaf and Fariz Azmir Mohd Ghazali*	396
40	**Genius Naratif Dan Genius Pemikiran Dalam Dua Karya Sastera Lisan Melayu** *Anwar Ridhwan*	404
41	**Komik /Kartun (Covid-19) Dalam Talian Sebagai Medium Satira Wadah Kesedaran** *Fazlina Mohd Radzi, Liza Marziana Mohammad Noh, Haslinda Abd Razak, Shaliza Dasuki and Nor Arseha Karimon*	413
42	**Tradisi Baharu Teknik Alternatif Dalam Karya Batik Kontemporari** *Junaidi Awang, Sarman Mohamad and Mohd. Faizal Ramli*	423
43	**Falsafah Patung Wayang Kulit Siam Sebagai Nilai Citra Estetika: Seri Rama, Maharaja Wana** *Duratul Ain Dorothy Jonathan Linggang*	430
44	**Analisis Kepemimpinan Gurulatih Sebagai Pengamal Perubatan Tradisional Dalam Seni Silat Pusaka Gayong Malaysia Di Kelantan Mengikut Teori Max Weber.** *Nur Amalina Mat Rafi and Raja Iskandar Raja Halid*	441
45	**Kesinambungan Cat Air Asia Tenggara Ke Arah Gaya Kontemporari** *Syahrul Niza Ahmad Zaini and Abdul Halim Husain*	454

NO	TITLE	PAGE
46	**Peranti Pengapungan Peribadi Bagi Bencana Air di Malaysia- Satu Pengkajian Fungsi Prototaip** *Rudie Bin Tajuddin @ Ta, Abdul Halim Husain and Firdaus Ramli*	467
47	**Sejarah Reka Bentuk Masjid di Nusantara: Satu Tinjauan** *Anisah Bahyah Ahmad, Mariati Sallaeh, Rosiah Othman, Wan Kamal Mujani*	482
48	**Projek 'Road to Oscar': Pembentukkan Naratif Dan Jati Diri Budaya Sinema Malaysia Ke 'Sinema Oscar'** *Ayu Haswida Abu Bakar*	491
49	**Pengurusan Seni Persembahan: Perancangan Yang Gagal Kerana Gagal Merancang** *Zulkifli Ab Rashid*	505
50	**Ruang Dan Waktu Sebagai Elemen Naratif Penting Dalam Penceritaan Filem Cereka Berdasarkan Teori Semiotik Filem Oleh Christian Metz** *Nor Haffizah Razak*	516
51	**Spiritual Jalinan Dan Garis Dalam Catan Abstrak Ekspresionis Suzlee Ibrahim** *Suzlee Ibrahim, Fareez Vincent Amos @ Mohd Fadly, Halim Husain and Asliza Aris*	537
52	**Analisa Tulisan Jawi Dalam Setem Di Malaysia Sebagai Simbol Tradisi Dan Budaya Peradaban Melayu.** *Nor Arseha Karimon, Mastura Jarit, Liza Marziana Mohammad Noh, Shaliza Dasuki and* Fazlina Mohd Radzi	554
53	**Peranan Dan Sumbangan Khatijah Awang Dalam Reformasi Makyung Ke Arah Sosio-Budaya Dan Ekonomi** *Mohd Kamarulzaman Taib, Hanafi Hussin and* Abdul Halim Hussain	563
54	**Estetika Dan Makna Motif Pakaian Tradisional Masyarakat Lun Bawang** *Bell Suut, Ismail Ibrahim and Zaimie Sahibil*	567
55	**Virtual Teater : Persepsi Dan Tanggapan Penonton Terhadap Kaedah Baharu Teater** *Rime Nazren Abd Razak and Shariful Akma Abdullah*	587
56	**Kelebihan Dan Kelemahan Penggunaan Muzik Popular Untuk Pengajaran Pendidikan Muzik Peringkat Universiti di Malaysia** *Nureen Qistina Hermy, Isyam Swardy Daud, Nur Ikhlas Subri, Sylvester Lytton Seah Ziqian, Muhammad Azril Yeop and Muhammad Izzat Fazil*	602

NO	TITLE	PAGE
57	**Teater Tradisional Mendu Sebagai Elemen Asas Pembentukan Teater Bangsawan Di Asia Tenggara** *Rosdeen Suboh*	**609**
58	**Konsep Sajatina Hirup Sebagai Falsafah Hidup Orang Sunda Dalam Pencak Silat Hormat Pembuka Dan Jurus Tiga Prasetya** *Yuliawan Kasmahidayat*	**615**
59	**Teknologi Kreatif Dan Seni Rupa Tradisional Telaah Atas Masa Depan Kesenian Tradisional Dalam Perspektif Warisan Nusantara** *Tjetjep Rohendi Rohidi*	**627**

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CUPAK GERANTANG TRADITIONAL THEATER: INTERPRETATION OF TEXT MEANING AS EFFORT TO STRENGTHEN CHARACTER EDUCATION

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Abstract: *The Cupak Gerantang Theater is a traditional art that is starting to be threatened with extinction (crisis-existence). This happens because the younger generation (Lombok) were more likely to be interested in and enjoy modern spectacles which are considered more interesting and entertaining. Whereas the traditional art of Cupak Gerentang does not only talk about entertainment, but there is a content of meaning about the value of local wisdom of the Sasak people which can be used as guidance or learning. This research is a descriptive qualitative type of library method. The purpose of this study is to describe the meaning of the local wisdom values of the Sasak people in the Cupak Gerantang drama script and how the traditional Cupak Gerentang theater supports efforts to strengthen character education. Analysis of the data using the semiotic theory of Aston and Savona. Aston and Savona's theory are used to interpret the meaning of the local wisdom values of the Sasak people in the text, that values are then relevant to character education. The data in this study are the dialogues of the characters in the script, the characters, and the storyline of the Cupak Gerantang script. The data sources of this research are the complete script and video of the Cupak Gerantang performance obtained from the documentation study. The results of the study found that there were meanings about the value of local wisdom of the Sasak people in the text, including moral teachings, independence, religiosity, mutual cooperation, love for the homeland, and personal integrity.*

Keywords: *traditional theater, drama Cupak Gerantang, meaning, character education*

Introduction

Indonesia has a rich and unique culture as a multicultural and multiethnic country. Traditional theater in Indonesia, for example, is very diverse because Indonesia is an archipelagic country. Every region in Indonesia has artistic products that are certainly thick with local cultural influences. Thus, traditional art becomes a symbol of the community that owns it. The traditional theater is a theater that is mixed with the culture of the place where the theater emerged. Culture refers to all behaviors, habits, and moral values that are collectively established in a particular society (Anggraini, 2017: 23). The *Cupak Gerantang* traditional theater is one of the traditional theaters owned by the people of Lombok, Indonesia. Currently, *Cupak Gerantang* is hard to find and is threatened with extinction due to various factors, such as the younger generation not being interested in preserving it, the theater actors are getting old, even traditional theater is considered old-fashioned so it is not interesting to play or watch. The traditional *Cupak Gerentang* theater is not only about entertainment, but also contains

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meaning about the value of local wisdom of the *Sasak* people that can be used as guidance or learning. There are still people who care and want to continue to preserve *Cupak Gerentang* but theater is a collective art, in other words, theater should not be done alone but in groups. To do so requires good cooperation. Through theatrical performances, it will be easier for humans to understand the value of good and bad life.

Cupak Gerantang is a traditional Lombok theater performance that tells the story of *Panji*. Ahmad D.J. in (Wahyu, 2016:3) explains that this story emerged because of the influence of the Javanese and Balinese kingdoms. The story of *Cupak Gerentang* begins with the betrayal of a brother to his brother *(semeton pendait)*. This is caused by greed and gluttony which is one of the bad qualities in humans. *Cupak* is a picture of the bad qualities of humans while *Gerentang* is a picture of the good qualities that exist in humans. Cupak is known for his very greedy nature, the peak of his greed when he wanted to have *Dewi Wirasaasih* or *Putri Dende Sekar Ayu Bulan*, a princess from the *Daha* kingdom who was kidnapped by an evil giant named *Limandaru* she was a resident of the *Jadid* forbidden forest. That desire darkened his eyes so that he killed his brother *Gerantang* so that his wish would be fulfilled. *Panji's* story always ends with the victory of goodness, as well as the traditional theater of *Cupak Gerantang* by Galih Mulyadi. The end of the story is the defeat of the *Cupak* character as a representation of evil and must bear all the consequences of his evil deeds.

Cupak Gerantang traditional theater needs to be documented in any form as an effort to pass on the richness of culture and art to future generations as well as learning in line with the goals of Indonesian education, namely strengthening character education. One of the efforts to improve the quality of Indonesian human resources can be realized by acting through the quality of education. Carrying out the teaching and learning process in the concept of educating to shape character, educators should apply three components, namely, moral knowledge, moral feelings, and moral actions (Thomas. Lickona, 1992:51). The goals of Indonesian education have been described in the Law on the National Education System Number 20 of 2003 in chapter II article 3:

> *"The functions and objectives of National Education, namely: National education functions to develop capabilities and form significant national character and civilization in the context of the intellectual life of the nation, aims to develop the potential of students to become human beings who believe and fear God Almighty, have a noble character, healthy, knowledgeable, capable, creative, independent and become a democratic and responsible citizen."*

The purpose of character education is the formation of a good human personality. Character education is to facilitate the strengthening and development of certain values so that they are manifested in children's behavior, both during the school process and after graduating from school (Dharma. Kesuma, 2012:9).

Literature Review

The presence of various technologies in the community causes the condition of traditional arts, especially in Lombok, to get very little attention. *Cupak Gerantang* is a folk theater originating from Lombok and Bali, however, because this research will examine *Cupak Gerantang* originating from Lombok, a literature review was conducted regarding *Cupak Gerantang* originating from Lombok. Several previous researchers have researched *Cupak Gerantang*, including Wahyu Kurnia (2016). Students of the Theater Department, Faculty of Performing Arts, Yogyakarta Indonesian Institute of the Arts conducted research entitled "Creating Cupak Characters in the Cupak Gerantang Manuscript by Lalu Gede Suparman". Wahyu Kurnia researched the *Cupak Gerantang* folk theater as an idea for his final project with Michael Kirby's acting theory. Wahyu's research uses the methodology of creation. The

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steps taken by Wahyu in his first creation methodology are played analysis, the analysis is used for actors in helping the process of finding the actor's character. The second step is to determine the concept of staging, by having the concept of the training process is more focused. The third step is the process of practicing and continuing with staging.

To be able to maintain local wisdom of a culture/tradition, cooperation from various parties is needed (Wahyu. Kurnia, 2016:1). As an actor from Lombok, in his research, Wahyu chose the *Cupak Gerantang* script because he saw the uniqueness of the *Cupak* character, as well as because he has a passion for singing, dancing, and acting. Another reason Wahyu chose the *Cupak Gerantang* script is to see the content (message) that the good *Cupak Gerantang* manuscript wants to convey as a lesson, namely "no matter how small an action; good or bad in the end will get what it deserves." This research is relevant to Wahyu Kurnia's research to document the traditional theater of the wealth of the archipelago. *Cupak Gerantang* must receive attention from various parties so that it does not disappear with time.

Luh Putu Puspawati, (2021) also researched *Cupak Gerantang* in Bali and Lombok. This research by a student from the Faculty of Cultural Sciences, Udayana University has been published in Advances in Social Science, Education and Humanities Research, volume 540, with the title "The Play of Cupak Gerentang in Wayang Kulit and Traditional Dramas and Values in Balinese and Sasak Society in Lombok". The research is qualitative, with the object of research being the *Cupak-Gerantang* story in Bali and Lombok. The stages of data collection were carried out by interviews and observations carried out in Bali and Lombok.

Luh Putu Puspawati's research found that the attractiveness of *Cupak Gerantang* Bali and Lombok, both in the form of fairy tales and the art of performance, is values that can be used as a way of life. One of the values implied in *Cupak Gerantang* is ethical values. Ethical values relate to moral values that form the basis of human action. Elsewhere, ethics as reflection is defined as moral thought or philosophy. In this connection, humans think or ponder about what to do and how humans behave in life. Humans are homo socius creatures who always need other humans to live and behave well. *Cupak Gerantang* provides a message about ethics as a basis for action. In his research, the theory used is the theory of structure and the theory of value.

The function of character education is to shape the character of students. In addition, it is also to develop the basic potential in a person so that he becomes a good human being. Several previous researchers have conducted studies related to character education. As research conducted by (Sofyan Salam, 2018) was conducted with the title "The Unique Potential of Art Education in Character Development". Sofyan Salam's research was presented at the 57th UNM Anniversary National Seminar, July 9, 2018. In Sofyan Salam's paper, it was shown that art education has a unique potential in developing certain characters that are under the uniqueness of art education. Two examples of learning strategies to develop character through education, especially art education, are learning strategies for creative character development and learning strategies for character identity development. This research also shows that character development is not something that is fast but it is a long, complicated and challenging process. Sofyan Salam's research also shows that the essence of art education is to provide an aesthetic experience, so art education that does not provide opportunities for students to experience aesthetic experiences in various media is not called art education in the true sense of the word. Art education is different from other education because art education provides an aesthetic experience.

Research Method

This research is descriptive qualitative research that aims to interpret the meaning of the local wisdom values of the *Sasak* people in the *Cupak Gerantang* script, these values are then relevant to character education. To be able to describe these values in traditional drama

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plays, data analysis using the theater semiotics method is used. Analysis of the data using the semiotic theory of Aston and Savona. The data in this study are in the form of dialogues, characters, and plot construction in the *Cupak Gerantang* script. The data sources of this research are the complete script and video of the *Cupak Gerantang* performance which were obtained from the study documentation.

Creswell (2010:4) explains that qualitative methods are methods to explore and understand the meaning that some individuals or groups of people ascribe to social or humanitarian problems. The definition of qualitative research is also explained by Creswell that qualitative research is a multi-perspective study in understanding the meaning of human life, social, cultural, and the world. With the central phenomenon, qualitative research is likely to make another exploratory research (Creswell, 2018).

The method used is the semiotics of Aston & Savona theater with a semiotic framework in the structure of drama texts. The structure of the drama text Aston & Savona refers to three main pillars, namely: plot construction, characters, and dialogue. These three main pillars crystallized into several pieces. For example, plot construction crystallized into, Present Time, chronological time, plot time, and performance time. While the character is crystallized into character functions and character semiotics. The dialogue itself crystallizes into a classical drama dialogue function, a realist drama dialogue function, a modern drama dialogue function, and the conditions for meaningful dialogue. The explanation of the semiotics of the theater which refers to the three main pillars will be used to find the study of semiotics contained in the traditional *Cupak Gerantang* theater.

Findings and Discussion

The traditional *Cupak Gerantang* theater in Lombok society is dominated by singing and the movements of the actors are dominated by dance. However, in the script written by Galih Mulyadi, the dialogue is mostly in Indonesian, although he still inserts the Lombok regional language. The script written by Galih Mulyadi is a form of transforming *Cupak Gerantang* from folklore to drama scripts so that this art is not lost. Previously, Lalu Gede Supratman also wrote the *Cupak Gerantang* script with more or less the same goal. In Galih Mulyadi's script, the only characters presented are *Cupak, Gerantang, Putri,* and the Giant *Limandaru* while in the original story there are several other characters such as *Raja Daha*, *Amak Bangkol,* and *Inaq Bangkol*. The story in the script written by Galih Mulyadi begins when *Cupak* persuades his younger brother Gerantang to go to the *Raja Daha* contest to save *Putri* who was kidnapped by the evil giant *Limandaru*. Although *Gerantang* initially refused then they went to save *Putri Dende Sekar Ayu Bulan*. On the way, *Cupak* is always hungry so that their supplies are eaten by *Cupak*. When he found a settlement, the people of *Cupak* tried to ask for food rudely way but failed, instead, he wanted to be slashed with a machete by the owner of the house. *Gerantang* relented to go politely ask for food way, after getting food with *Cupak's* cunning tactics again finished the food but *Gerentang* always patiently faced *Cupak's* bad nature. After they arrived at a cave where the giant *Limandaru* was hiding, it was *Gerantang* who entered the cave and managed to save *Putri*. After *Gerantang* succeeded in defeating the *Limandaru* Giant, *Cupak* then took *Putri* out of the cave using a rope, and after that *Cupak* would also save *Gerantang* using the same rope. When pulling *Gerantang* out of the cave, *Cupak* suddenly broke the rope with the aim that *Gerantang* would die and then he would marry *Putri*. But it turns out that *Gerantang* is still alive and *Cupak* is very surprised when *Gerantang* is present at the royal party. At the party a *presean* match was held, anyone who could beat *Cupak* in that match then he was entitled to accompany the Princess and get half the kingdom. In the end, *Gerantang* won the *presean, Gerantang* had the right to marry

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Putri. *Cupak* admits his mistake but he is expelled from the kingdom and *Gerantang* lives happily with *Putri* (Mulyadi, 2020:80-100).

Interpretation of Text Meaning

Studying theater semiotics aims to see how meaning is determined through the elements involved in drama texts and how meaning is created in a performance context (Sahid, 2016: 18). In the semiotic perspective of theater as an object of study, two parts can be studied, namely the semiotic approach to drama texts and the semiotic approach to the performance itself. Aston and Savona (1991) explain that Semiotics of drama texts bases their analysis on three elements, namely plot construction, characters (characters), and dialogue.

A good drama plot must contain elements of suspense and surprise. The traditional theatrical script of *Cupak Gerantang* written by Galih Mulyadi is a three-act drama. Since the beginning of the story, the suspense has been presented since they entered the forest, then filled with surprises such as when they saw giant dung, smelled giant breaths, and passed through the lake formed by the giant urine of *Limandaru.* The events in this script have a very dynamic suspense and surprise. Approaching the end of the story also presents a very strong tension starting when *Gerantang* faces a giant until finally *Gerantang* succeeds in defeating a giant but he is finally killed by *Cupak*. Until the end of the story *Cupak* and *Gerantang* fight in *presean*. The understanding of the plot is inseparable from the division of acts and scenes in the drama as a whole, which is referred to as the plot arrangement (Sahid, 2019:25).





Figures 1 and 2. **The scene of Cupak and Gerentang saves Putri (Doc. Kampoeng Baca Pelangi & Bale Langgaq, 2021)**

The characterizations in the script are very contrasting, the character's character is analyzed through dialogues between the characters, *Cupak* has a greedy, greedy, timid, and ugly nature. Meanwhile, *Gerantang* is handsome, polite, honest, and brave. *Putri Dende Sekar Ayu Bulan* has a beautiful and soft face. Judging from the characterization of the traditional theater, *Cupak Gerantang* is indeed a folk tale. Vladimir Propp found that the function of characters in folklore has seven strengths, namely criminals, benefactors, servants, daughters and fathers, messengers, heroes, and fake heroes (Propp in Sahid: 2019: 33).

The dialogues in the *Cupak Gerantang* script describe the setting, plot, and character of each character. Aston and Savona (in Sahid, 2019:38) claim that one of the main objectives of dialogue semiotics is to understand and identify the main characteristics of drama discourse. This manuscript makes it easier for the reader and to understand the events. Can be used as a reference in determining the character of each character, this script also makes it easier to determine the stage set and the message to be conveyed.

This traditional theater originated from folklore written in the "*lontar*" book which was later developed into a traditional theatre. The characteristics of traditional theater do not have scripts so that this phenomenon makes the writer's awareness of transforming the form of the *Cupak Gerantang* folklore into a conventional theater script by maintaining the traditional form.

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Besides Galih Mulyadi, the script for *Cupak Gerantang* was also written by Lalu Gede Suparman, these two writers wrote in the form of a free adaptation. Before them, some wrote using the ancient *Sasak* language but it was more difficult to understand. However, in this study, the choice fell on the script written by Galih Mulyadi because apart from its more modern form it is also an easy-to-understand language. Judging from the plot, the *Cupak Gerantang* script presents very complex events. These events convey criticism, moral and social messages. The plot is a series of events that are woven based on cause-and-effect relationships. The events presented in the *Cupak Gerantang* story have very dynamic elements of suspense and surprise, such as traveling in the forest, facing an evil giant, and *Cupak* killing his brother. An understanding of the plot is inseparable from the division of acts and scenes in the drama as a whole, which is referred to as the plot arrangement (Sahid, 2019).

Meaning of Text as Effort for Strengthening Character Education

The *Cupak Gerantang* traditional theater is one of the folk tales that contains the local wisdom of the *Sasak* people. Local wisdom is the original wisdom and knowledge of a society that comes from the noble values of cultural traditions to regulate the order of people's lives (Sibarani, 2014: 180). Living in harmony and peace is the culture of the *Sasak* people when viewed from the values of local wisdom of the *Sasak* people. The values of local wisdom in the *Sasak* community such as moral teachings, independence, religiosity, mutual cooperation, love for the homeland, and personal integrity.

Moral teachings can be found in the *Sasak* community, known as *krama* which is the life guide for the Sasak community in social life. *Krama* is explained as a rule of social interaction by Harfin Zuhdi (2018: 68) which consists of several parts, namely: a) *Titi Krama*, which is a custom that is regulated by *awig-awig* as a result of customary agreement from all indigenous peoples. If it is violated, it will be subject to social sanctions or moral sanctions such as *bejiran* custom (neighborhood), *nyangkok* custom (stay at girlfriend's house). b) *Krama* language, is a character, manners, or customary rules regulated in customary *awig-awig* which must be carried out with polite and orderly spoken language and body language, carried out in full manners. In the language of manners, there are several rules and grammar contained in the local wisdom of the *Sasak* people, including grammar, indit language, rangin language, proverbs. c) *Aji Krama*, is the customary price of the community or also the price of a person's social status or the value of the dignity of one's kinship which is related to customary rights in the community, both within the family environment and in the environment of indigenous peoples in general. This *Aji Krama* reflects the recognition of social status in society.

In the *Sasak* community, it can be found in the *presean* tradition, which is a tradition that involves two people (*pepadu*) to compete using rattan and a shield made of buffalo skin. In *presean* the independence of the *Sasak* people is seen as a symbol in dealing with life or problems so that two people who play in *presean* must have independence and a personality that has the integrity to be able to face and respect the opponent.

Religiosity in the *Sasak* community can be found in the *roah* tradition, which is carried out at birth, marriage, and death ceremonies as well as activities for celebrating religious holidays. The *roah* tradition is carried out as a form of belief in God which is carried out by thinking and eating together.

Gotong royong in the *Sasak* community can be found in marriage and death ceremonies. In the wedding ceremony, the *Sasak* people help each other, known as *begawe* and *nyongkolan*, namely together preparing the wedding party and together parading the bride from the groom's house to the bride's house. In the funeral ceremony, it is known as *belangar* and *betalet*, that is, together they go to the funeral home and prepare for the funeral.

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Love for the homeland in the *Sasak* community can be found in smaller *Sasak* communities (customary tribes) such as the *Bayan* tribe who always protect the forest and its environment with *awiq-awiq* which regulates environmental sustainability. This is a manifestation of love for the homeland in the *Sasak* community.

The traditional *Cupak Gerantang* theater is presented to the stage not only as people's entertainment but through dialogues and characters, many educational values are used as a medium to provide education to the audience as well as to strengthen character education in schools. So that this traditional Cupak Gerentang theater can support the National education program, that character education functions to shape the character and civilization of the nation to achieve national ideals.

There are 18 values in character education according to the Ministry of National Education, namely, 1) religious, 2) honest, 3) tolerance, 4) discipline, 5) hard work, 6) creative, 7) independent, 8) democratic, 9) curiosity, 10) national spirit, 11) love for the homeland, 12) appreciate achievements, 13) friendly/communicative, 14) love peace, 15) love to read, 16) care for the environment, 17) care about social, and 18) responsibility. In the *Cupak Gerantang* script, there is an honest value reflected by the *Gerantang* character. In contrast to his brother *Gerantang* is an honest person, this honesty can be seen in all of his dialogues, which always tells the truth, which is very different from *Cupak* in his dialogues saying that he is very brave but he is always afraid of everything.

The value of discipline and hard work is also shown by *Gerantang*, when in the forest he is tireless walking so that night does not come when they are in the forest, in contrast to *Cupak* who is always tired and feels hungry, even though he has spent a lot of time and provisions. *Gerantang* also reflects the value of independence, he faces the Giant *Limandaru* alone while *Cupak* always depends on *Gerantang*. The value of responsibility was also shown by *Gerentang*, when he decided to help save *Putri* he guarded *Cupak* and never returned before he managed to save *Putri*, even though *Cupak* was scared before meeting the Giant *Limandaru*. The values shown by *Gerantang* can be imitated by students to strengthen character education. *Cupak* often denies in his dialogues, he says he will face the Giant *Limandaru* but that's just a hoax, *Gerantang* is the one who faces the Giant. Honesty in *Sasak* society is an important thing, so there is an expression if a *Sasak* person is greedy or lying is referred to as "*loq cupak*" which means he has a *cupak*-like character. *Gerantang* is a person who faithfully keeps his promise, he promises to save the Princess so that he doesn't give up before succeeding in saving her. This teaches that having bad morals like *Cupak* has a bad impact on his life, whereas if you have good morals like Gerentang, you will get good rewards too. *Gerantang* is always steadfast and independent in dealing with problems so that he can solve problems calmly. Unlike *Cupak*, who always depends on *Gerantang*, even when it comes to food, he can't solve it himself.

Conclusion

The results of this study found that the plot construction of the *Cupak Gerantang* drama contains good elements because it is dense in elements of suspense and surprise. From the beginning of the story to the end always presents tension and surprises. The characterizations in this drama are also very contrasting, between the bad characters representing the bad qualities of humans and the good characters representing the good qualities that exist in humans which can then be used as lessons. The *Cupak Gerantang* manuscript makes it easy for readers to understand the events.The results of the study also found that there were meanings about the value of local wisdom of the *Sasak* people in the text, including moral teachings, independence, religiosity, mutual cooperation, love for the homeland, and personal integrity. There are also character education values such as discipline, hard work, responsibility, honesty, and independence. Then these values can be implemented in education either in the family environment or in formal schools.

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SANDUR BETWEEN VIEWING AND VALUE COMMUNICATION (A STUDY OF THEATER SOCIOLOGY

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Abstract: *This paper describes analytically the phenomenon of the transformation era and its effects and consequences. Influence is related to value. The new values of this millennium can change the structure of social life, and can regulate society's institutions. Community art as a cultural product has more or less experienced friction both in its function and existence. This research using theater sociology tries to analyze the existence of products with modern cultural products. Modern ideas that produce practical, individualistic patterned thinking as a result of a transformed value system. The friction is a function of the aspect of solidarity and emancipation of the supporting community to different values. The existence of public art as a social sub-institution will determine the sustainability of past traditions. Ledok Kulon as a periphery of course also has social institutions. The influence of television as a product of the era of transformation of course also brings other consequences in managing values. The existence of Sandur as a cultural product of society has meaning in the era of transformation with its globalization. Economics and other social elements are certainly related to causality. The presence of Sandur folk theater in the community is experiencing a shift in values, becoming a very interesting study to reveal. This paper uses a qualitative descriptive approach. This research was carried out using a qualitative descriptive approach. Observations, interviews, and literature were used as data collection. Data verification, data compilation, and triangulation are used as a form of data analysis and draw conclusions on the data obtained. The existence of the Sandur folk theater is the reason for the importance of values in this era of transformation, of course television and mobile phones are side effects as media and also as an influence on values. The function of the interests and the collective life of the community is the reason for this art, both in its form and philosophy.*

Keywords: *Traditional Theater, Era of Transformation, Theater Sociology*

Introduction

According to the author, the process of modernization is supported by two problems, namely industrialization and urbanization, which ultimately lead to fundamental changes. Both the social structure and the values that have been believed by the community. Max Weber in the book *Philosophy of Morality* said that the centers of life in the modernization process will experience changes, both in the social sphere and in the community that surrounds human life. Gradually this increasingly plural and global life makes humans have a materialistic, individualistic, and rationalistic attitude. On the one hand, this progress has had a positive impact, including economic progress. But on the other hand it has an impact with the blurring of transcendental values. Besides the value of communalistic life that characterizes social society and its institutions, it is experiencing a crisis.

The modernization process which is marked by the emergence of industrialization and the blooming of urban land gives rise to a new culture and the accumulation of cultural heaps where one culture is influenced by another. This is what is called the era of transformation (Indonesian National Encyclopedia, 1991: 442). Modernization with its technological advances

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has brought the flow of information, so that industrialization as a feature of modernization has had a radical impact. Murder mythology with its rationality formed mass culture with a new system called capitalist. Urban as a barometer of the economy is a measure of one's success in life. Modern materialistic life has had a significant impact on rural communities, which are basically victims of cultural developments that never stop. Changes that are sporadic at the center of the economy have an impact on all aspects of life. These changes include the kinship system and the value system that applies to the pattern of communal life rooted in village communities.

Folk theater is a sublimation of the pinnacle of normative values conveyed through forms of cultural products. In this case, cultural products are in the form of folk art that grow and develop along with social changes that occur in the supporting community. In the form of folk art, in this case, folk theater has general elements. These elements are produced as a tool or media to convey the mandate of the values prevailing in the supporting community which are conservative in the midst of the development of society in the midst of modern times.

Discussion

Sandur and Values

Theater Sandur contains a lot of symbolism. From the time of presentation which starts in the afternoon until the morning, is a picture of the human journey from birth to death. The venue for the show is a field that is bounded by a rectangular rope of 8m – 10m, then the rope is decorated with yellow leaf arches and hung with various market snacks. In addition there are diamonds and *lontong ketan or lepet*. In the corner of the meeting between north and east there are offerings complete with incense or incense and there is also a lumping horse deliberately propped up. This lumping horse usually has more than two characters, for example,characters *brangasan and alusan*. Two bamboo sticks inserted and is usually the type of bamboo ori, including large strap fitted with a height of approximately 10m -12m for attractions Kalongking figures. These two sticks of bamboo and rope mean that humans must be able to try to fulfill their obligations in life besides awareness. It is depicted in the scene of the Kalongking rising through the hanging bamboo between the two bamboos and then descending using the head first. Like the Javanese philosophy of life: *sirah dienggo sikil, sikil dienggo sirah* (the head is used for the feet, the feet are used for the head), in an effort to fulfill a man's responsibility to the family. The venue for the performance or *blabar janur kuning* symbolizes the various colors of the world, but in human freedom in choosing there are still norms that limit it so that it can walk on the truth. The rectangular shape means the characteristics possessed by humans, namely: *aluamah, mutmainah, supiah, and amarah*. (Simuh, 1996:1). The offerings provided depend on the preferences of those who protect the village where the theater is staged, this means that humans must continue to respect, respect their ancestors who have been the cause of their existence in the world. The shape of the rectangular stage with the players in each corner describes the basic human nature, namely the elements of earth, water, fire, air and spirit. The stage is a symbol of the basic nature elements contained in humans, namely: Nuroyo (mutmainah), Sukarda (aluamah), Lodra (supiah), Angkara (anger), Nimpuno (mulhimah). This element is a symbol of the *sedulur papat limo pancer*.

The lighting tools used in this performance are *mrutu sewu* and torches in every corner of the performance venue. The story in this art does not have to be a complete series and is improvised. This describes the human journey that is diverse in life, and not the entire journey of life can be completed properly. In the arena of the stage, the characters are sitting on the *lesehan*, which means that humans are not always the best, and get pleasure as well as sadness by the will of the Almighty. Humans must have humility because they are aware of their limitations. The time for the performance which was after harvest meant that at that time

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Dewi Sri as the goddess of rice was still waiting for the place. When staging is not determined by *weton*, except for the *weton wage and legi*. Because at that time the caretaker of the tomb of Ki Andongsari did not dare to *put* the stage equipment into the tomb. Except outside the village area of Ledok Kulon which has a different *danyang*.

The Sandur stage was originally located in the middle of the rice fields after the harvest period was over. However, in subsequent developments, it was staged around from one area to another. The political chaos that occurred in 1965 had disrupted public confidence in this art, then in 1993 it re-emerged using a new format that was poured into the script. The venue then moves on to the stage using modern equipment such as lights, make-up and settings. The essence of the rectangular shape of the stage is still carried over. In such a long duration, it feels very boring especially with the monotonous form and rhythm, then shortened to approximately two to three hours for one performance. Less essential things such as characters, costumes, offerings, and sets were removed. The abolition was carried out to avoid conflict with the ulama whose existence had a major influence in the structure of society.

Sandur Screen and Poet Functions

Beginning with the song "*Ilir Gantu*" all roles gather in the middle of the *blabar janur kuning* cross-legged facing the northeast. After the *song* arrived at the *song "Tulak Kala Kidul", "Tulak Kala Lor", "Tulak Kala Wetan", and "Tulak Kala Kulon"* which functions as a spell. The next scene is the makeup of the characters Cawik, Balong, Pethak, and Tangsil being escorted by the makeup artist to the makeup area accompanied by the *song "Sorak Hore Budal paras"*, this *tembang* functions as a summoner of spirits and also angels to infiltrate the role. Sometimes when the roles are making up the jaranan comes in by using the *songs "Ela-Elu", "Kembang Gempol", "Kembang Jambe", "Kembang Luntas", "Kembang Duren", "Kembang Johar", and "Kembang Jambu"*. The next scene tells about the character who is making up with *"Kembang Gambas", "Pitik Lancur", "Kembang Kawis", "Pitik Lurik", "Kembang Laos", and "Kembang Terong"*. The song tells about the angels who enter into their respective roles. Henceforth, when the roles are ready, they return to the playing field which is covered with cloth and is led by a make-up who carries a torch, this illustrates the process of creation or the birth of humans on the world. Before entering the players sequentially circle the game arena once in a clockwise direction. After that,as the director of Germo *nggundisi* or gave a narration facing the southwest and was *senggaki nggih* by the *panjak hore* who served as the *vocalist of tembang*, as well as the illustration of the cokal performed with a canon similar to the *Balinese kecak*. Then the veil was opened by Pimp accompanied by the *tembang "Kembang Jagung"* which describes the angel who opened the veil. After that, the characters Pethak, Balong, Cawik, and Tangsil were guided by Germo around the *blabar janur kuning* in a clockwise direction and each was placed in each corner as follows: Tangsil figures are in the Southeast, Balong is in the southwest, Pethak is in the Northwest, and Cawik figures are in the northeast. Then accompanied by *"Bismillah Golek Gawe*". Pethak went to look for work towards Pimp and a dialogue ensued. Because he was rejected, he walked towards Tangsil, in this place he was also rejected, and finally cried while heading to Balong. In Balong place it is recommended to look for land together. After getting arable land, the next story revolves around the procedures for cultivating agricultural land, the procedures for community life, to animal husbandry. In each scene sometimes interspersed withscenes *jaranan* that appear from time to time. When thescene *jaranan* appeared, another scene was stopped.

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Pictures of Sandur Bojonegoro Theater Performances, East Jav

Temporarily. If the jaranan does not come, then to summon it, *"Sulur Pandan" developed* is which contains a spell to summon the spirit that inhabits the four cardinal directions. The whole story will close with the *tembang "Sampun Rampung"* with all players facing east. If it comes cloudy then to drive it away will be sung the *tembang "Mendhung Sepayung"*.

Sandur consists of eight scenes contained in three acts, namely: the opening round which is marked by *"Tembang Gambuh"*, then the second scene is marked by the *tembang "Bukak Kudung"*, then the last round with aor scene *blendrong* act. The opening round or gambuh scene begins with Pimp who functions as a puppeteer or shaman, he *ngundisi* and leads the course of the game assisted by *panjak hore* (*tukang senggak* as well as *nembang*). For the second, or *Bukak Kudung*, which tells about the birth process and the journey of life, represented by the characters Pethak and Balong. Filled with various stories in it. The next scene is a *blendrong* or closing scene which begins with the *tembang "Mijil"* to call Dewi Sri so that Kalongking can be successful in his performance.

The illustration tool to accompany this art is only a *kendhang bumbung*, namely bamboo that is blown, inside bamboo and drums. This accompaniment is assisted by *panjak hore*, which in addition to functioning as a waranggono also functions as a *senggakan*. At first, this theater functioned as a healing tool, that is, when a *jaranan transce* could be asked to cure all kinds of diseases. Therefore all equipment and rope Kalongking jaranan should be *stren* before staging. The players also have to join *nenepi* in a place that is considered sacred.

In Bojonegoro sub-district there are several kinds of kejawen sects, namely: Indonesian Personality Association, Purwo Ayu Mardi Utomo, Kekadhangan Ngesti Tunggal, Paseban Jati, Sapto Darmo Spirituality, Susilo Budi Darmo, Kawruh/Kajiwan, True Science Association, Single Ngesti Association, Sumarah Association. Streams. that surrounds the place where this art develops, contributes to the color in Sandur's art, such as *jaranan*, Kalongking and something mystical. As an area of the Islamic kingdom, art also contains praise and gratitude to Allah and His Messenger. The costumes with wayang nuances, and melancholy-melodic dialogues show that Sandur is a regional theater with ritual values it contains along with the mission of information, agriculture, and religion in it. This art is a product of regional culture that makes the palace a tolerance philosophy. As it is known that in traditional society, the social function of theater is mainly related to elements that are ritual, prayer, magical, and other ceremonies (Gurvitch, 1973:78) included in the performance. Various efforts are made so that this art is not lost, one of them is by reworking the script and re-socializing it to the supporting community. The existence of a helping hand from the Education and Culture Office of Bojonegoro Regency is a moment that is used as well as

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possible. And starting in 1993 the Sandur theater was initiated for scripted, with Mr. Sukadi as the resource person because he is one of the actors as well as people who understand Sandur in this area.

From the instruments of *gong bumbung, kendang and panjak hore*, then with the addition of gamelan to further add to the rhythm of the game. The poems that were deemed unsuitable were changed and improved to attract more sympathy from the audience. Then the story whose main mission is agriculture is changed to a single story which is completely completed according to the rules of drama, namely the unity of time, the unity of events, and the unity of the story. The changes were made still within the framework of folk theater, namely the plot, plot and interludes from opening to closing. Sandur, which has three acts in eight scenes, is still used as a basis today. The themes raised are actual social problems with permanent characters, namely Cawik, Balong, Pethak, Tangsil, and Pimp who still function as puppeteers or directors.

The change was made to give more positive interest to the community, that this art is not an art that is prohibited by the government or religion. The mission of this folk theater then shifted to become a medium of information and social propaganda, with the mystical element being gradually removed. At the beginning of its reappearance it became a very sharp contradiction, because it was considered by the scholars as cooperating with the devil. Norkhosim exemplifies the scenes of *jaranan* or players and equipment that are *setren-dicallym* and something mystical. (interview, September 2, 2019).

The Sandur Folk Theater has begun to be worked on with a new system and a new background that is more in line with the conditions of the times and the social conditions of the surrounding community. Both the setting of the stage, the make up, the story and the dramatization. These changes are due to changes in the way of life, generation changes, natural conditions and education (Sedyawati, 1981:41). The circle of ownership and an art that has local content makes this community of art observers and related local governments always try to keep Sandur alive. This shows that the social framework contributes to Sandur's theatrical performances. It must be understood that the social framework of a theatrical production is quite varied or changing according to the type of theater that exists, the ways of interpreting it, styles, and different theater traditions (Gurvitch, 1973:77)

Elements of Theater in the Art of Sandur

Paying attention to the form of this art and the opinions of some of its figures confirm that this art is folk theatre. As stated by one of the characters, namely Pramujito Interview that Sandur's kasa comes from the word Sandiwara *ngedhur* (Interview 27 October 2010). The material of the story and the conflict that occurs in it is an ever-present theme. A simple presentation using melancholic language as a feature of folk theater is also found in this art. The main elements of theater in this art and their development will be described as follows:

Stories

Stories are taken from the lives of the surrounding community and the conditions that occurred at that time. For example, the Balong character who is looking for work who then has to look for land to work on, or the state of the art itself is a story about the life of sinden (sinden) who is under pressure from the surrounding community. Story is a picture of the conflict that occurred in the community that underlies Sandur's performance.

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Acting

All the stories are written in a theatrical form from the cause and effect of the story that is woven. All players enter the arena with dancing, dialogue, communicative and easy to digest. After the dialogue, the players act and act as usual or realists.

Stages

A free staging area, can be an open arena, or a field. Performed in the middle of rice fields which then developed freely, because of the condition of this art which began to be used for traveling performances (*Barangan*). Because of its development, it can then be staged on a stage formed by proscenium.

Language

The language used is everyday language with a rhythm that uses a special twist. Dialogue is very dominant and this is one of the main elements in theater to project the story on stage. The language used is a mixed dialect of Central Java and East Java which has become the property of this region, becoming the main means of dialogue. However, in its development, the language was inserted into Indonesian for the sake of socialization. Or can be said to be multi-cultural.

Actors

Basically, every role is a symbol of human life. There are several roles that represent social status in society. Balong figures represent the social status of the people who are less steadfast in facing life's problems. Meanwhile, the Pethak figure represents the lower class but is more moderate in accepting the realities of life. The two figures represent the lower levels of society, who want to improve their standard of living. Tangsil figures represent the upper class of society, which he identifies as a guide to the direction of work that must be addressed. He is a landlord who is highly educated, while the figures of Cawik and Germo are modest figures. The actors in this theater as a whole describe the social life situation of the Javanese people in general, because these figures are an identification of the social conditions of the local community. Judging from the location of the players, it is an acculturation and belief in Buddhism, Kejawen and Hinduism. In Buddhism, it is called *Dhayani Buddha* as follows:

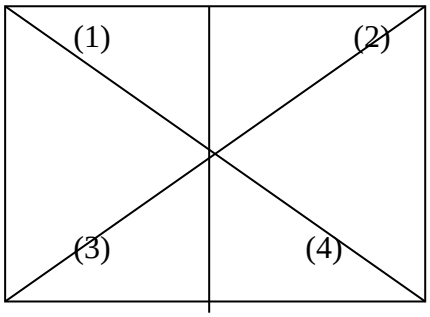
Wairocana, is a light located in the middle (pancer); akshobaya, is the nature of calm (east), firm in standing; ratna shambada, is a symbol contained in the nature of the gem that always emits light (south); Amitabaha, namely light radiated into a something that is not limited to (west); amoghasidhi represents the nature of hard work and always succeeds (north). (Gazalba, 1967:67)

Meanwhile, when entered into the Javanese understanding of belief, it is a trait that exists in Javanese people. Some of these properties are in the elements of fire, water, air and water. The nature becomes one in humans which is finally called spirit. For more details can be seen from the chart as below:

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(1).*Nuroyo (mutmainah)*-light
(2).*Sukarda (aluamah)*- calm-steadfast
(3).*Lodra (supiah)*- born
(4).*Angkara (amarah)* -lust



Development of Sandur Presentation

Advances in the performing arts sector always create new contentious materials in art itself. In regional theater, the opposition revolves around, among other things, advanced content with its old form. The new content will certainly demand a new form. This means that art must be able to develop, transcend old conventions, and create new conventions in order to describe the expression of the spirit of this artistic presence. Developments in this theater can be seen as follows:

Tembang

Tembang in this theater serves as an accompanist in and out of roles and changing scenes or acts. *Tembang is* so functional, apart from being an interval scene, it also functions as a spell to summon spirits or angels. Another function is as a narrative of the character's journey. Because of this many functions, it is considered boring because of its monotony. Finally, the intensity is reduced by still maintaining it as one of the elements in Sandur. Tembang in this art later began to be notated using two different barrels, namely the slendro barrel and the pelog barrel. Laras pelog is a gamelan consisting of seven tones with different *sruti*. The pitch is 1-1-1 1/2 – 1-1-1-/2. The sequence of notes is 1-2-3-4-5-6-7-1 (ji-roh-lu-pat-mo-nem-pi-ji). While the slendro is a barrel consisting of six notes that are *sruti the* same in one octave, namely 1-1-1-1 and the notation consists of 1-2-3-5-6-1 (ji-ro-lu-mo-nem- ji)

Language

The language used is colloquial and communicative. Besides that, Sandur has a language song or in Kethoprak it is called a separate cengkok. Cengkok is a special type of strain of notes in a song or dialogue. Specific but flat language songs are a series of games where the highs and lows are still performed by the roles who wear wayang costumes such as the characters Pethak and Balong. Germo characters and characters who don't use costumes wayang use everyday dialogue, so that the impression of monotony is getting thicker. Then in its development the language used is everyday language and a mixture of Indonesian, or in other words using a multi-cultural language.

Music Companion

Music used is *gong bumbung* and sometimes assisted *Panjak Hore* who always *nyenggaki* with canon twisted. Because the instruments were considered less crowded, several gamelan instruments were added such as bonang, gong, flute, and saron in addition to the *panjak hore* itself. Its use is adapted to the dramatic situation it wants to achieve. The music and the *niyogo* become one with the story. Because it adapts to the notation of the song, the gamelan accompaniment then uses two barrels, namely the palog and slendro barrels.

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Dance

From the old Sandur dance which is patternless and simple for the entry and exit of the players. The use of dances for the entry and exit of players was understandable because of the large venue for the performance so it would be awkward to just walk around like that. Sandur, which can now be performed on the proscenium stage, makes the dance less functional. Then when Sandur was performed on the procenium stage the intensity of the dance was reduced.

Acrobatics

Acrobatics in sandur is the role played by thecharacter *Kalongking* who goes up and down on the bamboo, the jaranan that comes in and out from time to time. Due to time constraints and the mystical nature it contains, it can be omitted or presented in another form, through the dramatic ladder formed in the story. But in certain interests this scene is still used. Except for the procenium stage.

Acting

Sandur'sat first almost did not require acting, because he used a pathetic style. With the emergence of contemporary story themes, natural acting has developed according to Western standards.

The Sandur folk theater was originally unscripted, only based on stories passed down from generation to generation or by word of mouth. At this moment the pouring of the story into the script has begun. The stories told are not always agricultural issues, but are more likely to have an informational and religious function. Seeing the birth of the Sandur folk theater, which is from the village, whose daily activities are bound by village life, namely customs and religion, then the theater is a folk theater (Gurvitch, 1973: 90). The developments that occur are a logical consequence of the demands of the era and the era of globalization that is behind it, so that art can still exist. Changes in the structure of the supporting community, which are more rationalistic in their mindset, are automatically more inclined towards material thinking, therefore art itself is considered unable to meet the needs of life. Such a structure and reduced interaction time reduces community integration.

The development of performing arts strongly influenced by human emancipation, emancipation that would arise if there is integration of people with their environment. In addition to technological advances that allow humans to cope with life in a practical way. So that he tends to pursue efficiency, he is more likely to like something that directly touches his five senses (Sedyawati, 1981). For this reason, the polish that occurs in folk art is very necessary so that the supporting community does not abandon it. This process will also occur in other arts, because the nature of modernity brings the tendency of the way of life of society, whether political, cultural and economic, towards Western culture, while maintaining things that are considered good. This current of modernity is called adaptive acculturation. (Sedyawati, 1981)

The existing theater elements and refined by using elements of modern theater are in accordance with the life of the Ledok Kulon village community which is an intermediate area. The characteristics of the middle area include: First, the relationship between families is getting stronger, while the relationship between neighbors is somewhat relaxed. Relationships point towards the economy; both customs are still respected but open to outside influences; thirdly, with the emergence of rationality of thinking in society, awareness of education increases but they will still submitproblem an unresolvedto things that are unseen or mystical. Fourth, there is education up to the secondary level, but there is rarely a vocational school. The five levels of illiteracy for the development of a region decreased. The six written laws accompany the unwritten laws. The seven economies provide wide

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opportunities for market production; to cause differentiation in the structure where money is increasing its role. (Sedyawati, 1981: 31) These characteristics are natural for the development of a region. The progress of the mindset shifts; even change the arts in the pattern of people's lives. The impact of these advances does not make art the main thing but is something that must exist and be needed. Changes, additions, and subtractions are anxieties looking for new forms in middle areas, in order to be able to adjust and be in harmony with the rhythm of life and mindset of the local community along with their values.

Manuscripts or Poems

A work of art is built from the totality of life in an integral and systemic way. He was placed in one of the institutions, among others: science, religion, and politics. According to Marx, humans must be able to live before thinking. How they think and what they think is closely related to how they live (Hashem, 1980:70). Because what is expressed and how to express it depends on what and how he lives. When humans forage by hunting, art tends to imitate nature as a magical power to get game animals. However, when humans live by farming, there is an awareness of forces outside of themselves, such as spirits, gods, and the unseen or mystical realm. In such conditions, art no longer imitates nature, but expresses it. The similarity between Eastern and Western art journeys is the ritual and mystical values contained therein. The development of the times then shifted or even changed the function of different social structures or institutions such as politics, economy and culture, all of which were related to the norms and situations of the era.

Theater or drama is a conflict of human nature which is the main element. As Moulton said, the drama is Live Presented In Action. Branders Mateus argues that theater is human conflict as its main source. Meanwhile, John E. Dietrich drama is a story in the form of dialogue and action about human conflict which is projected with words and actions. And Aristotle himself has the opinion that drama is an imitation of an action (mimesis). From some of these opinions it can be concluded that drama or theater is a human conflict as the main element for a story that is described in the expression on the stage. Because theater or drama makes humans the main source, it can follow the journey of human civilization, so that the nature of art from subcultures does not stagnate. Like Sandur in its development, in which it tells about human life through the media of dialogue, movement and behavior with or without decoration, using music and singing accompanied by dance. Is the production of cultural products that represent the era.

The beginning of Sandur art is only based on hereditary stories and myths that develop in the area. The casting of stories and mythology into art has not used a written script or is still a spoken story. It contains many aspects and values of adaptive diffusion of acculturation. Namely the location of Bojonegoro which is between two sub-cultures of Central Java and Madura, making the two currents influence the local culture. The open nature of Javanese culture to be flooded with other cultures makes the culture of Madura, Central Java and local culture mixed. We can see this from the script, which was first written in 1993 for a performance at the Taman Mini Indonesia Indah in Jakarta, in the order in which the characters and stories come in and out.

The Concept of Scene at the Sandur Theater

The story of human life is the basic idea of theater. In human life, people go through phases of life that must be passed. The phases of life, and the events of everyday human life are the main elements in Sandur's story.

1

Sandur is a picture of Javanese human life. In human life experience some conflicts in his life. The types of conflicts from the elements of human life include:

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(1) Human-human conflict. (2) Human conflict with the environment. (3) Man with himself. (4) Human conflict with nature (Pramuji, 1984:16).

This process is the basic idea of the big theme of Sandur theatre. The human journey in Sandur theater is divided into three acts of eight scenes. From one chapter summarizes all events that occur in one place at a certain time sequence (Yacob Saini, 1991:136). Paying attention to the structure of the chart script is an element of traditional theater. Overall, the story in Sandur uses Aristotle's dramatic structure which consists of: Exposition, Complication, Climax, Resolution and Conclusion.

Conclusion

The Value of Sandur Theater for the People of Ledok Kulon

According to Maria Shetsova, art is a product of society which reflects the life of its supporting community (Sevtsova, 1989:3). This means that the appearance on the stage, as well as the content is the main idea as the idea of the emergence of the artistic product. The value contained is a norm as an agreed law from the art community itself. Norms as the legal basis, are the result of interaction and socialization of the local community as a result of community solidarity projected through the Sandur folk theater arts. Theater as drama is an effective medium in providing teaching, information, education, and understanding of the values that are believed by the community. Because what happened above is a manifestation of the values, norms, and symbols that become the social frame.

In an artistic process, individual values are the social, political, economic, and social drivers of the background linking the presence of an artistic product, with social strata and the division of labor as a result. Social interaction caused by community organizations or social forums is a picture of a social constitution from the results of social work.

Art is a social product reality, especially with the support of the individuals involved in it. Or in short, it can be said that theater arts are a series of social ceremonies that contain explicit meanings which are elements of the theater itself. The sociology of theater is an element of the sociology of art, the two of which cannot be separated. Both talk about the background, function and motivation for its presence caused by collective life on the basis of solidarity. Solidarity can arise because of the existence of customs in a group and bind it.

The rapid development of the era marked by the emergence of industrialization and the flood of information flows, is not impossible to influence the behavior of the people. For example on television broadcasts that smell of sex and sadism. (Gatut, 1994:40). This rapid development will automatically bring about social changes. However, the change will not bring a new change in customs, as customary are the rules of behavior that expresses what should and deserve to do. (1987: 40). The norm is formed in a single thought. Maria Sevtsova in her writing explains the relationship, namely the relationship between kinship functions and collective life as revealed by Kuntowijoyo. Both applications perform the same function.

The function of Sandur art was originally a ritual from its main function as a game. This game is believed to be able to heal the sick, namely when the *jaranan* is in a *trance*. The presentation held in the field was its initial function as an expression of gratitude for the harvests obtained by agrarian communities or farmers. The summoning of spirits and gods, the protection of the ancestors for their lives is a series of purposes for holding the ceremony. The system and values applied contain myths from norms that are the basis for behavior in the vertical-horizontal relationship of interests. These values are a legacy of understanding how Javanese people should live. The life of an agrarian society is the inspiration for this art form which is more of a fertility ceremony. This ceremony is carried out regularly when the harvest season arrives. The arrival of various religions to this area influenced the form of presentation, at that time art and social conditions were political tools to strengthen the position of the king.

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Islam and Hindu-Buddhist religions, besides animism and dynamism, are evident in this art. Acculturation and development of the times greatly affect this form of art presentation. The original function then shifted from ceremonial rituals and treatment to the media of da'wah, where Islam was the last religion to enter this area. The ritual function finally supports the existence of the mosque as a religious institution with its Muslims, as a medium of da'wah as well as a spectacle. The other functions as a form of decades of creation to justify reality and intellectual education. Realizing this function, this art tries to always be revived and developed. This is because the moral and educational teachings contained in this art are believed to balance the flow of information. The current generated by the rapid broadcast coming from electronic media. In this village there are 609 televisions, 1406 radios, and 11 satellite dishes that are consumed by the people of Ledok Kulon.

The progress of the times and the flow of globalization, brings changes in the structure and understanding of values in social society. This change resulted in a shift in the function of art from ritual ceremonies to mere entertainment purposes. The interest of the audience does not help much in the development and dissemination of the content that will be conveyed in the mission and content of this Sandur art. Moreover, Sandur's art has been vacuumed for a long time due to the political and social circumstances surrounding it. Sandur's art, which is full of symbolic content about norms and teachings, faces obstacles, television which can provide more variety of entertainment programs than this art. In terms of understanding and dissemination, television is more effective than stage arts.

Television is an effective medium to be able to control, regulate, and determine the mindset and behavior of the community. (Gatut, 1994:77) Television as a result of information technology accelerates social change, and uncontrolled changes will result in social insecurity. Realizing this, the people of Ledok Kulon tried to develop Sandur as a medium of information and education. At least does not function as an extension of the results of performances and spiritual guidance functions in its mission, it can be a balancing flow of information. The data obtained shows that the Ledok Kulon village community in this modern era still requires the value of traditional myths as social control.

Because the myth is to build a universe free from conflict, chaos. And it is a story or symbols (symbolization) that emphasizes the existence of a value system that determines the regularity of reality and must be obeyed. While the notion of custom is the behavior of actions in life which is a network, ideals, norms, views and normative rules, then it turns into custom. Inherited customs form character. The set of characters in the form of their integration forms the personality. (Gazalba, 1967,: 19)

The teachings contained in Sandur are inherited norms that are believed by the community. The symbols represent the Javanese philosophy of life, such as *becik ketitik olo ketara*, *sopo ngalah gedhe wekasane*, and *laku prihatin* as the main practice in life. The vertical-horizontal function in Sandur art is in line with the life goals of the local community. Sandur's art as a form of collective consciousness (in terms of the five characteristics of a collective society) proves that this area still adheres to a collective life. This can be seen in the division of labor in the fields of livelihood, religion and organizational life. It contains elements of cooperation and communication, mutual cooperation, mutual assistance as the principle of kinship. The collectivity is manifested in social and religious organizations. Each organization discusses social life and the symptoms that arise from the consequences of modernization. The issues discussed in addition to family planning, also agriculture, business conditions, and the direction of the organization's goals. Sandur's art is considered as a means of spreading the results of discussions in the forum, as stated by Mr. Nur Kosim below:

After all, as Muslims, we must be able to convey goodness to the community even though it is as big as a mustard seed. For that I support ....., fully support the existence of

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Sandur art; but as I said earlier..... "everything must be consulted first"..... especially regarding the holy verse.... .....

The intensity of the performance once a year is a warning to the people. The presence of this art in the midst of society provides a new forum for socializing among the people. The mission always reminds them to return to the teachings of their ancestors, about the value of the Javanese philosophy of life that should be. All of them so that they can surrender to return to human nature as God's creatures. All contents and missions are a reflection of the ideas and values of the local community's thinking. These thoughts and ideas exist because of the collective value of society in solidarity about the value system in the norm.

Ledok Kulon village is a marginal area that is developing. In the process of development, the area experienced the problems of population and labor. Because of the expansion of the city, especially the Bojonegoro area, including the expansion of a complementary residential area. (Eko Budiarjo, 1994:25). Because of the problem of population density and settlements, it will cause agricultural land to shrink. This has an impact on work. According to Islam, being poor makes an infidel. To overcome this, the problems of life and livelihood in the order of life are presented together with the causes and effects in the presentation of Sandur. All the problems of life are described in each presentation. Like the land problem, it is found in the song *"Golek Tanah" (Sl.My)*

Bismillah ayo pada goleh tanah
Becike transmigrasi, e yen kepingin mukti
Senggak: Kono-kene podho wae sing penting nyambut gawe
(Bismillah, let's look for land, it's better to transmigrate, what if you want to succeed Senggak: Here and there, it's the same thing that is important is getting a work)

The song provides solutions as well as information about housing problems and job opportunities.

The form of presentation that contains symbolic elements is the idea of behavior and understanding of the values of the local community. The existence of this art and all the missions of the contents contained therein, is a function of guiding the life of the local community in facing the era of transformation. The religious teachings in it are moral guidance so that all the problems faced are handed over to God. As in the initial scene with the *song*

"Bashmallah" as follows:
Bismillahirohmannirohim
Laillahaillallah Muhammad rosullulloh
Le la lo le la lo la lo lo la la lo la le
Le la lo le la lo la lo lo la la lo le la
Laillahaillah Muhammad rosullulloh

Apart from entertainment, morally become a counterweight in this era of transformation. The offers made by the times were felt not too in accordance with the rhythm of life of the local community. The local content contained in it is the essence of the value of community life, as a norm that must be maintained. These norms are obtained from the life of the collectivity in the form of community solidarity based on the agreement of norm values as unwritten customary law. The effort made by not changing the form of the presentation content is a reflection of the community's need for the balancing value and function of this art in everyday life. Local content values based on normative values require adjustments in order to

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balance human needs as individual and social beings in this modern era. The theme raised is everyday life, which is a reflection of the state of social reality that must be faced.

The phenomenon of the progress of the times which is not entirely in accordance with the ethos of the local community requires information and explanation about the real Javanese people in dealing with it. Sandur art is considered capable of being a counterweight to counter *these inappropriate* values. Political trauma in the past has made this art the only art that still survives. However, due to the local community's need for entertainment sourced from local content, they agreed to preserve it. In addition to the function of information and entertainment, this art serves as a medium of da'wah. The influence of the transformation era from television broadcasts is morally sometimes not in accordance with the pattern of life of the local community, Sandur art and the institutions that support it provide a new orientation about true morals. Sandur with the community as his supporters and the government as his protector is a medium for interaction and integration of the Ledok Kulon community in facing the era of transformation.

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Oral Source

Name : Imam WS
Age : 58th years old
Occupation : Retired Ministry of National Education Kab. Bojonegoro
Name : Sukadi
Age : 73rd years old
Occupation : Brick maker/ Ledok Kulon art elder
Name : Pramujito
Age : 58th years old
Occupation : Teacher/observer Sandur Bojonegoro/ musician Sandur
Name : Nur Khosim
Age : 76th years old
Occupation : Kyai/ulama/ former member of the district legislature. Bojonegoro/ Ledok Kulon elder
Name : Masnoen
Age : 36th years old
Occupation : Sandur Activist/ Art teacher
Name : Wahyu Subiakto
Age : 47th years old
Occupation : Head of Ledok Kulon Village, District Bojonegoro, Kab. Bojonegoro

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THE DEVELOPMENT OF COASTAL BATIK MOTIFS BASED ON LOCAL CULTURAL WISDOM

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Abstract: *Batik in Java is divided into two major groups, coastal batik and inland batik. Both coastal and inland batik have different and unique characteristics from the aspect of color and pattern of motifs. Batik produced by artisans in the Banyuwangi area, which is located on the coast of East Java and the Semarang area in Central Java, has peculiarity that is interesting to study. This study reveals the patterns, motifs and colors of typical Banyuwangi and Semarang batik. Using the etnography method, this study used field observation and literature review to reveal the rich variety of Banyuwangi and Semarang batik motifs. The results showed that the uniqueness of coastal batik motifs from these two cities was influenced by factors that existed around the environment and were inspired by local cultural wisdom.*

Keywords: *Coastal Batik, Batik Banyuwangi, Batik Semarang, Local Wisdom*

Introduction

Batik throughout Indonesia have their own uniqueness and characteristics, both in terms of decoration and color schemes. However, it can be seen that there are similarities and differences between the batik of the various regions. As a unified nation, although it consists of various ethnic groups and different customs, the Indonesian people have almost the same taste and image. If there are differences in style and taste, it is caused by the beliefs they hold, the way of life and the natural surroundings of the area concerned. Crafts, especially weaving, batik, and ikat are branches of textile art that have been rooted in Indonesian culture for a long time(Ratnawati, 2011).

Since the Dutch colonial era, batik has been grouped from the point of view of the batik area, divided into two major groups, namely Vorstenlanden (Solo-Jogja) batik and coastal batik. (Djoemena, 1990). Batik areas located on the north coast of Java from west to east include: Indramayu, Cirebon, Tegal, Pekalongan, Rembang, Semarang, Lasem, Tuban, Sidoarjo, Madura, including Banyuwangi.

Batik from the coast of Banyuwangi and Semarang has its own characteristics compared to batik from other areas. The uniqueness of coastal batik, especially in the motifs that many take the motifs of flora and fauna as a symbolic expression. Motifs of flora and fauna as a reflection of the prosperity of society. Regard this, Sumardjo (2006) states that art objects are cultural products that become the value system of a society, their meaning and aesthetics must be based on the cultural concept of that society. The cultural concept of the mythical society is basically the original religion. By knowing their belief system, the system of meaning of all their cultural products is opened, including the arts. Djoemena, (1990) stated that the creators of batik motifs in ancient times not only created something that was only visually

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beautiful, but they also gave a meaning that is closely related to the philosophy of life that they live. They create a variety of decorations with a sincere and noble message and hope that will hopefully bring goodness and happiness for people who wear batik. These are all symbolically depicted.

The emergence of coastal batik is a new period outside of classical batik. Therefore, this is the period that deserves to be called modern batik. While the form of coastal batik has developed very widely with various influences from the culture brought by the immigrants. Coastal batik prioritizes the appearance of motifs and colors. Socio-economically, the function of batik is no longer dominant as an heirloom as in palace batik which is full of rules and philosophical meanings. Even if there are still some motifs in some areas then it is part of the classic motifs that are preserved in coastal areas. Coastal batik is more meaningful as a treasure of economic value, more treated as a commodity, not as a service to the King and aristocratic elegance (Kusrianto, 2013: 246).

Coastal batik itself is a term applied to batik products outside the palace area. Its growth departs from several factors, i.e. the people who produce it; its nature which tends to be a trading commodity and all the impacts on its production technology; and iconography laden with ethnic influences.

This study aims to reveal the patterns, motifs and colors of typical Banyuwangi and Semarang batik. The two cities are cities located on the coast of East Java and Central Java. The resulting batik is very diverse and has interesting characteristics to discuss.

Literature Review

Coastal Batik (Batik *Pesisiran*) in Indonesia

The history of batik in Indonesia does not discuss much about the existence of the cities of Banyuwangi and Semarang. The names of the cities known as batik areas are divided into inland areas and coastal areas. Inland areas such as Yogyakarta, Surakarta, Tulungagung, Ponorogo, Ciamis, Garut, Tasikmalaya, Purwokerto (Banyumas), Wonogiri, Kebumen, Purworejo, Klaten, Boyolali. Coastal areas such as Pekalongan, Cirebon, Jakarta, Tegal, Indramayu, Sidoarjo, Mojokerto, Gersik, Lasem, and Kudus (Suliyati & Yuliati, 2019). This is because Banyuwangi and Semarang do not promote their batik like other cities that were previously known as batik-producing cities. In several coastal cities in Indonesia, the batik industry has grown rapidly. One example is Pekalongan. Product innovation and motifs develop dynamically and are able to encourage the growth of the creative industry in the fashion, design and craft sub-sectors as well as create a special interest tourist center for batik shopping significantly.(Poerwanto & Sukirno, 2012).

The existence of batik has gone through ups and downs in the search and discovery of its cultural identity (Iskandar & Kustiyah, 2017). The latest types of works of artisans through the variety of motifs produced, adjusted to market demand. Meanwhile, innovation is manifested in changes in the technology of tools and materials to maximize the amount of production. The management carried out by artisans through educational tours, recreation, shopping tours and utilizing batik as material for various fashion products is the result of the creative response carried out by artisans (Nursalim, 2018). Batik artwork that is a characteristic of the Indonesian nation should be able to maintain the beliefs of the Indonesian system that is rich in cultural diversity.

In general, the motifs on batik can be classified into several qualifications, for example, geometric groups and non-geometric groups (Yuliati, 2011). Geometric groups including geometric forms, starting from points, becoming lines, circles, triangles. The arrangement also shows vertical, horizontal and diagonal lines (Prawirohardjo & Siswomihardjo, 2011). While non-geometric motifs or decorations, the basic form does not use line elements and geometric fields. These ornaments are arranged according to a pattern that tends to be free, but still neatly

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arranged. Generally, non-geometric decorative motifs consist of plant motifs and animal motifs.

Batik motifs are not just the work of a batik artist, but are works that have very deep philosophical values. The diversity of colors, patterns and beauty makes the batik of each region not only a visual identity, but at the same time can be seen as an identification of cultural characters that shape philosophy, history, and other values. (Wulandari, 2011; Wibawanto & Nugrahani, 2018)

Methodology

The method used in this research is ethnography. Ethnographic studies provide a description and interpretation of the culture and social structure of social groups. This approach is based on scientific anthropology, which uses involvement in the particular culture of the studied society so that life in that community can be described in detail. Ethnography is the job of describing a culture. The main purpose of this activity is to understand a view of life from a view of life from the point of view of a cultured society. The concept of culture is placed in various behaviors associated with certain community groups.

To obtain the required data, field observations, interviews and literature studies were used to reveal the rich variety of Banyuwangi and Semarang batik motifs. Field observations were carried out by visiting batik-making centers in Banyuwangi and Semarang to document the batik motifs developed by artisans. In-depth interviews involved the head of the batik association and its members, as well as batik craftsmen who were met during field observations. Document data collection techniques are used to obtain second-hand information in the form of various records, both official and very personal (Rohidi, 2012).

Results and Discussions

Coastal Batik of Banyuwangi and Semarang

In this discussion, the patterns, motifs and colors of Banyuwangi and Semarang batik are described. There are more than 45 coastal batik motifs encountered by researchers through field observations, but only six will be discussed in the study. From Banyuwangi, the three motifs discussed are *Gajah oling*, *Kopi Pecah* and *Gandrung*. From Semarang, the three batik motifs discussed are *Blekok*, *Warak Ngendog*, and *Lawang Sewu* motifs.

The elements of visual and design as materials for creating batik art include shape, appearance, size, direction, texture, color, value and space. These elements are interconnected so that they can be used as a unit (Sanyoto, 2010). In the discussion of batik motifs, the focus is on three elements of art; shape, line and color. These three elements are the most dominant and most commonly used in the structural analysis of batik motifs.

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Table 1: Visual Analysis of Banyuwangi and Semarang Batik Motifs

Batik Banyuwangi	Visul Analysis
Motif Batik Gajah Oling 	The motif "Gajah Oling" is created in the form of the letter "S" as the main motif in which there are three pieces of *dilem* leaves, jasmine flowers with five petals, and three pieces of *manggar* flowers attached to the motif. Gajah Oling motif is classified as a flora and fauna motif with non-geometric shapes. The basic color used is white with the overall shape of the motif used in black. The interweaving of lines and shapes is created with regular repetition of both the main motif and the filler motif. The arrangement of elements that appear in the main motif and in the filler motif shows a symmetrical balance.The use of contrasting colors makes the pattern-forming lines and black colors stand out.
Motif Batik Kopi Pecah 	The “Kopi Pecah” motif is manifested in a number of split and split coffee cherries. The name of this batik motif is the designation of the background. The motif on the front as a filler motif is a stylization of plant forms (flowers and leaves). Some batik uses the Gajah Oling motif as the filling. Kopi Pecah batik motif is classified as flora motif with a non-geometric shape Observing from the intensity of the line, the type of curved line is very dominant in this motif. The colors used for both the background and the motif are bright colors with high contrast. The shape of the broken coffee cherries is arranged with random repetition. The arrangement of elements that appear in this motif, shows a symmetrical balance.

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Motif Batik Gandrung 	The Gandrung batik motif is taken from the gestures of the Gandrung Dance dancers arranged between flower arrangements. Gandrung Dance is the original art of the Osing Banyuwangi community. In addition to flowers, Gajah Oling and *gedekan* also appear in this type of batik. The basic motif uses geometric lines. Gandrung dancers are arranged in a row on the edge. The colors used are colors with high contrast, such as a combination of black and red. The arrangement of the elements uses a symmetrical balance. harmony between the elements of line, shape, and color.

Batik Semarang	**Visual Analysis**
Motif Batik Blekok 	The *Bleko*k batik motif is inspired by the presence of the *Blekok/Kuntul* bird (*Ardeidae*) that perches a lot among the Tamarind trees in the Srondol area, Semarang. In this batik motif design, the *Blekok Bird* is shown as the main motif and the *Asem Arang* motif as a supporting motif. *Blekok* birds in this motif can be grouped as non-geometric shapes, depicted decoratively and arranged using symmetrical balance. The lines used to display the birds, fruit and leaves of the tamarind tree are white on a dark background.
Motif Batik Warak Ngendok	The design of the batik motif "*Warak Ngendog*" is the creator's visual expression of the form of "*warak*", a fictional creature which is an acculturation/union of various ethnic groups in Semarang; Chinese, Arabs and Javanese. In this batik motif, the figure of *Warak Ngendog* becomes the main motif, while the ylang flower

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and jasmine become the supporting motifs repeatedly.

The arrangement of the elements seen in this motif shows a symmetrical balance. The *Warak Ngendok* batik motif is classified as a flora and fauna motif with non-geometric shapes.

Motif Batik Lawang Sewu



Inspired by the *Lawang Sewu* building which is an iconic landmark from Semarang, this batik tries to present a combination of Lawang Sewu objects with a decorative style.

"Lawang Sewu" as the main motif is manifested in a geometric shape, displayed from a frontal point of view, juxtaposed with supporting motifs in the form of tendrils of tamarind tree leaves and tamarind fruit which are arranged around the main motif repeatedly. The supporting motifs in this motif can be classified as non-geometric shapes.

Overall, this motif displays a mix of curved and straight lines. The main motif is made with an arrangement of straight and curved lines to form a beautiful and sturdy building. While the use of lines in the filler motif as a whole looks curved, straight and wavy lines are present as a complement to balance the composition in the design to make it look dynamic.

From six batik motifs above, it can be concluded that the trend of shapes, lines and colors that appear in coastal batik motifs. From the elements of the shape, the new batik creations do not appear detailed, as can be seen in the main motifs and the filling motifs. The form of the motif is free, more varied and more inclined to icons that represent the identity of the city. Based on the shape, most of the motifs are displayed using a non-geometric approach. The dominant object that appears in the motif used curved lines rather than straight lines.

From the color aspect, coastal batik uses more striking colors ie. red, yellow, blue, orange, purple and other colors. The use of striking colors is motivated by chemical staining techniques, such as *naphtol*, *remasol* or *indigosol* dyes. Based on the principles of composition of new creations coastal batik motifs, there are several basic principles of art among which are rhythm, balance, emphasis, and compatibility. Coastal batik motifs are dominated by lines and shapes that are arranged due to a repetition using symmetrical balance.

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**Table 2: Names of Motifs
Reflecting Natural Wealth and Local Cultural Wisdom**

No	Motifs	Meaning
1	*Gajah Oling*	"*Gajah Oling*" motif symbolizes the might of the Blambangan people. Some say *Gajah Oling* is a symbol of the mighty weapons of the Blambangan kings. It can also mean, *Eling* to the Most Great (symbolized in the word Elephant), the feeling of *Eling* (dhikr) to the Most Great, is expected to give birth to purity, peace, and sincere courage in defending the truth, as well as compassion for others.*Gajah Oling* motif is the basic form of Banyuwangi batik. From the origin of the word, the word is a combination of words from *gajah* and *uling*, which is a type of eel that lives in water. This feature is shaped like a question mark, which is philosophically the shape of the elephant's trunk and the shape of the eel at the same time.
2	*Kopi Pecah*	*Kopi Pecah* motif indicates that Banyuwangi is one of the coffee-producing areas. Banyuwangi also has quite famous coffee products such as *lanang* coffee, *jaran goyang* coffee, *gombengsari* coffee, and *kemiren* coffee. The rich variety of coffee produced in Banyuwangi illustrates the abundance of enjoyment, comfort, and prosperity of Blambangan's nature.
3	*Gandrung*	The *Gandrung* motif is inspired by the presence of *Gandrung* dancers and the diversity of batik motifs in Banyuwangi. Gandrung is a typical dance from Banyuwangi and is a very sacred and legendary traditional dance. The meaning of the word *Gandrung* means that the agrarian *Blambangan* people are fascinated by *Dewi Sri*, the goddess of rice, who brings prosperity to the community.
4	*Warak Ngendog*	*Warak Ngendok* is always associated with the *Dugderan* celebration, a folk festival in Semarang City, Central Java which is held to welcome and enliven the month of *Ramadan*. The word "*warak*" itself comes from Arabic, "*wara'i*" which means holy. *Ngendok* (laying eggs) is symbolized as a result of the reward that a person gets after previously undergoing a sacred process.
5	*Asem Arang*	The tamarind tree has long been a symbol of the city of Semarang. We can find tamarind trees along the main road in Semarang. This is the background of the many Asem Charcoal motifs taken from the shape of the leaves and fruit of Tamarind. The Asem tree implies the giving of life and protection to the society.
6	*Blekok*	Before the Srondol area turned into one of the crowded centers in the city of Semarang, many *Bleko*k birds made their nests and lived on tamarind trees along the Srondol road. Its white color stands out in stark contrast to the presence of a green tamarind tree. In the past, the existence of the *Blekok* bird was one of the characteristics of the city of Semarang, but unfortunately now we can no longer enjoy the sight of the *Blekok* bird which has migrated to other places.

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All the names of the motifs from this coastal batik are greatly influenced by the natural and cultural conditions of the community. The richness of nature in both flora and fauna is displayed with a decorative approach, which makes the coastal batik motifs not glued to the use of philosophical motif symbols. Almost all motives are described clearly and not through significant changes. Thus, in the form of Coastal batik motifs will be easier to recognize and identify.

The batik motifs of Semarang and Banyuwangi at the beginning of their development did not reflect the characteristics of batik that developed in other areas. But now, the popular Banyuwangi and Semarang Batiks have distinctive motifs which are objects that become the symbols (icons) of the cities of Banyuwangi and Semarang. Coastal batik motifs in the cities of Semarang and Banyuwangi that are currently developing can become the identity of cities that have strong cultural roots. Batik Banyuwangi and Semarang can become the cultural identity of the city because it was born as a result of cultural activities of the Semarang people who have high cultural values and become the characteristics of these both cities.

Conclusions

Cultural identity becomes important as an effort to show the characteristics of a nation's cultural products. Cultural identity is a characteristic of a culture that was born in a society that is different from the characteristics of other cultures. Cultural identity is a genuine culture that marks the existence of a community, society, or more broadly the identity of a nation. Without identity, a nation will experience difficulties when it comes to showing its existence in the midst of international relations.

The creation of coastal batik art is a creative activity in creating new forms of embodiment of works of art, including decorative forms. The design of the coastal batik motif is the result of the creations (feelings and thoughts) of artisans with universal aesthetic studies, making these works have universal beauty values. The values of beauty can be seen from the meaning that emanates through rich and diverse visual symbols based on natural wealth and cultural diversity. All the efforts made to reveal the history and revive the batik of Banyuwangi and Semarang as coastal cities show that the community still cares about the richness of local culture. The spirit and action of loving local culture is very much needed to strengthen the identity and personality of the nation so that it is not eroded by the expansion of global culture.

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THE INFLUENTIAL MUSICAL STYLES OF MALAY POPULAR MUSIC COMPOSITIONS IN MALAYSIA OF THE MID 20TH CENTURY AND THE EARLY 21ST CENTURY

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Abstract: *In the mid-20th century, it is noteworthy that Malay popular music composed in this era was heavily influenced by various stylistic and cultural musical forms of both the traditional Malay styles such as asli, inang, joget, zapin and even keroncong, and also by Western idioms and styles. Branded as jazz ballads in the Mid-20th Century, Malay popular music is a key subject in unveiling the musical changes in the Malay popular music history of Peninsula Malaysia. In the 1960s, there was a trend to compose Malay popular music with heavily influenced idiomatic jazz harmonics in the many various Western styles. In the early 21st century, as it has musically and stylistically evolved, Malay popular music became closely associated with the continuous dissemination of patriotic songs in Malaysia as well as an amalgamation of the various trending styles of the Western hemisphere such as, funk, pop, rhythm and blues, gospel and even rock music. Throughout it all, the continued and consistent harmonics of Jazz Music have been an ever-present tool for many Malay Popular Music composers since the early years of independence. Additionally, this paper will focus on four chosen compositions and each tune will have an analysis from a singular compositional viewpoint, be it melodic, chordal, or song-form. This paper intends to reintroduce and refresh the cultural as well as the musical influences and changing mindsets of approach on the different compositional styles of Malay popular music, its culture, and identity, of the mid-20th and the early 21st centuries of Malaysia to the current and future composers of this genre.*

Keywords: *Malay Popular Music, Evolution of Compositional Styles, Culture, Identity, Influences.*

Introduction

Since the mid-20th century when Malaysia achieved its independence from the British, Malay popular music has evolved from one style to another. In the 1950s, as jazz music and rock and roll were the predominant music of the West, Malay Popular music, reflected the many idioms and styles that the Western offered. As was, rock and roll being the forefront of all things pop in the 1950s, Malay popular music coined its term of Malay pop as 'kugiran' which stood for 'Kumpulan Gitar Rancak' which translates to Rhythmic guitar driven bands, in accordance to its western counterparts, such as Buddy Holly, Chuck Berry and Bill Haley and The Comet. Since the 1950s, the many facets of Malay popular music have been the

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cultural calling card for Malaysian popular music identity as the evolution of the potpourri of styles have taken its shape and form of Malaysian Pop to the forefront.

In the 1960s, as the likes of The Beatles, The Rolling Stones, and even the psychedelic sounds of guitar heroes like Jimi Hendrix too the jazz maestros, such as Duke Ellington, Bill Evans in its' post-bop guise and the Latin tinge compositions of Antonio Carlos Jobim reached the shoes of Malaysia, many of these styles of music were adapted, refined and realigned for into the local stylistic forms and functions of a Malay Popular tune , which were to be consumed for the masse Radio and Television played an integral role in propagating this form of music. Musical cultural popular icons and composers like P. Ramlee, Alfonso Soliano, Ahmad Nawab and Aubrey Suwito are composers of Malay Popular music which dew their inspiration and aspirations from the best of both the Western and Eastern musical ideologies and idioms.

Background

The Origins of Popular Music in Malaysia of the late 19th Century till the Post War period.

In the late 19th Century, Malay traditional Folk music, which is classified as music transmitted orally, as well music with unknown composers, music that is played on traditional instruments, music that changes between generations (folk process), music associated with a cultural folklore or music performed by specified customs over a long period of time, was normally found in villages and farming regions where most people apply the oral tradition. The training process in learning to play musical instruments was by rote method (a memorization technique based on repetition) as there was no systematic music training existing and the knowledge of music history and theory was usually not known. A repertory of music was normally unspecified or unrealized within the folk music tradition. Folk music was an expression of the ordinary people and so it did not change easily when compared to other types of music. If it did change, it did so very slowly over a long period of time. Its existence depended on the consensus and support of the entire community from which it came and that's why it strongly reflected the basic values and norms of that community. While there were differences between folk and classical music, some genres such as the Malaysian traditional styles such as *makyung*, (a traditional form of dance-drama from northern Malaysia, particularly the state of Kelantan) *wayang kulit Melayu* (Wayang Kulit originally was a traditional form of puppet-shadow play found in the cultures of Java, Bali, and Lombok in Indonesia but was subsequently adapted and integrated unto the storytelling culture of folk lore and Malaysian idiosyncrasies), and *zapin* (a popular dance and musical form in traditional Malay performing arts where elegant dance movements are choreographed to the lively melodies, which are performed using musical instruments such as the *gambus* (short-necked lute), accordion and *rebana* (a traditional Malay drum) overlapped and existed in both categories).

Similar to popular music, which was commercial and was distributed through the mass media and in live performances in places such as pubs, restaurants, clubs and open-air venues with a very large audience of people from all strata of society. One of the earliest elements and origins of Malay Popular Music surfaced during the pre-Colonial period which can be heard in both the urban and rural settings (Tan, 2003). Subsequently, this form of music grew rapidly during the Colonial period itself because of the exposure of local multi-ethnic population to foreign kinds of entertainment such as the talkie, European and American operetta and vaudeville, Parsi heater and Chinese opera that toured Malaya during the early 1950s, which was parallel with the baby boomer's generation in America. The travelling 'musicals' which toured Malaya in the 1950s utilised many local elements from both folk and classical traditions which mixed foreign elements from Arab, Persian, Indian, Chinese and Western musical and theatrical sources in the delivery of this form of a (then) new Popular Music. It existed in the

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form of vocal, dance and theatrical music such as the *ghazal* (a genre sung in poetic quatrains and is usually linked to the themes of romance. It is commonly associated with the State of Johor, Malaysia, and is believed to have origins in the Middle East. The vocalist will first start singing a line, before the ensemble plays the melody. The harmonium, a *gambus* (short-necked lute), violin, guitar, *tabla* (pair of Indian drums), tambourines and maracas are the instruments commonly used in this genre.) and *dondang sayang* (repartee singing and a playful form of entertainment where singers, more specifically, two singers, a 'Baba' which is male and a 'Nyonya', female , which originates from the city of Malacca, West Malaysia, exchange extemporaneous Malay *Pantun* (poetry), in a light-hearted and sometimes humorous style. The singers are normally accompanied by a violin, two Malay *rebana* (drums), and a *tetawak* (gong). These instruments are often supplemented by other available instruments, most notably, accordions, flutes, or an additional violin). *Dondang sayang* which is of a slower tempo in nature also mixes melodic and rhythmic influences from China, India, Arabia, and Portugal with traditional Malaysian rhythmic elements.

During the Japanese occupation, many local music recordings were destroyed. Fortunately, things picked up after that period. Malaysian popular music and contemporary art music flourished then. Both were fundamentally western-based music combined with some local elements. Malaysian art music was first composed by musicians of Malaysian Radio and Television in the 1960s and 1970s. It has a theory and displays a high level of refinement and professionalism that is composed by highly trained individuals written mainly with western notation. The audience for art music was limited to those educated in that tradition.

During the Colonial period, one of the main features was a municipal band. The band consisted of musicians from all over the region such as Filipinos and Indians as well as local musicians. Besides the municipal band, there were other bands such as the police bands, the Federation of Malaya Regiment band and the band of the 2nd battalion, Royal Australian Regiment. These were all influences to the Malaysian music scene at that time as well as learning resources for local musicians. The repertoire they performed showed the way to which popular music was influenced. At first, the music was focused on marching tunes, popular songs from operas and waltzes, classical music to play to suit the demands of the Europeans. Gradually, the bandmaster began to mix in songs from films or musicals and later, popular jazz tunes too.

The Influential Musical styles on Malay Popular Music compositions of the Mid-20th Century in Malaysia

As with the turn of the early 20th century, Malay popular music in its truest form was pioneered by *bangsawan* (a traditional Malay form of opera or theatre which is normally performed by a troupe, and accompanied by music and sometimes dances. A typical *bangsawan* theatrical performance combines and integrates music, dance and drama) musicians in the 1890s. It is made up of a fusion of various elements from the various musical cultures in the country.

The local version of guitar bands 'kugiran' which is an acronym for 'kumpulan gitar rancak' (upbeat guitar group) became popular nationwide and during this era marked the first form and style of the term coined 'Malay Popular music' which was an amalgamation of Western harmonic chord structures, styles (beguine, cha-cha, mambo among other forms of modern contemporary western styles) and instrumentations doubled with local lyrical sensibilities and melodic phrasings (with a great emphasis on the harmonic minor scale) which appealed to the masses in late 1950s-early 1960s Malaysia. This type of music was then labelled as 'Pop Yeh-Yeh' or 'popular music with a vibrant bounce'. P. Ramlee's compositions entitled 'Bunyi Gitar' (The sound of the guitar), is the perfect embodiment of this style.

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As Malay popular music was evolving from the bands who were performing in nightclubs, weddings shows, and also travelling bands throughout the country in the 1960s,in other form of entertainment and media, Malay popular music also played an integral role in the many film scores which were delightfully cored with original music in an orchestral setting and this also provided the background music for many 'Live' shows which were broadcasts throughout the country in either Radio or, as the movies were played, in the cinema. This merging of cultures continued in the 1970s, although not on a conscious or focused level, with western jazz, rock and pop and Indian film music or *irama* (melody) Hindustan being the major influences on local pop musicians. Indonesian *dangdut (a* genre of Indonesian folk music which originated from the Java island, Dangdut is partly derived and fused from Hindustani, Arabic music. Dangdut is mid-tempo and at times fast based which is set to a dance beat and rhythmically features a 'tabla', a percussive traditional Indian percussive instrument and a 'gendang', which is in turn a traditional Malay percussive instrument) musicians also gleaned a large following with some local singers adopting this style. A local composer by the name of Ahmad Nawab is the significant composer / songwriter from this period writing local pop songs influenced by Western, Hindustani and *asli* (original slow tempo Malay folk music) styles



P. Ramlee, born Tan Sri Teuku Zakaria Bin Teuku Nyak Puteh (22 March 1929 – 29 May 1973), was a Malaysian actor, filmmaker, musician, and composer. During his prime, his fame has as both an actor, musician and composer of Malay Popular music reached Brunei, Singapore, Indonesia as well as in Hong Kong and Japan (Arkib Negara, Kuala Lumpur, 2019).

With the continued popularity of cinema, music in film making was thriving and being taken forward by local composers, musicians and directors, firmly rooted in the local musical expressions but fearless in experimenting with and adding in other types of music (Rastam, 2017). The end product was not cheap copies. Rather, it was an interesting combination of influences. Local musicians like P. Ramlee truly symbolized such fusion of different sounds. He was known to be able to captivate audiences for half a century because of his ability to mix indigenous styles with styles that he learnt from other cultures such as Hindustani, Arabic, Latin American, Hawaiian music as well as Western jazz and pop. Despite the inclusion of styles from other cultures, the foundation of his music was fundamentally local Malay

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1 & 2 September 2021

traditions which he openly promotes and supports. Together with his wife Saloma, P. Ramlee played a critical role in shaping the sound of Malayan music during the 1950s by adding modern western instruments to the traditional *dondang sayang* line-up.

P. Ramlee was just one of the many local musicians who helped shape Malaysian music. Jimmy Boyle was another such person. His music spanned boundaries and his compositions displayed his deep passion for both modern and traditional styles. Jimmy was heavily influenced by the sounds of Glenn Miller, Artie Shaw, Erroll Garner, Dave Brubeck and George Shearing because of his great love for Jazz. Because he also had a passion for Malay music, he began to write songs with beautiful melodies that added Malay rhythms and influences (Lim, 2016). This was his definition of Malayan music where indigenous rhythms and scales from *keroncong* (A slow to mid-tempo rhythmic style similar to Reggae music from the Caribbean, which is normally played by a tiny combo or ensemble of typically, two ukuleles, a cello, a guitar and a bass) and *asli* were assimilated into more Western styles. It was also during this time in the middle of the 20th century that many Malaysian musicians were well trained in the playing of Western and local instruments and in learning the basic theory and elements of Western classical music. Local composers during this time such as Johari Salleh, Alfonso Soliano and Gus Steyn (a prominent composer of Dutch heritage who, alongside Alfonso Soliano were one of the pioneers of Orkes RTM from the 1960s till the mid-1980s) were attached to Radio and Television Malaysia (RTM). Not only did they get to play in the RTM orchestra; they also got to write arrangements of pieces as well as original compositions for this orchestra and other small ensembles. The musical activity by these early composers started the growth of a contemporary art music movement in Malaysia.

The cultural influential factors on Malay Popular Music



A CD Cover of the recording by the Royal Dutch Orchestra, under the baton of Ger Van Leeuven on the Rearrangements of Classic Malaysian Popular / Jazz / Folk Compositions (Polygram Records / Universal Records 1963, Reissued 2007).

Culture affects our ways of thinking and perceiving, habits, customs and usages. Music is a form of that very cultural expression shaping our reality as a social construct. It is indispensable to our biographical memory. Any stage of our life can be connected to a type of music, melody or song that helps us to not forget but remain with us from infancy to maturity supplementing sound to our development in societal reality. It shapes our sense of identity through direct experiences via body, time and sociability, experiences that enable us to find ourselves within our cultural stories.

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Malaysian popular music culture is very involved in entertainment, love and mild criticism on social issues interpreted through comedy and fun poking, or at its most, some reflective local popular and jazz music and the story in the lyrics of the said songs. Up until the emergent of local popular and jazz music, the political and social boundaries of most Malaysian popular music have been very much of a local context in terms of lyrical meanings even though cultural adaptation of musical trends are mostly multi culture and past colonization. When navigating the landscape of music, listening to African rhythms, Chinese Opera, Indian Carnatic music or even European art music, one can easily identify these music cultures correctly. The reason is because each type of music is not only distinctive but holds a very well-established musical identity.

While this can be said of the music, the task of identifying Malaysian music by a Malaysian is not an easy one especially for a non-Malaysian. Back in the 1980s in the Kuala Lumpur circuit and popular music entrepreneur Joe Chelliah (Chelliah, 2015) in his article in the New Straits Times (The New Strait Times, 17 Aug 2014, Pg.42) emphasized that the task is a difficult one with much of the contemporary Malaysian music because it lacks any significant or distinctive musical identity and it would only probably be noticeable through the potpourri of the fusion of styles that has been patched together with many elements of the West and the East(Leon Lim, UCSI,2016). In addition to it, by combining Western popular music idioms with Malay and other local music elements, Malay popular music was but a new form of music that catered to the multiracial audience in the Peninsular. Audiences of diverse cultures were ministered by new songs in the Malay language that promoted an inclusive view of 'Malayness'.

According to the Academician of the Culture and Arts in Universiti Sains Malaysia, Professor Mohd Ghouse Nasaruddin (2010), Malaysian music in the past would also cipher through many different foreign influences such as Hindu and Islamic. However, it seems like there were multiple types of native and paganistic ritualistic musical culture being practice being the *orang asli* of Malaysia way before the presence of India and Muslim traders. For example, the eminence rhythmic nuances for deep meditation and verbal chanting existed way before any western, Islam, or Hindu elements can be traced.

It was also evident that Malay popular music composers of the mid-20th century had attempted a bottom up effort of promoting jazz music to the society, while at the same time trying to emulate the idea of 'Malay cultural nationalism' by merging jazz idioms with Malay popular music. It was during the post war period; popular music was influenced by a number of factors in its development. One of the main influences was the continued popularity of the cinema and radio. They were common platforms that exposed audiences to western music. Naturally, there was a ready audience among the British and Commonwealth servicemen consisting of those returning from the war and those serving in the long anti-communist Emergency that was launched in 1948 since music was one of the main entertainments for servicemen and their families. After the war, there was a growing local population aspiring to higher social status and enjoying the same type of entertainment found at rich and exclusive places. They were the local consumers of western music. There was no lack in opportunities for local musicians to learn and play alongside expatriate players and the main demand then was often for Western hits of the day.

In accordance to the author of Independent Rock Music of Malaysia, Ong Thwee Cheen (2015), another reason for future cultural transnational activism is the advent of the information age since the mid-20th century, the globalized world and together with it the surge of transnational exchange of the people in Malaysia. As a result, more options of national identification become available. Different from the post-colonial time where nationalism is defined and confined to a geographical location, one person can now identify himself/herself to a community that stem across several states. One can keep a plural version of national loyalty

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1 & 2 September 2021

as well, one to the state of present residence or where his/her citizenship is, while keeping a cultural loyalty to the homeland of his ancestry.

In short, we will do well to conscientiously look at the evolution of compositional styles and the originality of Malay Popular Music since the Mid-20th century which very well shapes our cultural identity as a nation and vice versa because there has yet to be a substantial assimilation of musical styles among the various ethnic groups with the dynamically changing social landscape since the independence of Malaysia in 1957.

Compositions of the Mid-20th Century in Focus

Throughout the years since the forming of the nation, the popular and jazz composers of Malaysia of the 1950s and 1960s compositional works, such as those of Ahmad Merican, Jimmy Boyle and Alfonso Soliano have been proven by their peers, by music critics home and abroad, and by academicians to have always been at the forefront of the Malayan / Malaysian music scene during the infancy stage of the birthing of this nation. Many of their works have been extensively played, produced, broadcasted, performed in many guises and in all shapes and forms by various symphony orchestras, big bands, marching bands, jazz trios, pop and rock ensembles, Broadway influenced musicals, choirs, vocal duets and even buskers by countless of sources and thousands of musicians both home and abroad by the media (Television, radio and the internet), higher learning Institutions, schools and commercial venues since the 1950s.

Alfonso Soliano's 'Air Mata Berderai'- 1964

Written in 1961, whilst in Bangkok, Thailand, Alfonso wrote this tune as an ode to joy to his many jazz influences which had inspired him in this style of music. Written in the form of the most popular form of jazz at that time, which was bebop swing, 'Air Mata Berderai' features chords, and forms which is akin to a 'American Jazz Standard

The tune in its form structure is an evenly structured balanced tune, written in the form of A-A–B-A with a coda which acts as a refrain to the ending of the song.

Written in Malay popular music guise, Alfonso added this to his armoury of work in the hope of elevating Malaysian music on the same plateau as the great American Jazz standards of the 1940s. With 'swinging' melodies, short memorable repetitive motifs and with hooks laden in both the 'A' section with equally a refrain in the 'B' section with a higher melodic leap which is scale like, it mirrors a scale like movement of the melody, thus enabling the vocalists to sing with ease and to adlib at his / her discretion.

The one person that inspired him the most would be George Shearing, a British born jazz pianist and composer. A lot of similarities can be found in both Shearing and Alfonso's pieces when they are compared, such as the instrumentation used and the way they voiced their melodies in octaves and unison with piano, guitar rand vibraphone, while the bass accentuated other important bass notes that were not played by the other instruments, and with the drum in charge of keeping time.

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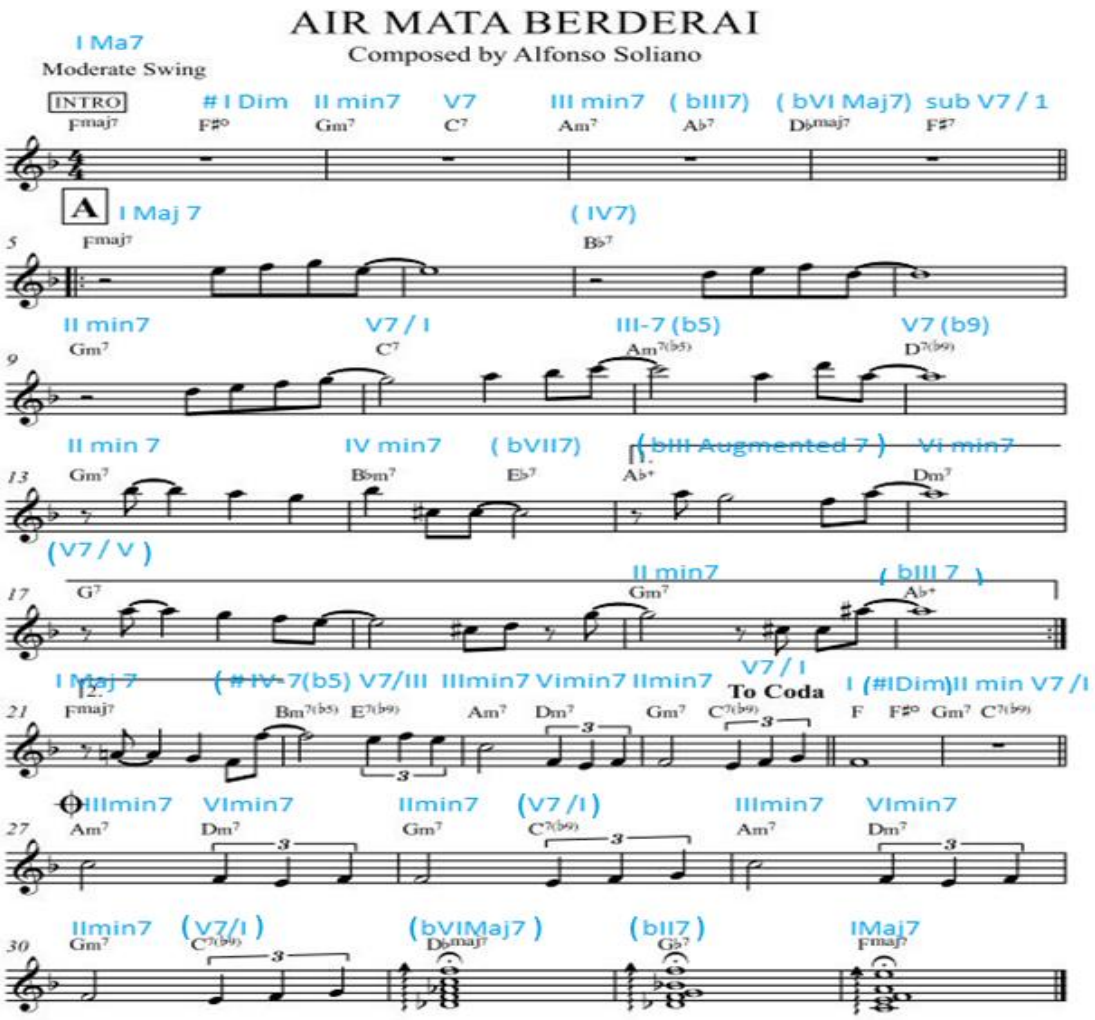


Figure 1: Harmonic Analysis of 'Air Mata Berderai' (Transcribed by Khair Latiff, as performed by Zain Azman, RTM Combo led by Alfonso Soliano, 1964).

Here are the various harmonic richness, diatonic, non-resolve and modal in character which Alfonso Soliano used in 'Air Mata Berderai':

a) Diatonic Harmony= I Maj7, II min7, III min7, V7/I and VI min7
b) Auxiliary Diminished Chords = # 1 Diminished 7
c) Non-resolving Modal Interchanges = bVII7, #IV-7(b5), bII7, bVI Maj7, bIII Maj 7
e) II min7 -V7 chord structure = II min7 – V7/III 7(b5) – V7/II
f) Modal Interchanges= bII7, b III Maj7,
g) Secondary Dominants = V7/II, V7/III,
h) Deceptive Chordal resolution= The ending of the Song (bVI Maj7, bII7, I Maj7)

Jimmy Boyle's 'Gema Rembulan' – 1956

The epitome of what was concisely termed Malay popular music in the mid-20th century in Malaysia. It is in the richness of its chords and the leaps in the melodic contour and form that makes 'Gema Rembulan' a firm favourite for many enthusiastic jazz musicians in and around the country since the 1950s, 'Gema Rembulan', showcases Jimmy Boyle, who grew up

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1 & 2 September 2021

listening to the American Jazz standards of Errol Garner, Bill Evans, George Shearing and Nat King Cole emulating his American peers and musical idols in composing a tune with a melody, which is deeply rooted in the jazz idioms and employing many chords, which are both tonal and modal in nature.

The uniqueness of 'Gema Rembulan' is further enhanced in the application of the 3/4 rhythmic meter, which was not a common compositional trait among many Malaysian composers in the 1960s.With a melody, which confines itself to one octave.

The Melodic Phrasings and Articulations Of 'Gema Rembulan'

In view of its melodic range, its mood and its lyricism, the closest Western counterpart is the tune 'Misty' (Errol Garner, 1934) who incidentally is one of Jimmy Boyle's greatest influences. Both tunes share the same key (Eb major) and both are ballads. 'Misty' is 4/4 in rhythm and 'Gema Rembulan' is 3/4.
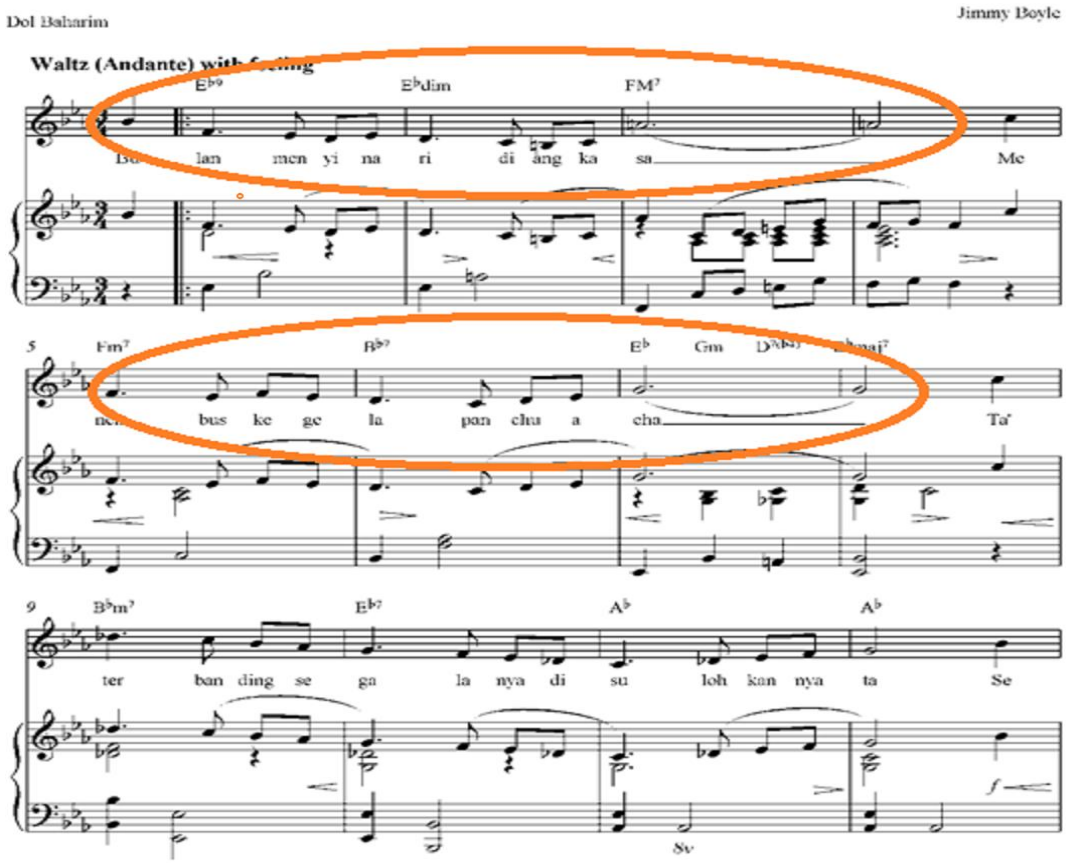


Figure 2: 'Call' melodic phrases, bars 1-4, and the 'Answer / Response' melodic phrase, bars 5-8 (Original piano arrangement by Jimmy Boyle, 1956).

As indicated in the above figure, the melodic contour of 'Gema Rembulan' is peppered with melodic, intervallic leaps which acts as 'acrobatic' phrasings throughout. The 'call' of bars 1 to 4 is echoed perfectly in 'bars 5 to 8, thus opening the song with a strong melodic contour of perfect 4th intervals and descending and ascending scale like melodic texture, all within eight (8) bars.

In the opening 12 bars, even though Jimmy Boyle condensed the range of the melody to be within an octave, there are many intervallic leaps throughout. According to the original vocalist of this composition in 1960, which was a prominent vocalist from Indonesia named

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1 & 2 September 2021

Sandra Reemer (Rhino Records, 1960) the structure of the melody is still conjunct, thus making it easy for vocalist to sing. She also added that the richness of the chords which adds much colour and flavour to the song also challenges any vocalist or the main soloist to pay extra precaution in the presumption of accidentals which are prevalent throughout.

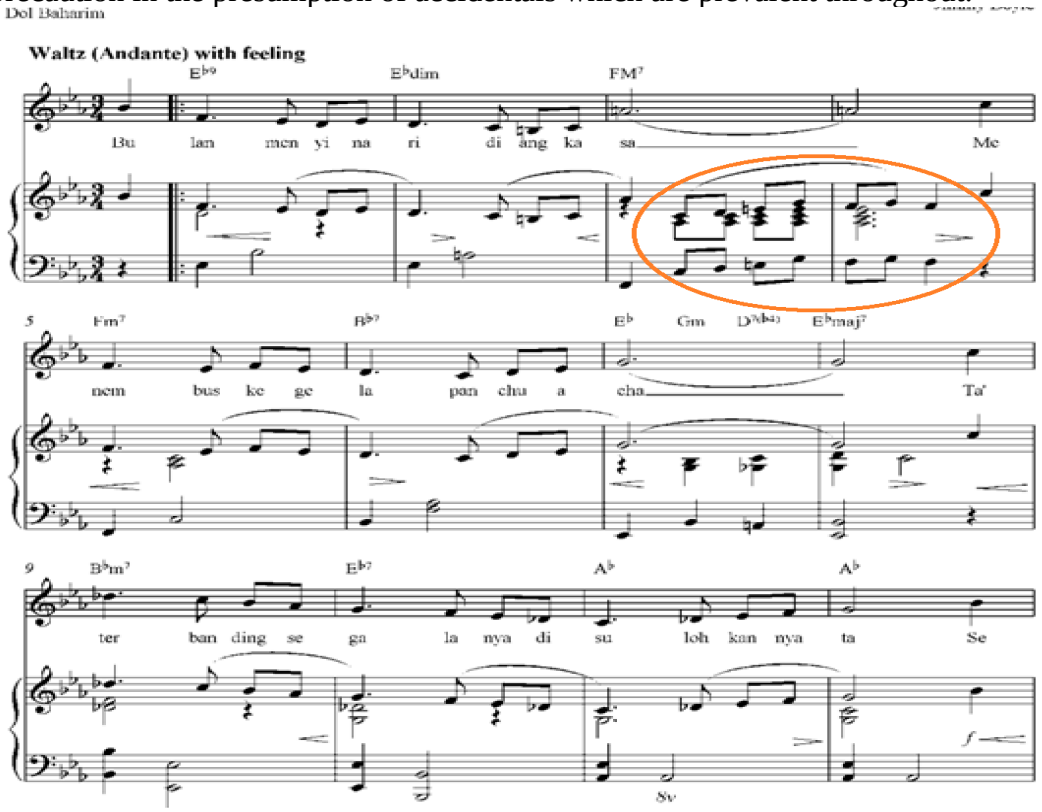


Figure 3: Counterpoints, in Bar 3 to bar 4. (Original Piano arrangement by Jimmy Boyle, 1956).

As highlighted in the above figure, in the original piano arrangement of 'Gema Rembulan', the counter melody in bars 3 and 4 augments and responses concurrently to the set-up of the 'call' section of the composition. The rest of the original arrangements, in terms of its augmentation and counter melody are made up of its minim and crochets comping of fifths in the left hand throughout. There, in response to the beauty of the melody, ought to have been more counter melody on the left hand.

Compositions of the Early 21st Century in Focus

Mokhzani Ismail's 'Selingkuh Kasih' – 2006

As with many Malay Popular Compositions written in the early 21st Century, 'Selingkuh Kasih' is written in a popular song form manner in the form of an Intro – Verse – Pre-Chorus – Chorus structure with musical interludes, evolving pop to rock bass lines and a rock guitar inspired improvisational interlude which elevates the song from an arrangement point of view. An instrumental solo or instrumental break is common on Malaysian pop ballads which are heavily orchestrated during this era (Mid-20th century to early 21st century). In terms of harmony and scales, another practice which is not uncommon in the many popular pop ballad styles which has been accustomed to in the various airplays ion Malaysian radio are the inclusion of the harmonic minor scales over minor 7th chords to create the ethnicity of 'Malayness' over the composition.

As contemporary in the mid-2000s as a perfect popular orchestra composition with jazz idioms and phrasings as 'Gema Rembulan' was in the 1960s, 'Selingkuh Kasih' with its many melodic movements and intervallic melodic leaps, whilst applying the chords derived from the

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1 & 2 September 2021

jazz vocabulary and yet still sounding Malaysian and contemporary echoes many nuances of the said Jimmy Boyle tune of the 1960s.

The usage of modal interchanges, secondary dominants, both resolving and non-resolving are also found throughout the composition.

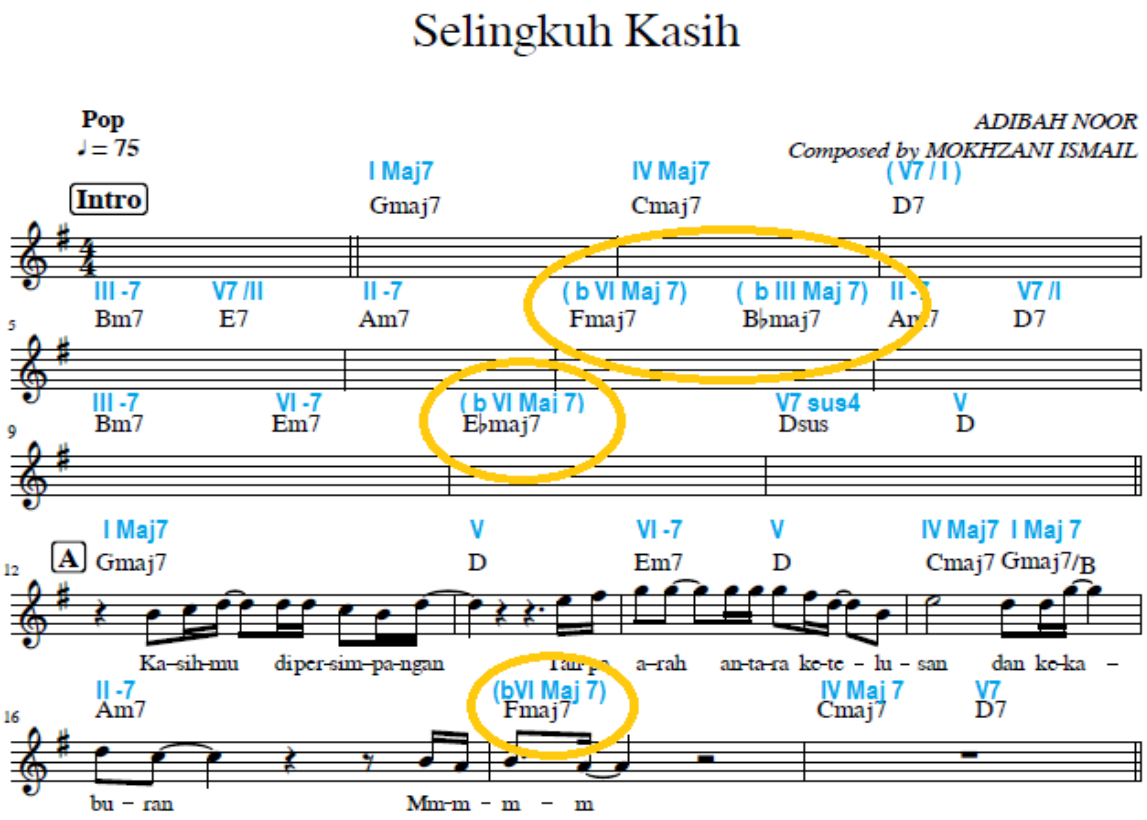


Figure 4: ‘Selingkuh Kasih’, harmonic analysis, Modal Interchange chords in the **Intro** and Section **A**, as circled. (Transcribed by James PS Boyle and Chin Sook Jing).

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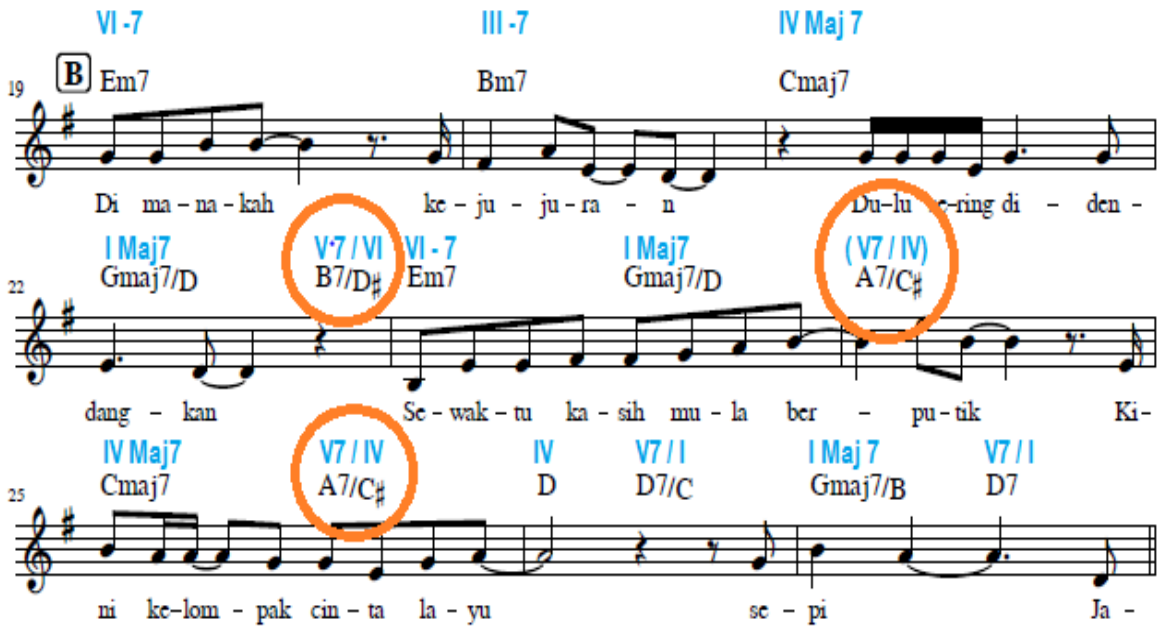


Figure 5: 'Selingkuh Kasih', harmonic analysis, Secondary Dominant chords in section **B**, as circled. (Transcribed by James PS Boyle and Chin Sook Jing).

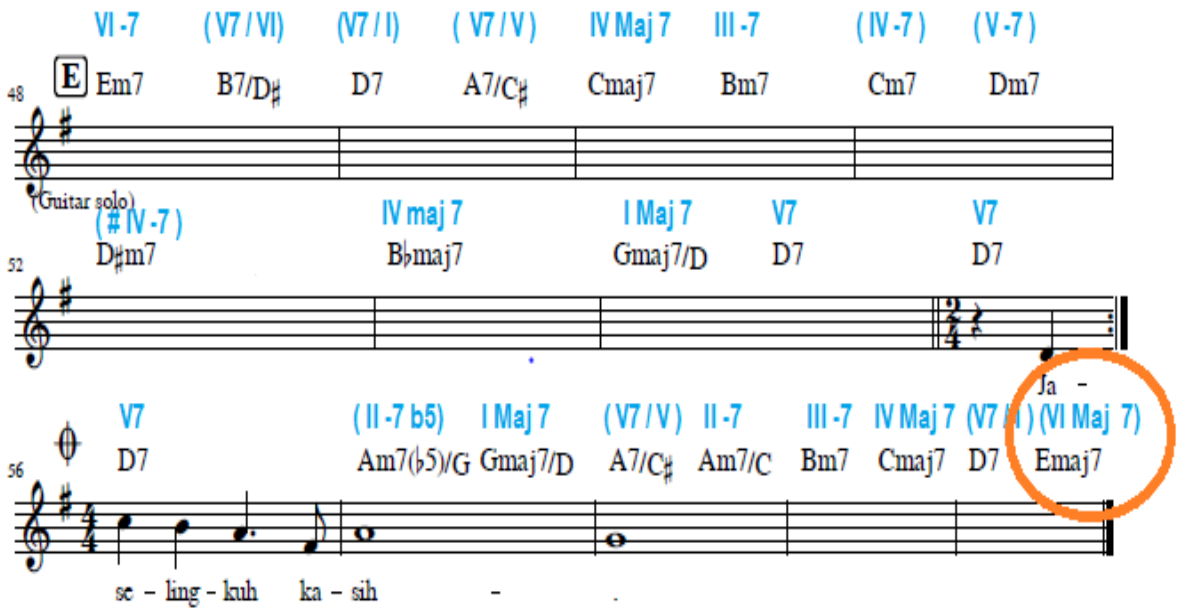


Figure 6: 'Selingkuh Kasih', harmonic analysis, E Section and Outro section. Circled chord indicates the Deceptive Resolution chord which replaces the Tonic, as the song, instead resolves to a VI Maj 7th. (Transcribed by James PS Boyle and Chin Sook Jing).

Mokhzani Ismail's main harmonic usage on 'Selingkuh Kasih'

a) Diatonic chords/ Inverted chords
b) Modal interchanges
c) Secondary Dominants (Resolving and non-resolving)
d) Inverted chords
e) Deceptive Resolution

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1 & 2 September 2021

Aubrey Suwito's 'Gemilang' – 2005

A beautiful, soaring structure of a melody, 'Gemilang' is a popular composition with acrobatic vocal structure in the style of Mariah Carey (current popular / rhythm and blues / soul singer from the United States who first emerged in the late 1980s). Whitney Houston (a popular rhythm and blues / soul / popular / gospel singer of the 1980s/ 90s 00s) and many Gospel tinged vocalists, which was the inspiration behind the writing of this composition.

A Malay popular music composition in essence with rhythm and blues and gospel sensibilities, 'Gemilang' can be branded as a nationalistic call to the pride of one's homeland, and sounding Malaysian (not just in lyrics) but in form and uniqueness of its melodic and harmonic embellishment and also in its adlibbing of the vocal delivery styles., 'Gemilang' was a commercial breakthrough for Aubrey and also its vocalist Jacklyn Victor and also an artistic achievement for the composer in the sense of Malaysian identity with a usage of Western tonal harmony, rhythms (R& B) and the jazz chordal harmonics in its arrangements.

The Form Of 'Gemilang'

Written as a popular ballad with the infusion of jazz chords, 'Gemilang's song form is a perfect example of a textbook popular ballad style of the early 21st century. Starting the composition with a soft delicate piano / keyboard intro (bars 1 -4) 'Gemilang' sets the platform for the upcoming mood and tone of a composition which would explode with sonic joy and exuberance.

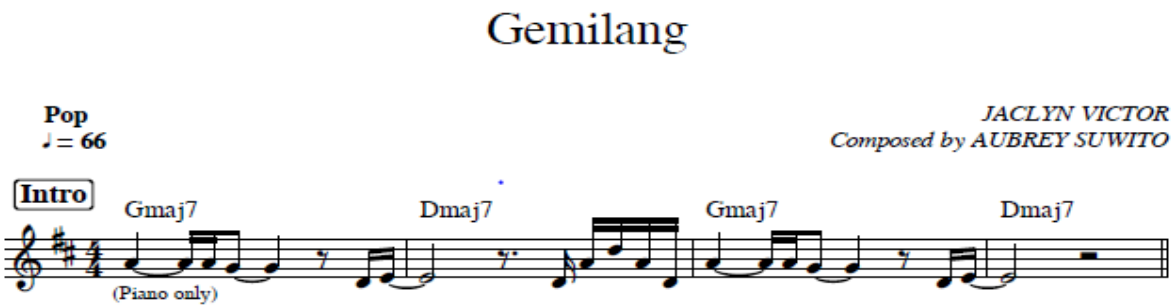


Figure 7: Piano Intro of 'Gemilang' (Bars 1-4) (Transcribed by James PS Boyle and Chin Sook Jing).

The composition moves into Section A / Verse in the next 8 bars, which is balanced and progresses to Section B / Pre-Chorus which is 5 bars, and according to, Berklee's College of Music Song writing Workbook (Perricone, 2012), to write it in an imbalanced odd tempo barring would be the idealistic choice in terms of propelling the composition with more urgency to the next segment.

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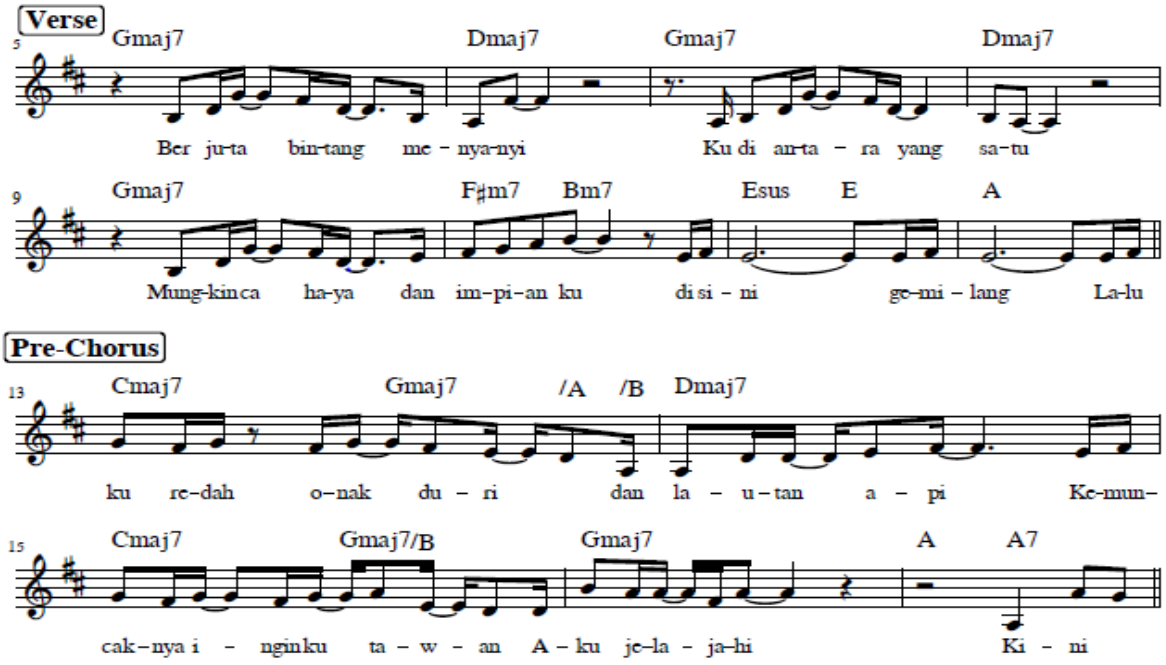


Figure 8: Section A (Verse), bars 3-12 and Section B (Pre-Chorus), bars 13-17 of 'Gemilang' (Transcribed by James PS Boyle and Chin Sook Jing).

The Section C or Chorus 1 is imbalanced with an odd barring of 9 bars. This is an uncommon tool of practice, as Choruses in a popular composition are, the focal points and the 'commercial selling element' or the 'Hook', which is a term used in the Song writing textbook (Perricone, 2012) to determine, the part which is most obvious to catch on to the memory of the listener upon as few hearings as possible. This is subjective, as no individual has the same amount of 'memory recollection' upon hearing a tune / song no matter how simplified or complex one composition might be.

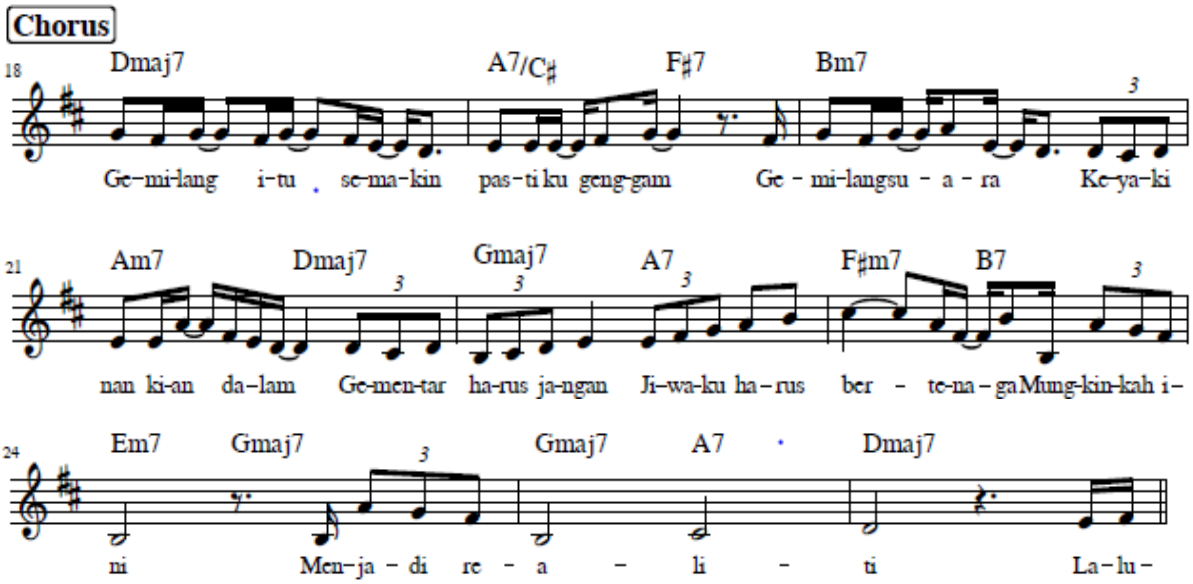


Figure 9: Section C / Chorus, bars 18-26 of 'Gemilang' (Transcribed by James PS Boyle and Chin Sook Jing).

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1 & 2 September 2021

At this juncture, the composition progresses to another Pre-Chorus or Section D, the numbers of bars (5 bars) are identical to that of Section B / Pre-Chorus 1, yet the melodic phrasings are different as are the melodic patterns.

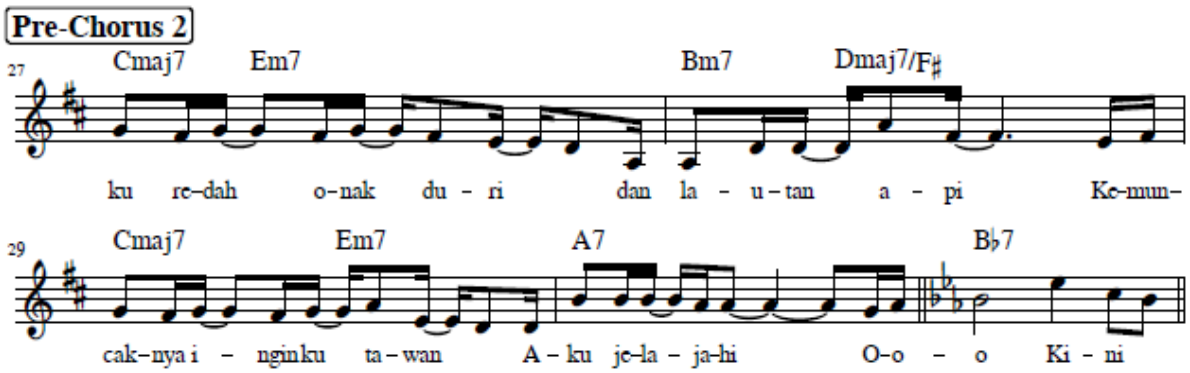


Figure 10: Section D / Pre-Chorus 2, bars 27 – 31 of 'Gemilang' (Transcribed by James PS Boyle and Chin Sook Jing).

The composition progresses to the climax at Section E / Outro / Chorus 2. In terms of melodic phrasings, Section E / Outro / Chorus 2 is similar to that of Section C / Chorus. It is in the harmony which will be dissected at 4.7.3 Harmonic Analysis of 'Gemilang' which differs.
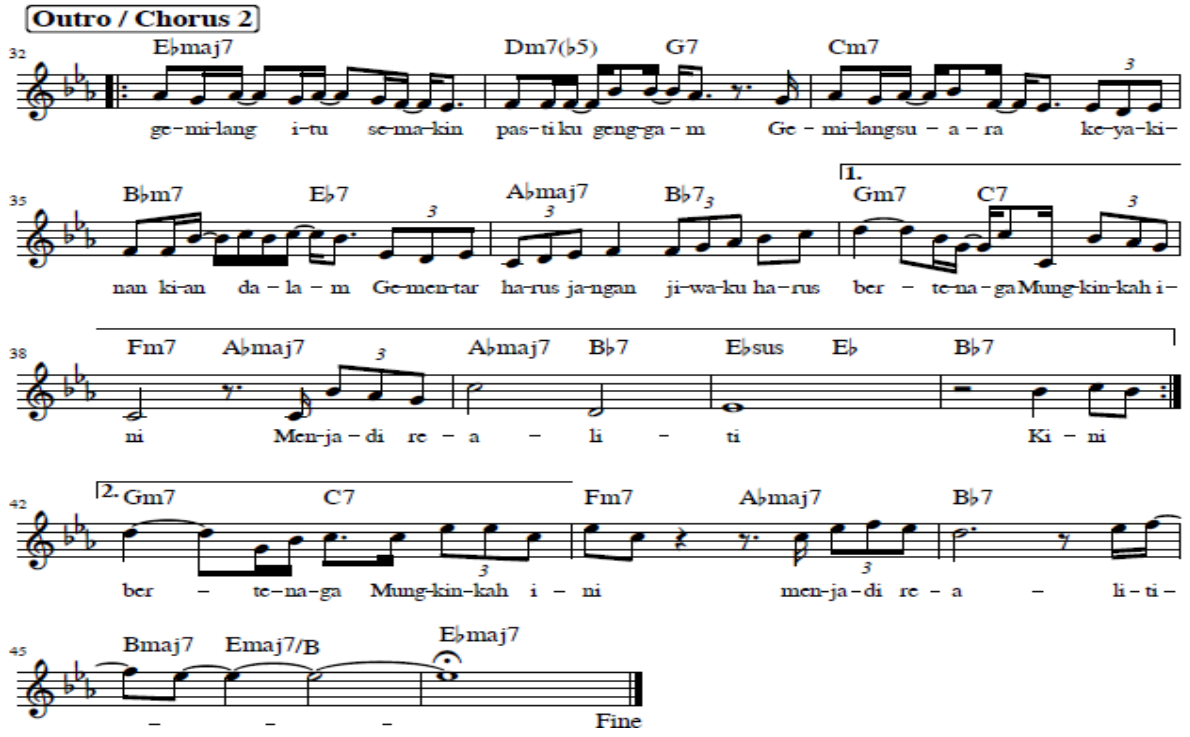


Figure 11: Section E / Outro /Chorus 2, bars 32 -41 (house 1), bars 32 -36, 42-46 (house 2) of 'Gemilang' (Transcribed by James PS Boyle and Chin Sook Jing).

In conclusion the Form of 'Gemilang' is:Intro – Section A (Verse) – Section B (Pre-Chorus 1) – Section C (Chorus) – Section D (Pre-Chorus 2) – Section E / Outro, (Chorus 2).

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Review, Summary and Conclusion

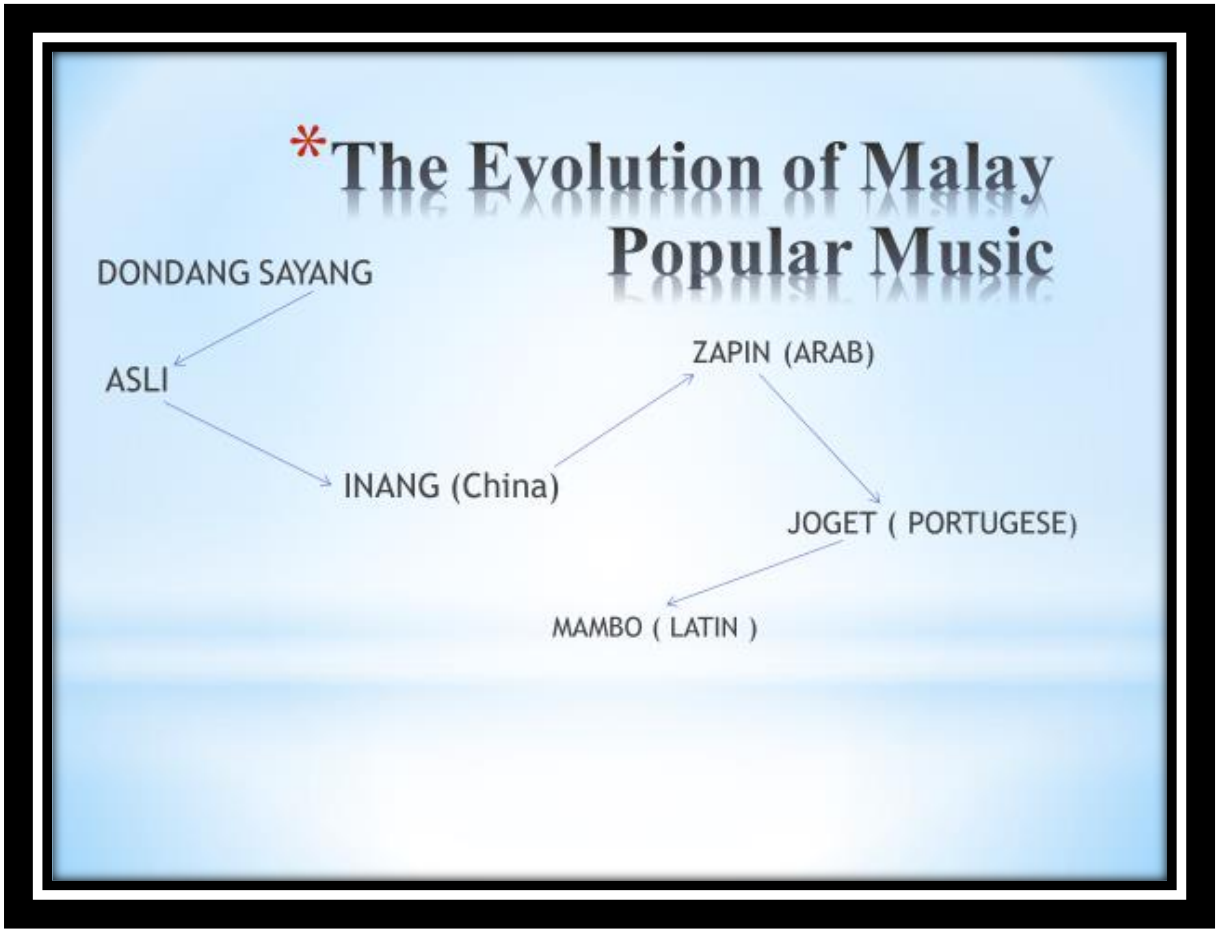


Figure 12: The graph indicates the various forms of styles which has influenced the compositional techniques of Malay Popular Music in Malaysia since the early 20th Century. The Dondang sayang (repartee singing and a playful form of entertainment where two singers exchange extemporaneous 'Malay Pantun' (poetry), in a light-hearted and sometimes humorous style. Dondang Sayang which is of a slower tempo in nature also mixes melodic and rhythmic influences from China, India, Arabia, and Portugal with traditional Malaysian rhythmic elements. The chart indicates the evolution of Dondang Sayang in its original form of 'asli' which means original, and its evolution to the styles of 'Inang' rhythms which originated from China. It's subsequent stylistic change to Arabic dance beat of 'Zapin' is furthered by the implementation of the Portuguese dance styles of the 'joget'. By the mid-20th century, Dondang Sayang was eventually re arranged in the western stylistic Latin rhythms of the 'Mambo'

In the mid-20th century in Malaysia, at the time of the nation's independence, Malay popular music emerged as a new form of music that catered to the multiracial audience in Malaysia and abroad. Furthermore, during the infancy stages of Malay popular music was also closely associated with jazz pop ballads, and was also a cultural 'calling card' of the nation through the then Nationalistic compositions of the land and through the authentic elements of the localized style of music which was infused in the compositions of the popular and jazz musicians during the mid-20th century in Malaysia. Audiences of diverse cultures were ministered by new songs in the Malay language that promoted an inclusive view of 'Malayness' and to bridge a discourse of a unified Malaysia through songs and compositions which depicted the beauty of the land, the harmony of the people as well as to strengthen the then, people's resolve in implanting and implementing a strong sense of national unity and an identity of a young Malaysian nation through the songs and compositions, written exclusively for this very

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purpose by the cream of the local musicians such as Ahmad Merican, Jimmy Boyle and Alfonso Soliano.

In the early 21st century, Malay popular music propagates a different meaning and its function was for an entirely different spectrum. In the 1980s, 90s and till the present day, for example, even though Aubrey Suwito's 'Gemilang' had its stylistic musical affluences firmly rooted in the Western music styles of Pop, Gospel and Rhythm and Blues, his composition 'Gemilang' is categorized by the media, the public and also regarded by the musicians in Malaysia as 'Malay music', which ironically translated as Malay popular music in the national language of Malaysia. In the early 21st Century, the paradigm has shifted in lieu of what constitutes a Malay popular composition and the conclusion is that fluidity of what constitutes a Malay Popular music composition which originated its roots in the theatrics of *Bangsawan* music, infused with the ethnic Malay rhythms of *Zapin, Joget* (a traditional Malay dance with Portuguese roots. Joget music is fairly quick in tempo and emphasizes duple- and triple-beat division, both in alternation and simultaneously), *Inang* (a mid-tempo traditional Malay folk music dance form which originated from China through the Sultanate of Malacca during the 15th Century), and even *Keroncong*. has evolved and progressed with a consistent progressive musical sensibility, and the strength to absorb the myriad of styles which has propagated the Malaysian Music culture and identity of Malay Popular Music since the Mid-20th Century.

Hence, Malay Popular music from the 21st century as , with the scales of the melody and with harmonic content based on the western idioms and theories absorbs the various forms of jazz, funk, soul, Modern Latin and even Hip hop and Rock unto its limitless boundaries, strengthen by the intricate melodic phrasings and intonations which is identifiable Malay Popular Music but infused with both idioms and styles of the past (*inang, Asli,* etc) and the future (funk , jazz, hip hop , rock and even electronic music).

For example, even though Aubrey Suwito's 'Gemilang' had its stylistic musical affluences firmly rooted in the Western music styles of Pop, Gospel and Rhythm and Blues, the said composition is categorized by the media, the public and also regarded by the musicians in Malaysia as 'Malay music', which in return is translated as Malay popular music as opposed it being categorised as a Malaysian popular music. The term, Malaysian popular music today is an umbrella for various different forms of music, such as Chinese pop, English Independent Rock music and even Religious music in its various shapes and forms.

In conclusion, composing a Malay popular Music tune in the early 21st century, is a cosmopolitan effort in the perfect marriage and infusion of styles with the latest technology available. In addition to it, the identity of the melody which is distinctively Malaysian, with its roots in the traditional Malay styles are the perfect capsule to elevate Malay Popular music to a higher plateau, and even further the demographic reach with its identity and the combination of the myriad of styles which has influenced it in the decades before, being anchored as the thrust of propelling a Malay Popular Composition for future generations.

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SAFEGUARDING MALAY'S FOLKTALE THROUGH ONLINE ART EXHIBITION

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Abstract: Folktale is the oral tradition passed down from various generations through storytelling, writing, performing and visual presentation. It represents culture and identity of a society. Peoples in Malaysia recognize the value of folktale to convey messages in the form of reprimands, guidelines and satire. However, this folktale is increasingly forgotten by today's generation. This study is taken from the stories of Sang Kancil which is a classic literary manuscript published by Dewan Bahasa dan Pustaka (2015). Focus of study is on The Mousedeer Counting Crocodiles tale. The objective of this study is to generate the story of The Mousedeer Counting Crocodiles in the form of drawings and will be presented in an online art exhibition using the Artsteps application. The development of the exhibition referred to Graham Wallas's Model of the Four Stages of Creativity.

Keywords: Safeguarding folktale, folklore, drawing, online exhibition

Introduction

In every culture, folklore and folktale play an important role. Both are passed down from one generation to another orally. The main difference between folklore and folktale is that folklore refers to the traditional beliefs and stories of a community. It usually encompasses various components ranging from cultural practices to material culture. Folktale, on the other hand, refers to stories that have been passed down from the ancestors of a particular group to the younger generation. Therefore, folklore refers to the traditional beliefs and stories of a society. These include folktales, myths, legends, fairy tales, beliefs, practices, superstitions, and so on. (Thompson, 1977: 68-69). It can also be stated that the folklore of certain groups is constructed according to their culture. People understand their world around them through the use of folklore. The diversity of superstitions, stories, beliefs all add to the creation of this cultural heritage.

According to Dundes (1980: 4-5), folklore is a group of people who have physical, social and cultural identification characteristics, so that they can be distinguished from other groups. The physical identifiable characteristics can include: the same skin colour, the same hair shape, the same livelihood, the same language, the same level of education, and the same religion. But more importantly, they already have a tradition, custom, and a culture that they have inherited from generation to generation at least two generations that they can recognize as common property. Besides that, they are aware of their collective identity. So, folk is a synonym for collective, which also has the same physical or cultural characteristics, and has an awareness of personality as a community unit.

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Specifically, folklore and folktale are the oral traditions that reflect and represent an identity and worldview of a society. There are many forms for any culture of a society to express their belief through folklore for example dance, music and stories. Folklore has existed since ancient times with elements of fantasy, magical powers, humours, legendary and mystical. The narrative is influenced by the local community and inherited from their past generations. In traditional Malay society, folklore and folktale has been created through oral story such as animal tales, epics, legends and myths. The purposes are to entertain, educate and inculcate positive values in society. Among the most popular is The Mousedeer Counting Crocodiles tale.

However, the emergence of modern entertainment has caused folktales to be increasingly forgotten especially by the younger generation. Therefore, the objective of this study is to generate the story of The Mousedeer Counting Crocodiles in the form of drawings and will be presented in an online art exhibition using the Artsteps application. It aims to provide an alternative medium to the younger generation to understand the Malay folktales through Graham Wallas's Model of the Four Stages of Creativity.

Problem Statement

According to Sulaiman (2011), oral tradition, oral culture and oral custom are messages or advice submitted by generations of one generation to the next. Reminders or advice is delivered in the form of speech, debate, singing, music and expression found in the form of poetry, folklore, advice, ballads, songs or proverbs. In 2003, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) have approved a conference entitled Safeguarding of the Intangible Cultural Heritage (2003) and have been adopted by 130 countries. This conference has identified five key elements in cultural heritage intangible namely; (i). oral traditions (ii). performing arts (iii). social, rituals and cultural practices, (iv). knowledge and practices that emphasize the importance of natural and universal (v). craft/handicraft skill (UNESCO, 2016). The intangible heritage represents the diverse aspects of traditions and living expressions of the past such as knowledge, the created products, talents and creativity, and the various social and natural contexts that ensure its sustainability (Board of UNESCO Executive, 2001; UNESCO, 1989, 2003). One of the products of intangible inheritances is folklore, and its art symbolizes the cultural and social identity of a community (Kurin, 2007; UNESCO, 1989). It is this creative dynamic that member states of UNESCO have sat out to safeguard. The convention for the safeguarding of the intangible heritage makes us all responsible for the continued viability of these cultural practices and expressions- for making sure that their practitioner can keep practicing them and that future generations continue to be inspired by them. (Hafstein, 2018).

Folktale is a form of story that involve a person or animals learning or performing a valuable lesson of obeying or disobeying cultural rules or taboo. Folktale exists in the shape of a story that carries meaningful messages and embeds a cultural identity. The tale is fabricated and altered by crowds of people across a timeline of different generations. It also brings a distinctive style which applies to present and future individuals and occurrences (Lwin, 2015; Lwin, 2009; Porter, 2004). In Asian country the presentation of folktale basically performed from a place to another by a storyteller known as Tok Dalang, Tukang Karut, Tukang Canang and many more. Along with the performance there will be dance, traditional instruments presentation and martial arts performance (Fytullah Hamzah, 2020).

Folktales, myths, folk belief and legends need to be safeguarded in this digital age to avoid extinction due to the rapid development of globalization and commercial entertainments (Ihueze, 2015; Dorji, 2009). The rich values and lessons of life remain relevant in providing examples and guidance to the younger generations should be continue and preserve. According

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to Fytullah (2020), today, children and young adults are more familiar with European folktale such as Snow White and the Seven Dwarfs, Cinderella, Allice in the Wonderland or even the Asian inspired folktale such as Mulan and Alladin. However, in Malaysia there are many efforts in safeguarding the folktale either in visual or digital form. Among them are movies, theaters, animations and illustrated story books. For example, Puteri Gunung Ledang movie directed by Saw Teong Hin in 2004, Puteri Gunung Ledang theater directed by Zahim Albakri in 2006, Hikayat Merong Maha Wangsa directed by Yusry KRU in 2011, Kancil Animation Series by Hassan Mutalib 1984-1987, Collection of Sang Kancil illustration story books by Rahimidin Zahari and Jaafar Taib published by Institut Terjemahan dan Buku Malaysia in 2016 and many more.

Conjointly, artists also play a role in executing mesmerizing artworks in the context of lifting the folklore as content and interpretation in the delivery purpose of the work. Artists have a close liaison with the community and have a rationale and specific purpose and direction for art making. In understanding its goals, we also need to know the position and development of artists in society. Among them is emphasizing the development of individuals to create a innovative society and able to create something for the new and future generations. (Mohd Johari Abdul Hamid, 2007). Some of the local practitioners in art use folklore to express their artwork. Be it in any form of art, here are some names, Nik Zainal Abidin Nik Salleh (Puja Pantai-Painting), Ismail Mustam (The Last Fight-Painting), Syed Ahmad Jamal (Semangat Ledang-Painting), Anuar Rashid (Hikayat Inderaputera- Painting) - all are in the collection of the National Art Gallery. Some other artists are Sharmiza Abu Hasan (The Covenant-Sculpture), Sanuri Zulkefli (Ghost on Behance- Drawing / Doodle) and Syed Thajudeen (Eternal Love between Hang Tuah and Puteri Gunung Ledang / Mural).

Wallas's Four Stage of Creativity

According to Wallas (2014: 8-9), the four stage of creativity are preparation, incubation, illumination and verification. The preparation stage is referring to how we prepare our brain to begin the journey towards the creation a new thing creatively and excellently. In order to prepare our brain for creation, we seek to gather as much information as we can. In other hand, methods of information gathering can be reading of literature, experimentation and talking to peoples about aspects surrounding the potential creation. The goal of this stage is to learn as much as we can that will help us bring about the creation of that new thing.

The incubation stage means, we had prepared our mind for creation by stopping all activities relating to the creation that we had initially set our mind to do. (Wallas, 2014: 9-10). As an artist, we can get this stage by relaxing, sleeping, meditating or even going in the preparation stage to create something else. In incubation stage, our bodies will have the chance to recharge itself for the creation. He wrote about incubation stage:

"Voluntary abstention from conscious thought on any problem may, itself, take two forms; the period of abstention may be spent either in conscious mental work on other problems, or in a relaxation from all conscious mental work. The first kind of incubation economizes time, and is therefore often better" (2014: 9).

According to Wallas's Four Stage of Creativity Model, the illumination stage is when we will be out of the incubation stage and we find the-ha moment. It's means, at this stage, we find the insights and catalyst to proceed our creation. Meanwhile, the fourth stage is verification stage which refers to our perform actions to improve the creation. We can perform verification with ourselves and other. When we find a point where we are not able to improve our creation without going to the preparation stage again, we reach a point where we can decide that our creation is complete.

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1 & 2 September 2021

Method

This study is correlated to how artist can be included in promoting folktale to the youngsters by using the Graham Wallas's Four Stage of Creativity Model (1926). A series of drawings were presented in an online exhibition for the final stage based on the Mousedeer Tale which is a classic literary manuscript published by Dewan Bahasa dan Pustaka in 2015. Focus of study is on The Mousedeer Counting Crocodiles story. The online exhibition was structured according to creative development stages that refer to (i). Preparation, (ii). Incubation, (iii). Illumination and (iv). Verification. The story is about an intelligent mousedeer defeated a group of strong and vicious crocodiles in the river. This interactive art exhibition was developed in the Artsteps application. The application allows users to construct their own virtual gallery space or chose a ready gallery template.

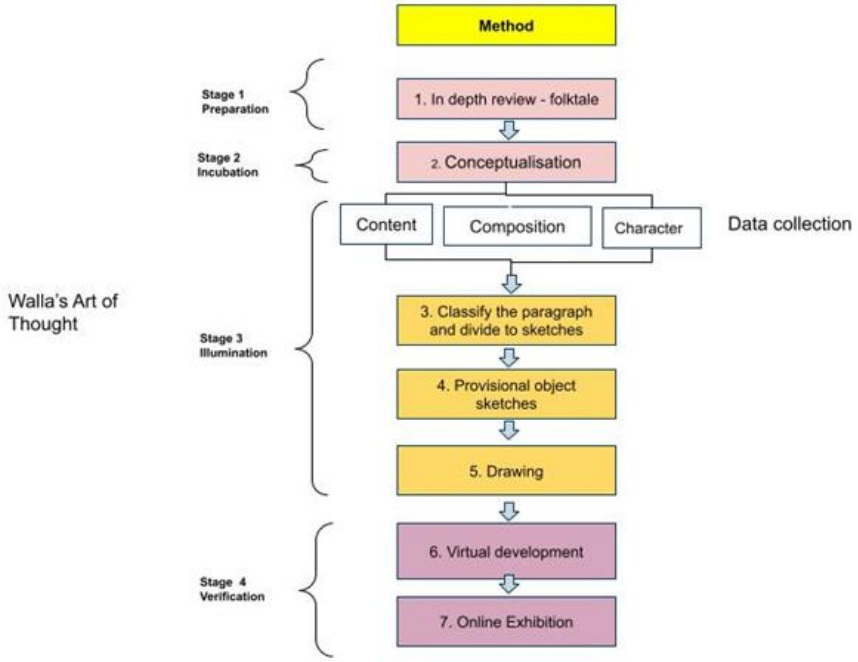


Figure 1: Simplified research methodology

Stage 1 & 2:

A depth review on the story of The Mousedeer Counting Crocodiles was made. Two main characters (mousedeer and crocodile) are identified and established into visual form. It is important to have each character in different views to facilitate in the following step. Sketches are generated to recognize a key pose for the main characters to obtain a good composition for the final drawings. Plenty of sketches with variety key poses were prepared to ease the next process. This approach can generate compatible main character for the composition base from the story line. Sketches are produced on A3 sized drawing papers using drawing pen and acrylic. For example:

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1 & 2 September 2021



Figure 2: Sample of sketches

Stage 3:

The third stage embarked with the formation sketches for compositions built upon the appropriate separation of The Mousedeer Counting Crocodiles tale to enhance the appealing in the final drawing. All images to demonstrate the ambiance for the tale were composed such as trees, rose apples, river, plants and a lot more. These images were interpreted through not just the story line but also the conversations between the mousedeer and crocodile. Element and principle of art were used to visualize the composition. Most importantly, the compositions were understandable and answerable to the art fundamental.

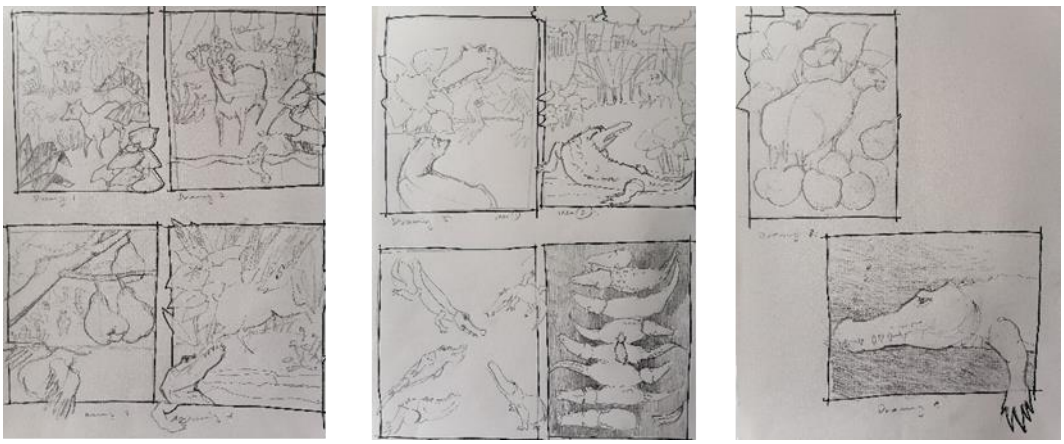


Figure 3: Idea on compositions

For these ideas and compositions, each is characterizing certain paragraph in The Mousedeer Counting Crocodiles. Placement of elements through observation and organization to communicate intention. (Cohen & Anderson, 2012). Position and selection of the elements and principle of art were composed to make the structure of the drawing based on the tale. Ultimately the composition should possess visual impact and value to the viewer's expressing the intention and aesthetic objective to create the drawings. Besides that, expression: the element principle of character design used in developing two main characters. This element used to give more impact for the drawings. Then from these ideas, 10 pieces of final line drawings were produced by using pencil and charcoal. The line drawings were created on canvas coated with white emulsion and planned painted coffee dye. The coffee dye used to create a classic mood corresponded to the original manuscript.

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1 & 2 September 2021

Stage 4:

The final stage was to construct the virtual gallery on Artsteps application. Artsteps is a browser-based platform that uses Unity tools to allow users to build and share their own virtual environments. Features include: The Ability to Design 3D Environments. Integrate Digital Content, including images, audio, video, and 3D objects. The app provides few existing galleries, but a particular one has been structured according to the suitability of this exhibition. After sketches, drawings are uploaded according to the storyline together with the sequence paragraphs from The Mousedeer Counting Crocodiles. Viewers can experience the interactive show by clicking at each drawing and able to read the story. Guided tour had been setup to make sure viewers go through the informative exhibition effortlessly.

Content

Drawing	Tale	Composition and Character
 No 1	The day was hot and sunny. The Mousedeer had been walking, wandering around looking for food since morning. But he only got tired. There were no fruits or young shoots to be found and to be eaten. "My body is so tired," complained the Mousedeer. "I am so hungry. What a rotten luck for me today. I couldn't even find a single piece of food." Even though he was tired, The Mousedeer still didn't give up. He kept on walking, and walking. The farther he walked, the more tired he became.	Image of a mousedeer in a composition to visualize a quiet forest. A detailing with fine drawing of plant at the foreground and became sketchier and loose to the background created depth and perspective. The image of mousedeer alone described its situation of being walking aimlessly to find food.
 No 2	Finally, The Mousedeer arrived at the riverbank. The water looked murky. The Mousedeer was so thirsty and decided to drink the water nonetheless. "If I drank some water, the hunger won't be as bad," thought The Mousedeer.	Image of mousedeer is highlighted and at the center gained focus from the viewers. It surrounded with few types of plants and each type filled with detailing with texture to capture the viewer's eye. The smiling expression on mousedeer's face described the emotion of relief to see there was some water to drink.

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 No 3	Just as he took three steps down the river bank, The Mousedeer spotted a rose apple tree on the other side of the river. It was full of fruit. “Ah, that’s just my luck!” The Mousedeer shouted with delight. “But how do I get to it?”	Image of rose apples, mousedeer and river are rendered on a white surface giving the focus and importance in the composition. The repetition of leaves and water apples in different sizes created rhythm and harmony for the drawing. Mousedeer’s eye are wide open and the face is smiling created the feeling of excitement to see the fruits.
 No 4	The Mousedeer kept on walking to the water and lowered his head drink the water. As he was ready to sip the water, the river stirred and his leg was struck by something. Pain swept over The Mousedeer. It turned out that his leg was bitten by a crocodile. The Mousedeer kept his calm and looked for a way to escape. “O Mighty Crocodile, it seems that you had made a mistake. This is not a leg. This is a branch,” said The Mousedeer, while holding back his pain.	Two sections divided equally created balance in the composition. Moreover, the dense background has evoked the image of the mousedeer being bitten by a crocodile. While the crocodile image is also apparent with a white background showed the situation in the river. The mousedeer’s open wide eye showed that he was in pain and shocked.
 No 5	The Crocodile quickly believed The Mousedeer. The Crocodile released The Mousedeer’s leg. Then, as soon as the Crocodile opened his mouth, The Mousedeer immediately jumped back up the river bank. The Crocodile was furious when he realized he was tricked. He tried to chase The Mousedeer up the river bank. The Mousedeer was scared. Eventually, he got a thought. “O my friend, the Crocodile. Do not take revenge on this poor harmless animal.	The focus in this composition is the crocodile. Detailing with texture and lines on the crocodile skin emphasized to established eye catcher before viewer look at the rest of the composition. Different background colors of both characters play a role in designating priority in the composition. A startled expression on the deer's face performed suspense and tension.

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You don’t not know the purpose of me coming here.”

"Then, why are you here?" the Crocodile asked.

“Actually, I have been ordered by King Solomon, king of all men and animals. I was assigned to count the number of crocodiles in this river," said The Mousedeer.



No 6

Upon hearing the name of King Solomon, the Crocodile felt his stomach tighten with fear. At the time, it was King Solomon who ruled all creatures in the world, including humans, animals and even jinns. All beings were indeed obedient and afraid of him.

"Is that so?" asked the Crocodile anxiously.

"Yes, I do not lie. Therefore, go and tell your chief of the news. Spread the message to all the crocodiles in this river. In a moment, I will begin to carry out the task.”

"And remind them, do not disobey. The consequences will be bad if King Solomon is angry, "explained The Mousedeer.

"I will follow the instructions, "replied the Crocodile. And he was ready to go.

“Wait! One more thing, ” called The Mousedeer. I forgot something.”

“What is it?”

There are few angles and sizes of crocodiles in this composition created movement. Repeated lines spirally drawn described the darkness and deep river. Smile faces of crocodiles showed anxiousness for the offer from The Mousedeer.

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	"According to King Solomon, he will give grace to anyone who works with me." “Is that right?” “That’s right. I have never lied," replied The Mousedeer. The Crocodile quickly dived. Not long after, all kinds of crocodiles rose from the river. From the smallest to the largest. From the youngest to the oldest.	
 No 7	"Listen here!" The Mousedeer shouted from the river bank. “To make my task easier, it is best for you to line up. Now, line up, all crocodiles, from one river bank to the other! ” So all the crocodiles followed the instructions of The Mousedeer. Without wasting any more time, The Mousedeer jumped on the heads of the crocodiles. He went one by one, all while happily singing. One, two, three bounce Males, females got knocked Four, five, six, seven Eight, nine, ten…… And so, on and on it went until The Mousedeer reached the other side and he immediately jumped onto the river bank and headed to the rose apple that was full of fruits.	Composition is from top view. Crocodiles repeatedly drawn described line made by crocodiles in the river to allow mousedeer do the counting. Image crocodiles has created rhythm in the composition to make viewers explore the drawing completely.
	“O all crocodiles! I have counted you all. Our job is done. Disperse! ” exclaimed The Mousedeer.	Focus of this drawing are the mousedeer and rose apples. Both images painted with white before detailed with line crosshatching made them

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 No 8	All the crocodiles began to leave from there. But one crocodile stayed behind. At first The Mousedeer pretended not to see him. He continued to graze the stalks of the rose apple tree and ate the fresh fruit. "O Deer! Did you forget your promise? " the Crocodile asked. "Promise? Oh! Is that the promise from King Solomon? " "Yes! Where is his gift for me?" The Mousedeer immediately threw a rose apple the Crocodile. "Eat that. This is his gift to anyone who cooperates with his servant," said the Mousedeer.	outstanding. The rest of the composition had been left with the brush stroke of coffee dye before detailed with texture and line of the leaves and plants created shallow space. Half opened eye and full cheek describe satisfaction when the mousedeer finally eaten the fruits.
 No 9	"How can a crocodile eat rose apple? If it was meat, it would be reasonable," grumbled the Crocodile. "You must remember, this is the gift of King Solomon. If you disobeyed… " Unhappily the crocodile took the fruit and left. Meanwhile, The Mousedeer sat there for a few days eating from the rose apple tree.	The round shape and repeated lines drawn around it given a focus to the image of the crocodile. The background of the shape that has been coated white given the emphasis the crocodile as main character for this paragraph. Crocodile's eye and wilted hand showed the disappointment and frustration.

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	It is so brilliant that The Mousedeer could deceived a group of crocodiles so that The Mousedeer got to eat the rose apples he wanted so badly. But is it sad for the crocodiles to be deceived after listening to The Mousedeer's instruction? Is The Mousedeer being nice to the crocodiles? Don't you think that it would be better if The Mousedeer ask a favor from the crocodile to help him crossing the river nicely?	The focus for this composition is the mousedeer and crocodile. Both images are coated with white emphasized the main characters. Background rendered with lighter to darker tone represented depth and perspective in the forest. Detail rendered plants and leaves on the ground and the rose apple tree gave unity to the drawing. Crocodile's expression particularly shown in it's eye gave the feeling of unsure and confused to the viewers.
No 10		

Result and Discussion

This online exhibition assembled to exhibit 10 pieces of drawings including 10 sketches. Besides that, the tale has been uploaded and viewers can click on each drawing to read and understand the story. Viewers can appreciate the artworks and also read and know the folktale at the same presentation. Through Artsteps application, the exhibition could get viewers from all over the world without constraints. In 15 days, the exhibition accepted 853 viewers and it is hard to get this number of viewers for any physical exhibition in this country. This indicated artists could exhibit their work more openly and friendly. As a researcher and artist, Artsteps can be a platform to exhibit and deliver folktale in and exhibition form effectively.

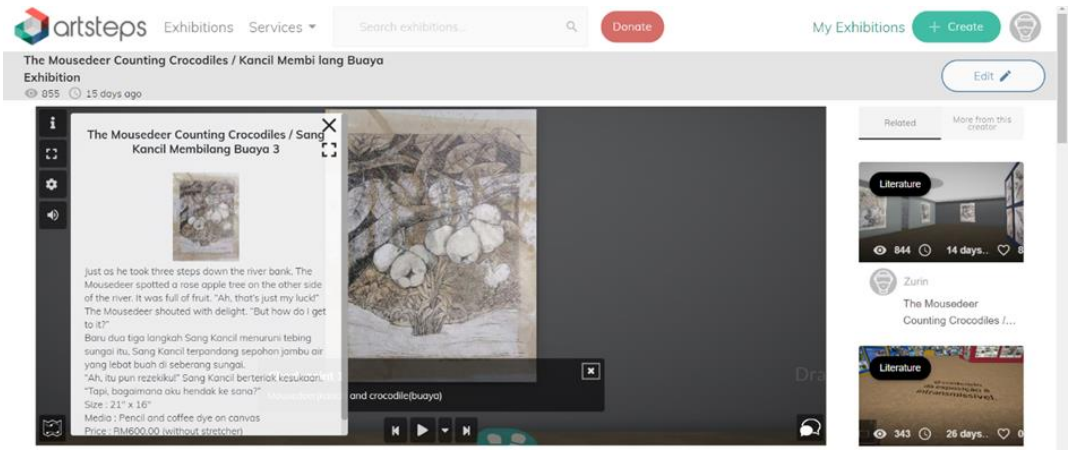


Figure 4: Exhibition space in Artsteps

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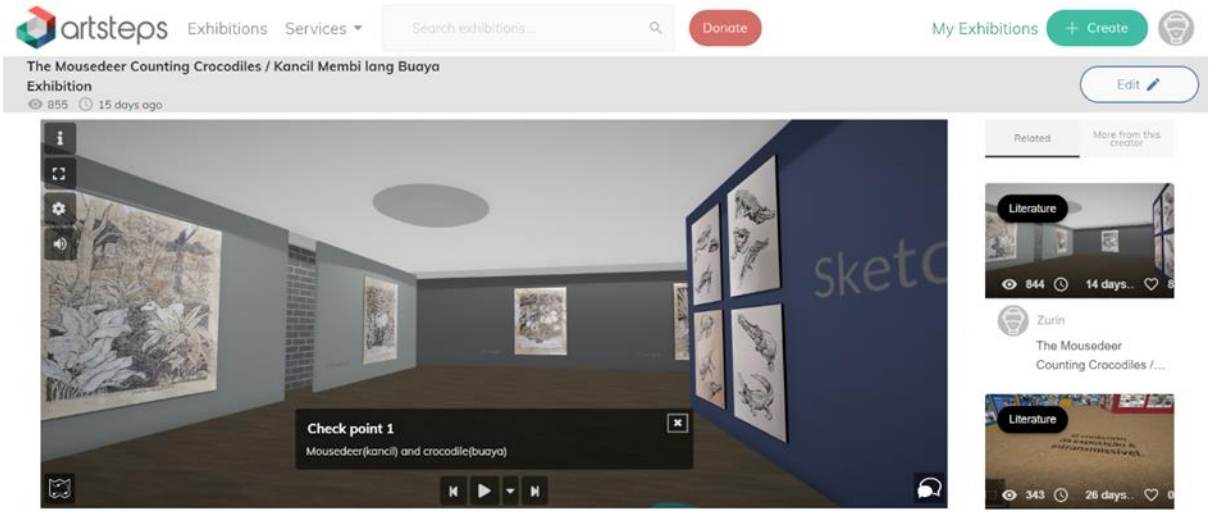


Figure 5: A pop out from a click at the drawing

Conclusion

Folktale can be presented to the society in artworks through any reachable platform for safeguarding intent. Referred to Wallas (1926) and executing Model of the Four Stages of Creativity, this exhibition is constructed and designed to present folktale differently. More efforts will be made to perform folktale to the society especially the youngsters. Through artworks, folktale can be appropriately presented in digital or online easy access platforms to reach the youngsters' attention and interest such as Tiktok, games, Instagram, Facebook, youtube and many more. Apart from safeguarding folktale, this exhibition is also managed to educate the viewers the obtainable lessons from The Mousedeer Counting Crocodiles tale particularly at drawing number 10. This exhibition also meets the requirements of the components of Education 5.0, to incessant use of technology are deeply embedded with values and principles. Combining cultural and technological elements in the form of art exhibitions has given a new exposure to viewers. This can be one of the ways to develop art education in our country.

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INTANGIBLE CULTURAL HERITAGE DIGITAL PRESERVATION ON JOGET DANCE MOVEMENT USING MOTION CAPTURE TECHNOLOGY

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Abstract: *Culture and Heritage has play major important role in Malay community in many aspects such as linguistic, art craft, tradition ceremonies, music, activities and performing art. Culture and heritage preservation and protection has become one of the main issue that been highlighted by UNESCO, where keeping and maintaining the culture and heritage has become main crucial element to sustain diversity of intellectual treasure to world ethic. Malay folk dance most frequently described as a way of human expression through movement and traditions element in storytelling, ritual, feeling manifestation and conveying Malay manner and custom as pillar of Malay ethic. Joget was created base on Branyo; one of the famous Portuguese folk dance. It is a hybrid of culture between West and East, between European and Asian that reflects heavily with Malay identity and characteristic which it's reflect as a core of the philosophy in choreographs the routine. New creation form of Malay dance has create positive impact to Malay culture activities but at the same time it build a threat to original dance form which its being forgotten and disremembered in certain aspect such as maintaining the originality of the dance and understanding the philosophy. Development of technology has become key factor in many sectors that nowadays many areas rely on the advancement of the technology including motion capture technology. It has a huge potential not only in animation, sport, medical, military and cinematic areas but also capable in cultural study e.g. discovering and providing unseen visual symbol and accuracy of information in cultural activities and traditions. Sustaining the continuity and integrity of cultural identity through folk dance like Joget would provide a local sense of unity and belonging that can help develops new interest and able to be expand in others field of study.*

Keywords: *Intangible Cultural Heritage, Digital Preservation, Malay Folk Dance, Joget, Motion Capture Technology*

Introduction

Culture and heritage are two different meaning and function but both of these are related, irreplaceable and important in developing identity and character on societies on this world. According to (Ahmad, 2006; Amin et al., 2011; Rohidi, 2015) culture is the whole ethic action such as spiritual, intellectual, emotional and factual that describe as way of unique act of life in certain society that give collection of action. Culture also includes arts and literatures such as value, creativity, knowledge, tradition and belief. Culture easily to be presents as human act on daily activity that form characteristic of civilization. Culture connect the past, present and future through information that being pass for one generation to another base on practice the activities; this action can bring togetherness within society and ethic. This is

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important so that culture will remain relevant and applicable to the need of current society and conform fundamental guidelines such as religious and civil. On the other hand, heritage is shared, learned and transmit across generation. It is a knowledge that has been inherited from generation to generation by passes it down base on their practice and belief. Heritage is related to the past that should be preserving as a legacy or ethic treasure and should be appreciate and proud by modern young generation. According to (Manaf & Ismail, 2010; UNESCO, 2015) Heritage is defined as a valuable and ancient legacy not only of each nation, but also of humanity as whole. This irreplaceable legacy is brought from the past, where people are living with today and what will be carried to the future generations.

According to (Md Noor et al., 2013) heritage in general is defined as the elements from past. These elements are later been carried from one generation to another. The element can be in tangible and intangible of form. Both had been consider as related as well as denoting a strong cultural symbol and identities in their own context and important to each other. Tangible cultural heritage has been divided into two categories which is movable and immovable. Movable heritage classification is more focus on artefact and manuscript artwork such as paintings, sculptures, furnitures, wall paintings etc. Meanwhile, immovable heritage comprises of human engineering sites like historical buildings, monuments, archaeological sites and works of combination of human and natural activity. According to (UNESCO, 2003), intangible cultural heritage is manifested according to the five domains including oral traditions and expressions, including language, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and traditional craftsmanship. It is also being related as a human activity as a process of communication and aiming at satisfying the spiritual needs within a community.

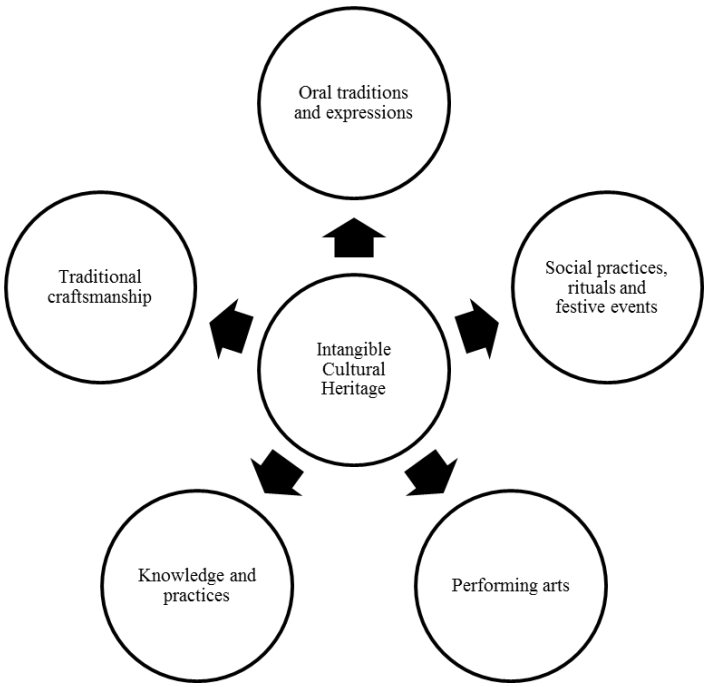


Figure 1: Classification of Intangible Cultural Heritage

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Performing arts consist of theatre, dance, opera and the circus which refers to expression using human artistic gesture as communication tool. UNESCO define performing arts which cover from a range of vocal, instrument music, dance, theatre, pantomime, sung verse and many more that related. (Kabanda, 2014) highlights that performing arts exhibit direct effects on social progress and indirectly contribute to nation branding for economic growth, social inclusion, culture democracy and shifting cultural behaviours.

Overview to Malay Folk Dance

Malay cultural heritage are so close to Malay society that belief this practice has bring pleased and excitement to the community. Malay folk dance had been influenced by some cultural practices and traditions component such as martial arts, storytelling, humours, teasing and many more. Malay folk dance through their cultural codes that most of the times are relying and depending on regions, religious and beliefs. These practices are mostly performing during certain occasion like weddings, festival celebrations and even some of the dance is performs during religious ceremonies. According to (Soon, 2017), Malay folk dance are unique, diversity and some of them had been known as royal court dances. Furthermore, according to (Idris et al., 2017) the early Malay folk dance were originated during 14th century in early Malay Kingdom and only had been preform only for the noble court. The dance was performing for the Sultan and royalty during special occasions.

According to (Bannerman, 2014; Koff, 2015) dance as a conscious way of rhythmic movements of the body in a defined bounded space where it communicates through cultural codes. The dance being choreographs mostly driven by the coordination of the beautiful music and melody arrangement with good lyric alongside. Malay folk dance build base on basic foundation of each dance, these elements are divided into four groups which are dance movement, music, instruments and costume.

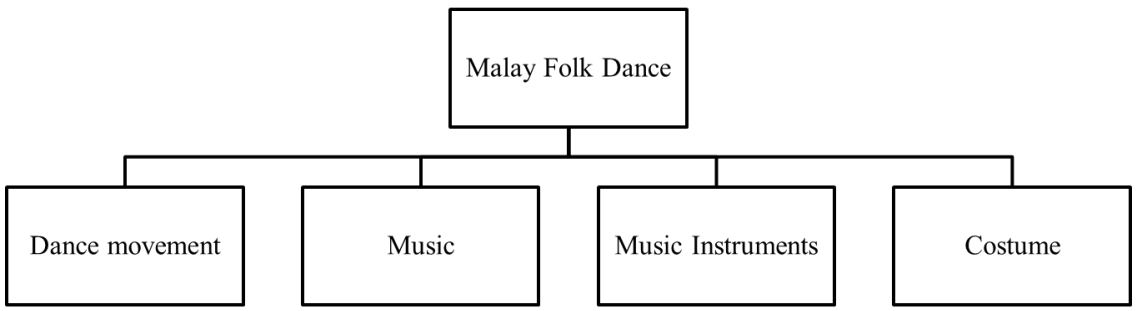


Figure 2: Element of Malay Folk Dance

According to (M.Hum & Muhammad Dja'far, 2014) there are 10 main category of Malay folk dance that can be classified as role in develop Malay dance base on its purpose which are Malay dance base on agriculture activities for spiritual purpose, Malay dance base on fisheries activities for fisherman as spiritual purpose, Malay dance which describe the activities in the palace that being perform by *dayang*, Malay dance that base on mimicking flora and fauna as to shows a gratitude to nature, Malay dance base on Islam religious activities such as to praise to Allah and to the Prophets of Muhammad, Malay dance related to sport and human immunity to sharp weapon that made from iron or metal, Malay dance which main purpose is for entertainment and adopt various cultural element such as Western, Middle East and Asia, Malay dance that related to wedding, circumcision ceremonies and *berkhatam* especially in palace occasion, Malay dance related in Malay theatre like *Bangsawan* and Malay dance that base on new creation of choreography that adapt from the original dance as

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foundation. These categories base on cultural roots and its function as the heart and temperament toward to the Malay folk dance in the Malay Archipelago.

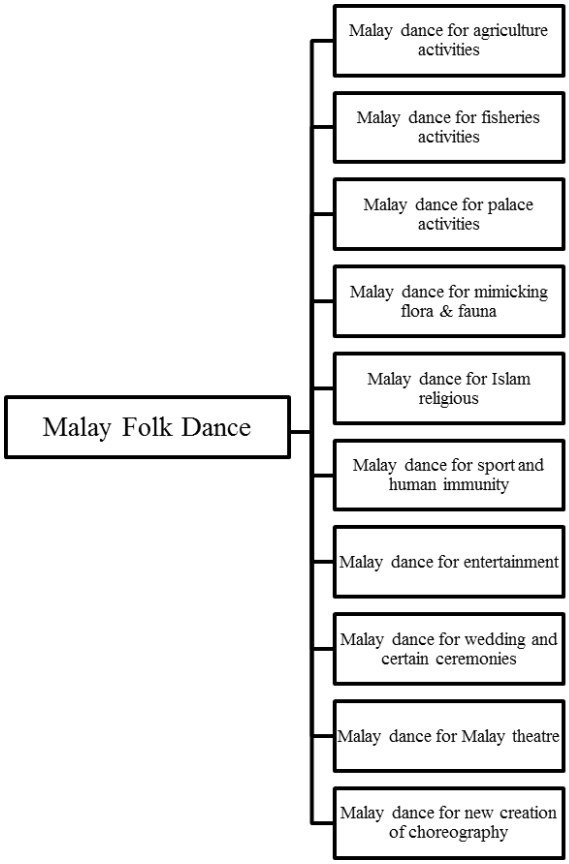


Figure 3: Category and Role of Malay Folk Dance

Each Malay folk dance has its own uniqueness, attractiveness, history, meaning, purpose and philosophy but at the same time all of these types of Malay folk dance has one in common and similarity in fundamental elements.

Joget

According to (Parani, 2018) *Joget* is a mixture of culture between West and East, between European and Asian. Development of *Joget* started during colonial era in Southeast Asia, it is a historical shift cultural development that thriving from intercultural environment. *Joget* has becomes a cultural component of a new nations of cultural in Indonesia, Singapore, Malaysia, Brunei and certain region of Thailand, expressively has become as adopts local value that emerge as National Heritage that shape certain society in modern world.

Furthermore, (Mollyosc, 2011; Muhammad, 2014; Yayasan Warisan Johor, 2020) *Joget* was created in Malacca during the 16th century; it is adapt from the Portuguese dance called Branyo; this famous Portuguese folk dance was not originated in Portugal but it is believe has been develop from a dance called Branle where this dance was famous in Iberia Peninsula. This dance has a similar dance move with Branyo and later on it has been inspire by people of Malacca and then develop the dance and created the *Joget*. It is usually the dance that pair with a classic song from Portuguese like *Jingli Nona*. *Joget* dance is very popular among the multiracial community in Malaysia because it is one of the flexibility, unique and diversity that able to adapt in changing of taste in dance style and music. *Joget* also known with various name in several location like in Indonesia it better has known as *Ronggeng* and in Malacca it recognized as *Joget Lambak* or *Cak Kun Cak*. It is typically performed in pairs or

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in group mix of male and female dancer during special occasion like wedding, official event and festival.

According to (M.Hum & Muhammad Dja'far, 2014) *Joget* can be identified as functional support to main institution of sociology like to preserve the traditions and customs. It is also as a form of art to express cultural and social contact, economic growth and income activities for community, aesthetic presentation and commercial value, ritual meaning or story and other values in the context of Malay civilization.



Figure 4: *Joget* Perform in Form of Group

According to (Mollyosc, 2011; Muhammad, 2014; Yayasan Warisan Johor, 2020; Hang, 2020) *Joget* has developed a unique dance style such as a fast-paced and a slow-paced that well-known dance throughout Malaysia. It redeems a combination of both hands and legs movement. Leg movements are more important and crucial compare to hand movement. Tempo and rhythm for slow-paced dance movement is 2/4 and for fast-paced dance movement is 3/8. It is resembled to Europe dance; Tarantello and Fandango. Frequently, *Joget* dance movement symbolize full with joyful and cherish as portraying in song as liveliness and cheerfulness characteristic and expression as it go long it will combine with teasing, mocking and playful between dancers to another.

The concept of dance in Malay culture usually expressed and communicated through inner reflects, story or value and even some contain with certain denotations and connotations that need to be learn and observe. According to (Sheppard, 1972; Gusmail, 2017) there were four main terminologies in Malay dance which is *tandak*, *igal*, *liuk* and *tari*. The basic movements in *Joget* rely on how the dancer moves their legs and follow the steps according to the rhythm of the music. Majority of the movement in *Joget* is more focus and emphasis on the leg movement. Leg movements are more aggressive and fast compare to arm or hand movement are more rigid and fixed.

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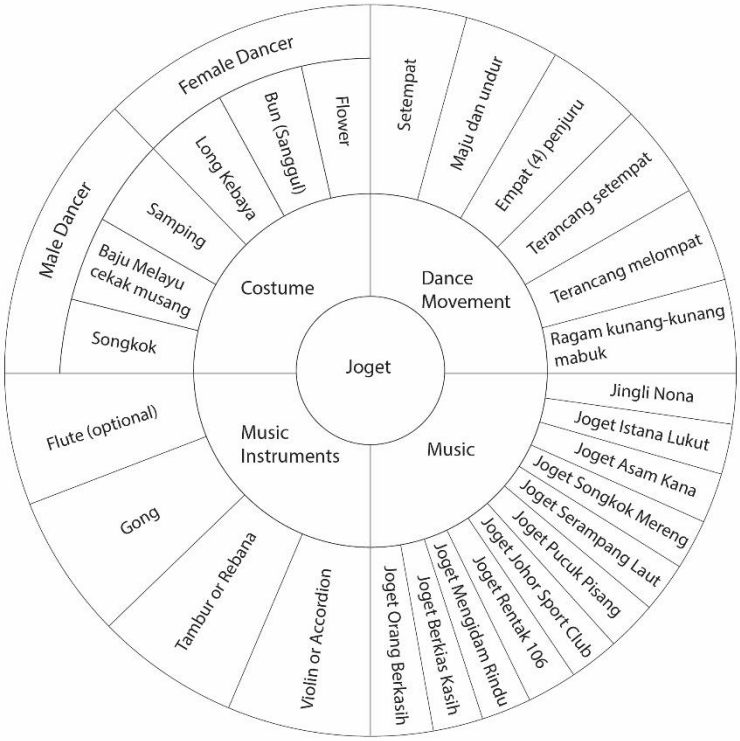


Figure 5: *Joget* According to Four Element of Malay Folk Dance

There are three basic core dance steps in *Joget* that need to be master by each dancer. First step is *setempat*, this move is to be consider as the first and opening steps in every other dance move. *Setempat* is the dance move that not involve with large movement of the space; it is just a movement of the legs with little stepping at the same position with the toe touching the floor. Besides that, wrist and arm making a movement like paddling or waving. Then, the basic step patterns emerge to another two structural basic steps known as *terancang setempat* and *ragam kunang-kunang mabuk* (also known as *ragam gila-gila*). These three basic steps are the base for *Joget* dance movement in developing into more advance and complex dance patterns routine.

According to (Wan Muhammad Fauzan & Said Husain, 2018) Malay characteristic can be reflected as harmony which peace, well manner and respectful to each other are among highlight personality in the ethic. These characters have become influenced in every dance performance in Malay folk dance which most of the dance character will project beauty, sophisticated, manner and modesty. Majority of Malay folk dance has its own unique dance philosophy and belief that being inherited from generation to another generation by maintaining its identity and characteristic. This includes *Joget; Joget* is one of the famous, harmony, diversity and joyful dance in Malaysia. Base on the four elements in Malay folk dance categorization, it is shows that *Joget* has combine and integration from the Western and Eastern culture that make this Malay folk dance as one of the excitement and unique dance of all time. This assimilation has shown how this dance has be as one of an important heritage to the community and has been practice from generation to other generation with respect and grateful.

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1 & 2 September 2021

Table 1: Type of Basic Step Pattern in *Joget*

Name of dance movement	Signifier (representation)	Signified (meaning or story behind the movement)
Setempat	Movement of the legs with little stepping at the same position with the toe touching the floor	To show how Malay people walk in their house with such polite and manner movement without creating a scene or disturbing others. (sign body language)
Terancang setempat	Movement of the right leg by stretch out at 45 degree of angle with the heel touching the floor then pull back the right legs in front of the left legs with toe touching the floor. this routine need to be done in two (2) set then the dancer need to change side to the left by left leg repeating the same process in two (2) set.	To show respect among people when meeting for first time as introduction of friendship; it reflect as Malay manner in life routine. Performed during the opening and closing dance routine as sign of saying hello and farewell. (sign body language)
Ragam kunang-kunang mabuk	Move forward by turning to the right with left legs being crossed at the back of the right leg then turn to the left using right legs and then crossed it at the back of left leg. Then turn in 360 degree and move backward using the same movement.	To show respect and boundary as way of socialize among community while maintaining its morality; it reflect as Malay manner and Islamic belief routine (sign body language)

Joget has a combination of dance paced and music that can show how *Joget* can be display as one of Malay folk dance that has a characteristic as elegance and class but in the same time it is also able to show a personality of joy, tease and pleasure that can bring a unity to the community. *Joget* has become one of the foundation cultures especially in Malay community. Other than that, *Joget* has grown as activities that bring people to be creative by develop or create a new combination dance step but without lose it original purpose, identity and meaning. It able to give impact to the dance and to attract public in participates as the world has become more challenge and advance.

Digital Preservation on Malay Folk Dance

Development of technology has become key factor in many sectors that nowadays many areas rely on the advancement of the technology. The most significant matters are when the combination or collaboration between technology and issue has able to give positive and constructive impact to the society. It leads to new finding and new knowledge that able to give society a better world to live in. In heritage preservation it become one of the main issue that has been highlighted by UNESCO, where preserving the heritage has become main crucial element to maintain diversity of intellectual treasure. There are many researches in urging culture and heritage needs to be preserve either in tangible cultural heritage or intangible cultural heritage in digital platform as digital heritages. These data is crucial and act as a

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fundamental to learn and spread the heritage to young generation so that it can be maintain and access as one of the unique activity for certain ethnic.

According to (Idris et al., 2017) digital media, tool and software are the major considerations that influence the quality of digital heritage that will be produced. Each component will work in conjunction with each other, it is also important to make the right choice as to what, when and how these media, tools and software being utilized for ensuring the quality and accuracy of the digital heritage. Furthermore, (Musiani & Schafer, 2017) emerging field calls for research addressing issues and strategies of appropriation and legitimation on digital heritage, its perimeters of preservation, comparative studies of preservation policies and tools among countries for young generation in the future.

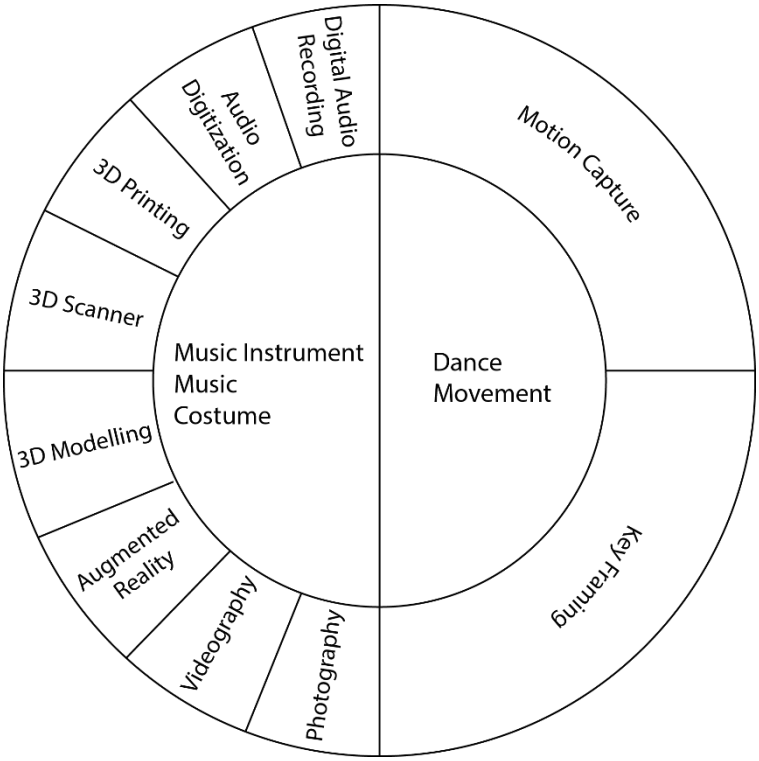


Figure 6: Categorization of Digital Preservation in Malay Folk Dance

Medium such as photography, videography, augmented reality, 3D modelling, 3D scanner, 3D printing, audio digitization and digital audio recording are appropriate tools to be use in preserving for element of Malay folk dance that specific in music, music instrument and costume. According to (Kico et al., 2018) dance can be taught in many different way such as text documentation, photos, video and graphical notation. Nevertheless all these medium have some limitation. Most of the researches has been done using medium such as photography and videography in recording the dance movement. By analysing and accessing the dance movement base on videos or images it is hard to perceive the actual and structural movement of the dance without any creative and innovative teaching aid as guidance. Lack of accurate information and precise visualization in dance movements and dance styles might give delinquent matters for young generation to understand the essential of the meaning and dance movement pattern in the future.

Therefore, when it comes to digitalization and preservation in dance movement, it's required an advanced and modern technology such as motion capture technology as main tool to record, capture and analysis the delicate and subtle movement. It able to give details

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information and evidence that can be access by people to expand and enhance the data into identification, documentation, protection, promotion, enhancement, transmission, formal and non-formal education, as well as the recovery of the various aspects through digital platform.

Motion Capture Technology as Tool for Digital Preservation in Malay Folk Dance

According to (Syu et al., 2018) digital technology has now become an important knowledge and tools for the preservation of cultural assets. There are wide range of research that using motion capture technology to gather data and to create a new finding such as in sport, medical, military, education, cinematic and entertainment. It is because the gather information shown an accurate and precision in representing movement qualities. Recently, in area of performing art there are quite of tremendous volumes in research using motion capture technology especially to capturing a movement such as dance, theatre and martial art as a platform of perseveration, documentation, archives and learning materials.

According to (Stavrakis et al., 2012; Hajdin et al., 2018; Musa et al., 2020) motion capture has a huge advantage in order to capture motion and expression of the subject. It is more conducive to the digitization of intangible assets preservation in learning, animation, interactive performances and other purposes compare to text and 2D images and videos. Motion captures tendency to provide with high degree of freedom in movement, high accuracy of metadata in capturing and recording movement and expression.

Many researches has been done throughout the continent for example digitizes the Cypriot folk dance in Cyprus, preserve Ba Jia Jiang performance in Vietnam and in Malaysia there is a research regarding preserving Zapin dance that focusing in the usage of motion capture technology to gather valuable information and transform the raw data into 3D digital application in a form of gaming, video interactive, education entertainment and learning animation as a platform of education and training as a preservation strategies. It will provide more depth in realistic, accuracy and new experience to the user in all-round display in characteristics of the performance in learning.

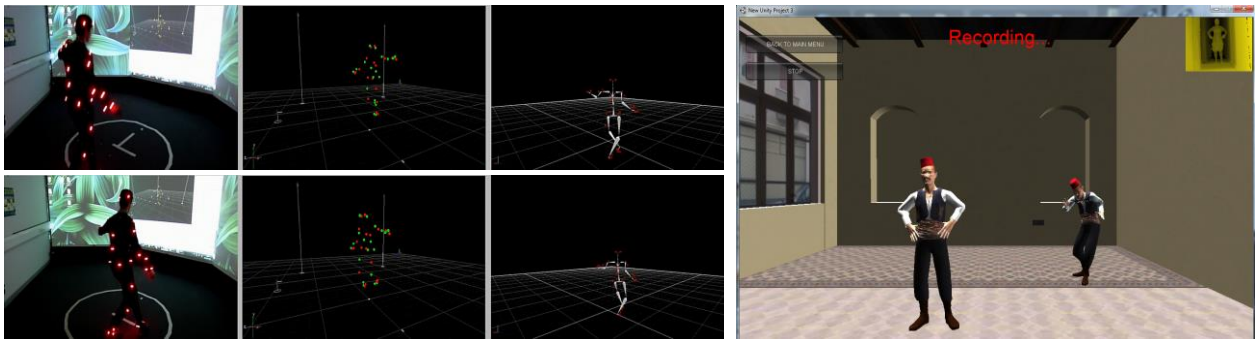


Figure 7: The Usage of Motion Capture Technology in Study Interactive Education
Source: (Stavrakis et al., 2012)

But on the other side of the coins, according to (Shan et al., 2010; Azraai et al., 2018) motion capture technology has potentially to be used as a tools to record qualities of trajectories images that might be used to generate significant of human movement that are objectively representational of time and bodyline as aid to establish movement's signature. Activities such as performing arts are full with cultural myths that play role in storytelling and give meaning in cultural custom to represents traditions that can be stood as in depth value of the group heritage. Movement's signatures can be seen to embody aesthetic qualities and depth values to

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specific heritage that project depth meaningful denotation and connotation representative of the culture.

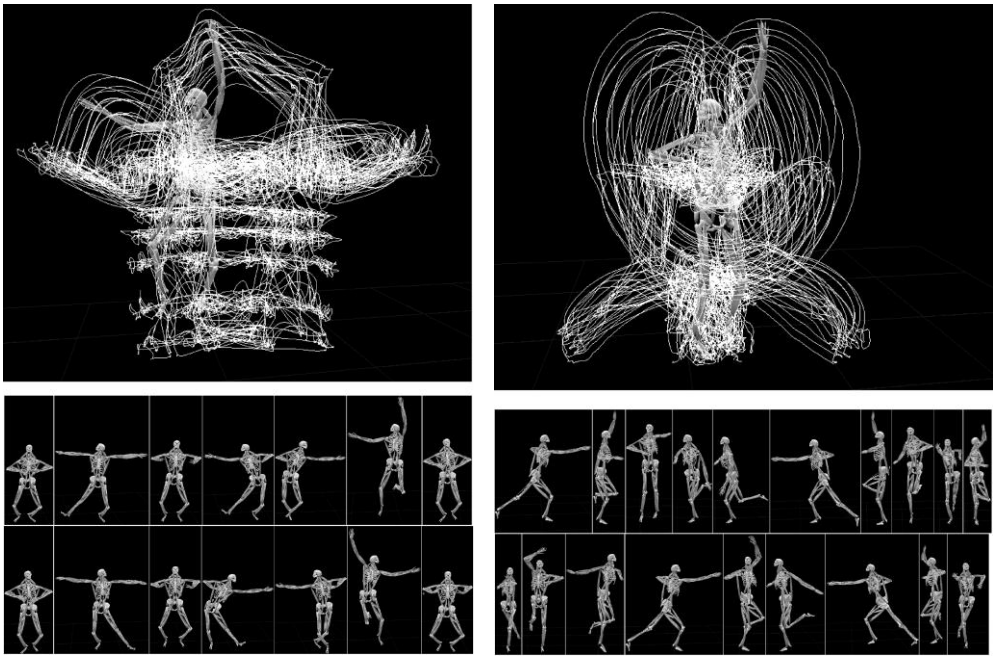


Figure 8: The Usage of Motion Capture Technology in Study Movement Signature
Source: (Shan et al., 2010)

The usage of motion capture technology in performing arts can be used in sociological and anthropological studies to visualizing micro aesthetic movement that can't been seen by human naked eyes. Malay folk dance to be known as a culture that full with myths and meaning. According to (Md Nor, 2011), Malay folk dance involved with secular and spiritual in surrounding of *Alam*. *Alam* act as teacher, source of artistic, creative aesthetic knowledge and paradigm in many Malay form of art including performance art. In the area of dance, *Alam* will offer as knowledge of stylistic that allow human to replicate the imagery of flora and fauna. Malay dance movement pattern element has tremendous significant relation with *Alam* which it is perform as essence of aesthetic and inspiration. These motifs, imagery and pattern are represented in symbolic and abstract that beautifully being choreograph and executed in emphasizing on the aspect of beauty, harmony, unity and norms of the Malay culture, custom, ethics and moral values.

Discussion and Conclusion

The usages of motion capture technology in digital preservation on intangible cultural heritage are often being applied into 3D application such as entertainment, training, and gaming and interactive educational for learning and education purpose. But UNESCO indicated that there are several measurements other than learning in digital preservation can be apply towards culture and heritage protection and preservation such as enhancement of culture values in depth that can act as human development and holistic understanding. Therefore, the usage of motion capture technology need to be expand in multiple purpose as a tool that can be extended into visualizing micro aesthetic movement that can't be seen by human naked eyes in performing art that can give enhancement to cultural values and cultural appreciation to society.

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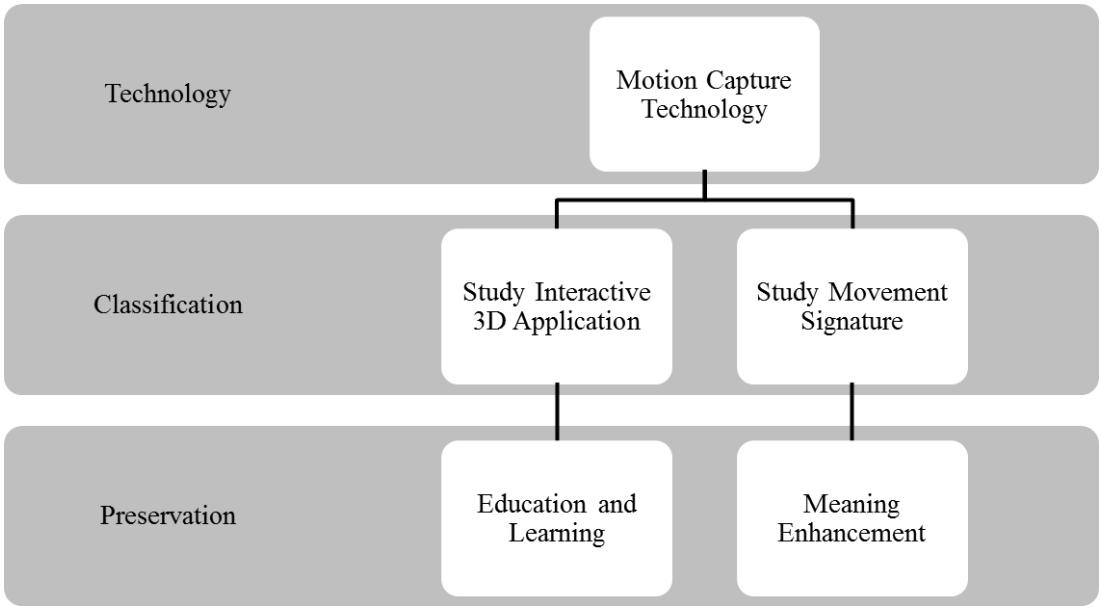


Figure 9: Function of Motion Capture Technology in Digital Preservation

The research will focus in exploring motion capture technology as medium to discover a micro visual from *Joget* dance movement and analyse the symbol or sign that can give benefit and depth enhancement towards cultural meaning in holistic to young generation. Furthermore, it might also be used as bridge in exchange of cross-cultural ideas to identify the root or origin of the culture that provide a local sense of unity and belonging that can help develops new interest and able to be expand in others field of study.

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HYBRID THEATRE; AN ADAPTATION OF PERFORMING TECHNIQUES IN THE EFFORTS TO PRESERVE THE ART OF THEATRE PERFORMANCE POST COVID19.

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Abstract: The pandemic of COVID19 and the Movement Control Order (MCO) have opened up the minds of local theatre players to be more creative in applying the suitable medium in showcasing their creative performances. Thus, emerged various forms of virtual theatre known as `online theatre'. No one ever imagined that theatre performances would be performed online but now, it is a practical approach in ensuring the sustainability of the theatre art itself. However, various questions arose about online theatre in Malaysia, such as, confusion with the understanding of the terms, forms and concepts of the performance. This study and writing is based on the online theatre performance ~Sel Akhir' by the Seni Ceritera Association and King Lear by the KL Shakespeare Players (KLSP). Based on Aristotle's Dramatic Elements approach, the authors used observation and comparison methods to explain the approach used by these two presentations and propose to our Malaysian theatre players a method of online performance that suits the current capabilities and requirements, known as hybrid theatre.

Keywords: Adaptation, Hybrid Theatre, Online Theatre, COVID-19

Theatre and Technology: The Process of Adaptation.

Historically, the development of the world's theatres has faced many challenges and obstacles over the past 100 years and the theatre has survived and continues to thrive in many forms and means. One of the reasons for the power of theatre to survive for so long is because of its unique characteristic that its performances are direct to the audience. Since COVID 19 hit the world from late 2019 until now, among the most severely affected sectors are the entertainment and cultural sectors. Ramona-Petronela explained in her writing *The Theatre and The Pandemic: The Theater In A Zoom Or Facebook Window*;

> "Many theaters have moved their shows online, and actors and directors have tried to keep their spectators close, being very active on social networks. It is not enough, physical interaction is ultimately essential in the performing arts, but adaptability leads to continuity."

In Malaysia, the Movement Control Order (MCO) have opened the minds of local theatre players to be more creative in applying the suitable medium in showcasing their creative performances. No one ever imagined that theatre performances would be performed online, but now, it is a practical approach in ensuring the sustainability of the theatre art itself. Online theatres have long been known and implemented among theatre activist in the West. There are various forms of online theatres presentation such as virtual theatre, live streaming theatre, pay-per-view theatre, multimedia performances, digital theatre and hybrid theatre Most of the

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performances are made by assembling a small group of actors who act in front of a small group of audiences and are recorded for online viewing purposes. Theatre without any audience will not be as perfect as Miles-Brown (1994) said in the book Directing Drama.:

> "without the presence of an audience the purpose of production is lost; for the purpose is the reaction of the cast to the response of audience. Theatre is a creative interchange that is clearly observable in the laughter, silent absorption or applause from the audience; also the quality of the performances itself is influenced by the degree of appreciation and attention of the audience".

The development of this online theatre can also be seen in the West where the National Theatre is among the centre of theatrical activities that successfully implement this new approach. It has successfully performed 17 performances with a total viewing that exceeded 15 million viewers in over 170 countries. This form of approach is considered a popular mass entertainment nowadays on a global scale, no longer focused on a particular group, in certain population areas (The Guardian, 21 September 2020). However, the form of the performance still retains the original features of a theatre performance and is performed on stage. And they added the use of various camera projection techniques (MCP) to replace the absence of the audience and the show was broadcast live to the audience at their respective homes.[1].

The basic component of a theatre is the relationship between the three main components which is the actor, the audience and the performance space. The direct relationship between the audience and the performer is the most important element that must exist. The presence of the audience to watch the live performance is a requirement needed to make a performance as a real theatre. Watching the theatre live streamed via digital media, the audience is shown to an image of a group of actors on the screen, not the real actor (presence of an image, never a person). The relationship between actors-audience involves visual, auditory, kinetic (VAK) experiences. Generally. Theatre performances are a process of giving and receiving (creative interchanges). It can be seen through the response given by the audience; laugh, ambience or applause. Audience and actors judged each other throughout the performance. The audience responded to the performance while the actor responded to the audience reactions. This is where the reciprocal quality of a theatre performance is located. It is strongly influenced by the level of acceptance and concentration given by the audience. Without a live audience, the main purpose of staging a theatre performance would not be achieved. To make a performance considered as a theatre is when it successfully fulfill the basic characteristics as outlined in Figure 1; the direct relationship between the audience and the actor, the story told about man and the nature of humanity in which the theatre is a sharing of life experience between the audience and the performer, presented in a space devoted to the performance, has a performance structure; acting as the main form of presentation, while the singing, dance moves and others are only support to build the mood of the performance as well as the spectacle elements.

[1] From Stage to Screen/ Making National Theatre Live. February 27th, 2020). <https://www.youtube.com/> accessed 6 August 2021

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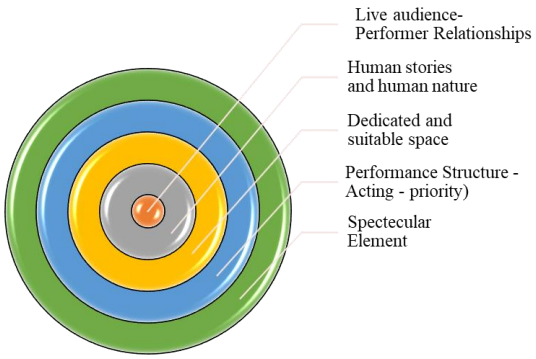


Figure 1. Basic Characteristics in a Theatre Performance

In order to ensure the continuity and sustainability of theatre performances in Malaysia during the pandemic COVID-19, adaptations need to be made to the way theater is performed, as well as involving creativity in the technique of producing performances. We cannot fully replicate the approach implemented in the West as made by National Theatre Group in London. We need to understand the status of most of those involved in theatre in Malaysia are amateur, non-profitable association and definitely, not professional. We need to make some modifications and adaptations to the approach, that applicable to the local conditions, current situation, environment, culture, financial factors and other constraints. The adaptation should not involve many changes to the existing form, only need to include elements of new media technology that are appropriable so that it can be reachable by the local audience through online platforms. Adaptations need to be made especially to the way in which the theater is delivered, as well as involving creativity in the technique of producing the play. This adaptation approach will be referred to as `hybrid theatre'. 'Hybrid' refers to the Bilingual Dictionary (1997; 594) meaning `kacukan' or mixed. 'Hybrid' according to The International Webster's Comprehensive Dictionary of the English Language refers to "derived from incongruous sources; mixed anything of heterogeneous origin or incongruous parts (1996: 617). The term `hybrid theatre' is not new in the history of avant-garde or post modernism theatre development in the world. In fact, several studies have also been made about this form of hybrid theatre. However, the term 'hybrid' suggested in this study refers to the creative adaptation of the existing staging features in conventional theatre, supported technically by multimedia, recorded through cameras, then produce online (see Figure 3). In this adapted hybrid theatre, all the basic elements in a conventional theatrical performance are existed, only the characteristics of the direct relationship between the audience and the performer do not occur. The proposed technique are as follows; portrayed by a small group of actors; as the playing space are limited as the space area is covered by the camera lens as well as the range of acting space with the camera should be appropriate for the actor's facial and emotional expressions to be visible in the camera, without the need for too much zoom-in & zoom-out, so the number of actors suggested is not too crowded for each scene. The duration of a hybrid theatre performance should not be too long as it happens in conventional theatre that take an hour to 2 hours. The ideal duration of the hybrid theatre performance is thirty minutes. Hence the plot of storytelling still retains the principles of the Freytag's Pyramid, but the focus of the narration should be more directed towards the discussion of the subject matter of thought (conflict). This hybrid theatre plot no longer relies on a string of events but as a small set of fragment that

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forming a structure of storytelling[2]. Plot structure for hybrid theatre is episodic. Its storytelling structure differs from chronological plot. It contains a sub-narrative plot that supports the main plot. Each sub-narrative is created through flashback techniques and interconnected with each other either randomly or chronologically which eventually leads to the climax. The arrangement of storytelling that combines the `here and now' with the flashback techniques as shown in the diagram below is intended to facilitate the relationship of the story in each scene. To further clarify the story, the `here and now' segment uses a monologue, asides or narrative method, meanwhile the flashback segment could use either dialogues or monologues. Hopefully, this would help create the element of empathy and sympathy that could bridge the relationship between the audience and the actors (Figure 2).

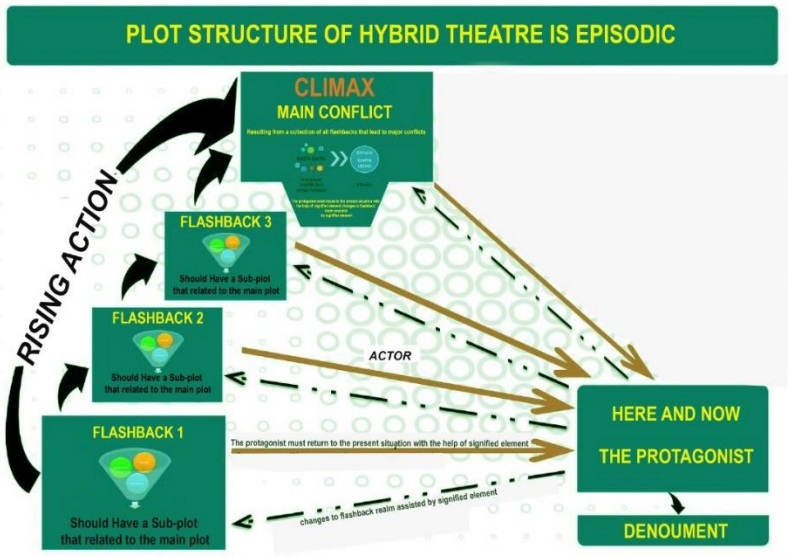


Figure 2; Episodic Plot Structure in Hybrid Theatre

While in terms of the structure or style of acting is more towards acting in the form of narrative play.[3], less physical action (due to space constraints and scope of camera lenses), more focus on the inner strength of the acting; expressions and emotions are displayed through reassuring pronunciation and small actions. As for the spectacular elements, the performance can be supported with the help of the use of other digital technologies such as green screens to replace three-dimensional set scenes, the use of various distinctive effects that are not extreme so as to immerse the aesthetics of the art of theatre performance itself. For the purpose of presentation, it can be presented via online medium either live streaming or through digital mediums that are recorded, edited and re-aired such as Open Broadcaster Software (OBS), Zoom, Facebook, Youtube Channel and others, controlled by the broadcast team.

This study is still fundamental and there is much to explore and look at. Hence the focus of this study will focus only on the two forms of online theatre performances which are SEL AKHIR by Persatuan Seni Ceritera and KING LEAR by KL Shakespeare Players. Each performance was presented using different methods; recording method and live broadcast streaming method. Hence comparisons will be made in reference to it using observation

[2] In studying the plot of experimental dramas, the term storytelling structure is more suitable to replace the plot even though both have the same context (Fazilah Hussin, 169: 2010).
[3] *Narrative Play* focuses more on the style of storytelling through pronunciation by characters, no major action moves, unlike regular dramas. A variety of pronunciation styles with the ability to play tones, intonations and articulations that reveal emotions as well as reassuring gestures and expressions.

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methods. The basis of the actor-audience relationship involving the VAK is still maintained, although it does not occur directly in the same space, but the process of adapting is done so that emotional awareness, sympathy and empathy continue to occur either directly or indirectly between the actor and the audience, through the medium of camera technology and various other media (multimedia). For example, in King Lear's hybrid theatre performance by the Kuala Lumpur Shakespeare Players (KLSP) group, it was performed live streaming using a technology media platform (Refer to fig. 4). The actors acted in front of cameras or mobile phones from their homes and were supervised by the technical team through a control centre, while the audience witnessed the performance directly using mobile phone or computer medium from their homes. Prior to that, the audience was also reminded by the `presenter'[4] to always turn on their respective video cameras, focus and have question and answer sessions between the audience and the actors (it is part of the 'introductory ritual' which is usually performed by the Stage Manager or Stage Manager before the performance begins). Its main purpose is to ensure that the audience adheres to the rules and discipline of the performance and the stage as the compliance will directly affect the actors and performances to be presented. This situation will create a 'collective response' situation between the audience and the actor and among the audiences themselves (just as happened in conventional theatre performances).

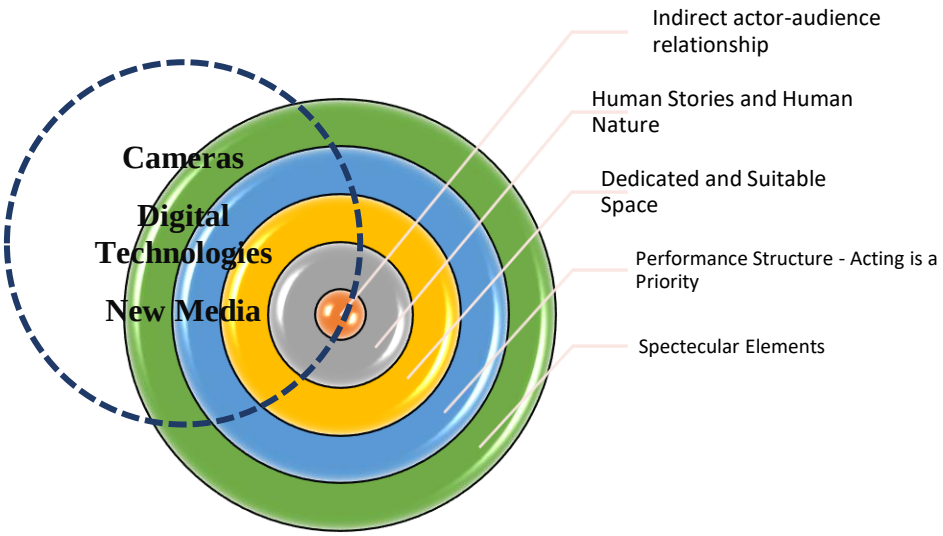


Figure 3; Hybrid Theatre Forms That Have Basic Characteristics of Theatre And Combined With Digital Technology Features, New Media And Cameras

[4] The role of this 'presenter' as a liaison between the production team and the audience who watched the performance online. He will introduce the production team as well as the background of the performances that will be presented. This method is also carried out by the National Theatre Group, United Kingdom.

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Figure 4: Acting Presented Directly In Front of The Audience Through Medium Cameras Creates a Feeling of Direct Contact of The Actor-Audience.
Source: (Courtesy by KL Shakespeare Players)

The relationship between actors and cameras does not exist in the conventional theatrical activities because the nature of the theatre is presented directly in front of the audience where the actor plays with the audience's eyes. Cameras are always associated with the activities of tv dramas or movies. The camera records what is seen through the lens. The actor will face the camera, the actor will have to act in the direction of the camera position, the movement of the actor is also more limited in order to appear to fit the frame position, focus and shot. Actors are given specific direction where it is necessary to stand, look and move. Each of these positions has been determined according to the position of the camera (taking your mark). Repetition of an action or scene (retake) is common. Acting in a TV drama or movie will usually not follow the sequence of scenes, instead it refers to storylines – for example they make the last scene first whereas the previous scene is no longer created – depending on the situation, budget and time. While actors who play in hybrid theatre do not have to follow the camera requirements as made in tv dramas instead cameras that need to according to the needs of the actor. The overall camera shot technique is also unlike shots in tv dramas or films. The shooting technique in hybrid theatre uses long shots to look like we're seeing the staging from the front. There is a use of close-up and flashback techniques in hybrid theatre but it is not very much and needs to have strong reasons such as explaining and expressing the character's expression or emotions. The concept of 'make-believe' in theatre where the action presented needs to be seen from one angle aesthetic distance[5]. Hybrid theatre don't have to try to replicate the style of film makings. Making tv dramas or films techniques 'smash-cut[6] ' 'jump-cut transition[7]' and others. The use of cameras as a medium representing the 'eyes' of the audience has undoubtedly affected the enjoyment and satisfaction of watching a theatre play. However, it will not affect the quality of the show if it is well done and integrated. This is where the process of adaptation and creativity occurs in hybrid theatre performances.

[5] Aesthetic distance refers to the appropriate position of vision to allow a person to judge and criticize a work of art.
[6] Smash-cut is a sudden cut from one scene to another or another. It happens at an unexpected moment, there when he cuts in the middle of the character dialogue
[7] Jump-cut transition is an effective film editing technique to visualize the skip in time. When used correctly, it can help explain the story you want to tell. It happens when shots on the same subject are taken from different camera positions

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Application and Role of Camera Work in Hybrid Theatre

There is a difference in camera usability between film genres and hybrid theatre. Through film we can manipulate space and time using a variety of techniques combined during filming and editing (Bordwell, Thompson &Smith, 2017:73). But in hybrid theatre, there are limitations in applying all these techniques due to conventional theatre elements that need to be maintained in their own class. Appropriate camera work will be able to ensure that information and messages delivered to the audience are accurate even though the audience experience differs in terms of space, environment and impact. The camera's motion application must be implemented after the blocking of the actor has been determined by the director. The working motion of the camera in hybrid theatre consists of three main components namely shot size, shot composition and shot position. The components are interconnected with each other to deliver effective information and messages to the audience.

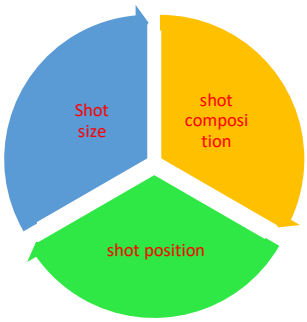


Figure. 5; Camera Working Motion Components In Hybrid Theatre

The size of the shot is the measurement of the shot. Each shot size will reveal different information, interpretations and effects to the audience. Therefore, the director should be wise to experiment and choose the appropriate size of the shot based on the theatrical needs presented. Thus, the combination of the quality of the text, followed by well-established acting and channelled through the medium of camera work, new media and suitable technology, a concept of hybrid theatre performance can be achieved. The size of the shot consists of three main fundamental components namely Long Shot, Medium Shot and Close Up.

Long Shot

Long Shot is a large shot size that can reveal the entire set. The use of this shot is able to provide four functions to hybrid theatre which is to show the time and place setting through the set and lighting, the events that occur and the number of characters involved. This information are important to interpret so that the audience can better understand the hybrid theatre performance.

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Figure 6; Example of Long Shot Application In Hybrid Theater (Recording) SEL AKHIR

Source: (Courtesy by Persatuan Seni Ceritera)

Medium Shot

Medium Shot is taken from the waist level to the upper level of the actor's head. The medium shot function is to show the treatment and expression of the character more clearly. Through a medium shot in hybrid theatre, the audience is able to see the body language better and can even interpret the symbols expressed by the actor.



Figure 7; Example of Medium Shot Application In Hybrid Theater (Recording) SEL AKHIR

Source: (Courtesy by Persatuan Seni Ceritera)

Close-Up Shot

Close up shots are usually taken from the neck to the top of the actor's head. The purpose is to show the expression and emotions of the characters portrayed by the actor. In hybrid theatre, the additional of close-up shots is something that is `unfamiliar' when the performance of a theatre is seen in large scale size such as long shot. Therefore the use of close up shots although necessary but must be minimized. The director must be wise to work on the size of this shot so that he does not reduce the charm of the theatre performance.

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Figure 8; Example of Close Up Shot Application In Hybrid Theater (Recording) SEL AKHIR

Source: (Courtesy by Persatuan Seni Ceritera)

Another function of close up shot in hybrid theater is insert shot. For example in figure 9, the character's legs are taken closely to give the symbolic meaning that they have been sentenced to death by hanging.



Figure 9; Example of Close Up Shot Application In Hybrid Theater (Recording) SEL AKHIR

Source: (Courtesy by Persatuan Seni Ceritera)

Shot Composition

Composition is also a necessity in recording the hybrid theatre. Placing actors in front of a camera lens is also just as important as placing or blocking actors on stage. But directors need to be vigilant in this regard so as not to interfere with the characteristics of conventional theatre. The blocking arrangement of the actor on stage and shot compositions are able to provide effective messages and information to the audience. The use of the Rule of Third is encouraged in the composition of shots in the hybrid theatre. In the Rule of Third, the image will be divided into nine parts (Mercado, 2010:7). Unlike movies, the middle section is the most dominant and important part of the hybrid theatre. However, the horizontal and vertical lines as well as the 4-point line can also be used as a measurement or placement centre of the actor according to the suitability of the script and the vision of the director.

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1 & 2 September 2021



Figure 10; Composition in the *Rule Of Third*



Figure 11; Example of the Application of the *Rule Of Third* in Hybrid Theatre (Recorded) SEL AKHIR

Source: (Courtesy by Persatuan Seni Ceritera)

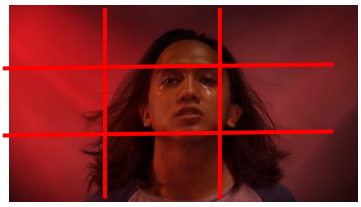


Figure 12; Example of the Application of the *Rule Of Third* in Hybrid Theatre (Recorded) SEL AKHIR

Source: (Courtesy by Persatuan Seni Ceritera)

Angle Shot

Eye level shot is an equal video shot between the actor's head and the camera. It is an ideal video shoot in hybrid theatre to allow audiences to watch theatre performances on a digital medium. It is able to give an understanding of storytelling to the audience.

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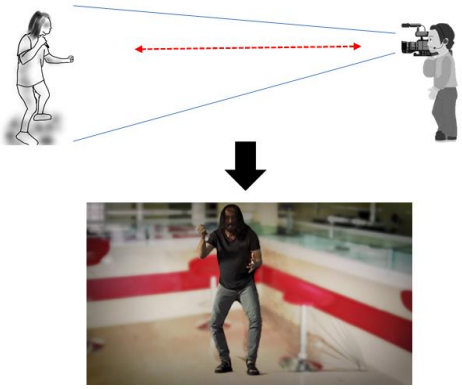


Figure 13; The Application of Eye Level Shot in Hybrid Theatre When Actor Stands Up

Source: (Courtesy by Persatuan Seni Ceritera)

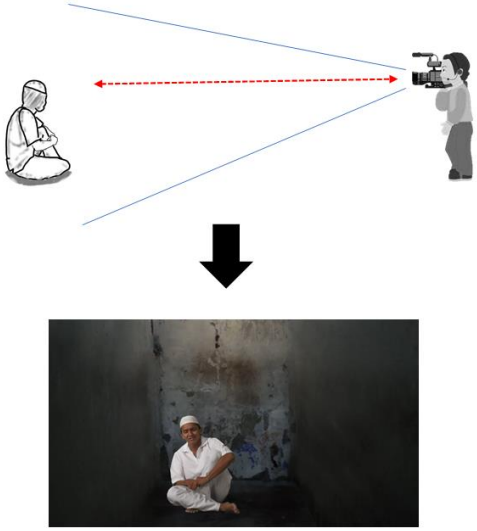


Figure 14; Eye Level Application In Hybrid Theater When Actors Sit. The Position of the Camera Is Maintained As When the Actor Stands.

Source: (Courtesy by Persatuan Seni Ceritera)

Conclusions

The emergence of hybrid forms of theatre is to be accepted by all communities, especially the theatre community. During this pandemic situation, hybrid theatre is able to be the best platform to educate and teach the community, regardless of place and time. Theatre practitioners should start working with experts in the art of new media technologies to develop a more quality form of hybrid theatre. The art of live theatre performance will still return to its original state but with the addition of a more cheerful face. Digital media technology are merely a conveying tool and with the combination of the diversity of new media technologies in the art of theatre performance will provide added value to the aspect of artistic in theatre performances. Marcus Lilley in his article "Has 2020 Given Us a New Hybrid Model of Performance?" in Theatre Art Life: The Global Media Site for Entertainment;

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1 & 2 September 2021

This hybrid mode of performance utilising the social and broadcast technologies which have enabled us to stay connected with the vision and creative will of performers, directors and writers is not a permanent division from live performance. However, it shows that the marriage between live and technology enables some exciting and still possibly untapped future possibilities not just for any future lockdowns but in terms of engaging and inspiring a future generation of theatre-makers (10 December, 2020)

So, the focus at this time is to produce a good quality hybrid theatre. It is not our purpose to make the theatre stand like a movie or a tv drama because theatre is special in its own field. The COVID19 pandemic situation has given theatre practitioners awareness on the importance of media and technology as well as the need for them to enhance their knowledge and mastery of new knowledge, especially media knowledge and technology, methods of use and handling of video cameras, video editing techniques to ensure the sustainability and quality of the hybrid theatre. The conventional theatre performance will remain and will again dominate the live staging arena with the addition of a more attractive image. It has become the nature of theatre that is constantly adapting creatively to the needs of the times and circumstances. Let us not worry too much about the future and fate of the conventional theatre because history has proven that the live theatre will not be lost as long as human beings exist on the face of the earth. Our soul still needs this kind of form and the hybrid theatre too, will continue to develop along with the development of the digitalization era today.




Figure 15: Scenes In Hybrid Theatre King Lear (Live Streaming) Directed By Lim Kien Lee Using Open Broadcaster Software (Obs)

Source: Courtesy by KL Shakespeare Company

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CARTOON AS A COMMUNICATIVE EDUCATIONAL MEDIA IN THE COVID-19 PANDEMIC

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Abstract: *This study focuses on the role of cartoons as a medium of communication during the COVID-19 pandemic. In the past, cartoons were considered as illustrations that were only used for children's education because they had a funny and fun impression. In subsequent developments, cartoons became a critical communication medium for various social problems that occurred in society. This critical communication media is often found in newspapers, magazines, tabloids and others. During the COVID-19 pandemic, cartoons have become a medium of communication to provide education to the public regarding health protocols. Aside from being a medium for educating health protocols, cartoons are also widely used as a medium of communication about the introduction of the corona virus, the dangers of covid-19 and vaccines. The lack of research on cartoons as an educational medium makes this research interesting. The descriptive qualitative methodology used by observing and referential data related to cartoons shows that cartoons are a very communicative educational medium. This can be seen in the cartoon media that displays local identities so that people can understand them well.*

Keywords: *Cartoon, Communication Media, Covid-19 Pandemic, Educational Media*

Introduction

The presence of cartoons in the era of globalization and advanced communication technology today has an important meaning both in electronic and print media such as TV, magazines, newspapers, reading books and others. In addition to its function as entertainment, it can also be used as a source of educational information with elements of criticism, satire, or as a commercial medium. A more adequate cartoon concept is an image that is representative or symbolic, contains elements of satire, jokes or humor. Cartoons appear in publications regularly, and most often visit political or public matters. Socio-cultural and educational issues were also targeted.

The COVID-19 pandemic, which is currently attacking the entire world, has had a huge impact on human life. Economic, social, political and cultural life is severely disturbed. People are unable to carry out economic activities freely due to the COVID-19 pandemic. Activities in traditional markets are no longer free to trade due to time and space restrictions. At first, traditional market trading activities started in the morning until the evening. However, due to the pandemic, currently traditional market activities can only be carried out until late afternoon, some even only until noon. The poverty rate that had previously decreased due to the COVID-19 pandemic has increased again. In this condition, many people are experiencing an economic crisis. This raises concerns about the increasing crime rate due to the impact of the escalating economic crisis. Based on the results of research conducted by an independent institution that

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conducts research and public policy studies, it is stated that due to the COVID-19 pandemic, the poverty rate has increased again. One in 10 people in Indonesia today live below the national poverty line. The child poverty rate can also increase significantly (SMERU, 2021).

Socially, people can no longer carry out social activities that were previously used to be done. The public is prohibited from holding social activities that invite crowds. Social activities such as wedding ceremonies, regular meetings at offices and companies, as well as government agencies have begun to be reduced or even eliminated. Meetings at the Village Hall and family gatherings that invite many people will be dismissed by the Covid-19 task force in the regions.

Literature Review

Definition of Cartoon

The definition of a cartoon is a depiction in the form of a painting or caricature of a person, idea, or situation designed to influence public opinion. Cartoons used as tools have important benefits in teaching, especially in explaining a series of material contents in a logical sequence (Rahayu, 2015). Cartoons are an audiovisual media in which they are also equipped with a variety of writings to support them. Cartoon comes from the English "cartoon", and in Italian "*cartone*". This term emerged after 1843 to name a sketch on paper containing a mural design. Developments that are happening today, change the understanding of cartoons into images that are humorous or satire, so that cartoons are a form of artistic expression that intends to be funny, satire, and criticize. (Wulan, 2017). The definition of cartoon at this time is not just a design drawing, but later developed into an image that is humorous in nature and aims. As a form of graphic communication, a cartoon is an interpretive image that uses symbols to convey a message quickly and concisely, or an attitude towards certain people, situations, or events. Cartoons usually convey the essence of the message that must be conveyed and pour it into simple images, without details, using symbols, and characters that are easily recognized and understood quickly. According to Suryaningrum et al., cartoons, like monuments, rituals, films, and advertisements, are forms of communication. Cartoons are usually created as a reaction to certain phenomena so that it is possible to explore or search for the factual content (Jayadi & Manggau, April 2019).

Definition of Educational Media

Media are tools, means, intermediaries, and liaisons to spread, carry or convey messages and ideas to recipients. Educational media are everything that can be used to channel messages so that they can stimulate students' thoughts, feelings, actions, interests and attention in such a way that the teaching and learning process occurs in students. There are several psychologists who view that in human-to-human communication, the most dominant media in communication are the human senses such as the eyes and ears. The messages received are then processed by the human mind to control and determine its attitude towards something, before being expressed in action (Aprinawati, 2017).

According to Steffi Adam and Muhammad Taufik Syastra, learning media are everything both physical and technical in the learning process that can help teachers to make it easier to convey subject matter to students so as to facilitate the achievement of learning objectives that have been formulated. Learning media has an important role in supporting the quality of the teaching and learning process. Media can also make learning more interesting and fun (Tafonao, 2018). According to Dale, 75% of a person's learning experience is obtained from the sense of sight (eyes), 13% through the sense of hearing (ears) and the rest through other senses. According to Daryanto, the benefits of learning media are as follows: 1) it can explain learning materials in a simpler way; 2) increase the linkage of students in the learning process; 3) maximize all senses; 4) guiding students to be more independent in increasing

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insight; and 5) provide the same information to all students (Apriansyah, Sambowo, & Maulana, 2020).

Research Methodology

This study uses a qualitative methodology using a semiotic approach with observation techniques and literature review. Sources of data obtained from print and electronic media such as newspapers and websites. Analysis using Roland Barthes' theory of the meaning of denotation and connotation. The meaning of denotation is direct, and can be referred to as a description of a signified. The connotative meaning of some signs will become a kind of myth or mythical clue (which emphasizes these meanings) so that in many ways (meaning) the connotation becomes the embodiment of a very influential myth (Berger, 2015:65).

Discussion

Educational media is very much needed in providing enlightenment and guidance to the public about the dangers of the Covid-19 virus. Public understanding and awareness of the dangers of the COVID-19 virus is urgently needed to suppress the growth rate and increase in corona sufferers in Indonesia. Media education is not only for adults, but also must be used for children. Like the cartoons aired by tribunnews.com on page 30 “Cartoon Pictures of Corona Virus or Covid-19 for Children, Easy to Understand!" which tells about covid-19 for children (Juliati, 2020). This cartoon was created by Luluk Nailufar, a content creator, illustrator, writer from Malang, East Java (Nailufar, 2021).

The author of the story "Cerita Si Corona" was the idea of Watiek Ideo, an active writer of children's stories who is an alumnus of the Psychology Bachelor’s Degree Study Program, Faculty of Psychology, Airlangga University. The idea for creating this story is from the author's anxiety over the increase in the number of virus from day to day which makes people anxious about the current situation. This anxiety is not only experienced by adults but children also begin to understand the feelings of restlessness and anxiety experienced by adults around them. They began to wonder what was going on right now so that many of the people around them were starting to get restless. The story entitled "Corona's Story" equipped with interesting illustrations has succeeded in educating children about the current Covid-19 outbreak. They have understood the existence of this disease outbreak by the existence of the story. Interesting illustrations can reduce their fear of this pandemic. In addition to children, adults are also helped by this story created by him. They feel calmer after reading the main story because the illustrations in the story are made to be interesting (Insight, 2020).

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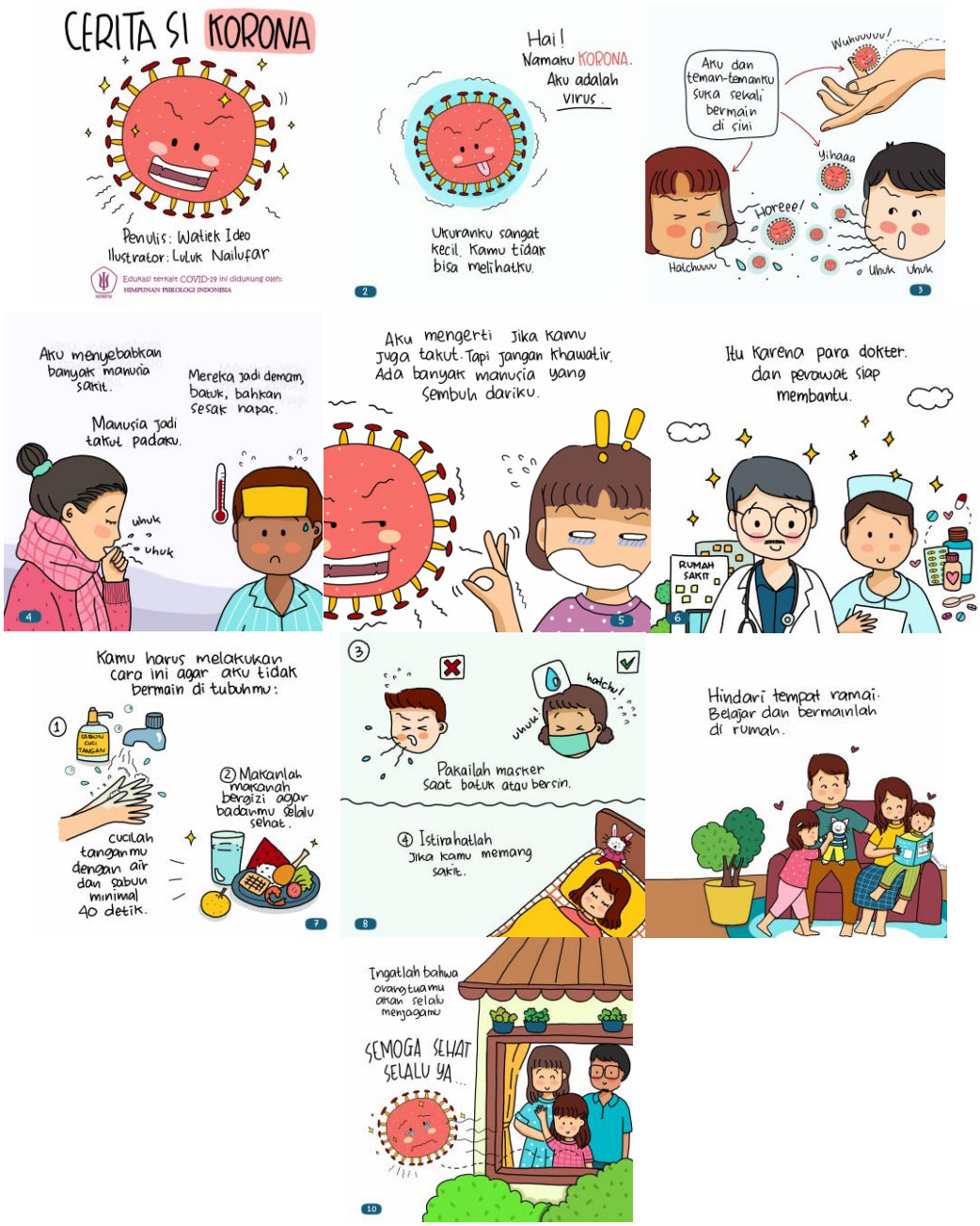


Figure 1. Educational cartoon with the theme "The Corona Story"
(Source: Juliati, 2020)

In terms of denotation, it can be seen that a cartoon is an interesting illustration and it is easy to understand a story. Stories in the form of visual cartoons can be accepted not only by children but also by adults. Funny and entertaining cartoon visuals can reduce feelings of anxiety and fear of the COVID-19 virus and provide education to the public on how to overcome and prevent transmission of the virus. The texts in the visual cartoons provide an explanation for each visual. The explanations given are in the form of what the corona virus is, where they are usually located, the consequences that occur when contracting the virus, and how to overcome and prevent the virus from being transmitted. The use of unique pastel colors adds to the cuteness of the cartoon visuals created. The visual characters created are also commonly known by children and adults.

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The connotation meaning presented in visual cartoons is to provide education through cartoon visual media to the public about the dangers of the corona virus in order to further increase awareness. The meaning of this connotation can be seen from the overall images and texts that appear in the visual cartoons where the visuals provide an explanation of the corona virus, what happens if we are exposed to the virus, and how to overcome and avoid contracting and contracting the corona virus. The step-by-step explanations are a very useful form of education for both children and adults.

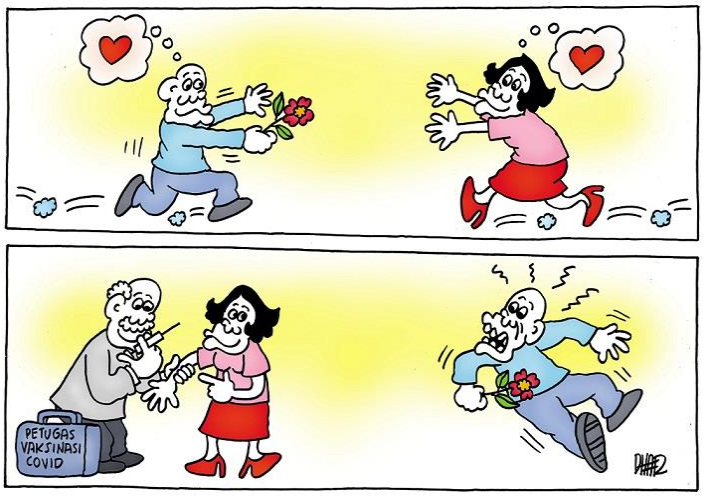


Figure 2. Darsono's Cartoon with the Theme "Prefer Covid-19 Vaccination" by Darsono
(Source: Ariadi, 2021)

Darsono is a cartoonist who was born on December 1, 1968 in Semarang. His works have been widely published in a number of mass media such as magazines, newspapers, and online media. He is known for his *mletot* style in each of his works. Apart from being a freelance cartoonist, he is also active in participating in international cartoon exhibitions and contests. The awards he has won include the Special Prize in the 2014 Skopje cartoon competition and an award from Jiaxing, China. Darsono is currently active as the secretary of Gold Pencil Indonesia and is also involved in the preparation of the comic "Anak Lereng Lawu" which was launched in October 2019 (Arif, 2021).

In denotative meaning, in the picture above, it can be seen that there are visuals of two people, a man and a woman, who are in love, releasing their longing desires. This can be seen from the visual "heart" that appears on the two visuals of the person. The visual of the man carrying a flower by running towards the visual of the woman in front of him indicates that the man has felt a deep longing for the woman in front of him. In the picture below, it shows that it turns out that the woman does not miss the man, but she misses the vaccine injection given by the vaccine officer.

In connotative meaning, the visual gives the meaning that vaccines are more important than others at this time. This is in view of the increasing number of sufferers due to the corona virus that attacks the community. This cartoon visual provides an education to invite the whole community to participate in the vaccination program organized by the Government. The government invites the public to love the Covid-19 vaccine injection more than others. The government wants people to have a love for the Covid-19 vaccine injection.

The purpose of education is to contain a description of the values that are good, noble, appropriate, true, and beautiful for life. Therefore, the purpose of education has two functions, namely providing direction to all educational activities and is something that all educational

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1 & 2 September 2021

activities want to achieve (Tirtarahardja & Sulo, 2008). The two cartoons above clearly provide the public with good and correct values during the current covid-19 pandemic. Both of them provide a guide to the public on how to avoid and protect themselves from the corona virus. The cartoon visual at the top clearly shows a picture of how a person can recognize the symptoms of a disease caused by the corona virus and how to avoid being infected with the corona virus. While the visual cartoon below clearly illustrates the importance of vaccinating so that people have immunity to the corona virus and prevent more fatal consequences if exposed to the virus. So it can be said that the two visual cartoons are good educational media for the public to know more about the corona virus and how to prevent and avoid the virus.

Conclusion

Cartoons as a medium of communication during the COVID-19 pandemic are very effective as educational media. The presence of cartoons, which was originally used as entertainment, can now also be used as a source of educational information with elements of criticism, satire, as well as commercial media. As an educational medium, cartoons have an important role in providing information to the public with their funny and interesting visuals. This is evident in the two visual examples given above. Denotatively, the use of funny, unique and interesting characters, colors, and typography is very supportive in disseminating information to the public. Connotatively, the purpose of the message to be conveyed can be achieved effectively to the public. Thus, it can be said that cartoons can be used as a very communicative educational medium during this pandemic. Moreover, with the use of local identities in visual cartoons, it is hoped that it will provide an understanding to the public about the corona virus properly and the public can be disciplined in complying with health protocols in order to avoid diseases caused by the corona virus.

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ABSTRACTION OF TRADITIONAL CRAFTS INTO EXPRESSIVE SUSTAINABLE ARCHITECTURE

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Abstract: *Socio-cultural aspects of craft, along with aesthetic and creativity, are expressed in the products of craft practices. Craft activities of weaving may be deeply imbued with unique cultural values and expressive of cultural identities. The paper concerns how traditional Malay craft is abstracted onto a real-life project which has to deal with the problem of modularity and buildability. The focus is on the food covers or better known as tudung saji pattern, woven using a specific technique called triaxial or hexagonal weave, where the strands are plaited in three directions. Understanding and making explicit, formalizing and computing the craft patterns provide new insights into its cultural dynamics as well as creative and generative possibilities. The paper summarizes the design process from craft to meaning and philosophy to variations of modern abstraction. The concepts were integrated into an innovative cladding design of a passive cooling system. The design and development process of water-wall design includes the production of digital three-dimensional model. The efforts to merge craft sensibilities and practices with new making technologies and computational strategies have uncovered several interesting viewpoints.*

Keywords: *Cladding Design, Cultural Values, Passive Cooling System, Traditional Malay Craft, Tudung Saji*

Introduction

This research highlights the abstraction of geometric pattern applied on ‘chilled water wall’ as an energy-saving technique to complement the demented and open-air approach of the spatial food testing laboratory design. The sense of regional identity in buildings is inspired from Malay cultural forms such as the Malay house and traditional food cover known as ‘tudung saji’. Based on the overall Energy efficient and My Crest guidelines applied by the Public Works Department of Malaysia, the overall strategy is to control energy use in air-conditioned areas and optimize air flow ventilation. The layout of lab is following the multidirectional nature of wind regime. The passive approach to the lobby and hallway areas is to 'break' the form into fragmentation and improve ventilation by increasing greenery and linear-type patios and hallways. Sustainable architecture in passive mechanisms is seen as cost-effective and value–engineering principles that contribute to sustainability. Environmental analysis was observed on the coupling of the waterwall with thermal mass system located at the main lobby of the National Centre for Food Safety in Sepang. A fieldwork measurement was conducted and acquired for the Computational Fluid Dynamics (CFD) ANSYS Fluent simulation process. The coupling of waterwall with thermal mass result in 4˚C to 8˚C reduction to the indoor temperature under hot humid climate conditions when the outdoor temperature rises to 31˚C. The results also demonstrated that the exploitation of low mean airspeed provides ample time for the evaporative cooling of the indoor environment to become more efficacious

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and cooled air to circulate within the premise boundary. Due to the size of the overall lobby, a hybrid technique was devised to increase the cooling conditions of the lobby areas. This combine the strategy of chilled water wall and blowers in order to couple passive measures with daylighting through skylights. The research features this design aspects and process.

The architectural value describes a relation between the practice of Malay food cover weaving and design expressions. The art of plaiting is one of the major National Art heritage that exist since the early time of Malay Peninsula. This is due to its variety range of interpretation as well as interesting design. The process follows the use of colours that make different kind of plaiting product looks more beautiful. The art of plaiting cannot be separated from the traditional way of life in Nusantara communities. During the old days, local villager would create numbers of plaiting products in daily basis. The product ranges from food cover or 'tudung saji', praying mat and plate mat. The 'tudung saji' is woven using a specific technique called triaxial or hexagonal weave. Where the strands are plaited in three directions, its tessellated parallelograms form an illusion of three-dimensional cubes that are found interesting in motif studies of symmetrical patterns. 'Tudung saji' weaving is begun by building a cone shaped latticework of triaxial weave. The latticework, which functions as a framework, is started by plaiting 5 strands together to form a pentagonal opening. This is followed by interlacing another 5 strands at the vertices of the pentagon to form 5 hexagonal openings. The process of adding 5 strands each time is repeated to enlarge the structure, which begins to take its conical shape as more strands are added. Starting from the edge of the cone, coloured strands are then interlaced upward and across in between the openings on the framework, resulting in a hexagonal tessellation that at times gives the figment of three-dimensional cubes.

The inspired 'tudung saji' as a food cover which was mostly used by the Malays carries a symbolic meaning to the context. Food-cover weaving, a cultural practice that was unfamiliar to the modern people, suggest an aesthetic value and became a design feature of the vertical water walls. While always a fundamental part of the design world, traditional Malay craft activities of weaving have only recently become more integrated into a real-life project. In another study, the researcher highlights the overall analysis attribute of geometric motif can be distinguished into the use of material, design meaning, technique of use, combination with other motif and its use for repetitive component (Baniyamin et.al, 2019). In particular, this kind of exploration gives the product an authentic quality rooted in traditional craft history. Contemporary designs created with traditional quality intend to evoke feelings of familiarity through their cultural values and expressive of cultural identities. Hence, it is to create a product that has an emotional element connected to something recognizable from the past. These feelings are communicated innovatively through form, material, texture, palette, and pattern.

The research inquiry develops and evaluates a design process that fuses traditional craft techniques of weaving with contemporary innovative cladding design. The water-wall design created through the production of a digital three-dimensional model design process consists of items intended to deal with the problem of modularity and buildability. During this investigation, a design process was developed that fused traditional craft techniques weave of 'tudung saji' pattern, where the strands are plaited in three directions. Additionally, inclusive design theory and craft theory informed the design process. Based on these ideas, this research sought to create a product that fits within the design goal of creating an innovative cladding design of a passive cooling system.

Literature Review

Lu (2020) proposed an intriguing theory of architecture as a sort of spatial socio storytelling, arguing that all forms of ornamentation reflect the tale of the civilisation and its proclivities. The history of architecture, according to Semper, begins with the history of practical art, which begins with "motifs simultaneously embodying function, techniques and

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1 & 2 September 2021

ritual action (Hvattum, 2004, p. 10).” Semper stated in his groundbreaking treatise on "The Four Elements of Architecture" in the mid-nineteenth century that the threading, twisting, and knotting of linear threads were among the most primitive of human arts, from which all else, including both building and textiles, was derived. ‘The commencement of building coincides with the birth of textiles,' he asserted. Semper's investigation of the preconditions of style, a lavishly illustrated overview of the technical arts (textiles, pottery, carpentry, masonry), forever changed the interpretative environment for aesthetics, architecture, and art history. Semper felt that style should be guided by historical function, cultural affinities, creative free will, and the innate properties of each medium. After his observation of the primary elements of architecture, namely the hearth, mound, roof, and wall—, Semper indicated that each of these elements “corresponds to a particular technique of making, developed both in a ritual and a functional sense in the practical arts (p. 14).” The hearth has its origins in the firing of clay, which has led to the development of ceramic processes. The mound was built with stonework, while the roof was built with carpentry. Weaving methods were related with the enclosure that started in the wickerwork of walls. The wall motif was a major component in Semper's development map of primary architectural features. As Semper contended, the original enclosure, “was not the solid wall or wood, but rather the primitive fence woven by branches and grass.” For Semper:

> *Wickerwork, as the original space divider, retained the full importance of earlier meaning, actually or ideally, when later the light mat walls were transformed into clay tile, brick, or stone walls. Wickerwork was the essence of the wall.*
>
> *(Semper, 1989, p. 103)*

Consider the carpenter's trade next. Informally, referred to as a joiner. He combines pieces of wood to create a variety of objects like as boats, buildings, and furniture. As the work progressed, the cutting, shaving, and drillings were fashioned to fit, and so only became pieces as the work progressed. Joinery and knotting have a close relationship. The carpenter weaves with his woody materials in the same way that the basket maker does, and the form of the construction develops from the weave. The Latin term *texere*, which means "to weave" (hence text and textile), is derived from the Sanskrit words *tasha*, which means "axe," and *tashan*, which means "carpenter." The old joiners were also known as world-weavers.

Inclusive Design Theory

Understanding craft theory and history serves as a basis for understanding and creating “nostalgic” design (Adamson, 2007). Nostalgic design is defined as an interest in using the past and memory as an inspiration for design but reinventing these references in a new and often technologically innovative way, fusing traditional and contemporary. The focus of the nostalgic design is the adaptation of something familiar while emphasizing a strong emotional connection to the past. In the fast-paced digital world of the 21st century, this transition toward superficial connections often creates a yearning for meaningful emotional connections with people and places. Designing in a way that addresses inclusiveness and diversity serves as a reminder that the built environment is a cultural artefact that should strive to embrace everyone. This design investigation is centred on nostalgic design ideals, creating objects with a traditional craft component but formulated in a 21st century way. The goal of the research is to understand and making explicit, formalizing and computing the craft patterns. This provides new insights into cultural dynamics as well as creative and generative possibilities. This research stemmed from several theory bases. The study began with literature relating to inclusive design theory and from here the research extended into craft theory.

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Craft Theory

In addition to uncovering the theories of inclusive design, it is necessary to review the history, definition, and current trends of the craft world. For the research, the craft can be defined and narrowed as a process of creating objects mainly relating to weaving. In the past, the handiwork of the women in the family often stemmed from basic human necessities: food, clothing, shelter, and warmth. They used functional crafts as a form of creative self-expression. In addition to its creative aspect, craft goods were social objects that assume importance beyond household utility; they signified and legitimized social roles and group membership. Ananda Coomaraswamy writes that "the human value of anything made is determined by the coincidence in it of beauty and utility." Craft is defined by its past. Each craft discipline has a rich history associated with it and by nature, the craft looks backwards to that history. Craft looks to the past for techniques, visual cues, meanings, and ideas. Crafts derive meaning from their traditional heritage. Craft perches in the middle of many different topics, uniting people over various backgrounds, genders, and ethnicities as well as linking history with modernity. The reason for craft's continuing history is due in part to the fact that craft inspires comfort. Typically craft products are accessible and fit easily within a normal life, neither challenging nor intimidating. The familiarity of craft forms perfectly complements the individuality of handcraft. Craft objects also engage the senses, especially their appeal of touch. Weavers and textile makers are conscious of the feel of different fabrics, how different densities have various tactile qualities.

Design Process Theory

To aid in answering the research questions the designer used articles by Nigel Cross, 'Designerly Ways of Knowing (2007) and *Visualizing Research* as the basis for the design process methodology. The article lays out an argument for and challenges our thinking about a neglected third area of education: Design. In general, the two dominant cultures of education are the sciences and the arts, broadly defined. The development of design research has led to the establishment of design as a discipline of study in its own right. Cross' article highlights several issues that remain highly relevant today.

Designerly Ways of Knowing traces the development of research interest in articulating and understanding the nature of design cognition, and the concept that designers have particular 'designerly' ways of knowing and thinking. The underlying argument is that there are 'ways of knowing' embedded in the process of design that is different from science; which is they learn about the nature of the problem largely as a result of trying out solutions, whereas the scientists set out specifically to study the problem. (Lawson, 1980). Drawing on observations from Lawson's study in How Designers Think, Cross compares the problem-solving strategies of designers to those of scientists. According to these experiments, scientist's problem-solve by analysis, and designer's problem-solve by synthesis. A central theme of design activity is generating a solution quickly rather than focusing on the analysis of the problem (Cross, 2007). An acceptable conclusion for a scientist is 'further research is needed but this is not so for the designer. Additionally, design problems are ill-defined, they are not the same as problems for scientists and scholars. As a result, designers often have to define, redefine, and change the problem to find a solution; designing is a process of pattern synthesis rather than pattern recognition. The value in design is practicality, ingenuity, empathy, and concern for 'appropriateness'.

Design intuition is another facet of the 'designerly ways of knowing.' Design is abductive reasoning, which differs from inductive and deductive reasoning principles. The link between internal mental processes and their exterior expression in sketches and models is crucial to the designer's thought processes. Recognizing the dialogue that takes place between internal and exterior representations is an important component of understanding how design

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1 & 2 September 2021

is reflective. A medium, such as sketches or rapid models, is necessary for the designer to convey and reflect on half-formed ideas. “Design is ambiguous,” according to Cross (2007). Early on, designers will create. Designers will generate early tentative solutions, but also leave many options open for as long as possible; they are prepared to regard solution concepts as necessary, but imprecise and often inconclusive” (p.54). Sketching and quick model building aid in generating these early solutions, enable a variety of solutions to be considered, and is an integral part of a designers’ methodology.

Design Methodology

Visualizing Research

Visualizing Research was used as a template for the design methodology, identifying the main avenues: conceptual process/schematic process and design development leading towards prototype production. This presents a synopsis of each stage of the design process broken down into separate sections. Throughout each of these phases, the design process was evaluated through desk critiques and meetings reviews. The design investigation intended to create a line of products that were inspired by the concept of food covers or better known as tudung saji weaving pattern. The process began with experimentation with a 2-D point, line, and plane. Next, the patterns were generated in 3-D form. SketchUp, a computer program, materialized perspective drawings alongside hand-renderings. The focus remained primarily on 3-D computer modelling with digital representation taking a primary role. The design phases included in this exploration were conceptual or schematic exploration, design development, and analysis.

Findings

Conceptual / Schematic Exploration

The designer generated and documented a design process that was informed by contemporary designers, craft theory, inclusive design theory, and fusing traditional craft techniques and contemporary wall cladding design. The focus remained on 2-D point, line and plane. The reason for this focus was due to the emphasis on handcrafting techniques in this investigation. Geometrical grids are highly useful. They provide a formal linear straight edged pattern with sharp corners which evolve into strong visual repeats, from simple brickwork to basic weaving patterns. This is based on simple regular tiling of triangles and hexagons. The size of these triaxial or hexagonal weaves remained small for purposes of efficiency in producing multiple ideas quickly. The designer documented the process by taking notations/annotations, creating drawings, and taking step-by-step screen captures of any digital work. In Fig.1 Patterns of tudung saji weaving is identified as Flock of Pigeons, Standing, Cape Flower, Bold Head, Sailboats and Five States patterns.



Flock of Pigeons



Standing



Cape Flower

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1 & 2 September 2021



Bold Head Sailboats Five States

Figure 1: Patterns of Tudung Saji Weaving

The conceptual exploration next focus on flock of pigeons motifs. The example of Pati Sekawan (Flock of Pigeons) template is shown in Fig.2. Pigeons have played a major role in human history and symbolism. One significant traits of pigeons are their immense ability to adapt. Pigeons are a symbol of strength, flexibility and victory. Known to be highly social creatures, pigeons are often seen performing graceful and captivating aerial displays with their flock.

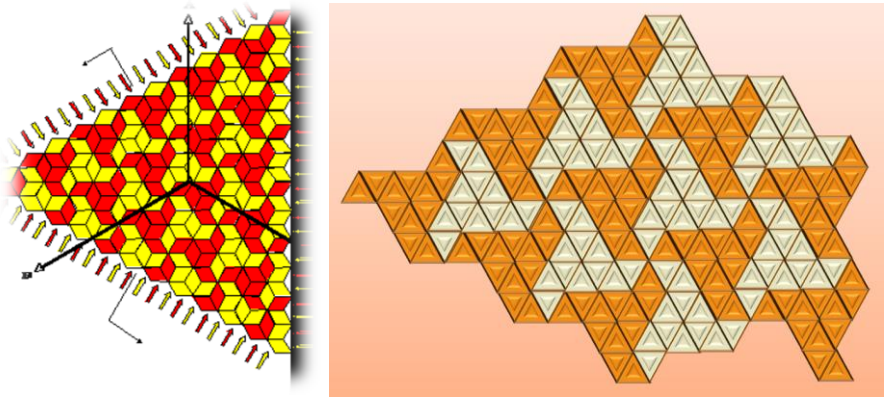


Figure 2: Pati Sekawan (Flock of Pigeons) Template

Abstraction of the motif is further developed. A significant value of the collage or composition of images, is shown in Fig.3 Mood Board Flock of Pigeons.

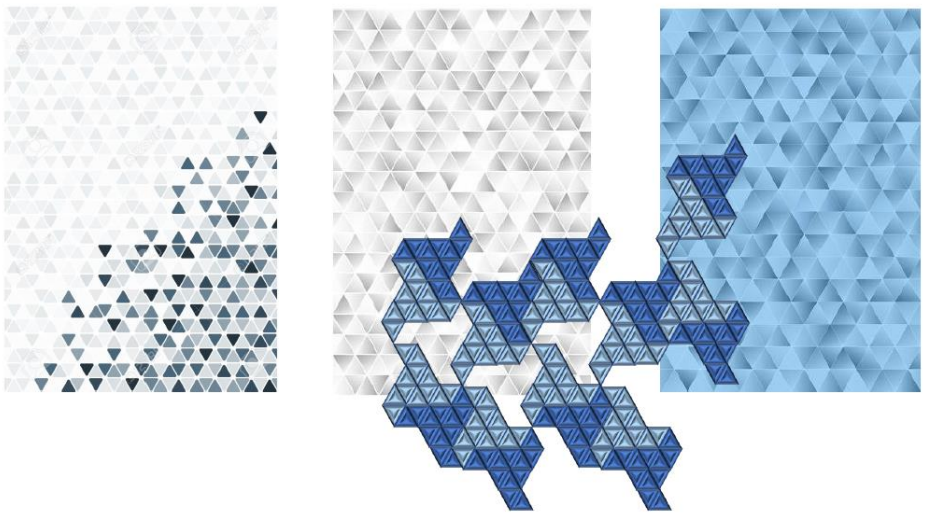


Figure 3: Mood Board Flock of Pigeons

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1 & 2 September 2021

The design exploration continues with integrating the conical shape in vertical planar wall in Fig.4 Shape of Tudung Saji with Flock of Pigeons motifs. In surface design, the emphasize is on the tactile quality of the cladding pattern.

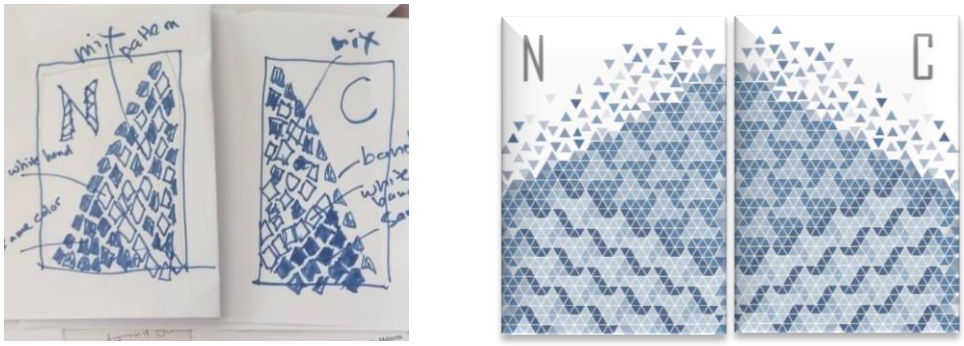


Figure 4: Shape of Tudung Saji with Flock of Pigeons Motifs

Additionally, design ideas were used to provide a purposeful framework for the design process. Reflective note-taking is a useful device to deposit a range of information, which is added to and consulted regularly. This contains activity and development sketches, information about the pace and progress of work, and key points from evaluation and analysis. The notes keep more descriptive and discursive information concerning thoughts and insights from the designer and of how the design process progressed.

Design Development

Even during the prototype patterns, design development still continued and the designer continued to evaluate and change the design. After the creation of numerous 2-D triaxial or hexagonal patterns, consultant members assisted the designer in selecting the most promising ideas to pursue further. The design that were deemed the most successful were taken to the next level. The designer further refined and developed models in the form of 3-D digital representations. The designer continued to document the process using notations/annotations, creating drawings, and taking screen captures of any digital work. Fig.5 is the axonometric view of the National Centre Food Safety. The main lobby is represented by the conical shape of the 'tudung saji'.

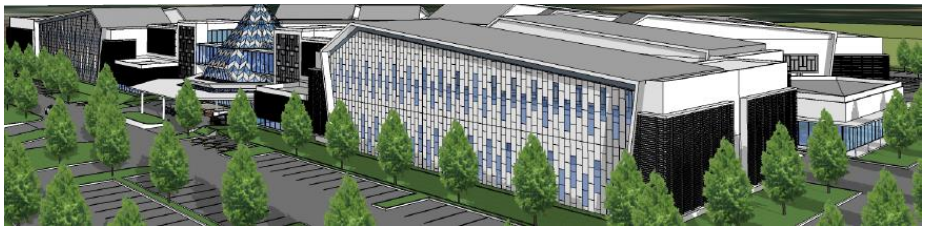


Figure 5: Axonometric View of the National Centre Food Safety

Next, Fig.6 is showing the main Lobby Floor Plan where the chill water wall is placed in the central area. The early design development of the chill water-wall is made of brick and layered in solid void intervals.

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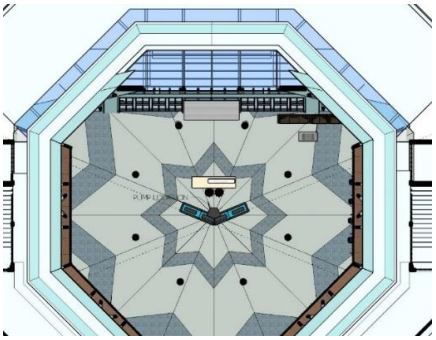


Figure 6: The Main Lobby Floor Plan

Refer Fig.7 Design Proposal 1 Flock of pigeons (brick). The flock of pigeons motifs was proposed as imprinted on the brick surface. The initials NCFS was also integrated as part of the brick wall design.



Figure 7: Design Proposal 1 Flock of pigeon (Brick)

Next, the alternatives of using 3D hexagon diamond tile was proposed to install the motifs as wall cladding. This is shown in Fig.8 3D Hexagon Diamond tile. However, the most motifs suitable with the hexagon tile is the cape flower (bunga tanjung). It is somewhat different than the early schematic design considering the tile shape availability.



Figure 8: 3D Hexagon Diamond Tile

Refer Fig.9 and Fig.10 Design Proposals Cape flower - front view and aerial view. The design was evaluated again to assess the progress and development of the investigation. This design development stage eventually materialized refined detailing in 3-D models and a full body of work with the addition of detailed specs.

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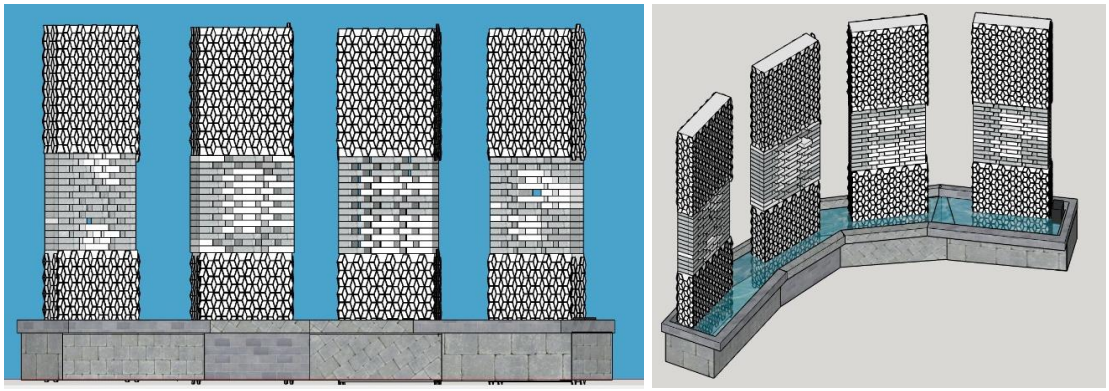


Figure 9: Design Proposal 2 Cape Flower - Front View and Aerial View

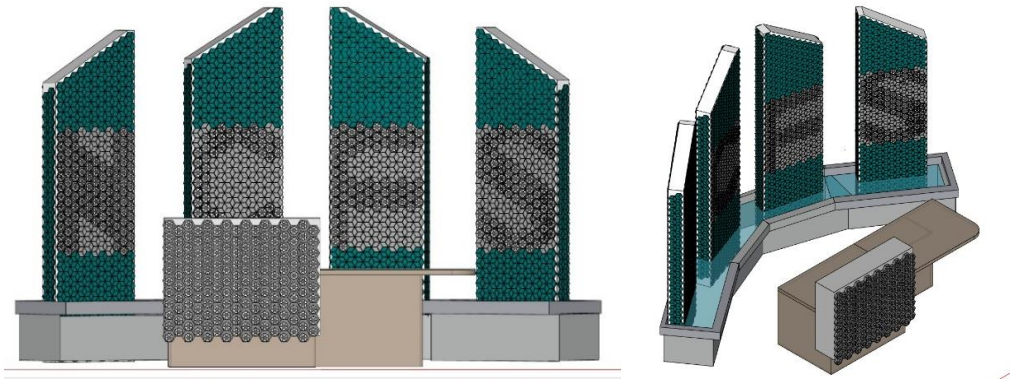


Figure 10: Design Proposal 3 Cape Flower - Front View and Aerial View

Analysis

A panel of experts of the design and built consultant members analyzed the design process and its resulting products at regular monthly meetings. Additionally, chronological analysis had been done during this stage to evaluate the overall design process and its products. The growth and development of the designed products have been analyzed over time. In order to provide options, colour alternatives for the tile cladding design on four different chill waterwall was further discussed. Eventually, the base bricks also require a few design options with tile, hollow space or without hollow space. Refer Fig. 11.



Figure 11: Design Options with Tile, Hollow Space or Without Hollow Space

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Progressively, options on the layout of colour set was also discussed as highlighted in Fig.12.

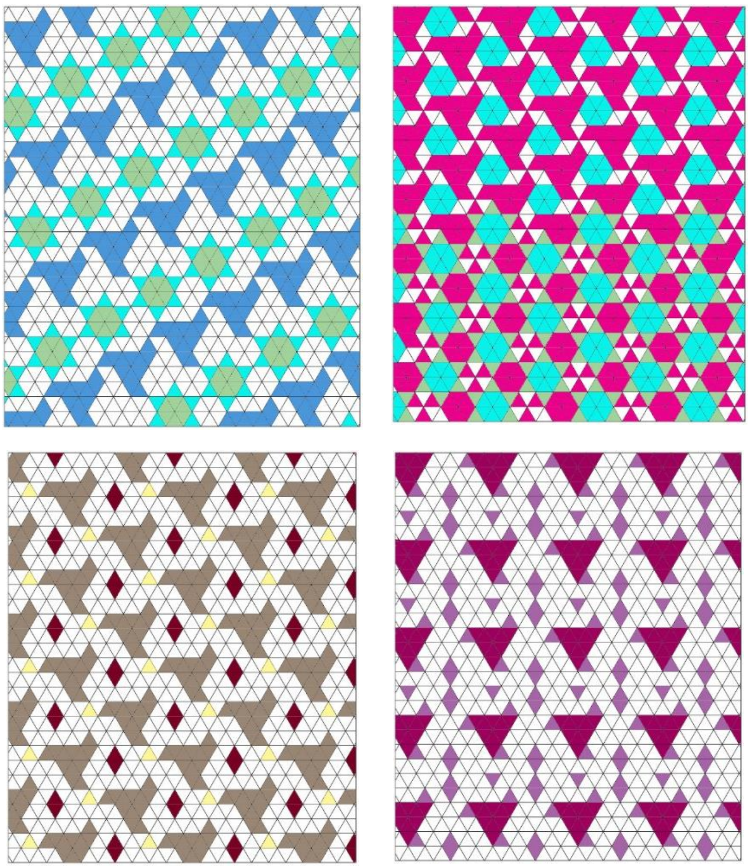


Figure 12: Options on the Layout of Colour Set

Discussion

The literature review of inclusive design theory and craft theory provided the designer with the basis to design a line of innovative cladding design pattern with the purpose of creating a passive cooling system. The design process of water-wall design merged seamlessly with the reinterpretation of traditional crafts. Additionally, the familiarity associated with crafts reinforces the efforts to merge craft sensibilities and practices with new making technologies and computational strategies. The design process focused on the creation of 3-D physical models with reference to tudung saji pattern, woven using a specific technique of triaxial or hexagonal weave, plaited in three directions. The methodology employed by the designer consisted of generating numerous early tentative solutions while leaving many options open before narrowing them down. This recognition that design is reflective and largely intuitive served the designer throughout the process. Gaining feedback from the designer, architectural and sustainability consultants was crucial to the design investigation. Through open-ended discussions throughout the design process, the designer collaborated with the consultants and gathered suggestions for further development of the designs.

Conclusion

Crafts derive meaning from their traditional heritage. Essential to its creative aspect, is the ability of craft goods to be identified as social objects that accept importance beyond its household utility; they signified and legitimized social roles and group belonging. Reviewing current nostalgic trends in architectural design, the designer synthesized these ideas and created a design process that emphasized the traditional craft element. The chilled water-wall design created in this investigation revealed their contemporary side with the concrete, brick and tile

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1 & 2 September 2021

cladding portions of their vertical frames while staying true to their traditional side with regards to their meanings behind the pattern. In this fast-paced modern age, crafts represent authenticity and portray a personified element. Crafted objects nourish the mind and soul by manifesting an emotional connection. The rich history associated with craft-making also further reinforces this connection. Traditional Malay craft is abstracted and reinvented in a contemporary way, to create an expressive connection and foster cultural identity within the interior space. With the completion of this design investigation, the designer concluded that the prototypes succeed in enhancing design of a functional water-wall, which in turn enriched visual and spatial comfort with the passive cooling system.

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360 ANIMATED ILLUSTRATIONS AS A COGNITIVE TOOL IN PROPAGATING CULTURAL HERITAGE AWARENESS

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Abstract: *The tradition of cultural heritage discussion is moving away from a pure conservational practice and theoretical academic ends to entertainment and experience-oriented interpretative provision. Emergent technologies and visual approaches are gaining a reputation in enhancing cultural awareness with subsequent learning outcomes and satisfaction. The present research has positively reflected technology-mediate implementation towards culture and heritage; may it be through public application or museums. Panoramic is one of the genres that has taken its popularity amongst visual enthusiasts due to its capacity to represent the surrounding in a single image. Although the most adopted method of creating a panorama is through photographic capture, it started as an art form back in 1767, a photorealistic painting providing an immersive experience of historic events. Adopting illustration on the other hand provides more freedom and flexibility in communicating visuals effectiveness; constructing knowledge gaps through strategic spatial interpretation, while further adding animation capability will benefit in building engagement in projecting visual connection and comprehension towards the living culture. The technology-propagated components are outlined in such a way to address the multidimensional aspect in providing layers of information of a cultural site, One of the principal functions of heritage interpretation is to provide viewers with a sense of time, place, and cultural identity; second, providing example how the place is used and functioned while communicating cultural values and customs, and last but not least, the mode of delivery to engage and open up dialogues between viewers and a cultural site through technology-propagated system contributing towards immersive learning and comprehension assembly. This paper will discuss the effectiveness of weaving propagating visual approaches subjected to minimum production effort aims for maximum delivery in meeting the demand.*

Keywords: *360; Animated Illustration; Cognitive Tool; Cultural Heritage Awareness*

Introduction

Amid the country's development bustle and the pandemic situation that is plaguing the world now, heritage sites have become deserted from visitors and could potentially affect the source of income in helping to maintain the site. This reality needs to be faced and addressed to ensure that these heritage sites' existence is not forgotten and dissolved over time. A new approach is needed by optimizing the use of creative technology as an added value to the tourism industry that has long been closely linked to heritage sites and as a medium that gives a nautical dimension to a heritage site. The diversity in cultural resources in Malaysia which are heavily historic related provides plenty of tourist attraction spots. This richness of heritage spots which are well scattered across Peninsular Malaysia elevates the value of the tourism industry in this country to be one of the main sources of income. However creating a stimulating experience to attract the interest of tourist towards cultural heritage is not an easy

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task, especially amongst younger generations who have been exposed excessively to the digital age. They are surrounded by electronics and mass entertainment such as games, movies, and music. Adaptations are needed to enable heritage to remain relevant in the current and future modern world. Storytelling through animatic interpretations plays an important role in getting the interest of the audience (Roussou, 2008, p. 232). The content needs to be dynamic with multilevel environmental exploration and carry some meaning as opposed to static photos, illustrations, artifacts, and textual documents mostly exhibited in museums, leading to presented information are easily forgotten and unable to give the much-needed impact or sense of place to viewers.

Objective of Study

In response to the increasing demand, this research meant to discuss an alternative approach to access and learn about the culture that exists within a heritage site. This study is subjected to elaborate on the consideration of establishing a cognitive learning object commonly accessed via static medium; from textual articles and impressionistic images of historical sites to artifacts towards a more dynamic approach of digital representation in delivering historical site information through virtual exploration thus propagates cultural heritage awareness. There are two major questions in addressing the objectives, 1) what are the most suitable component and display systems in representing cultural heritage? And 2) to what extent can implications of learning be established through the representation of heritage sites? The study will discuss the proposed representation display components as a case study to outline its effectiveness towards a dynamic approach in both concept and practicality. The study will also cover the process and considerations of developing a cognitive representation of heritage sites as a learning object that adheres to established virtual heritage guidelines. The outline of the study will be beneficial towards similar application for other historical scenarios in addressing complex information of cultural comprehension and awareness.

360 Immersive Environment

The immersive environment can be defined as the use of interactive-based computer technologies to reconstruct and represent reality in such a way that it can be experienced as it was or as is now beyond space and time with the flexibility of multidimensional interpretations [1][2][3][4][5][6][7][8]. Although today, virtual reality represents reality in the form of computer-generated imagery (CGI) or through panoramic photos, its started way back in 1967 as a huge painting in a panorama that surrounded the viewer. The idea evolves since the advancement of the computing age and digital revolution. Today, the use of this virtual technology has not only been limited to math and science but also across many disciplines bringing new possibilities to the automotive industry, healthcare, architecture, education, art and design, tourism, entertainment, and many more [9]. As of today, with the convergence of media and the great demand for content-rich multimedia presentations, many exhibition-related venues such as museums are adopting virtual heritage technology providing different kinds of a unique way of viewing and experiencing the content. In this sense, the concept of “edutainment” is more likely to be preferred, guiding viewers through multi-dimensional information [10]. The virtual environment represents a revolution in cyberspace design transforming it from a means of communication to an environment that affords a variety of online activities [11]). The interactivity implemented into a virtual heritage environment permits a certain level of exploration which is the key to educating through user experience [4].

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Animated Illustration

The illustration provides an additional layer of representing information compared to photographs and could also be more aesthetically appealing, attracting, and motivating. It has been long used since ancient times to record various types of information, be it historical, facts, or personal, and has been excessively used throughout our daily lives today. The multi-dimensional interpretations of information boost the efficacy of illustration in learning and communication. While photographs represent an event as is, illustration is more flexible that it could resemble a current or beyond time and space. Interpretative illustration helps reassemble significant relationships and characteristics that may be impossible to present effectively with other documentary media. However, 'sense of life' is essential to static imagery showcased. Elements of animation will provide new possibilities in describing the ambiance by explaining the actions or behavior through the embodiment of culture whilst adding activity to the still imagery. This can be done through animating graphical elements within an illustration although it does not necessarily be narrative which helps create emphasis. Animation translates as an illusion of movement created through a sequence of manipulated images [12]. Today, many historic sites reconstruction and events revival are being showcased through interpretative virtual heritage. It is often used as a platform to showcase, communicate and as a management tool to induce effective learning, create awareness, and have an affective reaction towards viewers in appreciating both the historical site and the artifacts.

Cognitive Elements as Learning Objects

Cognitive learning is an active learning model subjected to the mental process of discerning knowledge and comprehensions accumulate through senses, experience, and thought [13]. The learning process involves inclusion, observation, retrieval memory, and categorization. It is a process of structuring conception rather than acquiring knowledge that requires learners to actively participate in accumulating and connecting information. Both cognitive and learning aspects should be acknowledged within the development and delivery of learning objects. The level of details and scale of information resources outlined often are the deciding criteria in corresponds with the learner's pace, prior knowledge, familiarity, and association. By establishing the main concept and context to the area of information outlined, helps audience proficiency to make appropriate connections through the intended knowledge delivery structure thus audience participation towards the learning objects structure becomes fundamental through the inclusion of generative learning environments. [14] [15] [16].

Social Cognitive Theory

The research adapted Bandura's [17] social cognitive theory to infer the understanding about culture through mediated learning objects. Bandura's theory through Starks [18] found to be efficiently used in positioning positive behavior outcomes in the development of video game content by inferring that the learning process occurs through a dynamic and correlative interaction within triadic conception between audience; person, environment, and behavior as shown on Figure 1. Social Cognitive theory [19] positions an approach in which learners acquire and acknowledge initial concepts, while also considering the spatial environment in which learners gather information and appropriately perform the mannerism required. The theory takes into account a learner's familiarity and past experiences, Learner's past experiences stimulate the process of reinforcing, expectations, and expectancies, in shaping behaviors in which form an agreement that factors into whether the comprehension will take place.

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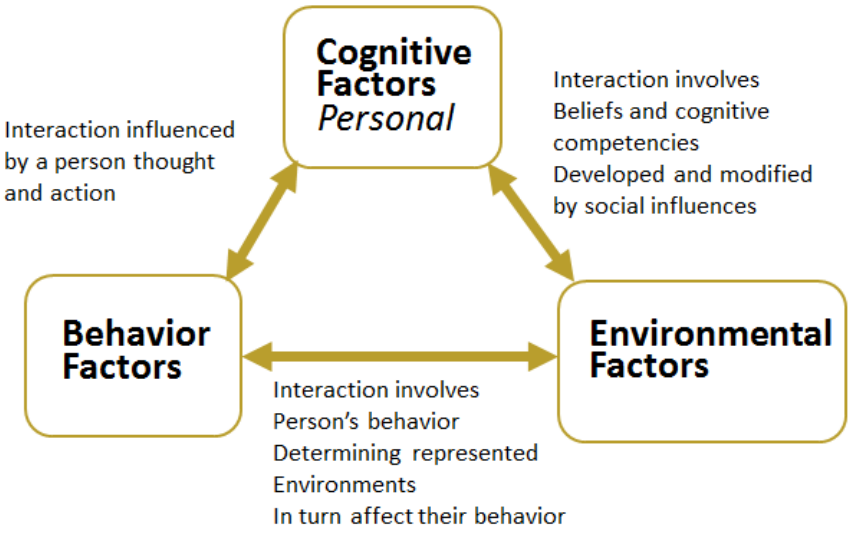


Figure 1: Bandura's Social Cognitive Theory

Cultural Heritage Learning

One learns about cultures often are merely based on personal interest and curiosity. Learning about cultural heritage is not a static concept, but is defined by the process of inquisition and constantly evolving and updated subsequently throughout generations. Understanding cultural value is not always determined by what is perceived but by the comprehensive connection that is built and retained in memory. [20]. The main objective of cultural learning is emphasized on historical and cultural awareness, subjected to appreciation and informal understanding rather than mentally challenged. Each existence of culture is unique, defined by evolving inquiries of the society, it is important to understand how societies perceive their own culture. Generalizing that each culture is the same in context seems to be inappropriate. The certain aspect that is perceived to be prominent to a specific culture may not as essential to another. Vecco [21] imposed that western philosophy towards conserving heritage by means preserving the very remains of the architecture as historic monuments; a symbol, while the oriental, preserving the underlining knowledge and technique link to the creation of the structure is more prominent than the architecture itself: the spirit that it presents.

Understanding Heritage Site

Heritage site has not always been about the remnant of what remains, but it is often projected cognitive association and predetermined insight towards the people who utilize the area, their cultural behavior, and communal activities [22]. Accumulating the sense of place through the formation of remains and perceptive information provides a sense of narratives to the undelaying culture that exists through its utilization of spaces and its outlining of purposive artifacts.

Association between the remains of a historical site, the structure, the artifact, and the geographical landscape reinforces the understanding of how it was used and its purpose provides treasured information in outlining an overview of culture embodied within the historical venue.

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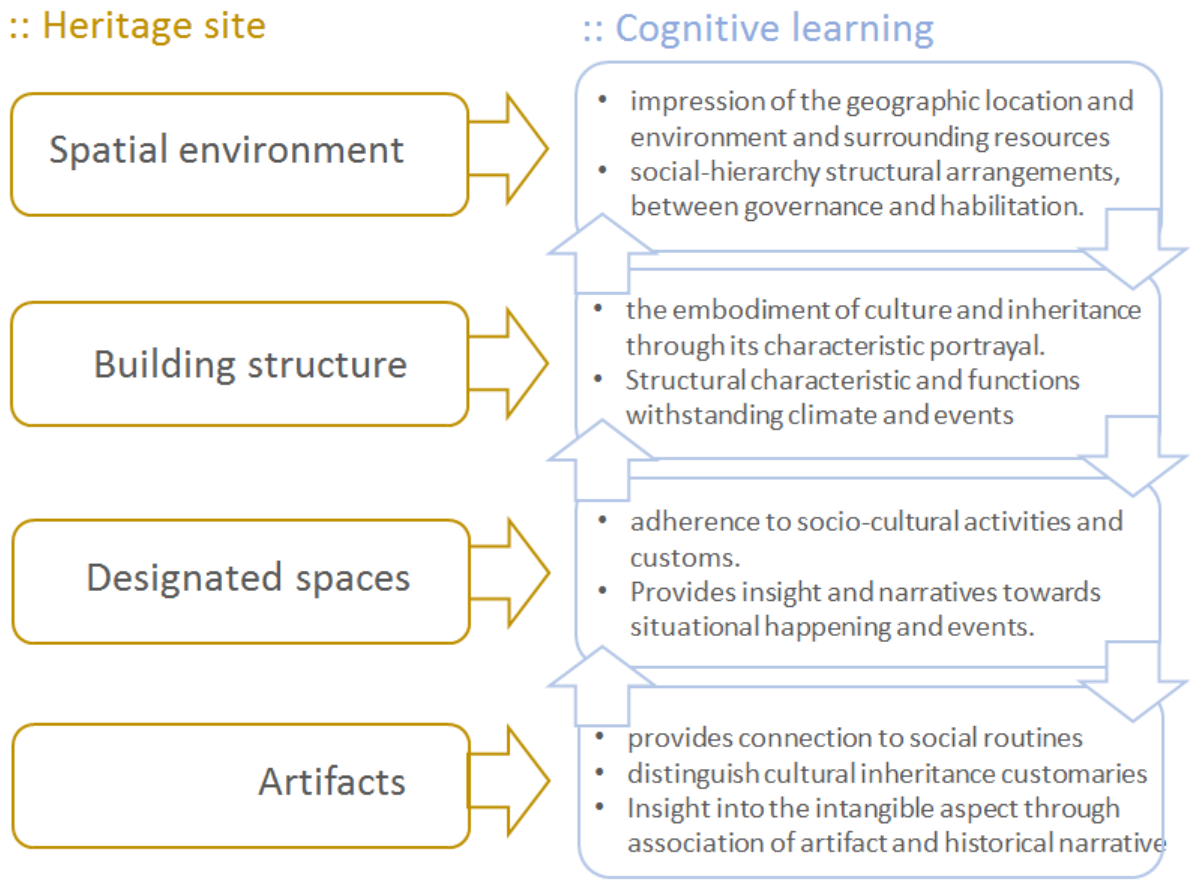


Figure 2: Cultural Learning Through Heritage Site Components

Figure 2 outline the features in a historical site that offers cognitive learning associate with a culture embodied within a place. The features can be categorized into four main elements that require an iterative process in making cognitive connection subjected to having insight and comprehension of the culture exist within. An initial context of the historical place will provide a greater association to the venue. 1) The spatial environment; provide an impression of the geographical location, environmental surface, and resources concerning its fundamental structural purpose and historical events. The structural arrangement or layout may provide insight towards the socio-hierarchy and socio-system that exist within the area. 2) Building structure; often provides insight to the embodiment of culture and inheritance that exists throughout the aesthetic details of the structure characteristic and construction. The structural characteristic of the building also provides a glimpse towards its functions not just withstanding climate but insight into the conditional events and happenings. 3) Designated space; often address the anthropological value, established through structural function and the adherence to socio-cultural and communal activities serve to outline the purpose of the historical site in general. 4) Artifacts; provide connection to the ethnological value through its social routine; distinguish cultural embodiment, inheritance, and customaries.

Cultural Learning Through Virtual Heritage

Cultural heritage, as defined by UNESCO (1972) refers to physical historical monuments, architectural structures, and sites which outline universal significance from historical, aesthetic, ethnological, and anthropological perspectives. Virtual heritage on the other hand describes the effort in preserving cultural heritage understanding through the works of replicating and visualizing using virtual reality [23]. The main directive of the virtual heritage field of research is meant to facilitate conservation, historical research, reproduction,

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representation, and display of cultural evidence through virtual reality components. Subsequently, the shift of direction focusing solely on 3D impressions of heritage objects as the display has moved to a better efficient virtual environment representation means facilitating awareness and learning about the culture. [24]

The research adheres to the definition suggested by Tost and Champion in describing the virtual heritage definition *"..the use of computer-based interactive technologies to record, preserve, or recreate artifacts, sites and actors of historic, artistic, religious, and cultural significance and to deliver the results openly to a global audience in such a way as to provide formative educational experiences through electronic manipulation of time and space"*. [25]

Earlier projects within the virtual heritage field have dedicated efforts in establishing near precise and realistic approaches towards the representation of heritage objects, which is vital within the heritage preservation directive. Three-dimensional (3D) virtual objects are perceived as nothing less than just a collection of physical artifacts that manages to be exhibited across time and space. While the prominent aim of virtual heritage projects is to preserve the past through reconstruction or reproducing heritage objects, the actual purpose of virtual heritage study is to gain an understanding of past culture(s) [26]. Designing a virtual environment that inspires cultural learning and awareness still position excessive potentials and challenges by any means of production.

Tost and Champion have led with the initial project in poising 360 Immersive Environment and Animated Illustrations as a cognitive object in propagating cultural heritage awareness which consists of both virtual display and reconstruction elements. The initiative project also by meant provide possibilities in minimizing production time and effort, usage of capture equipment, complex display and but still position cultural learning as priority establishes through appropriate reproduction domain in virtual heritage study. The development of the project aims to facilitate awareness towards Kota Kuala Kedah as a heritage site and imposes informal understanding rather than mentally challenge learning, building appreciation towards the cultural values that exist within.

Domains of Virtual Heritage

According to Addison [27], there are three major domains established within the effort of reconstructing the representation of virtual heritage. Figure 3 shows the domain of virtual heritage focused on the visualization of heritage objects in the most accurate representation.

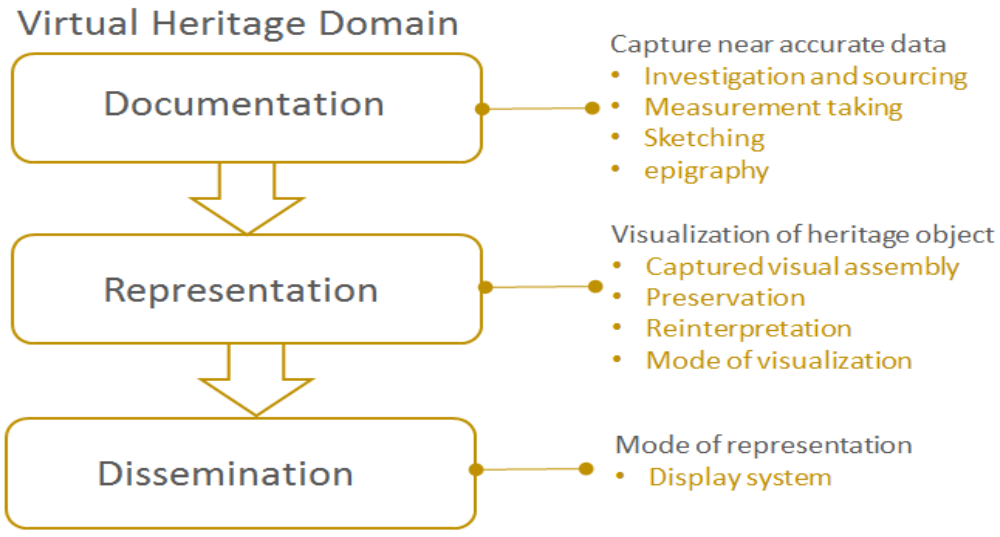


Figure 3: Virtual Heritage Domain And Activities

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Documentation

Documentation involves accumulating data as precisely as possible about the studied heritage site. The primary documentation process spans from site investigation, measurement taking, sketching to epigraphy. Sources of documentation can also be gathered from secondary data such as period painting, photographs, ancient maps, manuscripts, and written documents, and historical enthusiast online forums that refines through selective logical evaluation. [28][29].

Representation

Representation involves replication of heritage objects that still exist or reconstruction of heritage objects that are ruined, or no longer exist physically. Activity in this domain involves the process of imitating and revisualization that requires cross-reference with data that have been accumulated in representing the most extrinsic details to the heritage object.

Dissemination

Dissemination to address how the reconstruction and representation data as content is delivered and retrieval to the audience or user. Often the virtual reality is used as a primary display component, which can be transferred through a computer network or archival system.

The Development of The Research Project

Through the domain, there are five significant research areas in the effort to establish understanding towards cultural learning and awareness that is considered and adapted in the initial project development of Kota Kuala Kedah. The five areas are 1) Navigation and wayfinding. 2) Interpretation of cultural heritage representation. 3) Evaluation of heritage representation. 4) Cultural presence in a virtual environment and 5) Creation of meaningful content expressing cultural value in a virtual environment

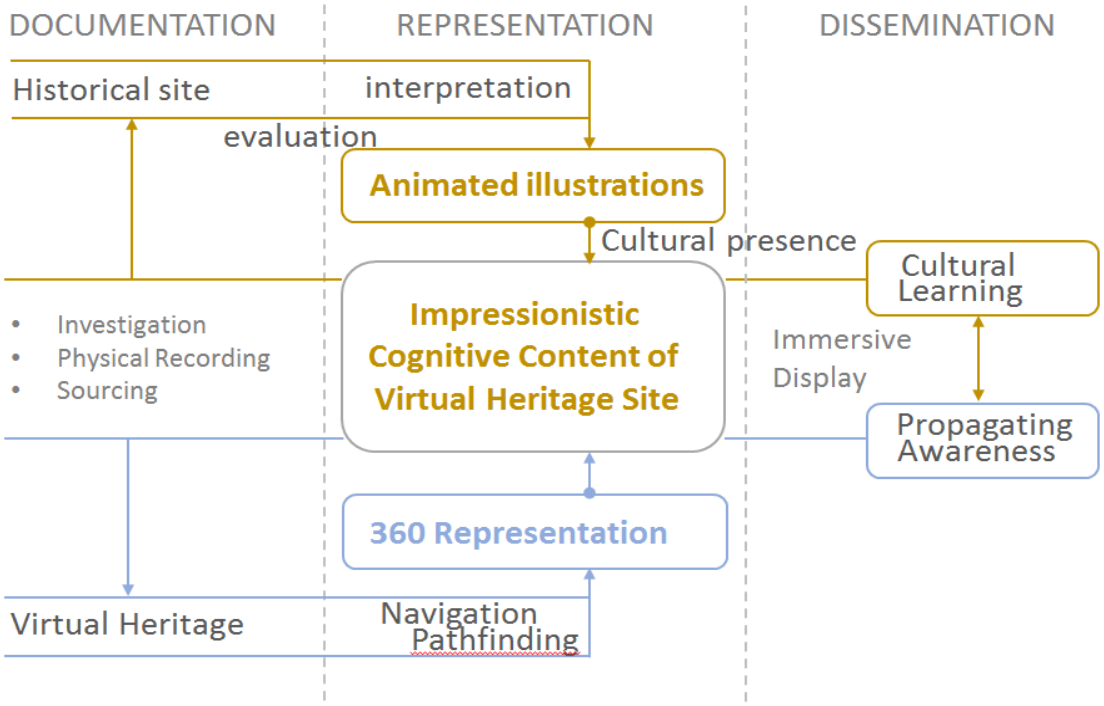


Figure 4: Virtual heritage domain and research areas for cultural learning adapted to initiative project representation of Kota Kuala Kedah

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Research in Navigation And Wayfinding

The research within the virtual environment centered on the familiarity of user ability to perform accordingly in experiencing the virtual world presented. Through 360 immersive environments visualization utilizes simple mechanics of sliding through any direction to have a view into the world as navigation. Establishing hotspots components allows users to move from point to point experiencing different parts of the environment. The hotspots established presents a different aspect of Kota Kuala Kedah providing insight to layers of cultural value exist between spaces, from governance areas to social habilitation area, and the fort.

Interpretation of Cultural Heritage Representation

The research addresses the method to effectively communicates cultural heritage content through the representation features outline. The aims of interpretation research work are meant to enhance understanding explaining the function and purpose of heritage sites; and increase awareness towards the culture embodied within. The initiative project covers a great length through its interpretative groundwork. From construction of spatial environment, surrounding structures, resources, topography, structure cultural characteristic, establish structure-function and communal spaces, and artifacts and its usage. The animated illustration is a position to assist the user's ability to make connections between the structure artifacts and socio-cultural activities, routines, cultural inheritance, and customaries embodied.

Evaluation of Heritage

The research defines appropriate evaluation methods in the representation of heritage environments. There are no proper standards in addressing the evaluation method. The initiative project has adapted cross-reference documentation through both visual and textual data gathered in outlining selective decisions towards the representation of the heritage environment. The function of the structure, spaces, and intangible features are selected and match based on similar heritage sites and cultures showcased.

Cultural Presence in A Virtual Environment

Cultural presence is an interesting research area that focuses on defining elements that constitute acknowledgment towards the embodiment of cultural significance that exists with the heritage site. Within the initiative project, cultural presence is established through the details of representation characteristic of structure, structural arrangement, and designated spaces. Through animated illustration, the cultural presence is simulated through its animated living characters designed and established to perform routine, societal activities, and cultural customs. The animated illustration is not narrated but moves within the environment so the user will be able to observe and learn about the characters' lives within the heritage site.

Creation of Meaningful Content

The study focuses on creating engaging content in expressing cultural value through the virtual reality component. The initiative project aims to construct an immersive interpretative representation of Kota Kuala Kedah. The project sets to provide not just the interpretative reconstruction outlook of the historical remnant but the eccentric details of cultural living that exist within a heritage site through an experiential learning object. The production of the content involves minimal requirements within the development and accessibility but adhere to the fundamental of virtual heritage studies in propagating cultural heritage awareness.

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Figure 5: Research Design Activity: Immersive representation of Kota Kuala Kedah

Conclusion

Learning culture should not be treated similarly to when one learns other subjects. Cultural heritage is not a static concept but is defined by the layering questions. The aim of cultural learning should be emphasized for historical and cultural awareness, each culture is unique. By layering the cognitive approach within a reproduction of virtual heritage display, provide the audience with the tool to assemble and make sense of the logical association between heritage object representations define to a culture. Reproduction of virtual heritage projects through immersive animated illustrations provides the audience with the capability to engage, learn and build effective appreciation and awareness towards heritage sites. By poising animated illustration within panoramic virtual tours, impose a new visualization method through further explorations and possibilities within the initiative of virtual heritage practice. These digital surrogate's representation breaks the boundaries of time and space thus propagates cultural heritage awareness.

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COMMUNITY-BASED BATIK INDUSTRY: AN ADAPTIVE STRATEGY FOR THE FUTURE TRADITIONAL BATIK INHERITANCE

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Abstract: *The inheritance of traditional batik in Indonesia has been gradually threatened over the last few decades due to globalization and socio-cultural changes. Thus, traditional batik is uncertain in the future, threatened by the rapid expansion of the modern textile industry, cheap, and easily accessible through the online market. Therefore, this study aims to reconstruct inheritance strategy of traditional batik in the future, namely the community-based batik industry. Through a qualitative approach, the data were collected through observations and virtual observations of the Omah Kreatif Community in Pekalongan City, Indonesia, which so far have successfully played a role in maintaining the stability of the traditional batik industry in Pekalongan. In-depth information from elements of the Omah Kreatif community management, 3 representatives of craftsmen, and 2 representatives of batik entrepreneurs/ traders in the community were also collected to see their involvement. The results of the study revealed that the Omah Kreatif community became a forum to meet traditional batik craftsmen and entrepreneurs/ traders with market needs. The gap between efforts to maintain cultural values and market demand in the current textile industry is overcome by two main strategies, namely self-reinforcement (workshops and discussions) and expansion activities (online marketing, festivals, showrooms, and collaboration with other parties). This community-based batik industry can be a pattern that can be implemented to the inheritance of the traditional arts industry to face the threats and challenges of an increasingly progressive industry.*

Keywords: *adaptive strategy, batik, community, creative industry*

Introduction

The gap between the rapid development of the modern textile industry and the traditional batik industry is an important reason for this study to be carried out. This gap has not received serious attention from researchers, even though the contradictory phenomenon between traditional *batik* and modern textiles is increasingly felt by *batik* industrial actors. The researches with '*batik'* as research object in Indonesia (Sunarya & Anas, 2014; Qiram, Buhani, & Rubiono, 2018, Sumardi, et al., 2017) so far have only discussed about the aesthetic aspect, history aspect, and manufacturing techniques of both modern and traditional *batik*. There are limited researches that discuss about the strategies of *batik* inheritance for the future, particularly in solving the problem of traditional *batik* inheritance which competes with the challenges of the sporadic and profit-oriented modern textile industry.

Since October 2nd 2009, the United Nations Education Scientific and Cultural Organization (UNESCO) has determined *batik* as one of the world's cultural heritages produced

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by the Indonesian, the public's attention to *batik* is getting bigger (Sunarya & Anas, 2014). This momentum becomes an opportunity for many industry actors, *batik* craftsmen, and local governments to seek for solutions to increase capacity and innovation in *batik* industry for its development on a large scale (Syamwil, Sugiarto, Rohidi, Nurrohmah, 2019). The industry actors have striven to increase the quantity of *batik* production (in the form of clothing) at low prices but they ignore the aesthetic aspect, cultural values, and its philosophy. Meanwhile, *batik* craftsmen are more interested in mass printing techniques in production process because it is faster and has lower production costs. In this condition, the existence of traditional *batik* is increasingly threatened by the rapid development of modern *batik* as well as the other textile developments on a wider industrial scale. Whereas traditional *batik* (which is made manually and uniquely) is always limited in number of production compared to modern textiles which can be mass-produced.

The inheritance of traditional *batik* in Indonesia has gradually been under the threats over the last few decades due to the globalization and socio-cultural changes that have accompanied the national *batik* market. Among the threats, one of them is that importers are interested in supplying printed *batik* from China, which flooded the domestic market. Several years ago, printed *batik* from China has flooded Tanah Abang Market, Central Jakarta, which is one of the textile wholesale centers in Jakarta. The prices of these printed *batik* cloth is indeed much cheaper than the domestic production and it is in the range of 25,000 IDR per meter. Meanwhile the traditional *batik* clothes (written *batik*) can reach more than 300,000 IDR per meter. As a result, the future of traditional *batik* becomes uncertain and it is threatened by the expansion of modern textile industry which is instant, low-priced and easily accessible via online marketplaces (Siregar, 2019) .

This threat is also experienced by many traditional *batik* industry actors in Pekalongan. Pekalongan is one of the regions in Indonesia which is well-known as the center of the largest *batik* industry in Indonesia. It has a *batik* industry ranging from the traditional to modern, as well as from classic motifs to creative motifs with very dynamic developments. There are 6,311 small-scale *batik* industries recorded (DPMPTSP Pekalongan, 2021). It can be said that Pekalongan is one of the "mecca" of *Batik* industry in Indonesia with various challenges at this time. In other words, the researchers said that Pekalongan area is a picture of the current state of *batik* industry as well as describing Indonesian *batik* industry in the future (Paramita, 2010).

Based on the explanation above, this article will focus on discussing about: How to reconstruct the inheritance strategy of traditional *batik* for the future in order to maintain the sustainability of traditional *batik* as well as public interest in it? To answer this problem, the researchers will map the social institutions in the community situation that has been supporting the survival of the traditional *batik* industry in Pekalongan. The researchers will explain as well as recommend a traditional *batik* inheritance model to respond to globalization with a community-based approach. According to Chile (2007), Community is an important instrument for community development. Globalization is considered as the expropriation of global resources and centralizing them under the control of big industry actors, weakening small (local) industry actors at the local community level and consequently dividing the community (Cltk & Zimmerman, 2000). Therefore, the supporting institutions of traditional *batik* need to be strengthened in their role as a new source of strength for community development. Hence, Community-based *batik* industry is believed to be a more effective traditional *batik* inheritance strategy.

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Research Methods

The study discussed in this article was an early part of a larger practice-based study: Community-based Arts and Education in Indonesia. The important objective of this comprehensive study is to produce the construction of Community-based Arts and Education in the practice of art and education through the art that exists in Indonesia. Meanwhile, this article would only specifically explore the community-based construction in the traditional *batik* industry in Pekalongan as the part of Nusantara heritage that must always be rethought, re-understood and developed in new ways. The results would be able to recommend a community-based traditional *batik* inheritance model. Therefore, a qualitative research approach with a case study design was used in this study (Rohidi, 2011).

Purposively, the researchers focused on the Omah Batik community which represents the social institutions that has contributed a lot to the existence of traditional *batik* in Kauman Village, Pekalongan City, as well as an important resource party to explore information about the creative, development, and publication process of *batik* in this research. The data related to social institutions in entrepreneurs and craftsmen community at the center of *batik* industry were collected through both field and virtual observations. Furthermore, the researchers viewed the relationship among various elements that have established the community, such as the goals, the programs of one Omah Kreatif community which has succeeded in playing a role in maintaining the stability of the traditional *batik* industry in Pekalongan. Furthermore, a community-based art inheritance strategy was recommended for the future of traditional *batik* in Indonesia. In-depth information from elements of the Omah Creative community management, 3 representatives of craftsmen, and 2 representatives of *batik* entrepreneurs/traders in the community were also collected to see their involvement. This study used the flow model analysis from Matthew B. Miles and A. M. Huberman which consists of the following steps: (1) data reduction, (2) data presentation, and (3) verification (Miles and Huberman, 2005).

Results and Discission

Pekalongan Traditional Batik in Industrial Challenges

As one of the traditional cultural arts, Indonesian *batik* currently has its own charm for foreign people. The success of *batik* textiles has attracted international attention (Dinata, 2018). The growing application of *batik* motif designs shows the creativity of *batik* designers in the traditional textile industry that is customized to the target audience (Sugiarto, 2019). *Batik* is a handicraft art resulting from the coloring using hot wax (*batik* wax) as a color barrier with the main tool in the form of *canting* for written *batik* or *canting* stamp to form certain motifs that have meaning. Traditionally, the application of this technique is still maintained as the essence of *batik*. *Batik* is not about the ornamental motifs on the *mori* cloth, but about the *haling rintang* system of dyeing the cloth using wax to become a distinctive motif.

Pekalongan Regency, as one of the autonomous regions in Central Java Province, is located along the north coast of the Java Sea, extending to the south bordering the former Banyumas Residency area. In the east, it borders Batang Regency and Pekalongan City and in the west, it borders Pemalang Regency. Geographically, it has a strategic position. Geographically and economically, Pekalongan City is the center of the road that connects the western and eastern parts of Java Island.

Although there is no official record of since *batik* started to be known in Pekalongan, it is estimated that *batik* already existed in Pekalongan in around 1800. Even according to data recorded at the Ministry of Trade and Industry, there were some batik motifs made in 1802, they were such as a small tree motif in the form of clothes. The encounter of Pekalongan community with various nations such as Chinese, Dutch, Arabic, Indian, Malay and Japanese in the past has colored the dynamics of the motifs and colors of *batik* art itself. Therefore,

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several types of batik motifs develop as a result of cultural influences from various nations, which later became the distinctive motifs and it became the identity of Pekalongan *batik*. The *Jlamprang* motif was inspired by India and Arabia. The *Encim* and *Klenengan* motifs were influenced by Chinese crossbreed. The *Pagi-Sore* motif was influenced by Dutch and the *Hokokai* motif grew rapidly during the Japanese occupation.



(a) (b) (c)

Figure 1: Pekalongan Batik Traditional Products:
(a) Jlamprang Batik, (b) Pagi-Sore Motif, (c) Encim Motif
Source: (Doc. of Omah Kreatif, Pekalongan)

Written *batik* is a traditional Indonesian *batik*. The process of making written *batik* undergoes through complicated stages, moreover there is also no repeat pattern that is done the same, it means that there must be any differences even little, for example, the number of points or curves of lines. This lackness can actually be considered as an advantage of handwork, because the spontaneous process of movements often occur in this type of *batik* which becomes a differentiating factor with the stamped *batik* (Syamwil, Sugiarto, Rohidi, & Nurrohmah, 2019).

Basically, Pekalongan has been known as the center of *batik* because of the background of the marketing center of *batik cloth* itself. This sometimes gives the impression that the *batik* produced by Pekalongan society nowadays always has any changes from one motif to another, which is newer. The society's professions which majority consists of *batik* craftsmen and enterpreneur make Pekalongan area as the center of industry that is quite fast, particularly in terms of production goods that have the basic ingredients of *batik* cloth. From an ecological-cultural perspective, Pekalongan *batik* is included into coastal *batik*.

The trend of batik motifs that are developing in Indonesia currently displays many local icons. This phenomenon is actually motivated by the interests of regional identity with one another. The strong brand image in several regions has implications for the creativity in developing their respective regional icon motifs.

Learn from the Omah Kreatif Community: Batik Craftsmen and Entrepreneurs Partners

Omah Kreatif is a community profile that plays an active role in maintaining the existence of Pekalongan *batik* industry. This community presents the spirit of the power of community-based art initiatives to create socio-cultural adaptations for the traditional *batik* industry (Kay, 2000). Luke (2005) stated that community-based art is a stay approach to art inheritance strategy that has a focus on art-centered activities created by and with the

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1 & 2 September 2021

community members, the community-based art initiatives are recognized worldwide as a driver of personal growth, citizen participation, cultural awareness, and community development.

The community members who play a role are always actively involved in developing the artistic skills in the community. The Omah Kreatif Community consists of some young people who put great attention to the existence of Pekalongan Batik. Their jobs are voluntarily. Based on the data obtained from the community members of Omah Kreatif, 3 representatives of craftsmen, and 2 representatives of *batik* enterpreneur, there are social benefits from the community-based of art participation which is based on the belief that art has the ability to contribute to the stability of society. The craftsmen feel being helped by the role of the Omah Kreatif community. Likewise, the entrepreneurs who are helped by the promotion and education carried out by the community.

The Omah Kreatif Community is a forum to unite the traditional *batik* craftsmen and entrepreneurs/traders with the market demands. This is a good partnership strategy as it involves the various components for the preservation of the Nusantara heritage. The head of the Omah Kreatif Community in Kauman Village, Pekalongan City revealed that he has a position as a means to accommodate the creativity and innovation of *batik* craftsmen, particularly in Kauman Batik Center.

This community also holds monthly discussions (at the national level) to discuss issues related to the *batik* craft industry. The gap between efforts to maintain cultural values and market demands in the current textile industry is overcome by two main strategies, namely self-reinforcement (workshops and discussions) and expansion activities (online marketing, festivals, showrooms, and collaboration with other parties). This community-based *batik* industry can be a pattern that can be applied to the inheritance of the traditional arts industry to face the threats and challenges of an increasingly progressive industry.

Leroux & Bernadska (2014) in the results of a survey on American civil society, proved that people who play an active role in the inheritance of the arts are people who are "confident and creative", because of their inherent "creativity, openness, and flexibility" (internalized). The following chart shows the community participation in art activities.

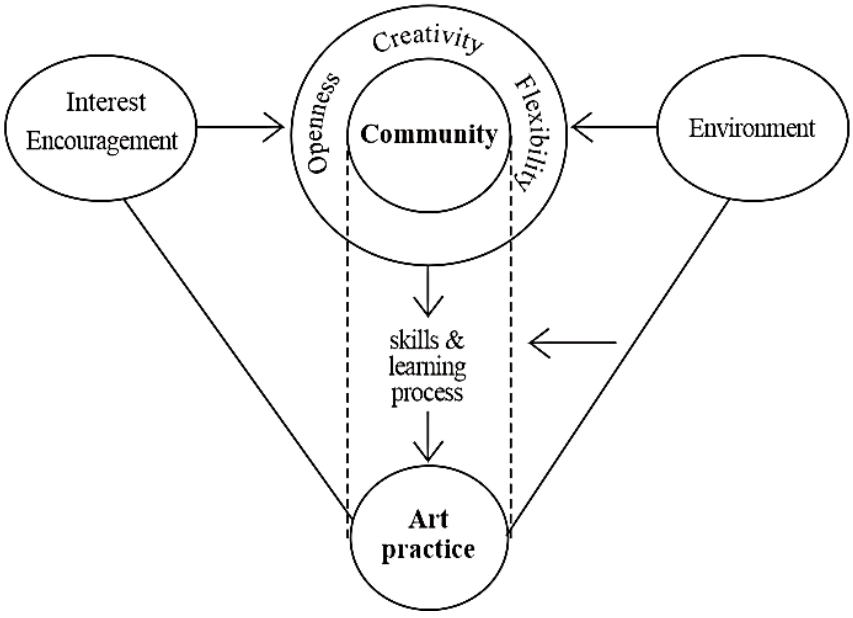


Figure 2: Chart on the Role of Community in Art Activities

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Inheritance Strategy of Pekalongan Traditional Batik Through Community Collaborative Role

In this discussion, the researchers certainly would like to invite the readers to look back at the various potentials of the community-based art industry and propose ideas for the future curriculum initiatives that are relevant to the inheritance of traditional arts. The community-based art industry is very relevant to the conditions and typology of Indonesia as a diverse and unique country. The community-based art industry is a paradigm that can be followed as an alternative to carry out the inheritance of traditional arts through community participation or volunteers in accordance with the goals to be achieved or vision which is going to be run.

Kauman Batik Center has a role in creating creative spaces in the field of *batik*. This is a strategy for community-based art inheritance. Kampung Batik Kauman has a group of young people (Omah Kreatif Community) who always accompany and mediate among entrepreneurs, *batik* craftsmen, and investors. The Omah Kreatif Community has a role in organizing events as a *batik* promotion event. The event making for the promotion of *batik* craft has influenced the craftsmen at the Kauman Batik Center to continue to innovate and have an active role in the making of the event.

Community-based art is any kind of art created with the aim of engaging a particular community into a larger dialogue with the aim of producing positive change (McMillan & Chavis,1986). The community is a place of learning for the community to develop a learning process that is in accordance with local needs. The knowledge of community is learning about the problem management and community adaptation known as local wisdom (Ulbricht, 2005). Learning activities with a community-based approach, such as the strategy played by the Omah Kreatif Community in Pekalongan, allow participants to carry out problem solving in an integrated manner with the real world to answer the community needs. .

Systematically, the components of the strategy of art inheritance through community-based enculturation are described in the following chart.

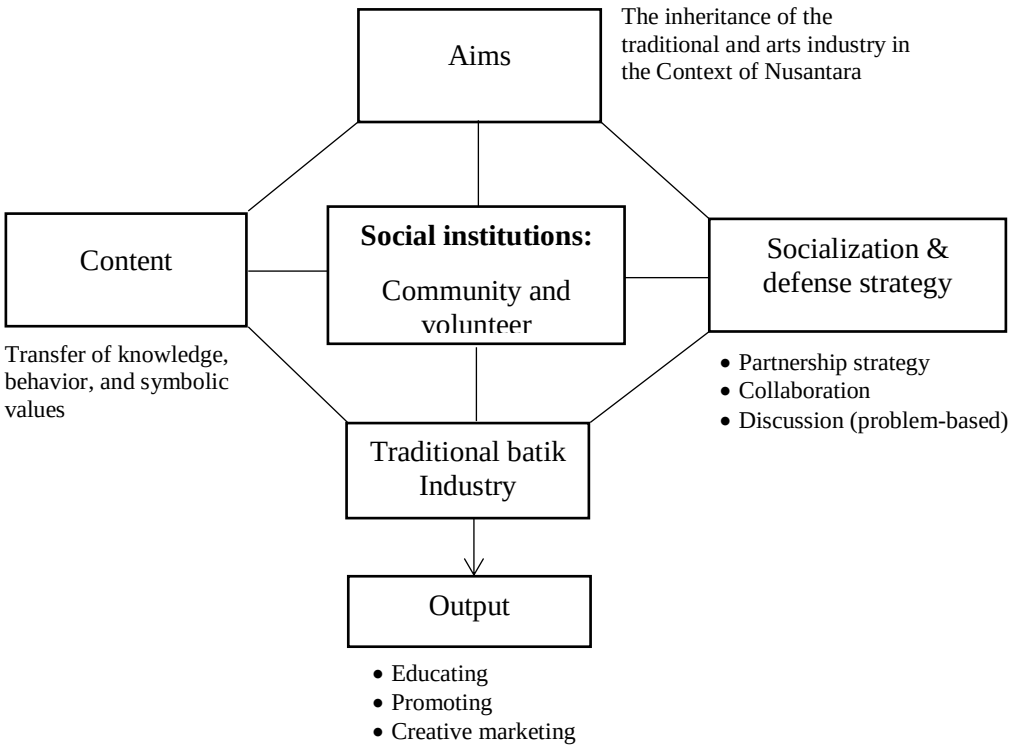


Figure 3. The component of community-based batik industry for batik inheritance

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1 & 2 September 2021

The inheritance of traditional arts for the future could not stand alone. This vision must involve various components holistically and collaboratively. In the context of inheritance of the traditional batik industry, the researchers view this as a community-based *batik* industry strategy that is as an adaptive strategy for the future traditional *batik* inheritance. The arts community (for example the Omah Kreatif Community in Pekalongan) is a representative of batik craftments and it becomes a driving force that plays an active role in establishing the partnerships among craftsmen and entrepreneurs, government, educational institutions, and the wider community. This community plays three functions at once: an educational function, a socialization function, and an economic function.

Conclusion

Based on the challenges, opportunities, and advantages of traditional *batik* in Pekalongan, we must realize that the inheritance of traditional arts for the future could not stand alone. This vision must involve various components in a holistic and collaborative way. The community-based *batik* industry is a strategy as well as a forum for gathering the traditional batik craftsmen and entrepreneurs/traders with the market demands. The gap between efforts to maintain cultural values and market demands in the textile industry is currently being overcome by two main strategies, namely self-reinforcement (workshops and discussions) and expansion activities (online marketing, festivals, showrooms, and collaboration with other parties). Therefore, the community has three functions at once: an educational function, a socialization function, and an economic function. This community-based *batik* industry can be a pattern that can be applied to the inheritance of the traditional arts industry to face the threats and challenges of an increasingly progressive industry.

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CREATIVITY IN CREATING DENOK DEBLONG DANCE IN SEMARANGAN STYLE

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Abstract: Denok deblong dance is an object of research in the art field inspired by the Denok dance in Semarangan style. The existance of dance is based on the reality that the Denok dance in Semarangan style is still able to survive and continues to inspire choreographers to develop creativity in the creation of new dance form with Semarangan style nuances. The purpose of this research is to examine creativity in the creation of the Denok Deblong dance in Semarangan style. This study uses qualitative research methods, with a choreology approach. The research found that the creative process used in creating dance leads to reconstruction, transformation, and innovation. These three methods are development efforts that lead to the realm of technique, structure, expression, and movement style. The presentation of the Denok Deblong dance in Semarangan style is in the form of a single presentation and a group performed by female dancers. The structure of the dance is expressed through the form and content that describes the acculturation of various cultures of Central Java, West Java/Betawi, and China, which developed in the Semarang City, where the natural state of the city of Semarang which has highlands, lowlands and coastal areas where some of the people work as fishermen, farmers and traders. This dance is accompanied by Gambang Semarang music with Chinese Malay lyrics and the song Empat Penari/Four Dancers. The clothes worn are kebaya and Semarangan motif clothes with some properties such as a shawl, and a pair of fans. In conclusion, the Denok Deblong dance in Semarangan style performance is often displayed as a form of choreographer creativity as a strengthening effort of the Semarangan style dance character.

***Keywords**: Creativity, creation, creative dance, Semarangan style.*

Introduction

One of the capitals in the creation of dance works is high creativity in cultivating a dance work. Creativity is usually discussed as a key competency for talented people worldwide. (Kim, 2015). Physical creativity refers to the body's ability to produce alternative variations in synopsis discoveries, motion, energy, technique, time, and space. (S. Hadi, 2012). It has relevance in design and as a method for inspiring the creativity of dance works and the design of systems that communicate interesting experiences through bodily interactions. (Hsueh et al., 2019). The form of awareness and potential of dance improvisation is also used to develop creativity; improvisation can be considered a type of activity related to the development of

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motor creativity. (Biasutti & Habe, 2021) The choreographer needs to create dance creativity in composing motion, space, and time. Cultivating local cultural dance works is related to culture and icons that exist in the blood. In addition, the background for creating dance works originates from the choreographer's knowledge, experience, and love for local culture. Semarang City has a diverse culture used as an inspiration in the development of works of art. Creating works of art is a development effort that makes Semarang popular throughout Indonesia and abroad. The existence of an effort that involves experts, especially in the field of art, can raise Semarang into a city with works of art in all fields. Choreographers play a very important role in developing Semarang's identity so that it is known as dance works that have an inherent beauty. One of the famous choreographers and works in dance is Yoyok Bambang Priyambodo, a dance studio called Sanggar Greget. This choreographer creates many dance works that take stories from the culture and icons of Semarang. There are several huge efforts to develop Semarang by holding a dance performance festival with the theme of Semarang culture. Festival activities are often carried out in collaboration with the Semarang City Culture and Tourism Office. Armed with experiential knowledge and extraordinary skills in the art of dance performances, Yoyok fulfilled the request. Yoyok introduced the Semarang area, which became the pride of the Semarang people and their supporters. One of the dance works created by Yoyok is the Denok Deblong dance. Denok Deblong dance is a typical dance performance in Semarang. The meaning of the word Denok is a typical designation for young women, while Deblong means "to shake" from a mother to her daughter, meaning beauty, intelligence, and elegance. The Denok Deblong dance is presented in the form of a performance that has been revised from the original duration of 11 minutes, then to 9 minutes, then 7 minutes, and finally to 5 minutes. Yoyok B. Pryambodo himself arranged the accompaniment of the Denok Deblong Dance. The accompaniment of the Denok Deblong Dance uses Gambang Semarang music. Gambang Semarang is one of the arts that developed in Semarang and the Gambang Semarang is an adaptation of the Gambang Kromong from Betawi. The instruments used in the Denok Deblong dance performance are xylophone, saron, saron successor, drums, *bonang*, *gong*, *kempul*, *gong suwukan*, *large gong*, *kecrek*, flute, stringed instruments (konghayan/tohyan/violin). The song lyrics used to accompany the song are Chinese Malay and the Four Dancers. At that time, Yoyok understood that the work of a choreographer is limited to making works and how to make a form of collaboration together, with different cultures and different knowledge.

In the Semarangan style Denok Deblong dance presentation in the form of a single presentation and a group performed by female dancers. The structure of the dance is expressed through the form and content that describes the acculturation of various cultures of Central Java, West Java/Betawi, and China, which developed in the city of Semarang, the natural state of the city of Semarang which has highlands, lowlands and coastal areas where some of the people work as fishermen, farmers and traders. The clothes worn are a kebaya and Semarangan motif cloth with a sampur property, and a pair of fans. Denok deblong dance is an object of research in art inspired by the Semarangan style denok dance. The presence of dance works is based on the reality that the Semarangan style Denok dance is still able to survive and inspire choreographers to develop creativity in creating new dance works with Semarangan style nuances. This research aims to examine creativity in the creation of the Semarangan style Denok Deblong dance.

Literature Review

Creativity in the Creation of Dance Works

The progress of a nation cannot be separated from the role and creativity of human resources, where creativity is part of the dominant element in generating brilliant ideas to create works of high value. The development of creative thinking is needed in science, technology,

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education, and culture. Producing high creativity in the creation of dance works requires practicing creative and innovative thinking so that the results of achievement can increase so that there is an overall positive relationship between creativity and achievement. (Dragon, 2015; Leonard et al., 2016). Creativity involves thinking processes and adding experience through interaction with teachers, friends, and the environment. (Kupers et al., 2019). Creativity is related to the educational process in training sensitivity, taste, and mind to produce and develop more creative people who can think independently and critically. (Ahmadi & Besançon, 2017).

Creativity in dance is a form of interrelated unity, both of which also involve dancers, dance creators, and the audience. Creativity is inherent in dance education activities, and this is very important to train sensitivity, imagination, creativity, and innovation. Creativity is an important word related to all forms related to dance, be it as a dancer, choreographer, dance educator, dance connoisseur, and dance critic. Creativity is fostered through experience, and education can produce quality work. Creating dance by choreographers is called choreography, namely the process of selecting and arranging movements into a dance, and in which there is creative behavior. (Fitrianisa, 2016). Dance creativity requires appreciation activities that help appreciate motion as a form of expression that can produce new constructions. (Djan, 2021). The role of creativity in creating dance works as a mutually influencing relationship, making graphic notes about dances found in the process of creating dance works. (Ashley, 2013)

Individuals build a network of understanding gained through life experience and education by communicating about dance movements to understand dance. This activity can be done in various ways and through discussion and dialogue with other people. (Aristidou et al., 2019). As dance creativity increases, movements in the body can emerge and develop to fulfill the function of dance, in the sense that skills, knowledge, and sensitivity increase. (Grange et al., 2020). Dance choreography or the creation of dance works integrates dance movements as subjective and emotional forces combined with body awareness that moves in space, rhythm, and volume towards creating dance forms. (Y. S. Hadi, 2007). Dance is a universal language and non-verbal language that can provide communication with other people. Expression of the body through physical actions or through watching activities can improve health, coordination, improve cognitive skills, motivation, and improve human emotions. (Roxas et al., 2018). Body expression is a modality to communicate the meaning and purpose of dance works. Body expressions are more important for nonverbal communication than previously thought. (Beck et al., 2012). Creativity in dance can be well-formed, this can be seen from their development from the first training stage, starting from simple movements of body parts such as feet, hands, body, and head then developed and moved further. The movement is done in place and then move around. Then fill in the space, including direction, tempo, level (high-low), and rhythm. Second, through the stimulation of music and then responded by filling in full creative movements. (Nurharini et al., 2019). Creativity in dance includes determining the floor pattern, which consists of an air design (top design/pattern). The pattern consists of straight, circular, and semi-circular. The straight pattern looks firm, while the zigzag pattern shows imbalance and gives the impression of restlessness and confusion. (Sal, 2010)

Performance of Denok Deblong Dance

In essence, dance is part of the body that is expressed through a moving body. The movement is produced as a process to express imagination, ideas, and self-expression. (Y. S. Hadi, 2007). Dance that is moved as a medium for the body has unique strengths and potentials; besides, dance is a form of embodied knowledge, as a form of inquiry, a means to develop and represent knowledge through body language. (Leonard et al., 2016). Regional dance refers to ethnic dances that describe the characteristics or regional identity of a

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particular cultural area. (Sheth, 2018). Ethnic dances also represent the cultural values that become the identity of the ethnic group concerned. (Lee et al., 2019). While ethnic dance is a dance that is born, grows, develops, and belongs to a certain ethnic community. (Triyanto, 2020). The idea of creating dance is formulated into three forms of culture, namely: 1). As a complex of ideas, ideals, values, norms, rules, and so on, 2). As a complex of human patterned activities and actions in society, 3). As an object made by humans. Creating a dance work is like building a structure, an arrangement, a framework, or a building. (Burzynska et al., 2017)Structuralism is a theory or approach to examine cultural phenomena in terms of the interrelated order of human life. It shows a structure with all its roles and functions. (Sumaryono, 2011a)

The presentation of the Denok Deblong dance is carried out singly and also in groups. This dance is a female creation dance using the Semarangan style. Yoyok presents dance works with the concept of agile, flirtatious, and graceful characters. The movements of the Denok Deblong dance are composed of various dance movements from Javanese traditions and dances from other regions, namely from the Betawi and West Java regions. The composition of the Denok Deblong Dance movement starts from the movement of the head, body, and feet. The presentation of the Denok Deblong Dance starts from the srisig movement to the stage arena by forming several floor patterns, namely the letter V floor pattern, the slicing tempeh floor pattern, the wayang lined floor pattern, the circle floor pattern, the rhombus floor pattern, and the inverted V letter, the floor pattern, parallelogram and square floor patterns, the peanut massage floor pattern ends with a shriek out of the stage. The form of presentation of this dance is supported by the musical accompaniment of Gambang Semarang. The atmosphere of the dance comes alive in accordance with the character of the dance, supported by make-up and clothing. The colors of the clothes used are bright colors such as red, orange, blue, pink, green, and yellow. The clothes used are brightly colored kebayak combined with Semarangan motif cloth. The performance of the Denok Deblong dance can be held in closed or open spaces such as in the field or on the street. To make it more interesting, the presentation of this dance is also supported by sound and lighting. With an adequate sound system, the sound of the dance accompaniment will be clearer so that the dancers can perform better. Likewise**,** with the right lighting, the clothes' colors look more beautiful. (Supratiwi, 2013)



Figure 1. Denok Deblong dance at the opening of the Semarangan dance competition festival
(Source: IG.gregetsmg)

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Figure 2. High-low level variation in composing the Denok Deblong dance (Source: IG.gregetsmg)



Figure 3. Denok Deblong dance half circle pattern

(Source: IG.gregetsmg)



Figure 4. The dancer's cheerful expression in dancing the Denok Deblong Dance (Source: IG.gregetsmg)

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Photo 5. Movement variations in the Denok Deblong Dance performance
(Source: IG.gregetsmg)

The Creativity of Creating Denok Deblong Dance

The creative process used in creating dance works leads to reconstruction, transformation, and innovation. These three methods are development efforts that lead to the realm of technique, structure, expression, and movement style. (Sumaryono, 2011b). With this background, it is interesting to reveal how the phenomena and experiences of the choreographer are reinterpreted into the ideas and practices of Denok Deblong's dance as a foundation for creativity. Denok Deblong's dance is related to Yoyok's creativity as a choreographer. The process of creativity in research related to reconstruction, transformation, and innovation is described as follows.

a. Technique

The technique stage is when the individual collects information or data about the motion techniques used by the dancer in performing the movement. This technique is used to solve a problem related to the beauty of dance movements, balance, strength, agility, and harmonization. Based on this, several things that have been done to cultivate this work were applying dance movement techniques consisting of head, body, hands, and feet movements. Each of these movements is then combined into a unified dance. The technique of walking motion is performed on tiptoe; the procedure is to start by placing the body on the heels and step by step. The technical analysis starts with all the physical and mental processes that allow Denok Deblong dancers to create an aesthetic experience in dance composition. Dancers master technical skills, both form techniques, medium techniques, and instrument techniques. In addition, dancers understand the formation of dance compositions. Choreographers have the talent and sensitivity to feel in every technique, be it the elements of motion, space, and time. Movement dynamics are also considered in the process of composing dances. The dynamics of motion such as short, long, continue, broken, and stop motions.

b. structure

An understanding of the spatial structure is applied in the work of the Denok Deblong dance. The spatial structure is related to motor strength, namely the rhythmic structure of the movement patterns that occur in the dance room. The movement caused by the driving force of the motor forms aspects of the space to be alive and aesthetically. The relationship between space, time, and the power of motion is an essential part of the nature of dance. The spatial form is always present in the Denok Deblong dance to display the overall body movement.

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Aspects of space can be analyzed, such as the form, direction, and dimensions. The cultivation of this dance pays attention to direction as an aspect of space that affects the aesthetic effect so that dance patterns are found. The floor pattern is a form that is crossed or passed by the dancers when moving from one motion to another. (Widaryanto, 2007)

c. expression

Dancing is not just moving the body, but more than that. Dancing gives expression or soul to every movement that is done. (Nurharini, 2020). The expression of movements made by the body is part of the creative cultivation of the Denok Deblong dance. The dance stylist can communicate the expression of motion to the dancer Denok Deblong. The dancers mastered bodily expressions. Activities like this show progress or achievements as choreographers and dancers. Because dancing is a long process, maturity in doing dance and dancing depends on how the choreographer progresses. (DuFault, 2020).

d. Movement Style

Cultural identity raises all the styles owned in a validation. Style is always attached to the expression of a dance performance. Style has an important meaning in dance because it is related to identity issues. The Denok Deblong dance's style cannot be separated from the culture of Semarang, which is located in the coastal and hilly areas. The style in cultivating the Denok Deblong dance is inseparable in the presentation of dance. Judging from the internal factors, dance style is a characteristic that arises from the tendency of body postures contained in a dance. The dance style is the character, nature, and nature of dance, which involves certain ways of moving as an identifying feature of the dance in question-related to its cultural identity. (Pamardi et al., 2014). Semarang's identity markers consist of Javanese, Chinese, and Arabic multicultures. In addition, Semarang's identity for girls called Denok, who is beautiful, clever, and elegant, becomes an interpretation in a work of this dance, so it is called the Denok Deblong dance**.**

Conclusion

The creativity in working on the Denok Deblong dance is a well-known choreographer in Semarang named Yoyok Bambang Priyambodo. We need to appreciate the cultivation of the Denok Deblong dance like a typical Semarangan style dance performance. Until now, Denok Deblong Dance has successfully performed at local, national, and international levels. As a result of dance creativity that applies Semarang culture, the Semarang style Denok Deblong dance needs to be maintained so that it continues to be sustainably developed and in demand by the community, both people and outside Semarang. Denok Deblong dance requires the right medium to attract more attention and love from the community through frequent festivals performing this work. Cultivating the Denok Deblong dance requires high creativity used in the creation of dance works, which leads to reconstruction, transformation, and innovation. These three methods are development efforts that lead to the realm of technique, structure, expression, and movement style. The basis of creating this dance work is fascinating to reveal how the phenomena and experiences of the choreographer are reinterpreted into the ideas and practices of Denok Deblong's dance creations as a basis for creativity. To make the Denok Deblok dance continue to exist and develop as the identity of Semarang City, some efforts are needed, and one example is by pursuing recognition. We need to claim the Intellectual Property Rights for this dance, so it becomes the identity of Semarang City, which is called the Semarangan Style dance.

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CONTEMPORARY AESTHETIC PREFERENCES AT SEMARANG CONTEMPORARY ART GALLERY IN THE DEVELOPMENT OF NUSANTARA ARTS

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Abstract: *The contemporary art, as one of the facets of the Nusantara arts, grow and develops dynamically. The diversity of contemporary Indonesian art manifests in the freedom of ideas, materials, aesthetics, subject matters, and techniques. The gallery, in this case, plays a means to provide space and accommodate appreciations for contemporary artworks for both exhibition and collection. This study aims to identify the Indonesian contemporary art preferences from a gallery point of view as an effort to strengthen its existence in the development of Indonesian arts. The present research used a case study design of the Semarang Contemporary Art Gallery through a qualitative approach by utilizing studies of aesthetic criticism, structuralism, and deconstructivism. Data were collected through interviews, documentation, and observation, later analyzed textually and contextually. The present research, firstly, found that contemporary Indonesian art has a spiritual and hybrid (traditional & modern) characteristics or identity, immersed with the spirit of the Indonesian New Art Movement. Secondly, the gallery institution collects and exhibits marketable contemporary works with visual beauty in consort with intellectual ideas. In general, the aesthetic criteria preferred by the gallery prioritize conceptual ideas, symbolism, innovation, and contemporary issues. Following the previous set of criteria is the consideration of the visual quality that includes cultivation techniques, form, color, dynamics, and lighting. Lastly, preference is set based on shock, personal taste, and theme. It is suggested that in-depth study of avant-garde artists who continue to explore intellectual ideas be done to provide further insights for the development of Indonesian art.*

Keywords: *Contemporary Art, Art Gallery, Art Market, Identity, Aesthetics.*

Introduction

Nusantara arts grow and develop dynamically in various regions of the Indonesian archipelago, from Sabang to Merauke, to the demands of times. Its history cannot be separated from Indonesian civilization. The Nusantara ideology is perceived as a cultural civilization that is regional in nature, fostering distinct local characteristics that are united through the archipelagic ties. Its existence grew from the pre-historic times to the traditional, modern, and contemporary arts. Traditional art by its nature is regional, simple, and anonymous with tastes of religious cultivation. Whereas, modern and contemporary Indonesian art cannot be separated from Western influences. Western modern art is characterized by universalism, while

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1 & 2 September 2021

contemporary art celebrates differences. The poststructuralist, deconstruction, and postmodern thoughts have encouraged artists to be dissatisfied and often criticizing modern aesthetics. Likewise in Indonesia, many painters with a postmodern vision are dissatisfied with the Mooi Indie and Persagi movements that echo modern art. Postmodern philosophy stimulates Nusantara artists to be more open and free flowing without the barriers of pure art, idiom intertextuality, and pluralism. Artists celebrate the identity of diverse traditions to be contextualized in the spirit of the present. Asian and African artists who were considered inferior by the West are now getting equal recognition and are becoming more developed.

The Indonesian New Art Movement (GSRB) is a marker of the birth of Indonesian contemporary art. GSRB rejects high art and low art bulkhead restrictions and accommodates unlimited materials. GSRB has inspired artists to continue to be creative with an unlimited variety of material ideas, themes, and use of idioms. Various alternative types of works are emerging. However, Nusantara modern and contemporary arts are characterized by distinct locality. Even though in principle and technique used adopt the ways of modern and contemporary Western art, the possession of identity is fundamental and highly essential for Indonesian artists, noting that the nation has experienced a period of colonialism. Identity referred in this case is the Nusantara nationalism or Indonesian-ness spirit (Burhan, 2006).

Amidst all this, various galleries and museums have thrived in various big cities in Indonesia, starting from Jakarta, Semarang, Bandung, Surabaya, Denpasar, and Yogyakarta and others. Showroom has become an ecosystem that cannot be separated from the escalation of creation. Since 1980, galleries have been exhibited intensively within a short time interval. Exhibitions emerge one after the other. These galleries display works based on the selection and curation process that conform to the gallery's vision (market, artist career, and art progress).

Galleries have very diverse functions ranging from exhibiting works, providing a place for artists to actualize ideas, opening up dialogue spaces, educating the public, selling works to collectors, and provide cultural units that contribute to the advancement of art. A gallery's vision is generally very distinct from another depending on the basic purpose of its establishment. There are market-oriented galleries. There are also galleries that are oriented towards creating artists with critical innovations. The construction of vision or orientation of a gallery is one form of adaptation strategy carefully established so that it may continue to exist.

Semarang Contemporary Art Gallery (SCAG), since its establishment in 1990, has continued to grow, develop and exist until now. Various types of contemporary works have and are being exhibited in the gallery. The contemporary works presented are not only in the form of multiple art but also singular art. Multiple arts appear in a combination of painting, graphics, sculpture, photography, and so on. Singular arts consist of paintings, sculptures, graphics, or ceramics or others in a single form (Winston, 1995). It is in this diversity that SCAG in selecting works for exhibition materials certainly has a mature aesthetic preference based on its visions. Contemporary aesthetics used as the basis for evaluating the quality of works are very diverse and difficult to define singly. In fact, they open up opportunities for the gallery to choose different contemporary styles. Works with modern characteristics are sometimes recognized as quality contemporary works. There are also galleries with contemporary persona that also use modern aesthetics (realism, surrealism, expressionism, instrumentalism, and craftmanship) as their approach to evaluate works. Based on this, the particulars of the contemporary art seem to have to be questioned and re-examined for the meanings of its aesthetic knowledge. The assessment criteria set by the curators, too, must continue to be explored.

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Research Design

The research used a case study design at the Semarang Contemporary Art Gallery (SCAG) with a qualitative paradigm. The research subjects were contemporary art works (2010-2021), gallery managers (owners, managers, curators) and artists. The research targets to explore contemporary aesthetic characteristics in contemporary art galleries. Gallery managers and artists were given 25 criteria for indicators of the quality of contemporary works to be selected, followed by in-depth interviews and observations of works through catalogs and direct works. The data obtained would then be analyzed quantitatively to identify the type of aesthetic characters chosen which would later be analyzed qualitatively through textual and contextual analysis both in the postmodern perspective by deconstructivism, aesthetic criticism, and poststructuralism (Rohidi, 2011).

Results and Discussion

Many literatures state that contemporary art is better understood as discourse, concept and practice that possesses the principles of contradiction, rejection, subversion, and deconstruction of the aesthetic establishment of modern art. Contemporary art is very dynamic in today's context, characterized by freedom of ideas, materials, aesthetics, subject matters, techniques, and so on. Galleries exhibit wide variety of contemporary works. Every quality of contemporary works presented has aesthetic criteria that are difficult to set into standard. This is in accordance with the characteristics of contemporary art itself. Klaus Honnef (1992) stated that *contemporary art, as a postmodern symptom has opened up a new platform for exploration in the world of art. Along with the questioning of tradition of modern (western) thinking and its domination, discussion of diversity, difference, plurality, localness, tradition of the other's grew and intensified*. Contemporary arts are avant-garde to previous art works. The quality of art is closely upon the inclination of artists, the public and institutions. In regards to this, some thinkers have argued that Artur Danto had developed an institutional theory while Moris Weits had used openness theory. This thought is very proportional to the contemporary art paradigm in responding to the unlimited variety of aesthetics (Burhan, 2006).

It is difficult to use standard measures in assessing the diversity of the quality of contemporary works. Ultimately, a gallery has the authority to set their own aesthetic standards. Various basic criteria that are often used to assist in the assessment of works are as explained in the followings. Terry Barrett stated that the beauty of art can be seen in terms of expression, realism, formalism, instrumentalism, and craftsmanship (Barrett, 1994). A way of thought by Feldman is also often used as a basis for evaluation of works such as formalism, fantasy, realism, and expressionism styles (Feldman, 1967). In addition, Suzanne Langer (1953), Goodman (1976), and Johnson (2007) have developed a set of symbol, semiotics, cognitive neuroscience and experimental aesthetics theories which are also used in understanding contemporary art (Adams, 1996; Krampen, 1996, Smith, 1989).

On this basis, the researcher provides a list of aesthetic criteria for the artworks given to gallery owners. The ranking criteria used by the Semarang Art Contemporary Gallery in selecting the material and quality of works presented at an art in exhibitions in the 2010-2021 period are divided into 3 categories, namely primary, secondary, and tertiary categories.

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1 & 2 September 2021

Contemporary Aesthetic Category Criteria

No	Primary Criteria	Secondary Criteria	Tertiary Criteria
1	Concept	Texture	Use of Shocking Material
2	Symbolism	Illustration of Use of Expression	Color
3	Current Popularity	Movement	Personal Feeling
4	Show Innovation	Balance	Subject Matter
5	Strength	Interesting Shape	Use Of Traditional Art
6	Relevance to Social Issue	Light	-
7	-	Space	-
8	-	Form	-

The primary criteria identified to make contemporary works unique is the intellectual concept of beauty. Courage and criticism against the mainstream aesthetics is what is most appreciated. Next is the symbolic power, showing what is popular, innovation, the power of the visual aura, and raising contemporary social issues. Gallery critics realize that there are few artists who have the ability to create an aesthetic work that deviates from strongly trending or favored aesthetics. Moreover, symbolism is the courage to display a form that offers a post structural relationship between the signifier and the signified. The symbol that deconstructs establishments is preferred by the gallery over the standard works or works that only illustrate the relationship of signifier and signified. Innovation is more appreciated based on the aspect of courage to display a relatively new visual beyond what is repetitive even by the same artist. What has been found very interesting is that aesthetic formalism indicator aspect is actually included in the secondary aesthetic criteria. The criteria for beauty included in formalism consist of texture, expression, dynamics, balance, shape, dynamics, lighting, space and form. Shock effects, color, personal taste, choice of theme, and use of traditional idioms are the criteria for the quality of the work in the tertiary or category.

The gallery wants to provide materials for contemporary artworks that are truly capable of presenting a strong aesthetic discourse and conceptual ideas to the public while still displaying an aesthetically pleasing formalistic packaging and high craftsmanship. This awareness of aesthetic packaging is aligned with a formalistic assessment of modern works of art. Conceptual ideas are aspects of intellectual ideas that always question the realities of art and non-art whilst also dismantling them. Structural ideology attached to symbols of modern art works or mainstream aesthetics has always been an interesting concern for artists and managers of contemporary art galleries. Its symbolic ideology seeks to present a changing and unstable meaning that do not submit to a standard structure. The symbol does not represent the real reality but rather functions as a simulation (Irvin, S., & Dodd, J., 2017; Piliang, 2003). The function of the symbol is not to be interpreted on the meaning of the referent (the reality outside the work) but rather to question the existence of the symbol itself (Suhaimi, M. S., Hashim M.F., and Shari, S.N (2019). Contemporary arts in the form of pastiche, schizophrenik, parody, kitsch, camp comprise such expressions (Atkinson, 2012; Piliang, 2003). The gallery recognizes that a work must have a sense of shock. However, shock as a factor does not plat a

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1 & 2 September 2021

primary role. The public often experience confusion in dealing with contemporary art because they are often fascinated by the formalistic beauty of a form.

The criteria in the primary category can be defined as the aesthetic characteristics of contemporary art. The characteristics of contemporary art in Indonesia are also strongly characterized by demands for formalistic beauty. The second category criteria further complement the idealized quality of the gallery. Artists will try to compose novelty either in their presentation or expression with post-structuralist philosophy in a dynamic context. Andy Dewantoro's work entitled Forest Unknown presenting a view of a forest at night is an example of a contemporary art. Often the public judges the work by poetic and referential reading. The public has always admired the beauty of the impression or expression of the serene silence of a forest that is visible constructed in terms of the balance of form, the dramatic contrast of white and black, and the depiction of a night condition in a forest. Essentially, the referential meaning is a description of the tense situation in the middle of the night in the wilderness. In fact, it is the standard of realistic painting or expression that Andy Dewantoro criticizes. It is the artist wants to question just how strong and dark the black is when combined with white. Alternatively, as well, how strong and bright white is when combined with black. Black and white colors are presented precisely to question the nature of black and white itself.



Andy Dewantoro-Forest Unknown #6 acrylic on canvas 180x240, 2010.jpg

The contemporary aesthetic preference is proof that the gallery puts forward academic (scholar) aesthetic value as well as market value. The gallery sells paintings that have marketable value (a nuance of formalism) to be able to exist and support emerging artists who have avant-garde potential and capacity. It is the fact that the public and collectors still love modern arts (formalism, expression, realism, structural). The few collectors who collect contemporary art are found to have tendencies towards the avant-garde. The public is also found to have problems in appreciating contemporary art.

Conclusion

Contemporary art galleries in Indonesia prefer contemporary aesthetics that have an intellectual strength as well as formalistic visual beauty. The aesthetic tendencies of contemporary Indonesian art are spiritual, a hybrid between the traditional and modern, with a local tradition identity. Conceptual quality displays more of a critical side to dismantle mainstream aesthetics and showcase avant-garde beauty. The choice of formalistic beauty is a strategic effort for the gallery's existence so that it can continue to grow for the development of art progress in Indonesia. In this perspective, various galleries exhibit the works of

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contemporary Indonesian artists (emerging and professional) with a very diverse aesthetics. Diversity will be responded to and selected by the exhibition curators based on the gallery's vision through market considerations, aesthetic quality, and the future of art. Suggestion that can be put forward is the need for further research that examines the extent of contemporary progress of the avant-garde in Indonesia based on a more systematic mapping of the pillars of the avant-garde.

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TRADITIONAL MUSIC RAPA'I GEURIMPHENG AS A FORM OF SYMBOLIC COMMUNICATION IN THE PIDIE COMMUNITY

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Abstract: *Rapa'i is traditional music perform in Aceh, especially in Pidie Regency. Rapa'i geurimpheng way of playing musical instruments like round like tambourine. Geurimpheng in Acehnese means rapa'i, "grik and pheng". There is no literature yet on when rapa'i geurimpheng appears, but rapa'i geurimpheng music is behind several phases, ranging from a period of very long conflict to the peak of the tsunami disaster. Today rapa'i geurimpheng began to exist again and continued father. The purpose of this study (1) Studying traditional music rapa'i geurimpheng as a form of symbolic communication in pidie society. (2) Reviewing traditional rapa'i geurimpheng music as a form of symbolic communication for educational media for pidie people. The method used in this study is descriptive qualitative which is interpretive with cultural approach. The results showed that communication took place between rapa'i players and the audience, communication settings occurred during the performance, as well as better audience understanding during the performance, stimulus from the performer and response from the audience.*

Keywords: (*Communication, Symbolism, Expression, Aesthetics, and Education.)*

Introduction

Rapa'i geurimpheng is one of the traditional music offerings originating from Aceh province, precisely in Pidie Regency of Ukee village geulumpang baro subdistrict. This art uses rapa'i musical instruments as a medium to produce sound, rapa'i musical instruments are round like tambourines, using goatskin as a membrane that produces sound. Rapa'i geurimpheng is played by several men, 8-12 people as *aneuk* rapa'i (follow rapa'i punch) are in the first shaf and 3-5 people in the second shaf serves as a rhythm pattern of rapa'i, as well as one syech who sounds melodious as a vocalist, who sings verses in Acehnese. This art form is familiar to the pidie community, it has become one of the intangible cultural wealth obtained from UNESCO in 2017, it's just that the existence of this performing art is fading, less desirable, and the development of this traditional performing art form is less rapid. On that basis, it is very interesting to rewrite it so that this art form can be used as a reference and remain a reminder, that Pidie has an art form that has been used as an intangible culture by UNESCO and must be disseminated information to be studied by the next generation as one of the local wisdom possessed in this region. Syech Ibrahim is a very senior for the art game rapa'i geurimpheng. Currently, he is the chairman of sanggar in ukee village which is trying hard to develop rapa'i geurimpheng itself. He created creativity in the performance of rapa'i geurimpheng and introduced at every event in the Pidie region and surrounding areas. Invitation The show was attended to disseminate rapa'i geurimpheng. His efforts were not in vain, the rapa'i geurimpheng that he introduced began to get attention and invited. show for the event of government agencies as well as from the citizens of the community and began to be in demand by the wider community.

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Seeing the emergence of rapa'i geurimpheng in the village of Ukee, which is supported by a group of millennials it is hoped that this activity can anticipate the bad habits of millennials such as the use of mobile phones for online games can be limited. The presence of technology that cannot be contained penetrates rural areas and this group of millennials is the main target in the use of technology. Rapa'i training activities can at least be a surefire alternative so that they do not constantly look at the phone screen, but can still socialize with others in a reasonable and very normal way. The activities of these millennials always have the support of community leaders, there are very positive things from the exercises carried out by this group. In addition, the training activities and appearance of rapa'i geuimpheng communicate the habits of life and good behavior and must be conveyed in every appearance through verses close to people's lives. These verses automatically emphasize the obligations of individuals in one particular society. There is a message to be conveyed to anyone who sees this show.

Rapa'i art is used as a medium of da'wah and acculturation with local culture. Expressive symbols of art and religion combine to be the power of Islamic cultural and religious spirituality. Elements of art in the form of music, dance, and literature become their characters and have ushered in rapa'i art as Aceh's cultural identity. Its presence and development are closely related to the development of the order and socio-cultural life of the Acehnese people. Erdiwar (2017: i).

Rapa'i geurimpheng is a traditional music game that is played regularly, this music game has been around for a long time and is hereditarily preserved by the next generation. According to Dove in Al-Hakim (2019: 10) asserts that traditional culture can occupy the energy side so that it is functional for community life and statehood today. Traditional music is generally understood as a cultural art that has long been lived and developed in certain areas (Tumbijo in kemdikbud team, 2017). This music is spread almost all over the country and each region has different characteristics. Meanwhile, Purnomo (2010) stated that the art of traditional music is music that was born, grown, and developed throughout the archipelago (Indonesia) and is a hereditary habit that is still run and maintained by its people. Traditional music has distinctive characteristics, both in terms of melody, typical arrangements. This type of music is not written or documented and passed down orally. For more details, here are the characteristics of traditional music according to the Kemdikbud team (2017, p. 6). (1) The idea of music both vocals and how to play the equipment is transmitted and inherited directly in writing which is then memorized; (2) If with vocals, the song must be in regional language; (3) The melodic strain and rhythm also show the characteristics of regionality',(4) Using musical instruments typical of the region.

Problem Formula

From the background above, the following problems can be formulated:

1. How do ukee villagers interpret the symbols found in traditional rapa'i geurimpheng music?
2. How can rapa'i geurimpheng as a form of symbolic communication be used as a medium of education for the pidie community?

Method

The method used in this study is a qualitative scribe that is interpretive with a cultural approach. This study examined the traditional music of rapa'i geurimpheng in the village of Ukee district Geulumpang Baro Pidie Regency, which is devoted to the form of communication rapa'i geurimpheng to the community. Data collection techniques are done with observation, interviews, and documentation.

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1 & 2 September 2021

Findings

Ukee villagers interpret the symbols contained in traditional rapa'i geurimpheng music performances.

The symbols contained in the traditional performing arts form rapa'i geurimpheng, very different from the form of symbols in other traditional music performances. The community interprets it as a form that is intact and interconnected with the verse delivered by syech (vocalist) at the time of the performance. At first, they were unable to reveal what exactly was in the rapa'i geurimpheng music performance, however, there was an implied meaning of every performance performed by the group. Its meaning is not bound, as freely as possible, but when associated with the prevailing culture in this region is very thick with religious values and nuances. Value is a cultural system that is quite important to interpret because the value is a concept that is considered good to be used as a reference for behavior in life. masyarakat. Nilai seni memiliki arti sebagai nilai budaya yang didapatkan khusus dalam the field of art concerned with the nature of art and the nature of art. Referring to that view we can interpret that art, especially music art, is a symbol of human activity in living life and the results of musical activities that have aesthetic value. Traditional music art is also a configuration of ideas and symbols of power that transcend the boundaries of existing living reality because it is through the statement of aesthetic sense and ideas that music can be used as a characteristic of the cultural identity of its supporting society.

Related to the meaning of the symbol contained in the performance of rapa'i geurimpheng music, it can be described as follows:

Clothing.

Used as a community identity in this region where there is a selection of certain colors in clothing used by every rapa'i geurimpheng player is a sign and symbol. The selection of colors is solely to show the realization of the beauty and taste of acehnese people in general for the colors used. The typical colors of Acehnese people are generally black, red, yellow, and green.



Figure 1. Typical Colors of Acehnese Tradition
(Source: MBkaos.com)

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1 & 2 September 2021



Figure 2. Rapa'i Geurimpheng Player Fashion
(Source: Ahmad Syai)

June 6, 2021 interview with Syech Ibrahim, mentions that:

> *"The time shift makes the* color of fashion has not been a concern of *rapa'i geurimpheng trainers in ukee village. Color selection is only based on taste when designing the color of the clothing used, in certain parts of the clothing used there is ethnic embroidery that is p*there is the*front* (onthe *chest) and arms. Pants that are the same color as clothes with embroidered ornaments on the left and right legs. Equipped with a sarong cloth that has been modified to facilitate its use during the show. "*

This dress shows the modesty and gallantry of men when in public places, initially Acehnese men use clothes like those contained in the picture, especially the men who come from the kingdom. As in the following picture:



Figure 3. Ancient Acehnese Noble clothing
(Source: Boynashruddinagus. blogspot.com)

Good clothes will be reflected in their goodness. For the game rapa'i geurimpheng there is no color limit used. The desire to use clothes that match the color of Aceh's greatness, but bumped with funding, so that any color can be used while the clothes are polite and comfortable to look at.

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Interview with Syech Ibrahim on June 6, 2021

> *"Kelomppok rapa'i geurimpheng gets the help of uniform appearance from donors, so they just accept and wear the uniform that has been given to the group to be used at the time of appearance. Until now there is no other clothing that can be used by rapa'i geurimpheng players. Funding is still very limited for uniform procurement, apart from that there is no management or cooperation carried out with government agencies. ""*

From the results of the above interview, it is very clear that the chairman of sanggar is very hard at the best in trying his best for the sustainability of the rapa'i geurimpheng itself and the identity of the Ukee village where this art appears. It is necessary to explore the possibilities that are done so that the appearance is more intense, especially when government agencies hold formal events that can be filled with rapa'i geurimpheng they have. So that rapa'i geurimpheng is increasingly known and the intensity of the show Can increase the experience of members to be more professional in filling the event in each show.

Position of Rapa'i Geurimpheng Players **and Musical Instruments**

From the beginning of the game rapa'i geurimpheng seating position of the players two bershaf, in the first shaf is a rapa'i answering player consisting of 8-12 players. Then in the second shaf consists of the *crew of rapa'i,* namely the players who make variations of the rapa'i so that the sound of the rapa'i game sounds more varied and excited. The number of players on this shaf consists of 3-5 rapa'i players with a rapa'i size greater than that played by the players in the first shaf. And to complete this group rapa'i geurimpheng plus 1 person syech (vocalist). This is the key to the success of the rapa'i geurimpheng show. Players in the first and second shaf parts may be a person or two but not for syech. If the syech is not lost then the show is canceled. When accepting the offer of a show usually the group's leader informs the syech, can or does not follow the planned show, if it can mean the show and performance of rapa'i geurimpheng so, if not forced to look for another schedule or syech withdraw his personal event so that the appearance of rapa'i geurimpheng can be done. Interview with Syech Abdul Gani dated June 6, 2021, and Syech Suryadi Vocalist rapa'i geurimpheng). Always in Shaf in the game rapa'i geurimpheng means to pray in line and neat, so that it is applicative and can always be done well. Rapa'i musical instrument as a tool to collect ancient times. Along with the spread of Islam in Aceh, this tool is used as a tool to communicate to gather oral and learn about religion.



Figure 4. Player Rapa'i Geurimpheng's Sitting Position
(Source: Ahmad Syai)

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Poem

Poetry is a major force in rapa'i geurimpheng music performances, from this verse the audience becomes closer and knows what is conveyed by syech (vocalist) during the performance. Syech began his action with a chant of greetings, showing the habit of Acehnese people in starting activities that faced the crowd. It's attitude and character that's built up right now. It's easy but often forgotten by everyone.

Saleuem alaikum, po inten buleuen lon meubri saleuem keu wareh lingka
Karena salueuem Nabi kheun sunat jaroe tameumat, tanda mulia
Mulia wareh, ranub lam puan, mulia rakan mameh suara
Means

Assalamualaikum, O substance that has the moon and stars
I say hello to everyone.
Because of the greeting of the Prophet circumcision what else shakes hands, a glorious sign
Your majesty, betel in puan, as the opening sound

Deungoe2 lon kisah pot bungong kembang la huma
Bayeun teur teureubang cong di-cong di cot jeumpa la huma
Means:

Listen to the story of a flower
Birds fly in their branches (jempa)

Yoeh mantoeng udep meubek lalee-le
Seugaloem mate keudeh tagisa
Peusiap amai jinoe laju le
Kepangkai mate watee tabungka
Means:

As long as life is not forgotten
Before death picks us up.
Prepare charity immediately.
To the beginning of death ready to standby

The verses sung by the syech, adapted to the conditions of the performance, where the syech will choose the verses that correspond to the place of performance. So, the verse is very elastic and can change according to the conditions of the performance venue. The main communication is really in this verse, where the audience will capture the message conveyed by the syech during the performance. The above verse is an example of a religious message, reminding that death is about to arrive. Such verses usually appear during performances for the Prophet's Maulid, Hijri New Year if anyone invites them to the stage, while for the circumcision performance of the apostle the advice should be observed as a child, later if they begin to grow up. His poem is a reminder.

Rapa'i geurimpheng as a form of symbolic communication can be used as a medium of education for the Pidie community.

Rapa'i geurimpheng as a product of ukee village community is now starting to rise again after a vacuum for some time. Speaking of education is certainly very broad meaning, but in this situation, rapa'i geurimpheng becomes part of enlightenment, education owned by the ukee

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village community. The educational values of the rapa'i geurimpheng show are found in: raining Process

In the initial training process conducted by Syech Ibrahim, taught how to grow rapa'i until all participants can do it. Because the practice of rapa'i geurimpheng is done by saying a verse, then slowly each participant must be able to adjust between the verse with the pattern of sprinkling that must be done. So that there is harmony between verse and sprinkling carried out by each rapa'i geurimpheng player. In this training process, Syech Ibrahim gives directions to participants to be serious in practice so that the time used to practice is effective and efficient. Participants happened to have no one protesting against this situation, making it easier for Syech Ibrahim to provide every material that must be done for the trainees.



Figure 5. Rapa'i training
(Source: Syech Ibrahim)

All exercise participants are expected to open their mouths to sing because it is very influential later on in the appearance and performance carried out. All participants must be able to sing while playing rapa'i.

Training Responsibility

Trainees are always carefully pursued and can perform rapa'i games following the agreed time. This shows that all participants must be serious about practicing to get maximum results when the next exercise. In-person, all exercise participants are given the task of improving skills at the next meeting in the next meeting one by one so that all participants have the same skills and it is easy for the coach to control them. As seen in the following image:



Figure 6. Uniformizing Responsibility
(Source: Syech Ibrahim)

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The tasks given by the chairman are carried out together, participants with each other remind each other so that those who feel forgotten, and less able will automatically catch up overall will be able to perform the task that has been given. Some participants are completely left behind, but Syech Ibrahim still gives his direction so that those who are left behind become able to like other participants. The point is that joint exercises are very necessary to familiarize participants reflexively doing rapa'i games and following the verse of the song they have learned. It is a character education formed through practice. Responsibility can be done by participants if there is habituation done and participants are accustomed to doing it so that it will be a form of good habit. Cooperation between participants by strengthening each other so that no participant feels alone in pursuing all trying together because his performance later is a team, not an individual.

Collaborate

One of the attitudes that must be maintained in the rapa'i geurimpheng group is cooperation. Syech Ibrahim always guides participants to foster togetherness, if there is one who makes mistakes all are given reprimands and advice, so that all members of the rapa'i geurimpheng group feel together, happy together, and difficult also together. Because of the form of togetherness, it is very easy to cooperate in the rapa'i geurimpheng performance team.



Figure 7. Form of Team Cooperation
(Source: Syceh Ibrahim)



Figure 8. Inter-religious cooperation
(Source: Syech Ibrahim)

The process of training ranges from the introduction of how to play a rapa'i musical instrument to a charge that is very influential on the continuity of the game rapa'i geurimpheng. The beginning of recruitment began with introducing how to play a musical instrument is common, according to Syech Ibrahim. However, the time that goes hand in hand with the practice process of forming a series of rapa'i geurimpheng performances, is a remarkable achievement. Tired, boring training, and Syech Ibrahim always encourages the trainees. Some exercise participants can not continue the training process for various reasons of course. This is the thing that happens in rapa'i geurimpheng exercises. Without selection, they will be selected by themselves.

Discussion

This symbolic interaction refers to the distinctive nature of human interaction. The peculiarity is that humans translate to each other and define what they have seen and heard. Not just a mere reaction to the actions of others, but based on the "meaning" given to the response. Interaction between individuals, marked by the use of symbols, interpretations, or by

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mutual attempts to understand the intent of each other's actions. In symbolic interactionism, a person provides information the result of the meaning of the symbol from his perspective to others and the recipient of the information will have another perspective in interpreting the information conveyed. It can be said that actors will be involved in the process of influencing each other's social actions. The actions of this study showed that human actions are done because of generalizations of disposition to act. The action arises because there is a strong urge from within (impulse) experienced or felt by humans. As experienced by rapa'i geurimpheng art actors that their desire to join the rapa'i geurimpheng art group does come from their hearts and desires, even though they already know the consequences that must be considered. What is the responsibility when he has joined the rapa'i geurimpheng group. The basic stages and communication with each other in action, namely impulse (impulse), *perception* (perception), *manipulation* (manipulation), *consummation* (completion).

According to Mead, human actions are done because of generalizations of disposition to act. The action arises because there is a strong urge from within *the impulses* (impulses) experienced or felt by humans. As experienced by traditional rapa'i geurimpheng art actors that their desire to join the art group does come from their impulses and desires, despite already knowing the consequences that must be borne and what the responsibility is when they have joined the art of rapa'i geurimpheng. The results showed that the public gained a new understanding of the elements in the art of rapa'i geurimpheng because they often watched performances and often exchanged ideas with group members. It can be concluded that society learns the meanings through interaction with art actors.

Herbert Mead defines gestures as the movements of the first organism that act as specific stimuli that evoke (socially) appropriate responses in the second organism. Ukee village community interprets through the sound of rapa'i and verses performed by symbol significant.

Mead refers to significant symbols as symbols whose meaning is generally agreed upon by many people. The meaning of symbols is important in communication for one person and others. A person uses a symbol or symbol to give understanding to others. Humans live in an environment of symbols. The man responds to these symbols as well as he responds to physical stimuli. Understanding and imagining innumerable symbols is the result of lessons in the association of community life. The symbol refers to any social object (e.g. physical object, gesture, or word). Rapa'i geurimpheng is a community activity in the village of Ukee full of symbolic meaning. The elements contained in the verse and pattern of the rapa'i exercise are symbols.

Acculturation is a cultural change caused by contact between communities. (Roger, 1999), (Komalig, 2018), (Hamrin, 2019). If a culture cannot adapt to the times, then the culture will disappear. Therefore, it grows and develops following the times as it is today. The process of the development of external cultures results in the loss of an important part of a culture or acculturation term is called deculturation. Deculturation is a cultural change that is part of *acculturation* (Gani et al., 2019). According to (Kodiron, 1998) "deculturation is the growth of new cultural elements to meet new needs arising from changing situations".

The function of art performance according to Soedarsono (2002: 118) that the performing arts have a very complex function in human life. Functions are grouped into two, namely the primary and secondary functional groups. The primary function group is divided into three based on the 'who' who is a connoisseur of the performing arts, among others: (1) as a means of ritual, (2) as a personal expression or entertainment, (3) as an aesthetic presentation. The function of the second is when the performing arts is intended not to be enjoyed, but for the benefit of others. The meaning of symbols from the presentation of an art show always has a

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1 & 2 September 2021

good meaning in terms of motion, music, makeup, equipment, and property. As Jacqueline smith (1985: 29) said that the term presentation is symbols or signs in a stage, it is explained that symbol comes from the Greek word "Symbols" which means a sign that gives something to others. According to Herusatoto (1983: 11-14), this symbol is an outward form that contains intent, while meaning is its content.

Conclusion

The symbolic communication conveyed to the performing arts rapa'i geurimpheng is fashion, showing the preservation that the community has in maintaining the use of clothing for traditional art performances. The use of color has not been thought of because sanggar does not have enough financial in the procurement of show uniforms. The position of the players shows a neat shaf and in unison, making it easier for the audience to see all the attractions performed by rapa'i geurimpheng players. Poetry, as the main form of communication with all viewers, where the verse can be expressed directly and reaches all the audience. Meng studied traditional music rapa'i geurimpheng as a form of symbolic communication for educational media for the media community.

The educational media in question is a rapa'i geurimpheng show that certainly reflects the training process. All trainees gained learning experience from the practice of rapa'i geurimpheng exercises. They became public figures in his village, so their movements should be better, a game of rapa'i geurimpheng followed as a da'wah for themselves as well as for others who saw it. Many lessons of togetherness, cooperation, mutual strengthening, obtained by participants until they can display the best for the sustainability of rapa'i geurimpheng and become a very positive activity in preserving the art form they have.

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THE COLLECTIVITY OF TEAK ROOT CRAFTERS IN BLORA AS A SAFEGUARD EFFORT

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Abstract: *Blora Regency is located in Central Java Province which is rich in teak forest potential. Many people use teak root waste as raw material for handicrafts such as furniture, decorations, and statues. Cabak-Blora Village has a community called "Akar Seni" who collectively pursue the profession as a sculptor made of teak roots and promote a culture of collectivity in the team. The aims of this research are: 1) to explain the collectivity of the embodiment of teak root sculptures in Cablak Village, Blora, 2) to explain the social relations of teak root sculpture craftsmen in Cablak Village, Blora, and 3) to understand the collectivity values of teak root sculpture craftsmen in Cablak Village, Blora. The research approach took descriptive qualitative research. This research took place in Cabak Village, Jiken Sub-District, Blora Regency. The research subject is the "Akar Seni" community in Cabak Village, Jiken Sub-District, Blora Regency. Data was collected using the methods of observation, interviews, and documentation. The data were analyzed qualitatively with an interactive model analysis technique consisting of several stages, namely data collection, data reduction, data presentation, and conclusion/verification. The results of the study found that teak root sculptures were generally made by craftsmen individually. However, collectivity in the embodiment of the work starts from the process of perception, memory, thinking where the team will allow the crafter (the owner of the work) to complete it if he is able. Social relations between craftsmen in one community are reflected in the attitude of helping each other in the creative process, jointly providing training if there are residents who learn and promote their work, together in maintaining and caring for existing facilities and carrying out social activities, both to others. craftsmen and society. Collective values inherent in this community include cooperation, friendship, tolerance, justice, integrity, and unity. Based on the results of the study, it is recommended for craftsmen to increase collectivity awareness and transmit it to other communities to maintain the existence of teak root craft art in the Blora Regency.*

Keywords: *Collectivity, Craftsmen, Sculpture, Cultural Strategy, and Safeguard*

Introduction

Blora Regency is included in the Province of Central Java, Indonesia, which is rich in the potential of superior teak forests. The type of teak wood in this area is widely used to meet export needs in the form of furniture, decorations, and other works of art (Setiawan, 2010, Febriyanti, 2017:2). The logging of teak trees in Blora which is abundant leaves teak root "waste" which is used by the surrounding community as craft materials such as decorative arts and sculptures (Wasito, 2011:64). Many teak root craftsmen are spread almost evenly in Blora Regency.

In Cabak Village, Jiken Sub-District, Blora Regency, there is a community of artisans who separated themselves from the large class (export) crafters so that they preferred to establish a community called "Akar Seni". This community is a vehicle for creating sculptures made from teak roots. This community consists of an association of several craftsmen who

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have the same feeling to develop their expertise in the field of teak root sculpture in Blora. These craftsmen want freedom in their work so that they can more freely express their creativity. In addition, this community prioritizes collectivity between craftsmen and is open to criticism, and cares about people who want to pursue these skills.

Based on this background, the problem formulation of this research is how the collectivity culture is applied among craftsmen as a safeguard strategy. It is very interesting to know more deeply so that it is hoped that this community can become a role model for other craftsmen to maintain their existence as teak root sculpture craftsmen in Cabak Village, Blora.

Through this paper, specifically formulated the following problems:

1. How is the collectivity of the embodiment of teak root sculptures in Cabak Village, Blora?
2. How is the social relationship of teak root sculpture craftsmen in Cabak Village, Blora?
3. What are the collective values of teak root sculpture craftsmen in Cabak Village, Blora?
4.

The objectives of this research are;

1. Knowing collectivity in the embodiment of teak root sculptures in Cabak Village, Blora.
2. Knowing the social relationship of teak root sculpture craftsmen in Cabak Village, Blora.
3. Knowing the collectivity values of teak root sculpture craftsmen in Cabak Village, Blora.

Collectivity as Part of Community Culture

Society is a group of people who are bound by the same identity (customs, norms, laws, and rules that govern them) as citizens (Corliana, 2014:6.5 and Koentjaraningrat, 2015:116). The socialist view of society is defined as large and independent individual entities and prioritizes public interests above personal interests (Hermianto, 2009:57). Furthermore, Koentjaraningrat (2015:115) mentions that the elements of the society include social categories, social groups, communities, and groups. Social categories are human entities that are realized because of a complex characteristic such as age level (17 years and over, upper/middle/lower class, etc.). A social group is a human unit that is characterized by certain characteristics that have social identity ties, such as youth groups, aristocratic groups, and so on. A community is a collection of its members who have similarities such as traits, hobbies so that they are bound to one another and believe that the needs of members will be met as long as the members are committed to continuing together. Groups are people who have a shared awareness of membership and interact with each other.

Gittel and Vidal in Cobobi (2020:73) describe collectivity as a shared feeling that is built up by individuals in a group. Hofstede and Triandis in Susana (2006: 91) add that collectivity is a set of values that prioritizes interdependent relationships between members in the group (family, ethnicity, nation, and the like), gives priority to group goals, forms behavior based on group norms, and behaves communal behavior. Mulyana (2010:226) said that collectivity is a culture that places individuals who are not autonomous but merge into communities/groups (family, community, ethnicity, nation, workgroup, etc.). Riyono (1996:69) also explained that the key values of the collective society include; 1) the value of harmony and reputation as this value seeks to avoid conflict and maintain the good name of the group, 2) the value of moderation and equity where this value emphasizes the attitude of justice that is adjusted to the portion of the rights and obligations of each individual in the group, 3) the value of humility and loyalty, emphasizes more attention and care for families/groups, 4) fulfillment of needs where this value emphasizes the priority of welfare over members in the group.

Teak Root Sculpture Craft as a Local Potential of the Blora Community

According to Sudana (2013: 9), the craft is the creation of works of art that are supported by high skills. Bastomi (2003:69) adds that crafts are created by people who work

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on their skills, both psychic skills, and hand skills. Rohidi (2000:196) on the other hand defines craft as an artistic expression that is closely related to the utilization of potential in his environment. Regarding the definition of a statue, Sugiharto (2020:113) defines it as a depiction of an object of observation/imagination into a three-dimensional material form. Kartika (2004:37) describes the sculpture as an expression of aesthetic experience that is realized in three-dimensional form. In this regard, Kurniawati (2015: 51) explained that the craft of teak root sculptures in Blora was created in various forms with distinctive characteristics of a rustic style, namely combining shapes and natural characteristics of the materials used. Kurniawati (2015:52) further reveals that the creation of teak root art in Blora gave birth to the concept of habitus, meaning cultural values created as a result of learning and social processes. Likewise, Nufus (2019:22) explains that the birth of habitus then becomes an intermediary for individual and collectivity traits that give birth to new structures.

Self Defense as a Cultural Preservation Effort

Safeguard is an effort to preserve the culture that is carried out continuously above the pressure of other cultures (Trask in Sahril, 2016:47). Kridalaksana in Rahman (2017:9) describes widely that safeguard is the maintenance of local potential so that it is still respected as the identity of its followers. Culture is an expression of creativity, taste, and intention which contains religious, philosophical, and local wisdom values (Abubakar, 2016:20). The Indonesian nation has a local culture that is full of social and moral values that must be developed and preserved with the aim that the younger generation can live with cultural values without being affected by the flow of modernization which is increasingly growing (Parapat, 2020:26). Affirmed by Abdulkarim, et al. (2016: 82), a great nation always upholds the cultural values of its people. Iswidayati (2009:7) explains that the embodiment of cultural values as community guidelines can be actualized through consistent artistic creation activities so that the artistic identity of a nation grows. In this regard, Rohidi (2000:152) underlines that the identity of art is a national pride which therefore must be placed ideally, starting from the past, today, and oriented towards the future.

Research Method

This study adopted a qualitative approach in its implementation as social phenomena are understood based on participant information, which includes beliefs, ideas, thoughts, and activities carried out through observation, interviews, and documentation (Sukmadinata, 2008:95). This study examines the community of "Akar Seni" sculpture craftsmen in Cabak Village, Jiken Sub-District, Blora Regency. The objects or targets in this research are (1) collectivity in the realization of teak root sculpture crafts in Cablak Village, Blora. (2) the cooperation system for teak root sculpture craftsmen in Cablak Village, Blora. (3) the collectivity values of teak root sculpture craftsmen in Cablak Village, Blora.

Data Sources, Data Collection Techniques, and Data Analysis Techniques

The data sources of this research consist of primary data sources and secondary data sources. The primary data sources, in this case, are the work of teak root sculptures, artisans from the "Akar Seni" community, the Cablak Village, Blora community, and institutions and consumers who are interested in these craft products. Secondary data sources in this research include written sources in the form of documents, craft magazines, and archives related to teak root sculpture in Cabak Village, Jiken Sub-District, Blora. The data were obtained from libraries, bookstores, related agencies (Village, District, Regency Government, Industry and Trade Office, and Forestry Service).

Data collection methods used are observation, interviews, and documentation. Observation aims to see field conditions, behavior, activities, and craft products produced by the artisans of the "Akar Seni" sculpture community in Cablak Village, Blora. The interview

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technique is carried out to obtain valid data/information from the subject or resource person, either directly or indirectly and in a structured or unstructured manner. Furthermore, the purpose of documentation is to obtain data in the field in the form of archives, books, pictures, and others. The required archival data includes population data from Cablak Village, Blora, data on the growth and development of teak root crafts by the Industry and Trade Office, data related to the forest area, and the availability of raw materials by the Forestry Service, and others. In addition, the data obtained from the craftsmen through direct documentation using the help of recording media (cameras and videos) were also explored. The data obtained were then analyzed using qualitative analysis, namely an interactive model analysis technique consisting of several stages including data collection, data reduction, data presentation, and conclusion/verification.

Findings And Discussion

Collectivity of Embodiment of Teak Root Sculpture in Cabak Village, Blora

The “Akar Seni” community is located in Cabak Village, Jiken Sub-District, Blora Regency, Central Java Province, Indonesia. The community stands on Perhutani (Forestry Service) land with lease status. This community was founded six years ago where the number of craftsmen up to now is seven who are always actively working together. In general, these community craftsmen have long experience as employees of export class teak root crafts entrepreneurs. While working with other people, craftsmen feel less freedom as an “artist”, both in terms of time and creative freedom. In addition, the system applied by large companies is the "Boss" system, meaning that superiors have the authority to control and supervise their subordinates to work according to the specified standards.

The craftsmen who are members of the "Akar Seni" community prefer to "fight" for their freedom, in terms of ideas, time, and collectivity, so they choose to leave their previous work and create a new community. A craftsman in principle is not limited to just creating works, but also trying to understand each other, share experiences, and care for others. This community prioritizes the attitude of togetherness in working, organizing, and paying attention to the socio-cultural environment.

Collectivity in the embodiment of works has become a culture for the "Akar Seni" community. In making works, one craftsman and another always share ideas related to perception (although every crafter has an idealism) of the teak root material to be used. Different views of the perception of the material will help the crafter when considering new and more artistic ideas. Owners of teak root materials will continue the process of creating based on their creativity.

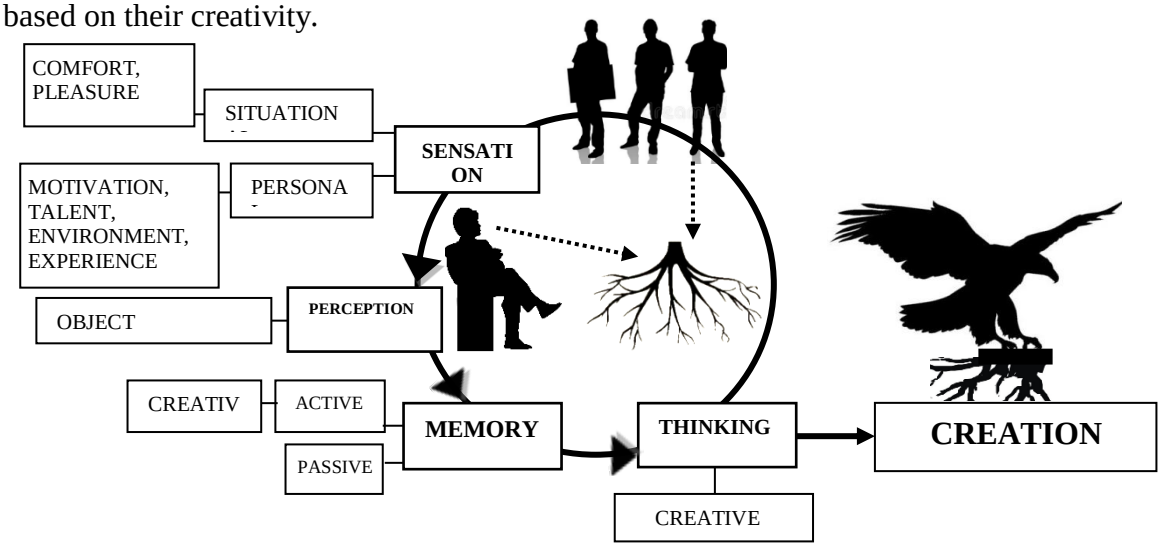


Figure 1. Chart of the Collectivity Process in the Embodiment of Works in the “Akar Seni” Community.

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Each craftsman has a different experience and sensitivity in each of the works created. It is obtained through the process of sensation, perception, memory, and thinking. At the sensation stage, the craftsmen select the teak root material to be used (while doing a temporary perception process). After the raw materials arrive at the workshop, the craftsmen will share their opinions to finalize perceptions. At the memory stage, the crafter will decide on the right shape or object to visualize. Craftsmen who are less creative at this stage will always expect direction from other craftsmen, as well as experienced craftsmen who also still expect input from other craftsmen. The temporary thinking stage will "give birth" ideas (organizing elements) based on various considerations related to the aesthetic principles and creativity of the craftsmen. Each crafter will then carry out the detailing process up to the finishing itself. The favorite object in making sculptures, in general, is the garuda animal because it is easier to shape according to raw materials. Other types of animal objects that have been made include; tigers, lions, deer, horses, fish, and others. The entire sculpture is made in a rustic style, namely changing the raw material of teak roots to a certain shape by maintaining the naturally rough surface of the material such as erosion, weathered textures, and others.

The Association of Social and Teak Root Sculpture Craftsmen in Cabak Village, Blora

Individualistic attitudes and collectivity, in general, must exist in every craftsman, but one of these attitudes will be put forward based on his awareness in the community. Awareness is formed as a result of a continuous work process that gives birth to habitus (inherent habits) in understanding the reality in the community and society. Referring to the data obtained from the field, it was found that the artisans of the "Akar Seni" community prioritized collectivity in the community above personal interests. They uphold this as a form of their commitment as an idealist and socialist craftsman. The actions taken in the collectivity culture of a community include; 1) help each other in the creative process (especially when building the perception of materials into certain figures), 2) jointly provide skills training education for residents who want to learn, 3) jointly promote each other's work in the community, 4) together maintain and care for the existing facilities in the workshop, and 5) jointly carry out social activities between craftsmen and the surrounding community.

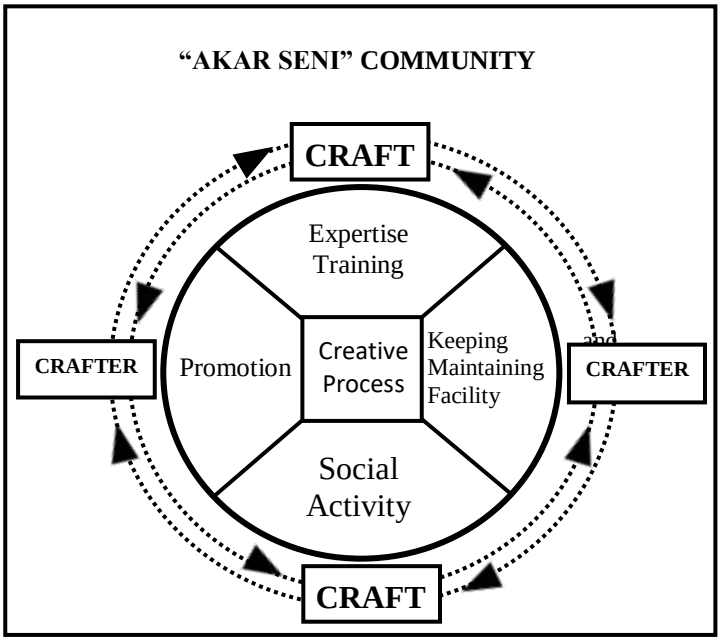


Figure 2. Chart of the Cooperation System for Craftsmen in the "Akar Seni" Community.

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Collective Values of Craft Craftsmen of Teak Root Sculpture in Cabak Village, Blora

Value is defined as the nature of a thing or quality that is considered appropriate by humans (Lestari, 2013:71). Samani and Hariyanto (2012:43) generally describe the values of a person's collective life based on several pillars, such as peace, respect, cooperation, freedom, happiness, honesty, humility, compassion, responsibility, simplicity, tolerance, and unity. Found the collectivity values contained in the activities carried out by craftsmen in the "Akar Seni" community, namely; 1) the value of cooperation or values that promote togetherness in achieving common goals. The value of cooperation in the craftsman's collectivity is reflected in the activities during the decline and transfer of materials or works, the manufacture of workshops, and maintenance, all of which are carried out together. 2) the value of friendship as this value relates to emotional closeness. The value of friendship in the community is shown by mutual understanding, mutual openness, mutual support, and mutual freedom from one craftsman to another. 3) the value of tolerance or can be defined as an attitude of respect and respect for differences between individuals. The value of friendship in the community is shown through the attitude of always thinking positively, acknowledging, and providing support between craftsmen. 4) the value of justice, which is a proportional action related to a person's rights and obligations. The value of justice that is reflected in the community, for example, is the voluntary replenishment of cash if one of the craftsman's works sells. 5) the value of integrity or commitment and consistency of a person in carrying out their duties. The value of integrity in the community is reflected in the commitment of the craftsmen to complete work from morning to evening, even at night. 6) the value of unity, which is an awareness of the integrity between individuals or groups in the organization. The value of unity in the organization is implied from cohesiveness, mutual respect, care, and maintaining a sense of kinship between craftsmen, both in the work environment and outside the community.

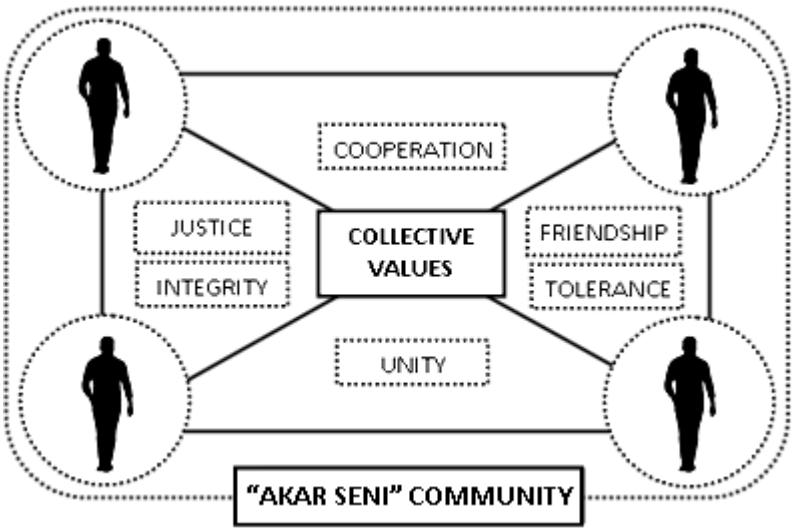


Figure 3. Chart of the Collective Values for Craftsmen in the "Akar Seni" Community.

Conclusion

Collectivity has become a culture for the artisans of the "Akar Seni" community. Craftsmen always share their experiences when creating crafts, starting with assisting in the generation of perceptions, memory stimulation, and the development of thinking/creative abilities, before the root owner continues carving to completion.

Social relations between craftsmen are carried out in work activities, providing training for beginners, jointly promoting products, maintaining workshop facilities, and jointly carrying out social activities for both craftsmen and the surrounding environment. So the social

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relationship between the craftsmen is based on the feeling of sharing the same fate and sharing and prioritizing the attitude of kinship.

The collectivity values built by the "Akar Seni" community describe attitudes that reflect the culture of the Indonesian people. The values that are built are a form of craftsman's idealism in promoting freedom as artists and as social beings are based on Pancasila.



Figure 4. A) Community Workshop Condition "Akar Seni", B) Process of Making Teak Root Sculptures, C) Process of Collectively Lifting Sculptures, D) Examples of Works to Become Sculptures with Garuda Objects (Personal Doc).

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ARCHIPELAGO MUSICAL ELEMENTS IN ANANDA SUKARLAN'S WORK AS PART OF BUILDING INDONESIAN IDENTITY

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Abstract: *Identity is a word that is close to the meaning of uniqueness or characteristic. This is easily recognized and at the same time becomes a marker that distinguishes it from the same thing and is owned by other nations. For this reason, every nation tries to patent everything they have as part of showing their identity. One of them is, the cultural identity of a nation which includes; music, dance and traditional performances. These three parts have long coexisted with all community activities and become an inherent part of their life journey. However, originality in today's context has begun to change according to the times, shifts in the meaning of artistic activity are also adjusted to the context and purpose. These changes and shifts are two words that can be a driving force in creating and forming a new identity due to the wide-open space for creativity for composers. Indonesia is an archipelagic country that has a variety of musical riches spread from Sabang to Merauke. This musical diversity is a source of inspiration in his work. This can be found in the composition of the piano and vocal works of Ananda Sukarlan. His works later became a reference for pianists and soloist singers in various musical performances or recitals. Even the works of Ananda Sukarlan have helped Indonesian musicians to form their identity, both as pianists and as Indonesian singers. This research will examine the extent to which Nusantara's musical inspiration is the basis for Ananda Sukarlan's work? How is the consideration of the cultural realm and the composer's creativity in compiling piano and vocal works? For this reason, approaches to musicology, history, and creativity in composing are the parts that support the theorization in this research.*

Keywords: *Indonesian Identity, Ananda Sukarlan, Archipelago Musical, Works*

Introduction

In our daily life we are faced with activities to recognize, understand, and identify the differences between ourselves and others. It seems that this activity seems to run by itself without us realizing it. We feel it as a normal or natural part like river water that flows from downstream to the sea as its upstream. However, let's try to sit down for a while and contemplate, whether everything goes by itself without being supported by other factors. That rainwater and forest natural ecosystems are maintained as well as the flow of tributaries have a role to present the river flow so that it can continuously flow water from time to time to its upstream with maintained quality.

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In this context, the author mentions that the three activities above are related and inseparable parts in a recurring series that occurs every time. We have unconsciously identified certain differences or uniqueness that other people have with what we have without having to give special time to analyze them. How one chooses to stay together in the midst of change is one of the questions associated with the concept of social identity. The next question that is also in line is how do individuals unite various aspects of life into a unified sense? How to distinguish ourselves from others? We can approach the three questions above with the concept of identity stated by Parekh that "identity basically refers to how a person identifies himself in relation to others; announce and affirm to ourselves who we are; and how we position ourselves in the relevant areas of life". [1]

The concept of Parekh's identity is in line with the opinion of Hargreaves et al, which states that the pattern of musical preferences possessed by an individual is closely related to identity. This preference pattern can be described as a 'music taste' which is an integral part of a person. Musical tastes vary from one individual to another due to several factors that influence it, such as: (1) age level; (2) the level of music training: (3) aspects of cognitive style and personality; (4) the idea of 'cultural sense'; and (5) public taste. [2] The concept of identity proposed by Hargreaves can be used as an entry point to examine and uncover the extent to which these aspects are translated by composers in compiling works. The pattern of preferences of a composer becomes a major issue, specifically for Ananda Sukarlan's vocal and piano compositions.

Are the aspects of music training, personality, and cultural sense the three main things that unite Ananda Sukarlan so that he is able to produce compositions that have character and are unique from previous composers? Or are there other aspects beyond this that give the composer the impetus to produce works of character and identity that are different from compositions by Schubert, Schumann, Brahms, Listz, Chopin, Debussy, etc. These questions are interesting to see the creative work done by Ananda Sukarlan in building an Indonesian identity through his compositions of vocal and piano music. In addition, the considerations taken by composers in treating various elements of Indonesian musicals are important to find new concepts of music creation that can be a reference for composition major students and a space to develop knowledge.

Literature Review

Based on the literature study, the authors obtained various data and facts showing that there are still very few researchers regarding the composition of vocals and pianos by Indonesian composers. Therefore, information regarding the development of Indonesian vocal and piano music is not yet available. In fact, various questions arise that are actually important to be answered in the research, such as: how are the works of these Indonesian composers placed in the trajectory of music history? How did the Indonesian composer's musical composition style develop? and how are the concepts related to the composition of Indonesian composers related? Some of the questions above are urgent to be answered in order to provide a comprehensive understanding of the various dynamics that have emerged in its journey. Some previous researchers, such as; Tjaroko in his thesis entitled "The History of the Development of the Indonesian Seriosa Song" [3], Yunita in his thesis entitled "The Awakening of European Nationalism and Its Influence on the Development of the Indonesian Seriosa Song" [4], and Mohammed in his dissertation entitled "The History and Development of the Seriosa Song in the Context of Musical Nationalism in Indonesia" [5] emphasizes the love for the homeland and the influence of lied in the development of seriosa songs. However, these three studies have not discussed the continuity or processes that occurred before seriosa was introduced, so that seriosa seems to be something that was 'born' just like that in the 1950s. The research conducted by Rasmindarya focused on examining the study of the form of the seriosa song and

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providing a discourse on its relationship with the lied work [6] which became one of the aspects that was later used as a reference by Tjaroko, Yunita, and Mohammed.

Based on research conducted by Rasmindarya, Tjaroko, Yunita, and Mohammed, we get various information related to the history of seriosa, starting from the generations of Cornel Simanjuntak, Binsar Sitompul, Iskandar, FX Soetopo, etc. However, the era before and after it became 'fuzzy' because the term 'serious' as it was so flattered began to 'fade away' due to the deadlock of the existing definition with the reality that actually happened in the field. Failure to understand Indonesian vocal music also has an impact on the loss of identity or uniqueness of the work, this is the focus of our research to be able to present a new discourse that Indonesian vocal and piano music must be interpreted from an Indonesian point of view, not the other way around forcing the outside world's point of view and then taking it as the truth. The research entitled "Indonesian Piano Composition in History of Music" [7] and "Discourse on Indonesian Piano Composition for Music Education [8] "Indonesian Composer's Piano Work in the Piano Education Curriculum" [9] is a study that discusses the compositional works of Indonesian composers in the point of view of musicology and music education. The discourse on the works of Indonesian composers in the historical trajectory of the piano and their use in music education is complementary to the world of music education in Indonesia and at the same time encourages future researchers to conduct research studies related to their works.

Through this literature review, the author would like to confirm that the research "Archipelago Musical Elements in Ananda Sukarlan's Work as Part of Building Indonesian Identity" is a new research topic and has never been reviewed by previous research. As a new research that aims to reveal how the use of archipelago elements in building Indonesian identity, the author uses a musicological approach as a process of study, investigation and reflection [10]. The various elements of the archipelago that Ananda Sukarlan uses in the preparation of his work are related to a long history in which the material is part of the daily life of the supporting community. In line with Willams' opinion that history is a continuous and connected process from the past to the present [11], therefore the historical aspect becomes a separate consideration for composers to understand and then create it in various ways. Creation is the key word because in this area various aspects have been integrated and internalized within the composer. The musical experience (study and performance) that the composer went through and the cultural realm also collaborated in forming a musical composition that has an Indonesian identity. The composer's creativity with all the considerations taken is inseparable from the cultural realm that inspires him and then the work is returned to the community to test its existence and how society can accept it or even give birth to new models in terms of form, style, or genre [12].

The primary sources in this research are the composer Ananda Sukarlan and compositions composed for vocals and piano, while the supporting sources for the research are various research results (theses and dissertations), articles, books, and documentation of various performances performed. In this study, we selected several great works of composers as research objects. The selection of works cannot be separated from the many compositional works that have been composed by composers, both for vocals and piano. All works composed by composers have certain criteria and uniqueness, so that all these things are not possible to be presented in one article. Therefore, in this study, the author chose several works as objects of research to reveal the elements of the archipelago used by the composer in the preparation of the work.

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Results

Ananda Sukarlan is one of the most prolific Indonesian composers making works to this day. This can be seen from the continuity in producing various new works for piano and vocals. In this study, there are two works that become the object of research, namely *Rapsodia Nusantara No. 1* represents a piano piece, and *Kama* represents a vocal composition. The selection of these two works can be an entry point to see the composer's creativity in treating various elements of the archipelago in their work. The author realizes that there are still many works by Ananda Sukarlan that are based on elements of Indonesian musicals, however, the research approach discussed in this paper can be applied to other works. Consideration of time and limitations of the scope of the research is also a consideration in the selection of the work that becomes the object of research.

The Existence of Ananda Sukarlan as a Pianist and Composer

In the last two years (especially during the COVID-19 pandemic) composers have been actively organizing virtual performances that are packaged nicely and attractively. His first virtual concert on May 28, 2020 was organized by the Director General of Culture of the Republic of Indonesia. This concert was a challenge for Ananda Sukarlan because the concept of an on-line show was different from a concert on television or in a concert hall. On-line shows can present audiences from various regions or countries with different cultural and linguistic backgrounds. This on-line concert is a new opportunity and challenge for composers to present interesting performances, Ananda Sukarlan said “on-line concerts must still be communicative with other cultures of music because music is a universal language. In addition, today's concert program shows a strong sense of Indonesianness” [13]. The first repertoire selection entitled Variation on “Ibu Pertiwi” [14] is a work based on a patriotic song. The meaning of the song Ibu Pertiwi composed by Ismail Marzuki is full of national and archipelago personifications. The composer creatively divides the theme of the song into two parts, this is done as part of the composer's creativity to anticipate themes that are too long, causing 'boredness' and the continuity of variations generally taking short material as was done by Mozart in the work *12 Variations on 'Ah, vous dirai-je maman*, K.265/300e with a theme of 16 bars on a 2/4 duplet [15] and Paganini on a work of *24 Caprices for Solo Violin*, Op.1 with a theme of 12 bars in a 2/4 duplet [16] .

The Virtual Tribute to BJ Habibie concert which was held on June 25, 2020 was the second virtual concert conducted by Ananda Sukarlan. In particular, the composer raised a specific theme "BJ Habibie" which describes how this figure has inspired and encouraged him to promote Indonesian music by presenting new compositions and providing opportunities for pianists or young musicians who have musical skills to participate in performing their works. which he composed. In the virtual concert session, the composer gave testimony to the figure of B.J Habibie by saying;

I am currently at the residence of the late former president Habibie (the 3rd President of the Republic of Indonesia Habibie). He was born in 1936, and died on September 11, 2019. Today is his 84th birthday and I especially played the Happy Birthday Remix which I composed based on *Joy of Man's Desiring* - Johann Sebastian Bach and *The Beach Boys* - Lady Linda, then put the song Happy Birthday on it, …this place has its own history for me because this concert hall is the place where I first met and talked to her, in 2013. On that occasion, Habibie asked me to arrange a symphony or chamber music containing the identity of Indonesian classical music which is new, strong, and easy to teach. [17]

One of the efforts made by composers in introducing 'new' and 'strong' music with the character of Indonesian musical identity is by continuously creating new works; perform it at home and abroad; and facilitating pianists and vocal soloists to take part in competitions. The

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1 & 2 September 2021

new works created are 34 *Rapsodia Nusantara* based on Indonesian musical elements and folk songs from Sabang to Merauke. *Rapsodia Nusantara* is specially designed with a virtuoso technique and is a recommended work for closing recitals and music concerts. In addition, Ananda Sukarlan's vocal music works are based on poems by Indonesian poets. Various techniques and the composer's creativity are beautifully presented in the five volumes of *Tembang Puitik*.

One of the efforts to popularize his works widely for the wider community is by collaborating with the Ministry of Education and Culture of the Republic of Indonesia. This collaboration provides a great space in introducing Ananda Sukarlan's works and prepares young Indonesian musicians who are pushed forward to take a leading position in demonstrating their expertise in playing the works composed by Ananda Sukarlan. Some of the activities that resulted from this collaboration were musical performances that raised the wealth and glory of the archipelago. This activity is well packaged and prioritizes collaboration between composers and young Indonesian musicians. The inaugural concert of the series "*Tour Rapsodia Nusantara*" at the historic site of the archipelago was held on 27 September 2020 with the theme "Prambanan A Twilight Tryst Ananda" where Ananda Sukarlan as pianist and composer; Mariska Setiawan as soloist soprano; Widhawan Aryo Praditha as tenor soloist; Sulistya as flute and Nedy Benedict as oboe. [18] Ananda Sukarlan raised the Javanese philosophy of *Urip Iku Urup*, which means life is a flame. Life must illuminate, and we must inspire others. The Prambanan temple complex is also adjacent to the Sewu temple where in the 9th century Buddhists and Hindus lived peacefully. This description should be a picture of Indonesian society forever. This temple is not only built to praise God or to praise higher beings, but serves as a meeting point for people which can be interpreted as a form of communication not only upwards but also to the surroundings. Ananda Sukarlan also designed this inaugural concert as a form of communication from Indonesia to the rest of the world, therefore some of the works composed by Ananda Sukarlan were inspired by foreign artists, for example the poetry of Emely Dickinson, an American poet, composed in the form of oboe and piano.

Majapahit "The Birth of Nusantara" is the second concert in the "Rapsodia Nusantara Tour" series which was held on October 20, 2020. This concert was held at Brahu Temple which is located in the Trowulan archaeological site area, built during the 14th century Majapahit era. The Majapahit kingdom for 200 years covered most of Indonesia, so the Majapahit kingdom was the largest kingdom in Indonesia at that time. The Majapahit Kingdom had a big vision "Majapahit become so advanced politically, economically, and of course culturally". According to Ananda Sukarlan, "music at that time was certainly very developed and at that time we still used pentatonic scales. The pentatonic scale is actually still used in many parts of the world. One of my works is entitled *Passacaglia* which is arranged in semitone, whole tone, third and other semitone intervals. So you can hear this Passacaglia which is the basis of a lot of gamelan music because it has ostinato which means repeating bass line". [19]

The next concert was the "December di Sriwijaya" concert which took place at the Gumpung Muaro Jambi Temple. Coinciding with Indonesia's National Mother's Day, this program is a tribute to mothers and women in general. Muaro Jambi in East Sumatra used to be the capital of the oldest kingdom in Indonesia dating back to the 7th to 13th centuries. Jambi is also the center of Buddhism in Asia, where religious leaders from countries such as India, China and Nepal come to deepen their knowledge here. [20] According to Agus Widiatmoko, "formerly the Gumpung Muoro Jambi Temple was a place for monks and pandits to study philosophy about Buddhism which is usually devoted to the Monastery, and also a place of

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worship called Setia Gara. From the 7th to 13th centuries AD, Srivijaya became an educational center comparable to Nalanda in India". [21]

In addition to organizing online concerts, online piano and vocal competitions are two activities that was held in 2020 and 2021. The competition is a means to introduce works to the wider community as well as provide opportunities for young Indonesian musicians to appear in prestigious national events. Due to the COVID-19 pandemic, the Ananda Sukarlan 2020 Piano Competition was held online without compromising on quality, and the invited judges were; Anthony Hartono (Winner of the *Ananda Sukarlan Award 2014*) and Christine Utomo who have a track record as world-renowned pianists. This competition was attended by 104 participants and received full support from the Ministry of Education and Culture of the Republic of Indonesia by providing registration fees for each participant who participated. This is done as a form of obtaining superior human resources in the field of art and establishing the identity of classical music in Indonesia. The main winner received a scholarship for a summer course to France sponsored by the Institut Francais d'Indonesie and the other winners were empowered to increase the resilience of Indonesian culture through cultural diplomacy. The Ananda Sukarlan *Tembang Puitik* Online Competition was held in 2021 followed by 30 participants with a jury team consisting of Ananda Sukarlan as composer; Dody Soetanto as baritone; and Mariska Setiawan as soprano. This competition aims to measure the number of young talents in classical vocals, ensure the continuity of Indonesian classical vocal music, and provide opportunities for collaboration with Indonesian musician maestro. Ananda Sukarlan's online poetry competition is supported by the Indonesian Creative Industry Cooperative (*Koperasi Industri Kreatif Indonesia*), along with other creative industry players.

Creativity and Archipelago Musical Elements

Ananda Sukarlan conducted experimental practices on various idioms of Indonesian music and regional music in the preparation of musical works for piano and vocals. This idiom of Indonesian musicals and regional music is the main source for building new works that have an Indonesian character. Indonesian idioms and regional music have different expressive powers, both in terms of harmony, texture, melody, and rhythm. The composer's creativity is the main aspect in the preparation of the work so that the composition of the music composed can be accepted by the wider community, appreciated, and fulfills the pianistic and vocalization aspects.

Creativity in composition is certainly influenced by various factors, such as: educational background; musical experience; mastery of compositional techniques; knowing the character of Indonesian idioms and regional music; and the ability to bring 'added value' or 'present' from the previous form. Therefore, creativity is not understood as an activity of 'imitating' certain idioms or melodies, but most importantly the ability of the composer to expand the existing 'wall' or concept of composition. The idioms of the archipelago and the melodies of folk songs are important aspects to build national identity and also the identity of the composers themselves. This view is in line with Csikszentmihalyi's opinion about the birth of new works (which in this case are piano and vocal compositions) due to the interaction process between composers and the cultural realm. [22] The new works composed by Ananda Sukarlan have novelty in the context of materials, concepts, ideas, and identities. Therefore, the works of Ananda Sukarlan became the mainstream in the development of Indonesian classical music. Seeing this reality, it is not surprising that Ananda Sukarlan's works have become the preferred repertoire for pianists and soloist singers, both domestically and abroad. In addition, musicologists also began to pay great attention to the work of Ananda Sukarlan. Musicologists make Ananda Sukarlan's work the object of their research, both for undergraduate, master's, dissertation, and research with other schemes.

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1 & 2 September 2021

As mentioned in the previous section, Ananda Sukarlan's works that became the object of this research were two works, namely *Rapsodia Nusantara No. 1* which represents the piano piece and *Kama* for the vocal piece. These two works are interesting to analyze, both from the aspect of using the musical elements of the archipelago and the creativity of the composers. *Rapsodia Nusantara No. 1* is the first composition designed by a composer based on an Indonesian folk song. This work is complex in terms of virtuoso piano technique and composition.

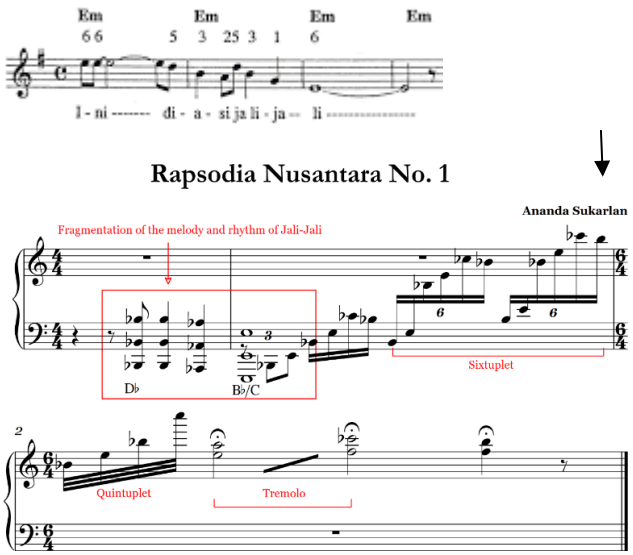


Figure 1: Fragmentation of Melody and Rhythm “Jali-Jali”
Source: *Rapsodia Nusantara No 1-5* [23]

Rapsodia Nusantara No. 1 was created using inversion, retrograde, tonality and polymeric techniques. Elaboration of Indonesian musical material has been played by composers since the beginning of the bar in the form of fragmentation of the melody and rhythm of the song "Jali-Jali". The fragmentation of the melody and rhythm is placed on the up beat on the second beat, this is different from the song "Jali-Jali" which starts from the first beat. Although this work is put in neutral starting marks or understood in C major tonality, the composer actually started this work from 5 mol (Db).
This pattern is repeated on measures 3-4 in a different key, Db to Ab7(b5). Measures 5-9 are sequential repetitions of the previous pattern. The fragmentation of the song "Kicir-Kicir" is voiced from 12-16 bars starting with parallel octaves and parallel quints arranged in descending order until the melody enters the F# tone (the third note in the key of D major). Melody and rhythm are augmented and diminuentation, harmonic changes that move quickly have implications for the blurring of the tonality used (such as the use of Schoenberg's inversion and retrograde).

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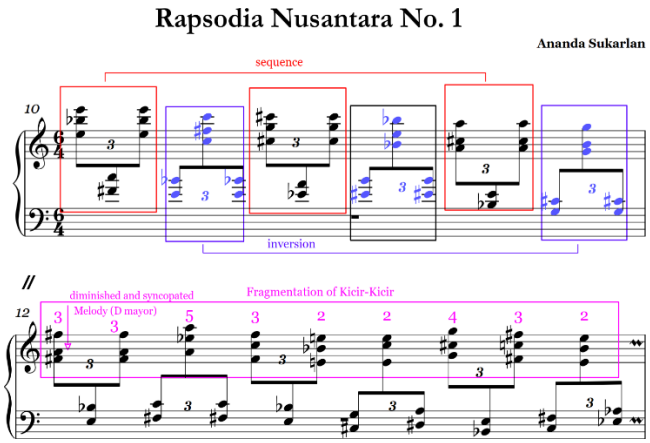


Figure 2: Composition Technique "Kicir-Kicir"
Source: *Rapsodia Nusantara No 1-5*

Structure of *Rapsodia Nusantara No. 1* using free forms. Part A is measured in 1-23 at a moderate tempo and using 4/4, 6/4, 4/4, and 6/4 polymers. The melodic and rhythmic fragmentation of the song "Jali-Jali" in bars 1-9, 21-22 and the song "Kicir-Kicir" in bars 10-20 are used interchangeably. Part B is 24-50 with an *Alla Marcia Funebre* tempo and using 4/4, and 6/4 polymers. For the first time the composer used the entire melody of the song "Kicir-Kicir by making some adjustments to the aspects of melody, rhythm, accompaniment and harmony. The 24-31 bars are arranged in Bb major tonality with octave accompaniment that moves according to scale intervals. Entering 33-50 bars, the composer elaborated the melody of the song "Jali-Jali" with a multi-tonality approach where in one bar there are two different tonality if we refer to the original melody of the song "Jali-Jali". This is interesting to analyze and then we can use as part of the technique of composing new songs. Key changes that occur so quickly, often obscure the original melody. For example, in bars 33-34, the composer uses Bb or la and Ab notes or sol notes which are included in the major Db tonality. But on the beat when the bar 33 immediately changes to the key of C major. The composer did not choose the F note or the third note of Db major, but the E note or the third note in C major. For bar 34, the composer again made changes to the tonality in Bb major, mi [D], re [C] and la [G] notes. This change in tonality takes place along the 33-50 bar.

Part C is 51-68 with a maestoso tempo and uses a 4/4, 2/4, and 6/4 poly meter. The composer re-elaborated the melody of the song "Kicir-Kicir" and used polytonality. Part D in measures 68-96 is arranged with a subito presto tempo, and a 4/4, 2/4, and 5/4 meter. At 68-72, the composer used counterpoint, syncopated, and E Phrygian mode (elaboration of the four notes E, G, B, and C). Time 73-99 still uses the counterpoint technique, but tonality is included in the key of E minor harmonics. This section is an elaboration of the melody of the song "Jali-Jali" which is arranged in parallel octaves. Part E in bars 100-114 still continues the octave parallel technique and the elaboration of the material for the song "Jali-Jali". *Largo-maestoso* tempo became the composer's choice to close the work of *Rapsodia Nusantara No. 1*.

Kama is a vocal composition with piano accompaniment arranged based on the use of Indonesian materials, namely the pentatonic scale as the basis for developing melody, harmony, and texture. Associated with the rhythm and function of the instrument in the gamelan, the composer manifests in two different rhythms in the key of G and the key of F (in bars 11-35). Of all Ananda Sukarlan's works, *Kama* is the only work that is entirely done with the development of archipelago materials. The basic pentatonic scheme used is 1-3-4-6-b7 and then along with its rotation. This scheme in *Kama*'s work becomes:

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1 & 2 September 2021

Db-F-Gb-Bb-Cb-Db

F-Gb-Bb-Cb-Db-F

Gb-Bb-Cb-Db-F-Gb

Bb-Cb-Db-F-Gb-Bb

Cb-Db-F-Gb-Bb-Cb

In addition, the harmony produced by this scheme is unique because of its approach to the composition of the harmony of western music traditions. Therefore, we do not find any correlation or strength of traditional harmony progression as harmony functions in the context of western music. If we refer to the traditional harmony approach, the pentatonic scheme used in *Kama*'s work produces two chords, namely; subdominant and submediant chords. However, in the rotation system this is not absolute, because the position has changed (as a reverse chord). *Kama* is composed of 3 rotations of the pentatonic scheme, thus likely prompting the composer to assign the key signature of 2 mol (Bb) to this work.

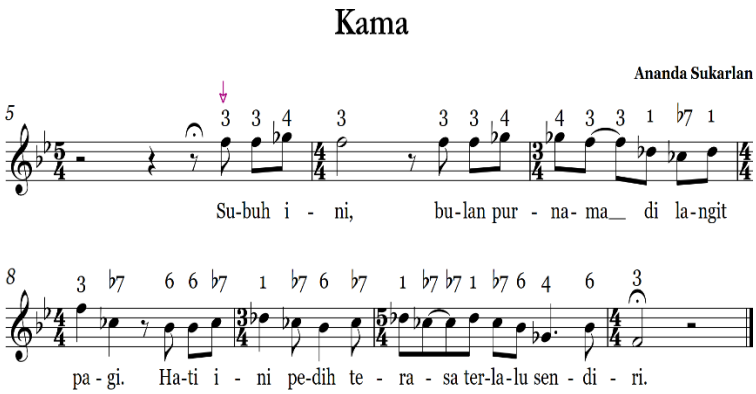


Figure 3: Text Based on Malayu Ilham Poetry
Source: *Tembang Puitik Vol. 1* [24]

This composition is based on the Malayu Ilham poem entitled *Kama*. This poem is an expression of losing hope; lonely in solitude; confusion in the meaning of life; and the deep sadness of parting with the family. The period of serving his sentence in a Bangkok prison became a place to produce inspiring poetry works. The 'real' joy may not be as enjoyable as it used to be, but the moment of joy for him was enough when he saw the spider with all its activities in the cell. This is expressed in his poem, entitled Spider's Ballad.

Conclusion

The novelty of the composition of the work can also be understood as a new approach and practice used in selecting certain materials, forms, and musical philosophies which then affect the tonality, structure, harmony, texture, and tone color. These choices become a space for composers to build national identity by formalizing their compositions in conceptual domains, such as; (1) The use of materials or materials originating from the idioms of the archipelago and Indonesian folk songs; (2) Looking for a systematic method that produces continuity, composers need to consider the various materials selected and determine their relationship in terms of compositional techniques and pre-existing musical styles; (3) The musical structure which is the entity level has the same properties in the musical composition.

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Composers can apply various formalized structures to be inherited from the previous period or build a structure that is not certain that the composer's thinking becomes the agent that sets the boundaries of the structure itself; and (4) Form becomes an important part because composers have space to show how the understanding of the composition form is in accordance with their own perspective. They also have their own preferences in understanding the formalization of existing forms of musical composition.

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VISUAL ART THEORIES AND AESTHETIC: COMPARATIVE STUDY BETWEEN WESTERN APPROACH, ISLAMIC PRINCIPLES AND MALAY PHILOSOPHY IN STUDYING TELEPUK MOTIFS AND PATTERN

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Abstract: *Telepuk is one of the exquisite Malay textiles other than the well-known songket. Due to its complicated process of making telepuk, it became one of the most valuable and expensive fabrics and could only be afforded by the royalties and aristocrats. Generally, the usage of similar motifs and pattern are used to decorate Malay textiles such as telepuk, songket, limar batik, and others. Telepuk is produce by using wooden block or metal engraved motifs as printer. A type of gum is applied to the surface of the block and will be stamp onto the fabric. This will make stamped area become sticky. The sticky area then will be covered by gold dust or leaf to emerge the motifs, contrasting the background fabrics. The arrangement of motifs inspires beautiful pattern that significantly possessed meaning. The analysis of telepuk motif and pattern basically based on the formalistic aspect and contextual interpretation that can be study in several appreciation methods to identify the concept of beauty in Malay traditional art and craft, focusing on Malaysian textiles.*

Keywords: *Telepuk, Islamic Art, Malay Aesthetic, Malay Textile, Art Appreciation*

Introduction

World civilizations were formed through cultivating material cultures and non-material cultures resulted by the human needs – foods, clothes and living places. One can try to imagine how these things are related. During pre-historical time, cave men in need source of food to relief their hunger, but how does they get their hunting animals? He did not go hunting with bare hands and eat them (animals) raw. Thus, resulting critical thinking to solve daily basis problem – creation of hunting tools such as axes, spears, knife and the creation variable of earthenware so that they can contain food and water, cook and keep them save. Creation of clothes and textiles to cover their skin from heat or cold. Throughout the progression of human mind, creative thinking resulting development of new technologies. Mankind started to build houses, transportation system, expanding the community, control and lead them and through time, this is how human set a community system in developing cultures and civilization (Harrison & Huntington, 2001). All of these creations are artistic things and considered as material cultures. It is a fact that art is one of the important component or aspect in nurturing a culture, and eventually a civilization (Sahari & Hasan, 2016). According to opinion by sociologists and anthropologists such as Edward Taylor and Clark Wissler, culture formation

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based on several component to complete the society practices (Naibei, 2014), which can be compare from the table below;

Table 1: Theory of Culture Suggested by Scholars to Depict the Formation of Human Cultures and Development of Civilization

Theory of culture	Edward B. Taylor	Clark Wissler
	Custom	Language
	Moral	Family unit
	Law	Government
	Codes of ethics	Wealth (material cultures)
	Art (material cultures)	Art (product & craft)
	Belief	Religion and practices
	Knowledge	Knowledge
	Norms	Culture traits
	Ability and talent	

Source: https://www2.palomar.edu/anthro/culture/culture_1.htm

Art has many branches and can be define in variable meaning and context. The terminology of art can be very broad however, art always related to expressive and creativity (Davies, 2013) that can used as decoration and exhibition such as drawings, paintings, and sculptures. Creativity also resulting in producing all kind of material cultures or functional items such as products or crafts (Haziyah, Salmah, & Rahilah, 2009) to fulfil human needs. Art and technology ensure the invention and innovation of design so that human life can be improve by solving any problem in term of the functionality of products or material culture ever created by man. Since the beginning of human civilizations, human tend to create things to fulfil the needs and demands of life, even creating materials cultures to support the practice of their beliefs, religions and customs.

Telepuk is one of the Malay material culture in a form of textile and clothing. The word *Telepuk* basically came from its techniques, the way of this textile decoration being made. The making of telepuk involves the process of gilding (menelepuk); a process of applying thinly gold leaf or gold dust on the fabric surface that needs to be decorated (S. Z. Ismail, 2007). The usage of gold to emerged motifs decoration has given telepuk high aesthetic values and exclusive to be worn by the royalties (Muhamad Amin & Ab. Aziz, 2019).

Technically, the process of making telepuk can be considered as printing type of production, as similar as batik stamping technique. Each of these techniques requires stamps in the form of motifs or pattern, either formed by using metal materials or engraved on wooden blocks according to the desired size of motifs and patterns. The craftsmen will used these blocks to design decorative composition on the fabric. In batik making, the cloth will be stamping by using the hot wax, to create the motif and when the wax dried and hardened, the wax functioning as a stopper to avoid mixing colour during colouring process (Raja Tun Uda, 2007), while in telepuk making, the surface of the block being applied with a type of gum and stamp to the fabric. Sprinkling the gold dust or gilding with the gold leaf or foil on the sticky surface of cloth, hence the “telepuk” term coined (Raja Tun Uda, Md. Nawawi, & Araneta, n.d.). The final process will be polishing the cloth (with gold embellishment) by using cowry shell or any glossy shells. This process is to ensure the gold are permanently intact onto the fabric, and also, polishing technique making the fabric smoother, softer and lighter as well as shiny.

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Literature Review

An analysis studying the composition of motifs and pattern in telepuk cloths. The analysis approach based on mathematical knowledge to study the accuracy of geometrical and symmetrical pattern. Telepuk motifs were designed or arranged in geometrical form such as triangle shape of pucuk rebung, and flower motifs in the shapes of squares or circles. All of these motifs then arranged in repetition to form frieze pattern that governed the telepuk cloth. The variable production of telepuk such as sarong, destar, trousers, sampin, kain Panjang and so on including handkerchief, resulting in different structure of its motifs and pattern composition. This study concluded seven types of motifs arrangement; rhomboid *"teluk berantai"*, scattered *"terabur",* full-patterned *"corak bunga penuh"* stripped or banded *"jalur berdiri atau jalur melintang",* chevron or zig-zag *"siku keluang"*, checked *"tapak catur"* and triangular *"pucuk rebung".* In other part of textile arrangement, they conclude four mathematical transformation of symmetrical operation called frieze pattern; translation, reflection, glide and rotation. Based on these operations, the transformation can be varied into seven other types of frieze patterns. These patterns then can be categorized in three style; geometric, realistic and abstract pattern (N. Abdullah, Mat Salleh, Abd Arif, Mohd Noor, & Omar, 2019).

Other study focusing on the historical side of telepuk development in Selangor and the exquisite fabric only worn by the royalties. Telepuk being worn during royal ceremonial occasions such as coronation robe of Sultan Selangor. This fabric was highly praised by Yang Maha Mulia Tengku Ampuan Jema'ah and during the reign of Duli Yang Maha Mulia Sultan Sir Hisamuddin Alam Syah, telepuk was produced as royal garments and souvenirs for foreign traders and royal guests. The making of telepuk is a complex process. The motifs were carved on wooden material as block, then a type of Arabic gum will be applied on it and stamp it on the fabric. A gold leaf or dust will be applied on the sticky area to emerge the desired motifs and pattern while remaining dust will be clean off carefully. When the decoration process completed, the fabric will be polish not only to made the gold permanently stay, but also to make it shine. This complex process and the usage of gold made telepuk not simply to be wash by using water, thus made the fabric highly maintanance (Muhamad Amin & Ab. Aziz, 2019).

Since the making of telepuk is very crucial, this textile is not common and popular among Malay people. The production involving the usage of golden material (gold dust or leaf) make it more expensive thus its only affordable by high ranking officers, and royalties. In this research, suggesting the creation of telepuk motifs by using modern and contemporary techniques such as digital printing and silk screen to created gold-like effect of telepuk inspiration on textile. This way, telepuk can be manufactured in short time, reduce costs and massively produced. In the contemporary era, competing with modern manufacturing techniques can assure telepuk heritage revive and able to commercialized as a way to preserved the art of telepuk (Baharom & Md. Nawawi, 2016).

Art Appreciation Methodologies

The comparative studies of art appreciation methodologies in analysing and interpreting the telepuk motifs and pattern, can be divided into three different views; Western approach, Islamic principles and Malay aesthetic.

Western Art Appreciation

There are many methods in appreciating art based on Western art discipline. Art appreciation is a method to study or discuss the artworks based on the formalistic aspects and, its content and contextual aspects (Pooke & Whitman, 2003). Among the earlier western scholar to introduce formal analysis in appreciating artwork is Roger Fry (Ali, 2013). Formalistic is the physical, the outside or extrinsic values of artwork formed by the artists or

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craftsmen or designers, all the physical aspect that can be see, and touch. Upon creating artworks, artists used the basic elements – line, shape, space, colour, texture, value and form to depict the subjects. All of these subjects depicted, need to be arrange according to the panel used such as paper, canvas, wooden block, piece of cloth and other possible materials (Ocvirk, Stinson, Wigg, Bone, & Cayton, 2009).

The arrangement of subjects considering principles of design such as, how to create or arrange a balance images, directing viewer's eye towards the emphasis subject probably by using perspectival system, or contrasting the image by size and colour. The sense of movement to direct viewers eyes to perceive some kind of rhythmic flow, or harmonious effect to make them pause into deep thinking state trying to understand the reason in every subjects, images, icons or symbols depicted in work of art (Pipes, 2008). This is the process of analysis of formal subjects, elements and principles.

The next process of understanding art is to study the content and context of the work, basically understanding the meaning of art. What being embedded by the artist to make a statement or expression through selected images or symbols depicted in artists' work. This is the process of interpretation the intrinsic meaning or inner side of the artwork. At this point, understanding the meaning of artwork relating to categorized the subjects into thematic classification such as landscape, religious, historical, literary, mythological, personification, portraiture, still life and other. Any images, subjects, icon, or symbol that contains meaning considered as iconography. Identifying the iconographic elements can be perceive and interpret. According to Marcia Pointon (1997);

> "Iconography simply means the art of illustration, and iconology is the study of the visual images. An icon originally meant a portrait, but the term iconography is now more broadly applied to any group of visual images that possess a specific and identifiable literary meaning. Iconographical studies are usually characterized by a wide range of linguistic and cultural references as the writer traces the modifications and shifts in the meaning and form of an image through different ages and different countries".

Contextual studies allow for a more focused discussion and the limiting scope of studies based on specific themes. This will help to narrow interpretation into specific topic or point of view such as historical, cultural, political, geographical, economical, mythological, literary, religious or any possible context (D'Alleva, 2010). Interpretation of content can be very surface and generalized. However, by focusing specific context, the studies can go deep into the rooted by considering the sociological and anthropological aspects circling the artist (Gombrich, 2010). These factors can be determined in terms of his style which refers to aspects of his background and also relates to his world view of way of life, his beliefs as well as how culture is shaped as a result of artistic activities (Shapiro, 1998).

Style in art can be determined by identifying common characteristics by studying all artworks that being produce in the same movement, year or era or by the same artist. Similar characteristics were look through same process of analysis and interpretation (Gombrich, 1998). These aspects of analysing the formal elements, the arrangement of composition, and identifying similar usage of subjects or symbols in various works. Thematic classification of formal subjects or symbols used then interpreted based on contextual approach (D'Alleva, 2010).

In addition to appreciating art through these methods, art is also associated with visual forms of communication. Creativity creates fine artworks or designs such as products or crafts. These works become a medium of expression by the artist through his art that can convey meaning (Daimin, 2015). Through artworks that interact with the audience in art galleries or consumerism of products or crafts, a process of visual communication will take place. This situation also resulting relationship between art, psychology and perception, which leads to

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certain design theory and theory of perception. Some of the development such as Gestalt theory, semiotic, rhetoric, metaphoric, and perhaps many other design and perception theories later developed in 20th century.

The ideology relating to perception theory can be traced back to the invention of perspectival system during Renaissance period. The Renaissance masters perfected the ideal beauty concept of human figures imitated by Greek sculptors (Hasan, 2013b). The study and imitation of divine proportion in Greek sculptures resulting the development of perfect symmetrical balance in Renaissance painting through innovation of the linear perspective, a depiction of one vanishing point system. It is through the imitation of nature; the artist observed and perceive naturalistic and transferred into paintings realistically (Wincklemann, 1998). Perception theory has led in developing perfectly balance composition and perfectly harmonious colour in depicting religious theme in Renaissance paintings and sculptures (Stokstad, 1999).

In later development of Modern Art, design field has also developing many design and perception theories such as Gestalt and Semiotic in visual communication. Gestalt theory describe the concept of human perception based on several principles or laws; similarity, proximity, simplicity, continuity, pragnanz or good figure, figure-ground, closure and common region which indicating the layout or composition. Commonly Gestalt principles explain the concept of visual perception in design. Psychologically, perception triggers a response caused by observation. The process of creation causes men to seek inspiration in a way that is close to him; through nature, and through perceiving, only then ideas germinate and inspire knowledge. Somehow, perception and impression (response) can be a bit difference; perception collecting visual input and sending information to the brain so it can be interpreted, while impression just a mere recall back what's left in the memory (Zainol & Amran, 2019).

Semiotic is a study of sign and symbol depicted in any visual medium, usually in the form of visual that is not fine art. Basically semiotic being interpreted from icons, logos, graphic images, cartoons, animation and films, however this methodology can be use in other field such as traditional and contemporary crafts to interpret the symbolism depicted from motifs and patterns. Base on a citation from Ghazali Daimin in his book Komunikasi Visual: Teori dan Falsafah (2015);

> "…, semiotik secara terminology dan pemahamannya sebagai ilmu mengenai tanda ataupun dikenali sebagai simbol. Simbol atau tanda yang dimaksudkan ini merangkumi pelbagai bidang seperti menyentuh aspek kebudayaan, kemasyarakatan dan sistem kehidupan yang telah menggunakan simbol sebagai salah satu bentuk kaedah penyampaian komunikasi yang berkesan serta memberikan maksud yang tertentu".

Sign, in the form of pictures, objects, names, or spoken words has its meaning that can be interpreted into levels – the first level, a surface, and direct meaning while the second level is much deeper meaning that needs to be interpreted through philosophical and contextual understanding. In semiotic words, the first level is the signifier; primary interpretation, while the second level is the signified; secondary interpretation (Harun, 2021).

Islamic Concept & Principles

Islamic world view is based on Tawheed; a religious conceptual view of monotheistic principle towards the existence of Allah. The teaching of tawheed relies on the proclamation of *"There is no god but Allah, and Muhamad is His Messenger"* as a significant manifestation of being a Muslim. This proclamation refers to a confession intentionally, orally spoken and proving it by practicing His orders and leaving that which is forbidden by Allah (Bilal Philips, 2013). Muslims faith relies on the two important fundamentals; the five pillars of Islam and the six pillars of faith. Religious teaching or doctrine in Islam such as Tawheed and Sufism

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influence the concept of thought of its adherents in shaping their views on life (Kamus & Ab. Hamid, 2009). An understanding of monotheism and other Islamic knowledges, forming the triangular relationship between man and his Creator (Allah), and between him and other people, and nature (nature, cosmology and the animal world) that can be seen in the concept of "*habluminallah habluminannas"*. This relationship also defining the concept of *alfitra* as His servant and as a caliph to prosper the earth that God had created for all of His creatures.

Compare to Western discipline in creating artwork, there are several rejections in Islam to be follow, in order to create artwork with good virtue. A fundamental of Islam "*Amal maaruf nahi mungkar"* is also one of many conceptual views taught by religion as a guideline for Muslims to produce creative works with high morality. As a devout believer, every form of rules must be followed and left all His ban as a sign of faith and submission. Muslim artists must know what is permissible, so as not to deviate from the path of religion that can plunge into immorality and humiliation (Jantan, 1987). It is the metaphorical concept of execution between right and wrong doings and during the Judgment Day, will mark the reception of the devoted practice book with his right hand or the other (Jasmi, 2016).

Islam encourage Muslims to always look to nature and appreciate the greatness of the Almighty Creator. Through observation, Allah will bestow inspiration and knowledge to generate human thinking and progression so that we as humble servant will be grateful and remember His Greatness. The view of nature will drive man to observe and take nature as a source of inspiration in selection of subject matters to develop a motif or pattern (A. R. Ismail, Hasan, & Mohamed Roshdi, 2014). Creativity process involves four stages; imitation of nature, denaturalization of nature, stylization and abstraction from nature. The first process referring to the concept of view of nature – a quest in finding the subject matter, to observe and study the characteristics of particular subject matter and to understand it inside out as part of the early research. The second denaturalization process is an idea development to alter the view of nature (reality) into non-reality, for men does not capable imitating the creation of Allah, and to us imitate is just a part of observation and studying process. The second process is due to the principles of rejection in Islam. During the development of idea, artist tend to invent more stylized image that later can be refine into several motifs. The third and fourth process are stylization and abstraction of nature, basically to beautify the motif, to compose in a manner until it became a complex structure of patterns (Md. Zain, 2008). In the whole process of creativity is where the artists embedded the aesthetical meaning, ideology, and philosophy referring to his cultural and religious context.

The concept of beauty is a philosophical view of the aesthetics inherent in all art cultures. The ideological formation of this concept is also closely related to the context of religious beliefs, cultural practices and customary heritage. The value of beauty in Islamic artworks are significant because it does not merely show the external beauty, but refers to the transcendence of Allah (Hasan, 2013a). According to a famous thinker and scholar, Ismail Raji al-Faruqi, he mentioned that the aesthetic principle of Islamic art is monotheism, and beauty is the transcendence of Allah. Artists are subject to rules and prohibitions in producing high moral art. Islamic art is characterized by abstract in nature and needs to go through to certain processes of creativity by observing from nature, denaturalizing and stylizing so that the abstraction of nature is perfected. Formalistic aspects were characterized by repetition principles and the elements of conjunction and disjunction that eventually creates an arabesque pattern as a way of implying the beauty of Allah. It has to be exquisite and high morality because Islamic art is derived from the Qur'an, hadith and views of nature. It is clear that, beauty in Islamic art is not in portrayal of human attributes but the essence of transcendence which is totally not in the form of figures (Al-Faruqi, 2020).

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An understanding that related to the meaning of beauty can be explained through the interpretation of content and context. Ideal beauty can also be distinguished by two levels of meaning such as primary and secondary methods of semiotics. According to Ahmadrashidi Hasan, in religious contextual interpretation, he uses small letter "c" and capital "C" to determine the level of content (meaning). The "c" refers to surface and generic meaning, while "C" refers to much deeper and philosophical meaning towards theology to depict the intrinsic meaning of beauty relating to Allah (Hasan, 2011).

Malay Aesthetic

Malay aesthetic and philosophy were heavily influenced by culture, custom and tradition, but after the Islamisation of the Malays, undoubtedly Islam eventually shaped the Malay culture and their philosophical into monotheism principles. several phases of changes are the effects from adaptation and assimilation process. Although the Malay race had been interchangeably colonized by the West, Islam remains strong. After British colonization in 19th century, Malay people were influenced by westernization, and modernization and the development of modern art begins (Mahamood, 2008). Awareness in searching for identity began with the establishment of National Culture ideology after the resolution of the National Cultural Congress in 1971 being made (Abdullah, 2018).

Rupa dan Jiwa exhibition hosted by Universiti Malaya in 1979 and a seminar held in the same year, Akar-akar Peribumi organized by School of Art and Design, Institut Teknologi MARA, currently known as Faculty of Art and Design, Universiti Teknologi MARA as an awareness of the richness heritage traditional art of the Malays and the natives. This encouragement surge artists and researchers unravel the knowledge of philosophy and aesthetics of Malay art (Abdul Rahman, 1993).

According to Zakaria Ali, Malay traditional can be analysed based on the five principles of Malay aesthetics. Many resources describing the Malay aesthetics and Awan Larat principle are applied in Malay woodcarving (Khan, 2016) however, Malay aesthetics method can be generalised to study other Malay art and craft. The analysis of its formal aspects is based on the principles of finesse *"berhalus"*, unity *"bersatu",* and contrast *"berlawanan"*, while the aspect of content and contextual meaning can be interpreted by principles of symbolism *"berlambang"* and usefulness or functionality *"berguna".* Finesse principle is related to the creative process of imitation and denaturalization where the artist finding inspiration, subject matter and idea development. Unity and contrast principles may relate to stylization and abstraction process, a beautifying and composing process where the arrangement of motifs into pattern or Islimi design which resemblance the arabesque structure.

In addition to the aspects of Malay aesthetic, wood carvings have also depicting philosophical manifestation through Awan Larat concept symbolising cultural expression to show who is the Malays through his works. Islam proved to be a significant influence in the lives of the Malays resulting critical thinking skills that lead creativity in its own style and formation or creation of Malay high culture (Syed Muhammad Naguib Al-Attas, 1972). Awan Larat principles describing Malay philosophy and soul expression of Malay personality based on the Abdullah Nakula's rhythmic verses (____, 2009). The philosophical translation of these rhythmic verses is very profound and can be elaborated in other research papers to study other Malay art and craft.

Tumbuh berpunca,
Punca penuh rahsia,
Tajam tidak menujah lawan,
Lilit tidak memaut kawan,
Tapi melingkar penuh mesra.

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The Malay form of thought based on the views of sufism. Sufi or tasawuf considered the highest knowledge is said to be based on the appreciation of al-Qur'an and Prophet Muhammad's Sunnah. Sufism is associated with asceticism; a discipline of humble and submissive so as not to be influenced by the delights of the world (S. M. Naquib Al-Attas, 2020). The aspect of sufism easily accepted because Malays relating elements of mysticism or unseen things; something that exists does not exist in material or physical form, probably related to previous belief; animism and alteration after the acceptance of Islam religion (Moris, 2016). The influence of sufism in Malay culture and art can be translated or interpreted according to five principles or ethical values; commended *"fardhu"*, recommended *"sunnah"*, indifferent *"harus"*, disapproved *"makruh"* and forbidden *"haram"* (Bahauddin & Ahmad, 2018)

Even though it is unknown when sufism absorb in Malay culture but the development of Malay intellectuals were said to be influenced by al-Gazzali, and flourished in the time of Islamisation of the archipelago (Moris, 2016). Malay people are also capable in using metaphorical aspect in forming aesthetical and philosophical meaning. The ability to create parables, analogies and allusions are among skills which produced in literary form such as oral narratives, anecdotes, verses and poem in rhyme composition that usually has symbolism (Ahmad, 2003). The influence of sufism either in written or orally Malay literatures embodied and conveying didactic and moral lessons.

Result, Discussion and Finding

The inspiration of motifs created in Malay textiles mostly came from plant world that suited the Islamic view of nature, however there were also many inspirations to create the motif were came from animal world, cosmic, still life and architecture. The analysis and interpretation of telepuk motif and pattern can be seen in the table below;

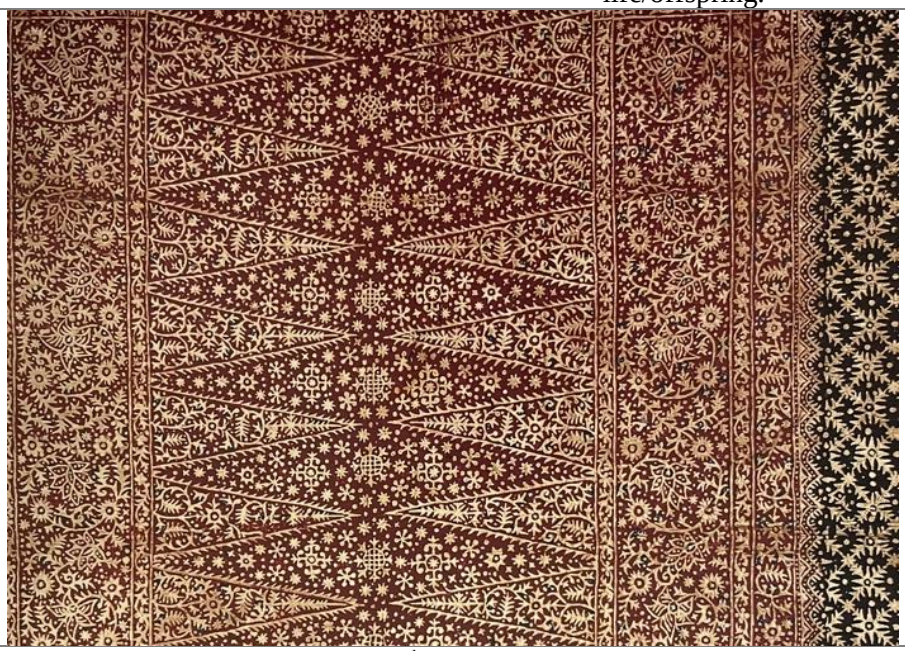
Table 3: Analysis and Interpretation.

Analysis of Formalistic Aspects	**Interpretation of Content**	**Interpretation of Context**
Medium and techniques: Creative process. Idea from observation, imitation and denaturalization – finesse. Formal subjects: pucuk rebung tunjuk langit Elements of colour: maroon and gold Principles: Translation Symmetrical transformation – Repetition of movement in the same direction. Frieze pattern – horizontal reflection, mirror-like	Iconography: Bamboo shoot and tunjuk langit were inspiration from plant world – view of nature that give benefit to human as source of food, medication. Semiotic - signifier: Content "c": Triangular – perfectly symmetrical balance. Horizontal reflection composition of pucuk rebung resemblance "X".	Classification of subjects: nature, landscape repetition, element of conjunction and disjunction describing remembrance (dzkir). Semiotic – signified: Content "C": Islam is peaceful and submission. Describing triangular relationship of "*habluminallah habluminannas"*. In Western art history, ancient iconology of woman represents by a symbol of chalice or cup (downward). The shape resemblance woman's part. Blade is a symbol of aggression and force for man (upward). Also resembling male part – much explicit explaination.

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Unity and contra – maroon background enhance the motif laid in gold.		In Malay philosophy these are similar symbolism only being describe in metaphorical, subtle and polite.
	Malay Symbolism/ metaphor/ analogy: Water Soil Seeds *Tumbuh berpunca* *Punca penuh rahsia*	Connection of bamboo shoots at the apex symbolize a unification between man and woman. Source of water that fertilizes plants. The seed planted in the soil. Growing stem, the beginning of new life. Similar representation of chalice as woman's womb that carries life/offspring.



Description: Kain Sarung from Malay Peninsula. 20th Century.
Source: Tradition and Continuity: Woven and Decorated Textiles of the Malay Peninsula.

Conclusion

All theories suggested as comparative studies in art appreciation that related to Malay traditional art and craft based on three different views. Most of Western art appreciation developed by scholars such as Roger Fry, Alois Regel, Johann Joachim Wincklemann, Meyer Schapiro, Enrst Gombrich, Erwin Panofsky and many more, basically were based on the development of European art culture. Western Art history studies referring to the appreciation of Greco-Roman Classical ancient art which later influenced the development of Renaissance period between 14-15th centuries.

The cultural and religion context of Western art are very different compare to the customs of Eastern community, especially Malay and Muslim. Westerners belief in scientific elements with empirical evidences, exist in the term of objects, but in Malay culture empirical and mysticism are balance. Influence by Islamic thinkers and aspects of sufism Malay intellectual wisely use symbols, metaphors and analogies in describing a value. The concept of monotheism in life and practice becomes the main principle so that art practices and deeds become worship to Allah and only Him.

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The subjects and iconography discussed in the appreciation of art and culture in Malays works must consider their own epistemology. The knowledge of appreciation of art from the west should be adapted in order to suit the Malay culture because the cultural context and religious principles are different. Despite cultural indifferences, however, all of these methodologies basically discussing the same principles of art appreciation – the formalistic which referring to physical aspects, outside or physical works that can be seen and, content and context of the work, are referring to interpreting symbolic meaning. Levels of interpretation has possibilities to broaden the scope of defining surface or lowest meaning into highest level of interpretation; aesthetic and philosophy.

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MULTICULTURAL VALUE SPIRIT REFLECTION OF TRADITIONAL ORNAMENTS AT THE GREAT MOSQUE, DEMAK-CENTRAL JAVA: THE SYMBOLIC MEANING OF LAWANG BLEDHEG CARVING ART

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Abstract: *The Great Mosque sites of Demak-Central Java are cultural heritage, a legacy of the early development of Islamic culture in Java, the 15th century. The mosque was built by Walisanga which marked the birth of the first sultanate, Demak Bintara. The mosque has an interesting phenomenon in its architectural form and ornaments which are influenced by traditional art with a pre-Islamic cultural background. This study aims to explain descriptively, analytically, and interpretively the spirit of multicultural values reflected in the traditional ornaments of the Great Mosque of Demak, especially Lawang Bledheg's carving art. The data was collected by using the methods of observation, interviews, and document tracking. The analysis was carried out using an iconographic approach. From the aspect of motif diversity, at the Great Mosque of Demak, there are ornaments of vines, flowers, tumpal, geometric, animals, rigging, natural objects, calligraphy, Surya Majapahit, and arabesques. The motifs of the ornaments are based on the cultural values of Hinduism, Buddhism, China, Java, and Arabic (Islamic). Among the various ornaments, some ornaments have a symbolic meaning as well as an inscription in the form of a chronogram* (Javanese: sengkalan memet), *namely the Lawang Bledheg (Lightning Door*) *carving as the main door of the mosque. The results showed that the Lawang Bledheg carving has a variety of motifs. The main motif is two dragon heads. The supporting motives are a vase with vines, a stupa-shaped crown, Surya Majapahit,* camara, *cloud, fire, and coral. These motifs are a continuity of the ornament tradition of the Majapahit (Hindu-Buddhist), Chinese, and Javanese styles. In conclusion, the combination of the diversity of motifs in the Lawang Bledheg carving art contains symbolic meaning as a reflection of the spirit of multicultural values (tolerance, appreciation, respect, solidarity for cultural diversity) that is lived and upheld by the supporting community.*

Keywords: *ornaments, carving, Lawang Bledheg, multicultural*

Introduction

Culture is present in society through three manifestation facts, namely physical facts, mental facts, and social facts. Physical facts are cultural manifestations in the form of objects created by humans (artifacts). Mental facts represent culture as the complexity of ideas, values, norms, and regulations. Meanwhile, social facts are a manifestation of culture as a complex pattern of human behavior in social life (Koentjaraningrat, 1984).

The embodiment of the physical cultural heritage of the early historical development of Islamic culture in the archipelago, including in Java, mainly in the form of mosque buildings scattered along the north coast. Some of these mosque buildings still exist and function, such as The Great Demak Mosque in Central Java. The Great Mosque of Demak is an important milestone in the history of the development of Islamic culture in Java. The Great Mosque of Demak is the center of religious and cultural activities which is always crowded with supporters

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from various regions. Visually, the building of The Great Mosque of Demak has a unique visual form, both in its structure and architectural form as well as in its aesthetic ornamental elements. Some of these aesthetic elements have been designated as objects of cultural heritage that are protected by law. One of them is the lightning door (Javanese: *lawang bledheg*).

Lawang Bledheg is the main door of The Great Mosque of Demak which is phenomenal because it is filled with carvings of various motifs patterned with pre-Islamic ornamental traditions (Hindu-Buddhist, Chinese, Javanese). As an artifact of the legacy of the early development of Islamic culture in Java, the Lawang Bledheg ornament needs to be examined in depth to find newness in the form of symbolic meanings and values. At The Great Mosque of Demak, there are various ornaments with motifs originating from pre-Islamic traditions (Supatmo, 2016). Supatmo (2018) also examines the Lawang Bledheg caving ornament of the Great Mosque of Demak using the Panofsky iconographic approach (Taylor, 2020). The results of the study state that the ornamentation of The Great Demak mosque is a continuity of pre-Islamic cultural values and traditions that are upheld by the supporting community. In his research related to the characteristics of Islamic ornamentation, Tjandrasasmita (2009) explains that Islamic ornament consists of three forms, namely geometric motifs, calligraphy, and arabesque. Whereas according to Al-Obaid (2005), there are four main elements of Islamic ornament: Arabic calligraphy, vegetal and geometric ornaments, and figural representations of humans and animals. This is very different from the Lawang Bledheg carving ornament of The Great Mosque of Demak, which does not show such a form at all. In related research, Supriyadi (2008) explains and compares the existence of ornaments at The Great Mosque of Demak and the Masjid Menara Kudus. The ornaments of the two mosques are a representation of the characteristics of the historic mosque ornaments on the north coast of the Java (*Pantura*) region. According to Handayani & Cardiah (2016) historically, several mosques in Java contain formations and ornaments of Hindu philosophy. The main spirit of the interior ornampriyentation of a mosque is to create a feeling of remembering Allah (Manja Mohd Ludin dan Mohd Nor Ahmad Suhaimi, 1995)(Subarna, 2006).

Ornaments are components of art products that are added or intentionally made for decoration purposes (Gustami, 2000). The presence of ornaments has the main function of beautifying objects. As a work of art, ornament means beautiful decoration. Physically, the ornament has the function of decorating an item so that it makes it appear more or more beautiful, valuable, and meaningful. The existence of the ornament has a purely aesthetic function, a symbolic function, and a technical construction function (Sunaryo, 2009).

The art of Islamic ornament has a non-physical function (meaning) as a reminder of the oneness of God (*tawhid*), physical meaning (material-structure transfiguration), and the meaning of beauty (aesthetic). Ornaments are essential manifestations of Muslim aesthetic values to create awareness of divine transcendence and become the core of Muslim spirituality and artistic creations with their environment. The Islamic traditional art style ornament emphasizes abstraction and denaturalization. This attribute is related to the presentation transformation which can bring a reflection on the essence of the tawhid value. In its development, the art of Islamic ornament has a variety of manifestations due to the influence of ethnic, racial, and regional cultural tastes (Ismai'l R Al-Faruqi and Lamya Lois al-Faruqi, 1992).

This study aims to find a systematic explanation of the symbolic meaning of the carving ornament of Lawang Bledheg at The Great Mosque of Demak through descriptions, analysis, and interpretation steps. The symbolic meaning is constructed based on interpretations of the visual form of the ornament with various motives related to historical aspects and the supporting society.

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Method

This research is a type of qualitative research. The data were collected through observation, interviews, and document study. Observations are focused on the Lawang Bledheg carving ornament to capture visual data (a form of physical culture), aspects of beauty (aesthetics). Interviews were conducted with key sources and community supporters to collect qualitative data about the perception and understanding of the symbolic meaning of the Lawang Bledheg ornament. The document study was carried out by tracing the historical data of Lawang Bledheg, in the form of documents stored in the Museum of The Great Mosque of Demak. The collected data were analyzed using an iconographic approach Panofsky (Taylor, 2020). This approach uses systematic steps to explain the pre-iconographical description, iconographical analysis, and iconological interpretation. The scope of analysis of this iconographic approach includes physical aspects (Lawang Bledheg caving ornament), historical aspects that surround it, and social aspects of the supporting community. To ensure the credibility of research data, checking and comparing data from various sources (source triangulation), various collection techniques (triangulation techniques), and a collection time (time triangulation) were carried out (Sugiyono, 2013).

Results and Discussion

Lawang Bledheg *as A Cultural Heritage Object of Demak Great Mosque*

Visually, the architecture of The Great Mosque of Demak is a typical Indonesian style that has historical and archaeological values. For more than five centuries, The Great Mosque complex of Demak has been preserved as a cultural heritage of the Indonesian nation until now and has been designated as a cultural heritage site as confirmed in Law No.5 / 1992 on Cultural Heritage with PP No.10/ 1993. As an Islamic cultural heritage, the existence of The Great Mosque of Demak is a very important entity for the Indonesian nation or allied nations, even the Muslim world in general. For the community of supporters (communal support), currently, the site of The Great Mosque of Demak has at least two main sacred functions, namely as a place of worship and as a pilgrimage destination. Objects of historical and archaeological value, objects of cultural heritage in the complex of The Great Mosque of Demak include: (1) the mosque building with wooden construction and three pyramid roofs (*tumpang*); (2) eight pillars of Majapahit porch; (3) the mosque drum and *kentongan*; (4) *wudlu* pool; (5) *dhampar kencana*; (6) Lawang Bledheg; (7) ceramic plates totaling 65 pieces; (8) the symbol of The Demak Sultanate (Surya Majapahit); (9) women's prayer room (*pawestren*); (10) stained glass calligraphy; (11) *kholwat*; (12) divine calligraphy engraving; and (13) the *adzan* tower.

Lawang Bledheg is very well known for its decorative motifs like dragon mythological animals, as the incarnation of lightning (*bledheg*). The decoration is a *sengkalan memet* inscription that reads *"naga mulat salira wani"* as a reminder of the year 1388 S (1466 AD), which is believed to be the forerunner to the founding of the mosque before officially becoming the Sultanate mosque (Masjid Agung) of Demak. In the concept of *sengkalan memet*, the dragon (*naga*) is associated with the number 8, *mulat* is associated with the number 8, *salira* is associated with the number 3, and *wani* is associated with the number 1. The Lawang Bledheg is the main entrance to the mosque, made of wood with ornate carvings. Today the original Lawang Bledheg has been included in the museum, and the main door has been replaced with a replica. The existence of Lawang Bledheg is associated with the story of Ki Ageng Selo catching lightning (*bledheg*).

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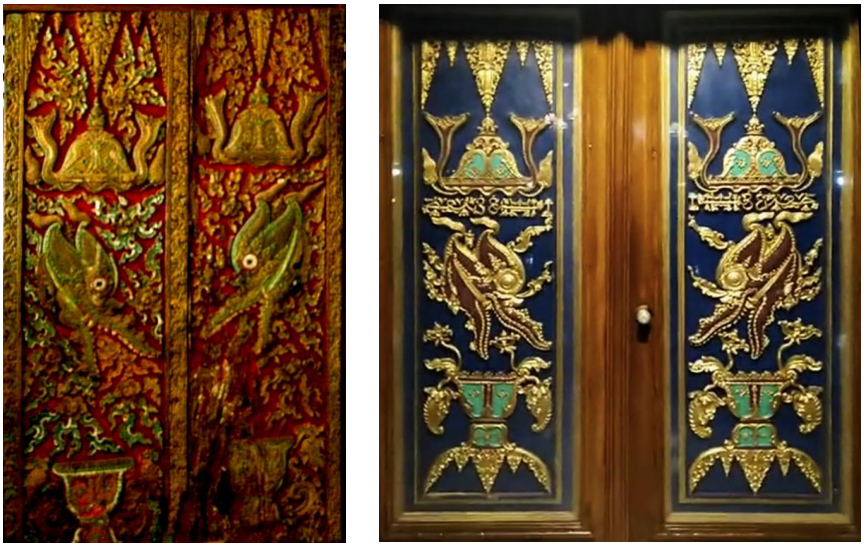


Figure 1. Original Lawang Bledheg (left) and replica Lawang Bledheg (right)

Visual Form: Pre-iconographical Description

Lawang Bledheg is the main door of The Great Mosque of Demak, which can be accessed from the front porch to the inside of the mosque. Lawang Bledheg which is currently in use is a replica of the original Lawang Bledheg. Due to its aging condition, currently, the original Lawang Bledheg is kept at The Great Demak Masid Museum.

Based on information from the manager of The Great Mosque of Demak Museum, the door is made of very old teak wood. The door consists of two parts, a butterfly door model, measuring about 225 cm high - 150 cm wide. The door leaves are full of detailed carved ornaments. The ornament has a red background, some parts are white, green, some are preserved with the wood color. Lawang Bledheg ornate carvings with motifs of plants, tendrils (lung), vase, stupa-like crown, *tumpal*, *camara*, and the main motif of an animal's head (dragon). The structure of the ornament formation consists of the main motif in the form of a dragon's head, the supporting motifs in the form of vases, plants (tendrils), and organic stuffing motifs. When viewed in detail, in the dragon's eye there is a shining sun motif (Surya Majapahit).

The visualization of the motifs on the Lawang Bledheg ornament uses a decorative approach and shows excellent mastery of carving techniques. Staining is done in certain parts. At the basic parts (the low plane), the lower area is polished evenly, and in the parts of the motif (the prominent areas), there are marks of color polish using the *sungging* technique (graded). The ornament of each door has a vase motif at the bottom, above it is a dragon's head motif, on it is a crown motif that resembles a stupa, and at the top, there is a *tumpal* motif wrapped in leaves. Other motives such as leaves, mega-cloud, coral, sun (Surya Majapahit), and camara act as a support or field filling (*isen-isen*).

Aesthetic Aspects: Iconographic analysis (iconographical analysis)

Lawang Bledheg, The Great Mosque of Demak can be understood as an icon that has a symbolic meaning. The meaning lies in its ornamentation. Ornament is an inseparable element of architecture. Ornaments in buildings can be categorized as active (structural) ornaments and passive (ornamental) ornaments. Structural ornament, besides having an aesthetic function, also has a physical function as part of the structure of a building (Soekiman, 2000). Its existence as a building element is permanent, in the sense that it cannot be removed or moved at any time without dismantling the structure of that part of the building. Nonstructural ornament, which is often called ornamental, is an application form of decorative pattern. Decorative patterns are

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the distribution or repetition of certain motifs (patterns, variations). The use of ornaments is intended to support or enhance the quality and aesthetic value of an object or human work.

In the Islamic ornamental art tradition, the ornament is seen as not just an addition to the work surface as decoration but has a deeper meaning. According to (Gustami, 1997), ornaments are components of art products that are added or intentionally made for decoration purposes. Sunaryo (2009) emphasized that ornament is the application of decoration to a product. The presence of the main function of the ornament is to beautify the decorated object. As a work of art, ornament means beautiful decoration. Therefore, the art of ornament has the function of decorating an object or item so that it makes the object or item appear more or of a beautiful, valuable, and meaningful value.

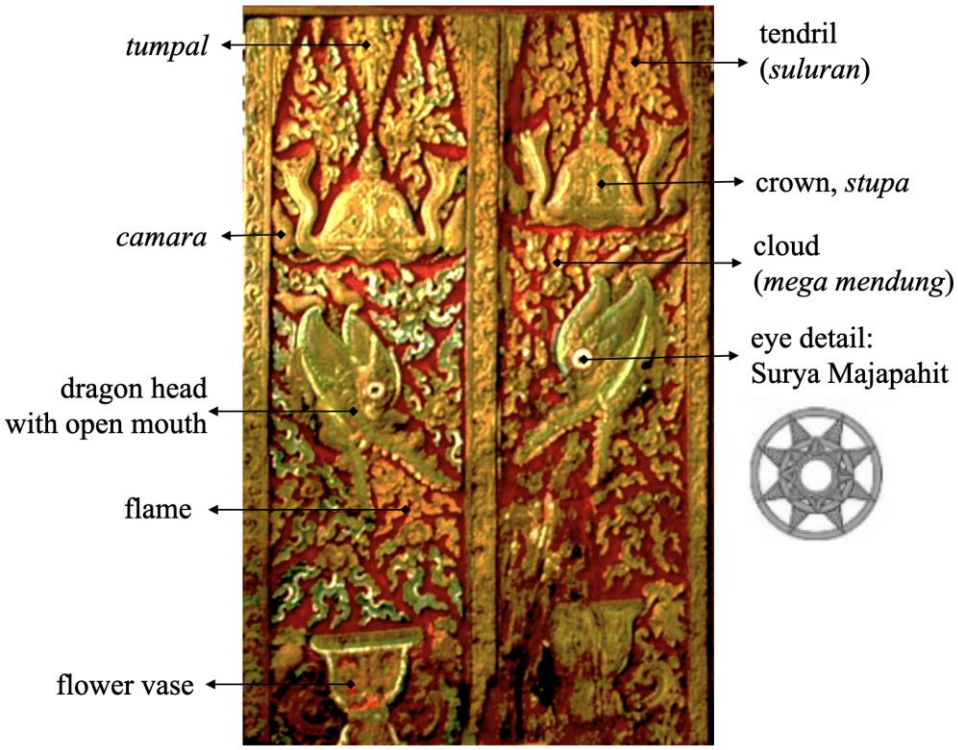


Figure 2. Carved ornaments of Lawang Bledheg at The Great Mosque of Demak

The Lawang Bledheg ornament is a very interesting, beautiful, and unique wood carving, having the characteristics of *ngrawit*, *ngremit*, and *werit*. In Javanese terms, *ngrawit* means every detail to the smallest detail; *ngremit* means beautiful, beautiful, exquisite, admiring, complicated; and *werit (wingit*) means, magical, full of deep symbolic meaning. According to (Gustami, 2000), carved ornaments with the characteristics of *ngrawit*, *ngremit*, and *werit*, apart from being able to meet functional needs, can also provide aesthetic satisfaction and are full of symbolic meaning, which reflects the noble values. The motifs that are presented in Lawang Bledheg are stylization of forms that are oriented towards nature and imagination.

The main motive is two dragon mythological beast heads facing each other. The detailed appearance of each dragon's face is visible, the mouth is open with sharp teeth and has two *sumping* ears with fairly large size. Dragon eyes are depicted bulging, mouths gaping spitting fire. On closer inspection, the dragon's eye depicts a shining sun (Surya Majapahit), a symbol of the Majapahit Kingdom (Hindu- Buddhist) with soft lines. At the bottom of the dragon's head, there is a supporting motif in the form of a vase decorated with plant (*isen-isen*) stuffing (tendrils) in a symmetrical format. Above the dragon's head, there is a crown motif that resembles a stupa with *isen-isen* decorations in the form of flowers and vines. On either side

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of the crown (stupa) there are camara-shaped decorations. Right above the crown, there is a *tumpal* motif decorated with tendrils. The configurations between elements with one another (motifs) appear to be united and harmonious. The empty spaces are filled with *isen-isen* with tendril motifs that seem very rhythmic. The shapes and arrangements of the motifs are carved in a concave-convex style, not too deep, while the background is colored red so that the carving contrasts.

The term "*bledheg"* is taken from an ornamental motif in the form of a dragon's head. Dragons are mythological beasts of Chinese cultural traditions, guard animals, spreaders of goodness, and have extraordinary powers. In this ornament, the dragon figure is depicted with the typology of the "Javanese dragon", perhaps because it is influenced by the Javanese ornament style. The supporting community believes that the *bledheg* door was made by Ki Ageng Selo. The dragon figure depicted on the ornament is the embodiment of the lightning it has caught. This is related to the Javanese narrative about Ki Ageng Selo who has the power to catch lightning (*bledheg*). Ki Ageng Selo is believed to be a figure who came from Selo Village, a village about 80 km east of Demak City. Until now, Ki Ageng Selo's grave (in Selo Village) has always been visited by pilgrims.

In the story, it is told, when Sultan Trenggana (Sultan of Demak) was still alive, one day Ki Ageng Selo worked in the fields. That day was very thick cloudy, a sign that it will rain. Not long after, the rain was pouring down, lightning incessantly striking here and there. Ki Ageng Selo was still hoeing in the fields. Suddenly, right above Ki Ageng Selo's head, there was a thunderclap of lightning. Thanks to his supernatural powers, Ki Ageng Selo managed to catch the lightning in the form of a dragon. Ki Ageng Selo then tied the dragon tightly to the *gandri* tree, then Ki Ageng Selo continued to finish his job. The dragon was then brought home to be shown to the Sultan of Demak. Miraculously the dragon transformed into an old brother. The Sultan of Demak was put in a cage in the square and became a public spectacle. When that came a grandmother with a coconut shell filled with water, approached and threw it at the grandfather. Instantly there was a sound of thunder booming and the grandfather and grandmother disappeared. It is said after the incident Ki Ageng Selo advised all residents if one day a flash of lightning strikes then say: "*gandri putune* Ki Ageng Selo", it will be protected from lightning strikes.

Ki Ageng Selo enshrined the event as the motif of two dragon heads on the door leaf ornament which was handed over to the Sultan of Demak. In the next story, the door is used as the main door of The Great Mosque of Demak. Until now, people call it Lawang Bledheg. The Lawang Bledheg carving is also a kind of inscription to remind the number of years (chronogram) in the form of *sengkalan memet*, read *"naga mulat salira wani"* (*naga*-8; *mulat*-8; 3; *wani*-1; 1388 years of Saka or 1466 AD), believed to be the embryo years - will the establishment of The Great Mosque of Demak.

Symbolic Meanings: Iconology Interpretations

The Lawang Bledheg carving consists of several parts, namely the *tumpal* motif, the crown, the dragon's head, the vase, plant flowers, *lung*, and *camara*. In the ornament, several motifs are originating from Majapahit, namely the *tumpal* motif and the use of the Surya Majapahit symbol, transformed into a dragon's eye. The arrangement of the *lung* (*kalpalata*) and the vase is similar to the Javanese-Buddhist ornament art tradition. The colors used are red, green, and white. The *tumpal* motif is a symbol of man's relationship with God (Allah), the crown motif of the Al-Wahid symbol, the dragon head motif is a symbol of power in preaching Islam, the vase motif symbol of God's love for the universe (*rahmatan lil alamin*), and the flower motif symbol of fertility and welfare, while the colors red, blue and white symbolize safety.

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1 & 2 September 2021

The diversity of cultural backgrounds where the motifs in Lawang Bledheg are a manifestation of how respectful and tolerant attitudes towards cultural diversity have been practiced and taught by the guardians. The *da'wah* of the guardians is known to use cultural strategies, utilizing the cultural values of the local community as a medium for da'wah, by taking the container to remove the contents. The story of Ki Ageng Selo capturing *bledheg* could be a metaphor symbolically visualized into an ornament as a medium of preaching. Dillistone (2002) states that this symbolization is a constitutive symbol, namely symbols that are formed as beliefs.

The eye detail of the two dragons is the sun motif (Surya Majapahit). The most common form of Surya Majapahit consists of images of nine gods and eight rays of sunshine. The existence of the Surya Majapahit ornament at The Great Mosque of Demak has an important meaning, indicating the cultural relationship between the Sultan of Demak as an Islamic kingdom and Majapahit as a Hindu-Buddhist kingdom. The spread of Islam by Walisanga to the Sultan of Demak did not necessarily get rid of the pre-Islamic traditions and values that had developed previously. Hindu-Buddhist cultural artifacts are maintained and respected, even the Surya Majapahit ornament as a symbol of the existence and power of Majapahit became a symbol of the Demak sultanate (interview with the manager of The Demak Great Mosque Museum (2019). In the art-culture dimension, the Sultanate of Demak continues the traditions of the Majapahit arts and culture and does not oppose them with Islamic culture. In a certain way, the two are combined side by side. Before becoming an Islamic state (1479), Demak was a duchy under the Hindu Majapahit Kingdom called Glagahwangi. The first Sultan of Demak, Raden Pattah is believed to be a direct descendant of the last King of Majapahit Brawijaya V, Prabu Kertha Bumi (Pigeaud, 2001). This background is one of the reasons for the continuous art-culture transition.

Besides functioning to add beauty (aesthetics), the Lawang Bledheg ornament also carries out a symbolic function. Based on information from various sources and references, the Lawang Bledheg ornament can be interpreted as a manifestation of symbolic meaning concerning pre-Islamic cultural values that are continuous with Islamic cultural values. From an aesthetic aspect, the dragon manifestation has been adapted, in contrast to the dragon embodiment of the Chinese ornamental art tradition. The dragon head motif that spits fire as a metaphor for lightning (*bledheg*) is interpreted as a symbol of the nature of power that only belongs to Allah. Islam teaches that a Muslim must be able to control the anger that is in him. The *tumpal* motif is Islamic interpreted as a symbol of the vertical relationship between the creature and the Creator (*khaliq*). The vase motif is a continuation of the Javanese-Buddhist tradition, which is Islamically interpreted as a symbol of Islamic teachings which is a blessing for the universe (*rahmatan lil 'alamin*). The Lawang Bledheg ornament also has a tendril motif as a manifestation of creeping plants (*kalpalata*), a pre-Islamic (Hindu-Buddhist) ornamental art tradition. Islamic this motif is interpreted as a symbol of flexibility and tolerance of Islamic culture with pre-Islamic culture, depicting the horizontal relationship of Muslims with other communities and with nature, as taught by the saints.

Overall, the Lawang Bledheg carving is a form of a combination of various traditions of pre-Islamic decorative art that was "Islamized" by changing (reinterpreting) its symbolism with Islamic values according to the needs of the time. In the historical dimension, the stories about Lawang Bledheg cannot fully become historical narratives, they still need authentic historical evidence. In the context of the spread of Islamic religious and cultural teachings in the early days (XV century) in Java (Demak), the Lawang Bledheg carving with a series of stories that surround it can be interpreted as a symbol of respect and tolerance for the diversity of Islamic and pre-Islamic cultures (Javanese, Hindu, Buddhism, China), as well as a strategy for the spread of Islam in the archipelago by the saints.

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1 & 2 September 2021

Reflection of Multicultural Values in Lawang Bledheg's Carving Art

From a sociological perspective, multiculturalism is closely related to the characteristics of society, therefore the understanding of multiculturalism is attached to a multicultural society. In scientific literature, the term multicultural is divided into several simpler expressions, such as plurality (plurality) matching the existence of more than one thing, diversity (diversity) indicating the existence of different, heterogeneous, and cannot be equated. In the online encyclopedia (www.id.wikipedia.org) it is written that a multicultural society is a society consisting of many cultures and between cultural supporters respect each other. A multicultural society is a society that adheres to multiculturalism, which is an understanding that assumes that various cultures have an equal position. Parekh (in Azra, 2007) confirms this by stating that a multicultural society is a society consisting of several kinds of cultural communities with all their advantages, with slightly different conceptions of the world, a system of meanings, values, forms of social organization, history, customs, and traditions. habit. Thus, it can be emphasized that multiculturalism is a term used to describe the nature, circumstances, or conditions of a society that emphasizes acceptance of the existence of diversity, and various kinds of cultures that live and develop in people's lives regarding aspects of values, norms, systems, traditions, customs, beliefs, and politics.

Multiculturalism includes an understanding, appreciation, and assessment of one's culture, as well as a respect and curiosity about other people's ethnic cultures (Blum, 1992). In an ideological perspective, Mulyana (2008) states that multiculturalism is an ideology that recognizes and glorifies differences inequality both individually and culturally. Noblana Adib, (2020) strengthens this opinion by asserting that multiculturalism includes ideas, perspectives, policies, attitudes, and actions, by the people of a country, which are diverse in terms of ethnicity, culture, religion, and so on, but have aspirations to develop the spirit of the same nationality and have pride in maintaining that plurality.

Parekh (in Azra, 2007) distinguishes the types of multiculturalism into five categories, namely: (1) isolationist multiculturalism, refers to a society in which various cultural groups live autonomously and engage in minimal interaction with one another. (2) Accommodative multiculturalism, namely people who have a dominant culture that makes certain adjustments and accommodations for the cultural needs of minorities. These societies formulate and enforce culturally sensitive laws, laws, and regulations, and give minorities the freedom to maintain and develop their culture. Vice versa, minorities do not challenge the dominant culture. (3) Autonomous multiculturalism, namely a plural society with the condition that the main cultural groups seek to achieve equality with the dominant culture and desire an autonomous life within the framework of a culture that is collectively acceptable. The concern of these cultural points is to defend their way of life, which has the same rights as the dominant group, to oppose the dominant group, and to try to create a society in which all groups can exist as equal partners. (4) Critical or interactive multiculturalism, namely a plural society with the condition that cultural groups are not too focused on autonomous cultural life but rather form a collective creation that reflects and emphasizes their particular perspective. (5) Cosmopolitan multiculturalism, seeks to completely erase cultural boundaries to create a society with the characteristics of each individual no longer bound to a particular culture but freely involved in intercultural experiments while developing their respective cultural lives.

The various conceptions of multiculturalism and multiculturalism can be concluded that the essence of multiculturalism and multiculturalism is acceptance and appreciation of a culture, both one's own culture and the culture of others. Each community group has an awareness of mutual respect and respect for the various cultures that exist in society without discriminating between one culture and another. Indonesian society is a complex multicultural society. Indonesian society is the unity of the diversity of ethnic groups, religions, languages, traditions, arts, customs, geographical locations, and differences in other aspects.

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Multiculturalism that occurs in Indonesia is a process of crystallization due to socio-cultural and geographical conditions that are so diverse and broad. According to geographical conditions, Indonesia has thousands of islands. Each island is inhabited by a group of people who form a society, so culture is formed according to the characteristics of the community itself. Multiculturalism in Indonesia has a strategic meaning that is closely related to the development and development of a society based on Bhineka Tunggal Ika (different but one goal) as well as realizing a national culture as a unifier of the Indonesian nation.

Conclusion

This study explains that the Lawang Bledheg carving ornament of the Great Mosque of Demak contains a variety of symbolic motifs originating from pre-Islamic cultural traditions (Hindu, Buddhist, Chinese, Javanese). These motifs are combined harmoniously as a single ornament of the main door. Apart from having an aesthetic function, the Lawang Bledheg carving ornament also has a symbolic function. The main motive is two dragon heads (a symbol of Chinese-Javanese cultural traditions), while the supporting motif (*isen-isen*) is a vase with a vine plant (a symbol of Javanese cultural tradition), a stupa-shaped crown (a symbol of Buddhist tradition), Surya Majapahit (a symbol Hindu-Buddhist tradition), *tumpal*, camara (symbol of Hindu-Buddhist tradition), and mega-cloud-coral (symbol of Chinese cultural traditions). The use of cultural symbols as ornamental motifs shows the continuity of pre-Islamic cultural traditions in Islamic culture (mosque building). Iconographically, the Lawang Bledheg ornament contains symbolic meaning as a reflection of the spirit of multicultural values (tolerance, appreciation, respect, solidarity for cultural diversity) that is lived and upheld by the supporting community.

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KARAWO ART BUILDS GORONTALO'S CULTURAL IDENTITY IN THE CONTEXT OF THE ARCHIPELAGO

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Abstract: *The article aims to find out about the importance of local wisdom as strengthening the identity of a region that will have an impact on the form of recognition in the context of the archipelago. The local wisdom of karawo art was born which has become an icon of Gorontalo products born from the long process and toughness of the embroidery craftsmen. Along with the development of science and technology, efforts and innovations have been made, especially in the visualization of decorative motifs to support the continuity of this karawo art. This thinking is based on the consideration that there are several Indonesian embroidery products including filigree from Tasikmalaya, Padang, and Manado. The method used was descriptive qualitative and the data were analyzed interactively. The identification stages, namely: examining the activities of the Gorontalo community in responding to karawo art as a cultural identity in terms of local knowledge, and government support. The results show that the activities of the local community play a role in responding to the art of karawo through strengthening the visualization of decorative motifs that carry local values in order to strengthen the concept of identity which is later expected to be of value in gaining recognition as a cultural variety of the archipelago.*

Keywords: *Karawo Embroidery Art, Identity, Culture, Archipelago*

Introduction

One of Gorontalo's identities as a result of community resources and a cultural wealth that has been passed down from generation to generation since the 1600s is the art of karawo. The sustainability of karawo art needs to get attention as a local potential that has particularities especially in the art of embroidery. Karawo is used in embroidery, the origin of the word "mokarawo" means slicing or punching this term from the "mother" language of Gorontalo. The process is a handmade masterpiece that requires perseverance and thoroughness at every stage (Rahmatia, 2015). The manual process causes a lack of public interest in the profession of karawo embroidery, as stated by one of the craftsmen, Yuni Bototihe (interview, 15 June 2021). This phenomenon is responded to by various parties, both among academics and the industrial world as well as local government and private institutions as an effort to develop local arts. Efforts in the form of training as a means of developing resources and various events are carried out to introduce local art to the national and international levels to avoid claims to this cultural heritage.

Archipelago embroidery art is the result of the activities of the local cultural community with its uniqueness, both in terms of various motifs and techniques. The resulting uniqueness becomes a marker or identity marker that we often know as local wisdom. Other names for local wisdom include local policy (local wisdom), local knowledge (local knowledge) and local intelligence (local genious) (Riadi, 2017). Local wisdom which is a product of past culture, although it has local value, the value contained in it is considered very universal and is formed as a cultural advantage. Karawo art is the hallmark of Gorontalo's local culture with its unique

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workmanship that has not been replaced by modern industrial tools. Various innovations are carried out to strengthen the character as well as become a differentiator by various groups, especially for academics. This consideration is based on the idea that there are several Indonesian embroidered products including filigree from Tasikmalaya, Padang, and Manado (Waty M,2019). This is a challenge and requires the support of various parties in maintaining its sustainability as a local cultural identity of Gorontalo. So the result is expected that local art as a cultural identity of Gorontalo becomes one of the various cultural treasures of the archipelago.

Literature Review

Karawo Embroidery Art

Karawo is one of the typical Gorontalo embroidery products, derived from the Gorontalo regional language which means filigree, which is a type of embroidery on fabric that is translucent or can be "interpreted". The process starts from one by one the fibers in the fabric are sliced to produce loose fiber fabrics to facilitate the calculation of the ratio of horizontal fabric fibers and vertical fabric fibers before the fabric is embroidered with various colors of yarn (Waty M, 2019). This karawo art relies entirely on hand skills, so that it won the category award as the most difficult and unique embroidery in the archipelago at the embroidery festival at the Jakarta Elephant Museum (Rahmatiah 2015). In addition to the uniqueness of the technique, also the craftsmen, mostly women, especially housewives. Reviewing karawo as local wisdom that has become part of the noble culture of the Gorontalo community in maintaining traditional values. So the term art is pinned on karawo in order to position it as an artistic phenomenon, because the karawo phenomenon, both processes, techniques, and products produced are very similar to artistic phenomena, especially craft arts, even though the workers (designers and craftsmen) only refer to this phenomenon as the term karawo only (Sudana, 2019). In this paper, we review the local art of karawo embroidery in its efforts to become a part of the diversity of the archipelago.

Identity and Culture

Jonathan Rutherford (1990) says that identity is a link in the past with social, cultural, and economic relations in the space and time of society. Identity is now one of the central themes of discussion in the era of globalization, related to the element of acceptance of something that can be different. This is a concern, especially the issue of identity as the main point in the formation of identity, one of which has an impact on local culture. According to Berger and Luckman (1981), identity is a key element in the formation of subjective-social reality, so that it has a dialectical relationship with society. The formation of an identity is largely determined by social patterns (changes), it will crystallize if it is maintained, modified, or undergoes changes through social relations, depending on the structure of the community of its followers. While cultural identity can be indicated as a process that focuses on the symbol system used and the meaning given to symbols and ideas that are appropriate or inappropriate (Colier in Dadan Iskandar, 2004). These two approaches are focused on the efforts of the Gorontalo community individuals in playing their role in supporting the formation of identity in the local art cultural tradition of karawo embroidery.

Nusantara Variety

Indonesia has a variety of archipelago cultures that are often found in every region and are better known as local wisdom. The cultural diversity of the archipelago can be in the form of writing, batik, songket, carving, weaving, and various other handicrafts. This variety eventually becomes a hallmark of the cultural unit in the area (Sitoresmi, 2021). In some areas, local wisdom that has become a cultural tradition has become a variety of the archipelago which is a common property whose existence is always maintained, for example batik. This is the

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thought of the people of Gorontalo in elevating the local wisdom of the art of karawo embroidery to be one part of the diversity of the archipelago in order to support sustainability as well as strengthen identity. Various efforts and innovations were made, both from academics, designers, and karawo embroidery craftsmen themselves. So that karawo as a work of art that has difficulties and uniqueness in the process of making it different from other types of embroidery in Indonesia (Niswatin, 2018).

Method

This study used a qualitative descriptive approach and the data were analyzed interactively. The data used is primary data identified by observing community activities related to karawo art in an effort to innovate the application of motifs and product displays, as well as local government policies and efforts made to build identity and introduce them to people outside Gorontalo. The secondary data was obtained from several documentations in the form of product photos and coverage of karawo art.

Discussion

Karawo art as a cultural activity for the people of Gorontalo

The activity of making karawo art was initially only an activity to fill free time for the local community, especially mothers, this was done after completing the main household work. This phenomenon has become something that is common and occurs in the past until now. This is something that is natural, because the art of karawo grows and takes root in life among ordinary people due to the demands of life to fulfill the family economy. Nevertheless, this local art is able to develop dynamically from time to time. Therefore, it is stated that the art of karawo is the only art field in Gorontalo that has been saved and has developed dynamically to this day under the social basis of women (Niode, 2007).

The theory of cultural arts works refers to three things consisting of ideas, activities, and artifacts. The artifacts are the results of human cultural works, including the products of cultural arts crafts which are the collective work of the supporting community (Husein Hendriyana, 2018). Most of the works of art and culture are owned by each region, including the Gorontalo community in the form of karawo embroidery. These types of works of art are naturally manifested and formed by the people who become a tradition. In karawo art which characterizes the collectivity, in addition to manual techniques, it is also in the application of the motifs of community creativity as an effort to give local genius characters by elevating regional icons into decorative arts. Therefore, a work (art) in the process of making it is not based on good sensitivity and skill (qualified), so there will be no opportunity for us to enjoy the work as a work of art. One of the efforts made by developing a variety of motifs and product appearance. In general, by looking at the results of embroidery, people will spontaneously be able to distinguish the karawo motif from other embroidery motifs (Hasiru M, 2018). This is because the karawo embroidery motif is made using a pattern technique by arranging lines to form boxes as seen on streaming fabrics. The types of motifs in karawo embroidery consist of geometric shapes, plants, animals, humans, creative motifs taken from several characters who are still confused, for example Doraemon cartoon motifs.

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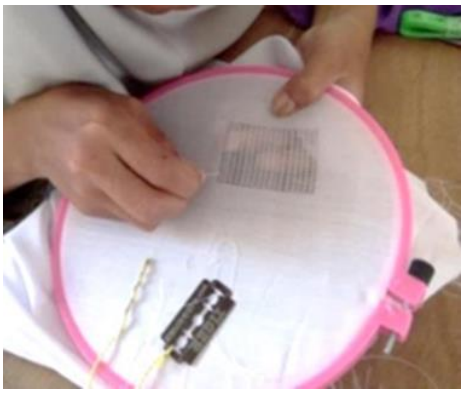


Figure 1. The Process of Slicing Fabric Fibers Before Filling with Karawo Embroidery Motifs (Source: Author's Reproduction, 2021)



Figure 2. The Process of Making Karawo Embroidery Motifs (Source: Author's Reproduction, 2021)



Figure 3 . Karawo Embroidery with Amethyst Motifs on Traditional Women's Clothing in Gorontalo (Source: Agus Lahinta, 2019)

The application of motifs that carry the theme of tradition as a strengthening of regional character and contemporary creative motifs in order to bring local art closer to the wider community, especially the younger generation. This motif variation is the implementation of adaptation and expression as well as a marker of traditional and modern motifs (Isnawati, 2018). The contemporary themes are taken from something that is becoming a trend, from depicting the lifestyle of modern society to social media icons or booming themes. The

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1 & 2 September 2021

designers explored the socialite women's style motifs ranging from head-to-toe accessories, facebook icons, and the "Janda bolong" leaf motif. The leaf motif is outlined in a karawo embroidered ornament which was used as the theme by designer Tethuna at his fashion show in Turkey at the A Hybrid Fashion Event in 2021.



Figure 4. Innovation Karawo Embroidery Motifs and Product Display (Source: Agus Lahinta, 2020)

Product display innovation is also carried out by modifying karawo embroidery with batik techniques as an effort to raise the high class of local art that has the potential to become part of the diversity of the archipelago. Batik which is a form of the archipelago that is already well-known in various foreign countries, both from the variety of motifs and the technique of making it. The development of batik which has reached very high values as a national identity and has become an attraction for the fashion industry was modified to karawo embroidery. This innovation effort is carried out in line with the development of science, technology and art to produce a new design concept of karawo embroidery. Exploring the local potential of icons, traditional and customary ornaments in Gorontalo, apart from being a source of creative ideas, is also useful for strengthening the identity characteristics of the local art of karawo embroidery (Waty M, 2017).

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1 & 2 September 2021



Figure 5. Results of Karawo Embroidery Innovation with Batik Technique (Source: Riden Baruadi, 2019)

Recognition of Karawo Art as a Cultural Variety of the Archipelago

The concept formed in the art of karawo to support this continuity becomes a self-actualization process in order to give birth to a statement in the form of "confession". We can modify the famous French philosopher René Descartes (1596-1650) phrase Cogito Ergo Sum ("I think, therefore I am"). The change to "I act, therefore I exist", this can be interpreted if we do not remain silent then other people will take into account existence as a form called existence. Likewise, the art of karawo which has now become a commodity to be considered. The results of a study by the Gorontalo Bank Indonesia Office (2009) identified karawo art as one of the local geniuses that has the potential to be developed into an industrial cluster under the coordination of the Ministry of Cooperatives and Industry of Gorontalo Province. Government support is also provided through the policy of wearing Karawo uniforms on certain days and wearing the uniforms of pilgrims from Gorontalo. At various events, the karawo art movement has been recorded, both in national and international scale activities and has received a sufficient response for the community, especially outside the Gorontalo area. The participation of karawo art in national-scale events Exhibitions at national galleries in 2018, Indonesian Fashion Week in 2017, as well as local events in the form of exhibitions and karawo festivals which have become an annual agenda activity. As for participation in international events at New York Fashion Week in 2017 and at Turkey A Hybrid Fashion Event in 2021.

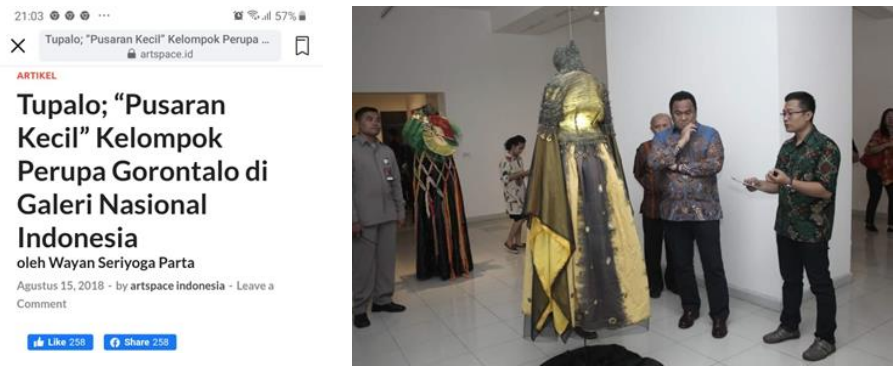


Figure 6. Exhibition at the National Gallery of Jakarta (Source:Hardisk,2018)

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Figure 7. A Hybrid Fashion Event in Turkey (Source: Tethuna, 2021)

Conclusion

The sustainability of karawo art needs to get attention as a local potential that has particularities especially in the art of embroidery. This phenomenon was responded to by various parties, both among academics and the industrial world as well as local government and private institutions as an effort to develop local arts. Innovations are carried out starting from the application of motifs that carry the theme of tradition in order to strengthen the character and contemporary themes as an effort to introduce to the wider community, especially the younger generation. as well as efforts in the form of training as a means of developing resources and introducing them in various events both locally, nationally and internationally. This concept was formed in karawo art to support continuity which is a process of self-actualization in order to produce statements in the form of "confessions" and to avoid claims and create potential for the diversity of the archipelago.

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ETHICAL VALUES IN HARDJONAGORO GO TIK SWAN BATIK: A DESCRIPTION OF JAVANESE ATTITUDE

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Abstract: *Batik reflects some ethical values that express the attitudes and norms of Javanese people. The batik philosophies bring into focus some elements of culture, such as customs, arts, way of life, mysticism, and religion. Hardjonagoro Go Tik Swan (1931-2008), a collector, designer, batik maestro and an intellectual of Indonesian art and culture. The motifs of his batik depict some ways of life and mind-sets of Javanese of an understanding of the final decision of life, sangkan paraning dumadi, which is longing to be united with God at the end of their life. Batik is a high form of Javanese culture that needs to be preserved*

Keywords: *Batik, ethical values, way of life*

Introduction

Batik nowadays has been developed to be used by all groups of people in Indonesia from nobles to ordinary people. Batik is no longer only used during ceremonies or official activities, but also in daily activities. Etymologically the origin of the word batik is related to the word *thika* which means writing, drawing, painting, and anything related to those activities. Batik is a piece of *wastra* (fabric) made traditionally by using a barrier dyeing technique with wax or batik wax as colouring material. Thus, a *wastra* can be called batik if it has two main elements, namely the barrier dyeing technique that uses wax as a colour barrier and various decorative patterns typical of batik. (Doellah, 2002).

Before its modernization, batik initially grew in a culture that was full of Javanese values, philosophy, and natural mindset. The chairman of the Wastaprema Association, Neneng Iskandar, in the National Batik Day talk show held on October 9th 2018 in Jakarta said, "Batik is not only about continuing the tradition that young batik makers can innovate with, but the standard must still be maintained. What must be made is really batik, not cloth printed with batik motifs because it is not batik, but textiles." Iskandar also added that young batik makers should also be familiar with the philosophy of batik. ("Tracking the Footprints of Pekalongan Batik," 2018)

According to history, batik is an art piece that has unique cultural values. Batik was only worn as the exclusive clothing of the royal family (Simanjuntak, 1982). At first, batik was only monopolized by royalties both in its manufacture and in terms of use. Batik grows in the palace environment in Java which cannot be separated from values, philosophy, both psychological and natural Javanese mindset. Classical Palace Batik has a philosophy of truth and perfection contained in Javanese culture which is symbolized through various motifs that describe the human relationship with the micro-macrocosm between outer and inner life.

The number of batik patterns is countless. However, among these varieties, there are special ones, namely decorative ornaments that have symbolic meaning. Pattern which is a symbol, which leads to a good and true purpose.

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Apart from being a textile art, batik is also a cultural product, which has values and ideologies for the artist who made it. Quoting Hardjonagoro Go Tik Swan, batik is a means of meditation, a process that gives birth to the highest sublimation in humans (Hardjonagoro, n.d.).

Hardjonagoro Go Tik Swan (1931-2008) was a collector, designer, and an intellectual of Indonesian art and culture. Hardjonagoro Go Tik Swan's batik as the object of research has a unique shape. The specialty of his batik was to give signs or characteristics of certain designs, motifs, and ideals. This research will analyze Hardjonagoro Go Tik Swan's Parang Bimo Kurdo batik.

Methods

In this study, batik will be discussed in a cultural context based on the theory of Modern Ethnology. Researcher James P. Spradley (1979) states that in the new ethnology, form is considered the arrangement that exists in the minds of the members of society, and the task of the researcher is to dig from their minds. The way to describe the patterns that exist in the human mind is typical, namely through the folk anatomy method. More specifically, James P. Spradley then defines culture as a system of knowledge acquired by humans through the learning process, which is used to interpret the world, as well as to develop strategies for actors in dealing with the world around them (Spradley, 1979).

Analysis

In batik, the public can recognize ethical values about what is good and what is evil. Ornaments in batik are often used by Javanese to understand the meaning of life or various concrete realities. Batik Parang Bimo Kurdo by Hardjonagoro Go Tik Swan is loaded with certain missions, essential moral values such as responsibility, courage, sacrifice, and others.

Parang Bimo Kurdo batik pattern belongs to the Parang motif group, in the form of a long cloth 115x260 cm size with the basic material of *Batari* stamped cotton fabric. Surakarta-style batik in white background.



Figure 1: Parang Bimo Kurdo in White Background

Source Neneng Iskandar

Taking inspiration from the name of the wayang puppet character Bima or Bimasena, also known as Balawa, Bratasen, Birawa, Nagata, Kowara, Sena, or Wijasena as protagonist in Mahabarata, Parang Bima Kurda depicts a wayang character Bima who is practicing weapons (kurda). Bima is a member of the five Pandavas in the wayang story. Bima is depicted as a valiant character and protector of his brothers.

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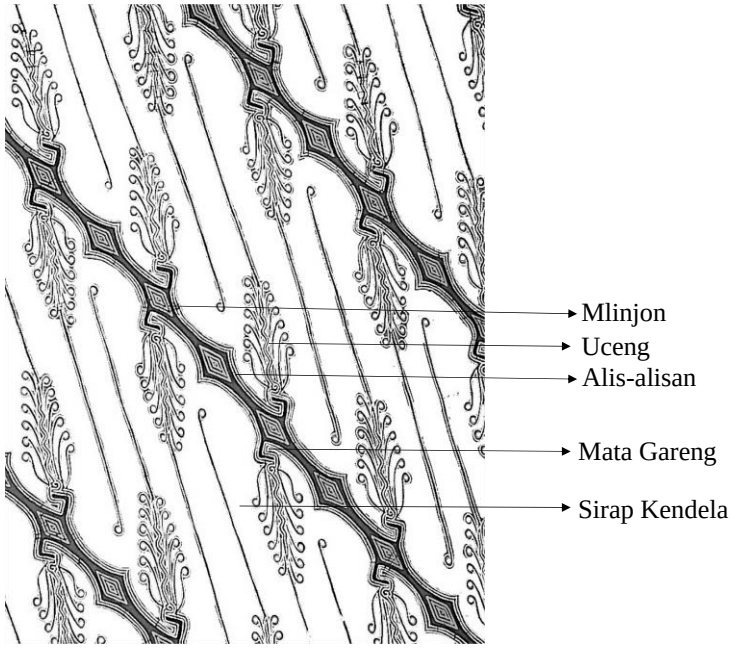


Figure 2: Pattern elements Parang Bimo Kurdo

The study of the pattern of Parang Bimo Kurdo is made up of six motifs, namely: *mlinjon, mata gareng, uceng, sirap kendhela, bagongan* and *alis-alisan*. The six elements of this motif of course also have certain symbols that contain Javanese philosophical values, namely:

(1) *Mlinjon,* which has a rhombus shape meaning as the center of *papat lima pancer*, which is the term for four cardinal directions that guide life after understanding the essential meaning of oneness with God. The direction of the *Qibla* is also related to the journey of human life which is always accompanied by *papat lima pancer*. *Papat* is the crater, *getih*, navel and belly button, *ari-ari*, while *pancer* is the ego or the man himself (Endaswara, 2003). In its embodiment, it can be found in the wayang stories, namely the birth of *Dasamuka, Kumbakarna, Sarpaneka and Wibisana*. These figures are the personification of the Javanese cosmological doctrine of *amarah* (avoiding cruelty), *aluamah* (fulfilling physical life), sufiah (achieving what is desired) and mutmainah (tranquility of life) that accompanies human life.that accompanies human life. According to Soetarno, this lust is a symbol, namely the earth is symbolized by black which has a *lumawah* character, fire is symbolized by red which has an *amarah* character, yellow symbolizes wind which has a *sufiyah* character, white color symbolizes water which has a *mutmainah* character. The center is humans, who are symbolized by many colors, so that every human being has these four characters (Soetarno, 2002).

(2) *Bagongan* is a picture of the *Punakawan* puppet character named *Bagong*, who has a short fat body or in Javanese terms it is often called a *bunder* meaning chubby. Likewise, the shape of the *bagongan* in *parang* batik is depicted in two lines forming a thick form, which in Javanese culture the short, rounded body shape is defined as a prosperous person. So *bagongan* can be interpreted as a symbol of prosperity. In the Javanese concept of prosperity, which is described in Javanese economic mysticism, is emphasized on the whole divine aspect (Endraswara, 2018). The most prominent foundation is the principle that sustenance is a *pangeran peparing* (given by God), and has been ordained *(pininta*) by God, so that a small or full of profit (*bebathen*) for the Javanese does not matter. The Javanese concept is often expressed in Javanese terms with the expression *tuna satak bathi sanak* which means material loss or money is not an important issue of maintaining brotherhood. Additionaly there are also

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terms *wani tombhok, cucuk ngiri, gathuk*, passable and the like which is an attitude of awareness and inner honesty.

(3) *Mata gareng* if it is associated with the concept of spiritual, it is more interpreted as a symbol of sharpness. *Gareng* is one of the *Punakawan* puppet characters, who has crossed eyes. Squint in Javanese is often referred to as *julig* which can mean observant, thorough, this is because of the nature of the eye which seems not to see but is seeing in actuality. The picture of the *julig* or observant attitude is included in the Javanese way of life about spirituality which is focused on processing spiritual acuity (Endaswara, 2003), including: *Kepribaden*, guiding Javanese as *satria pinandhita.*

1. Social, requires the mystical character of *manjing anjur ajer, biso rumongso* and not *rumongso biso*, which means being able to feel what other people feel so they can act carefully.
2. Economy, wish the economy to be *gangsar* means to keep going.
3. Politics, requires the creation of a power that can maintain and control or can carry out the task of protecting and harmonizing situation.
4. *Kagunan*, means glorious art.
5. *Ngelmu*, wish for a qualified attitude to become *nimpuno* means to know everything.
6. Divinity, desire to achieve perfection.
7. Philosophy, want true idealism, meaning true and correct.
8. Mystic, want to reach the level of *graga sukma*, the divine soul.

(4) *Uceng* is a medium for lighting a fire on a lantern, it can be interpreted as a symbol of lighting, protection and giving light to be the center or *sental*. This thought is based on the nature of *uceng* which is always associated with fire, the light that illuminates and is useful for those around it.

(5) *Sirap Kendhela* has the meaning of cohesiveness, harmony that always complements each other according to the nature of the *sirap* itself. *Sirap* is the roofs of buildings that are neatly arranged overlapping, made of wood. The attitude of harmony that complements each other in the Javanese concept is reflected in the attitude of humans who can introspect or in the teachings of Bratakesawa (Endaswara, 2003). It is described as able to carry out five things, namely: *Nandhing sarira*, humans compare themselves with other humans and find themselves superior. *Ngukur sarira*, humans measure other humans by themselves as a benchmark. *Tepo salira*, humans are willing and able to empathize with other humans.

1. *Mawas diri*, humans try to understand their situation honestly.
2. *Mulat sarira*, more than self-awareness where humans find the deepest identity as a person.

(6) *Alis-alisan* comes from the word eyebrows which is the hair above the eyes. This motif serves to thicken the edge of the eye so that it forms a firm diagonal line. Referring to Aan Sudarwanto who interprets this motif as a symbol of the barrier between reality (*kasunyataan*) that is visible and the realm of the mind that is not visible in this case represented by a *bathuk* (the upper part of the eye or forehead) (Sudarwanto, 2012). In Javanese cosmology, the boundary between two different realms is described with the middle world as a link. The concept of the world above and below which is connected to the middle world by Primadi Tabrani is called *dwitunggal* (Tabrani, 1995).

Batik Bimo Kurdo in white background represents the character in the wayang, namely Bima who has a bold character. The Bima puppet character in the wayang is described as a character who is brave, steadfast, strong, steadfast, obedient, and honest, and considers everyone to be equal.

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Deconstructing the shape of the *parang* with the character of the Bimo puppet represents a concept of struggle and forms the meaning of a leader who is brave, brave, steadfast, strong, steadfast, considers everyone to be equal. The struggle to become a leader is not with physical weapons but knowledge and character.

Conclusion

From the analysis that has been described about who Javanese people are, how the Javanese people live and the ethical values of Javanese culture in this case batik, it can be said that the ethical values contained in the art of batik are a picture of the attitude of life for the Javanese.

From batik, it is clear that the meaning of life for the Javanese people about *Sangkan Paraning Dumadi* in determining the singularity of everything stems from the Almighty and returns everything to the Almighty. Javanese people always look for the purpose of their life through physical and spiritual activity which is nothing but an effort to achieve the moment of fusion where the world is dissolved in God and God is also dissolved in the world. The world is the same as *Being*. For that we need ethical norms so that the goal of achieving *galih*, core, and *rasajati* is fulfilled.

Socrates, a philosopher in ancient Greece (400 BC) stated that the highest goal of every human being is to get *Eudaimonia*, namely happiness which in Greek means an objective state that does not depend on subjective feelings. In Ki Ageng Suryomentaram's thought, it is referred to as a condition where a person is in the fourth dimension. That is, someone who experiences *eudaemonia* or is in the fourth dimension is a person who already has (at least close to) perfection, has a good soul, who has had enough with himself. For that, everyone must have *Arete* (Greek term) or virtue, professionalism coupled with ethical norms that are inherent and always realized in their lives. Thus, he will surely know the meaning of true truth, not false truth.

There is a melting point in both Eastern (Javanese) and Western (Greek) thought where basically humans always need ethical values in their lives. It appears in this case that batik in Javanese culture is full of values as an image, a reflection of Javanese people in general. As is known, Indonesia has a diversity of customs, ways of life, and languages that are multicultural. So, it is appropriate that batik as a noble Javanese culture must be preserved and guarded from extinction for the sake of the integrity of Indonesia from Sabang to Merauke.

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MALAY GAMELAN: PLAYING TECHNIQUES OF THE KEROMONG AND GAMBANG

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Abstract: *Malay gamelan is a traditional music ensemble that accompanies the Joget Gamelan dance and was found in the palace of Johor-Riau, Pahang, and Terengganu in the 19th century, before disappearing in 1942. Malay Gamelan was exclusively taught in the palace orally, that is, through the process of listening, observing, memorising and repeating; like any other classical Malay traditional art. This study was initiated to discuss some aspects of Malay gamelan music in detail because there is little documentation regarding Malay gamelan in the academic world. Several writings on Joget Gamelan were produced based on the 1966 discovery in Terengganu and the inaugural performance in 1969 at the University of Malaya. However, the attention on the aspect of Malay gamelan music was not exhaustive. This study explores the playing techniques of keromong and gambang that was traditionally taught and passed down among Malay gamelan practitioners. A qualitative method was used in this research, whereby the earliest recording of Malay gamelan music has been analysed and interviews have been conducted with informants, or also known as adiguru of Malay gamelan practitioners that studied directly with the last generation of Terengganu court musicians. The objective of this study is to 1) identify the role and techniques of keromong playing in Malay gamelan and 2) identify the role and techniques of gambang playing in Malay gamelan. This study provides new findings in understanding the musical instruments that would define the style of Malay gamelan music, as well as a guide to future researchers and practitioners in efforts to conserve and preserve the Malay traditional art.*

Keywords*: Malay gamelan, playing technique, musical aspect, traditional music, palace music*

Introduction

Malay Gamelan is a traditional musical ensemble associated with a tradition called Joget Gamelan. The discovery of a gamelan set at Istana Kolam in 1966 and Tengku Ampuan Mariam's revelation of the existence of a tradition of dance and music in the palace (Sheppard, 1967)sparked the interest of the researcher to see for themselves and conduct a study of Joget Gamelan. The discovery of this court tradition became important at that time because Joget Gamelan refers to a type of dance or *dramatari* performance accompanied by Malay gamelan. It was aware of the tradition of gamelan originating from Java and has other types of gamelan in Indonesia such as Balinese gamelan and Sundanese gamelan, but not in Malaysia. The gamelan tradition in Malaysia known at that time was Javanese gamelan in Johor played by Johor people of Javanese descendant, accompanying a shadow puppet performance similar to Javanese Wayang Purwa (Mat Piah, 1983)

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The only formal record on a dance and gamelan music performance that took place at Pahang palace was written in 1895 in The Malay Sketches, detailing the dance performances by *budak joget*, the beauty of the costumes, and spirited performance of gamelan, which started at 10 p.m. until 5 a.m. (Swettenham, 1895) He received an invitation from the Sultan of Pahang to witness the exclusive performance, to witness the existence of a dance and gamelan music performance at the Pahang palace known as Joget Pahang (Ahmad Farid Abd Jalal, 2008)

This study focuses on the exploration and investigation of playing techniques on *keromong* and *gambang*. Previous studies have discussed in detail of instrumentation, organology, texture, and system of colotomic, and an essence to the uniqueness of Malay gamelan. But the discussions based on the instruments such as keromong and *gambang* has yet to be studied.

Literature Review

Malay gamelan is a traditional music ensemble that accompanies a court dance rooted in the tradition of Johor-Riau palace. The Bendahara Seri Maharaja Tun Ali, the Bendahara of Pahang (1806–1857) had travelled to Lingga to attend a royal festival graced with art performances including gamelan performances, to the extent that the Bendahara had brought home a set of seven musical instruments to Pekan, Pahang with musicians from Pulau Penyengat as instructors and formed the first group in Pahang (Ahmad Farid Abd Jalal, 2008; Ahmad Omar Ibrahim, 2005). The group is said to be performing while celebrating the royal wedding ceremony between Tengku Hussain, the eldest son of Sultan Abdul Rahman from Riau and Wan Esah, the younger brother of Bendahara Tun Ali in 1811 (Sheppard, 1967)

The dance and music performances that originate from Riau-Lingga were later named Joget Pahang began gaining a place in the Pahang palace and flourished during Sultan Ahmad's reign (1863–1914). There were three groups of Joget Pahang consisting of musicians and dancers managed by the queen and the sultan's wives (Sheppard, 1967, p.g. 150) and the performance which was performed only in the palace were witnessed by the first British Resident, Frank Swettenham in 1875. He wrote a book entitled Malay Nautch in 1878 and detailed the performances, dances, conductors and musical performances, which were the earliest written references to the Performance of Joget Pahang at Istana Rupa.

Tengku Ampuan Mariam, the daughter of Sultan of Pahang, Sultan Ahmad, who learnt the tradition from his mother, Che Zubedah, continued the Joget Pahang legacy and brought the tradition to Terengganu when he married Tengku Sulaiman, the second son of Sultan Zainal Abidin III (1881–1918) in 1913. After Sultan Sulaiman ascended to the throne, he and Tengku Ampuan Mariam played important roles in expanding the art of Joget Pahang by creating new dances and music, producing 95 creations and 60 of them accompanying dances (Harun Mat Piah & Siti Zainon Ismail, 1986) They both had visited Indonesia to witness traditional performances in Indonesia, such as Jakarta, Bogor, Medan, Sukabumi, and several others including Bangkok to delve into the palace performances between 1928 and 1930 (Ahmad Omar Ibrahim, 2005) His love for the traditional arts was reflected in the production of manuscripts on dances by Tengku Ampuan Mariam while Sultan Sulaiman wrote songs, but he changed the name Joget Pahang to Joget Gamelan Terengganu (Harun Mat Piah & Siti Zainon Ismail, 1986)

However, the peak of Joget Gamelan Terengganu was short-lived as this tradition was faced with its fall during the Second World War in 1941. The death of Sultan Sulaiman in 1942 impacted the development of the Terengganu Joget Gamelan tradition. Later discontinued, musical instruments were kept at Istana Kolam, Kuala Terengganu and Tengku Ampuan Mariam held a special ceremony with the dancers and musicians where they were required to swear before him to not discuss nor show any form of the repertoires to outsiders without his

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permission (Ahmad Omar Ibrahim, 2005) The tradition of this palace has remained buried for 24 years.

Malay Gamelan Instruments

Malay Gamelan refers to a traditional ensemble, consisting of bronze instruments of various forms. It plays an important role in accompanying the dance that flourished in the Malay sultanate palace on the peninsula in the 18th century. According to Mubin Sheppard (1967), seven musical instruments are consisting of a *gambang*, a pair of *sarons*, a *keromong*, *kenong*, a pair of *gongs* and a drum. Ahmad Omar Ibrahim (2005) suggested that the musical instruments are *keromong*, *saron besar*, *saron kecil*, gambang, *gong besar*, *gong kecil*, *kenong* and *gendang* according to the Malay gamelan musicians. However, Malay gamelan instruments were more than seven instruments, stated by Ahmad Omar Ibrahim (2005, p. 163) which said Malay gamelan had many musical instruments in the early 19th century, but no evidence to be reinforced. However, the opinion of the existence of additional instruments was further strengthened by the description of the gedemong, a musical instrument consisting of ten sets of small *gongs* similar to the *keromong* (Sheppard, 2011) Joget Gamelan Terengganu's performance at Istana Kolam.

Although there are not many Malay gamelan instruments compared to Javanese gamelan, which can reach up to 50 musicians and singers, the aspects of Malay gamelan music meet the gamelan music concept as expressed by (Perlman, 2004):

> Roughly speaking, we can divide these into three categories: the form-defining ("punctuating") instruments; instruments that bear the melodic skeleton or framework; and the "elaborating" parts. No matter how few instruments are available, each of the three categories must be represented: at least one punctuating instrument, one melodic-framework instrument, and a few elaborating parts. (p. 37)

According to Matusky & Sooi Beng (2012), the Malay gamelan *laras* (tuning system) is likely to derive from the five-tone system (*laras slendro*) found in Javanese gamelan where the Malay five-tone system has been modified and adapts the cypher notation based on the Indonesian *kepatihan* system. This opinion also mentioned by (Mohd Ghouse Nasaruddin, 1983), who explained that the tone for the pentatonic scale in the Malay Peninsular is different from the Javanese slendro tone, with evidence of the oldest Malay gamelan set in Pahang.

Role of Instruments in Malay Gamelan

The instruments can be divided into three musical aspects namely *melody* (*keromong*, *gambang*, *saron besar and saron kecil*), *structure* (*kenong* and *gong*) and *time* (drum). Suggestions for the division according to the role of the instruments by the researcher are supported by Sumarsam (2002) which categorized three musical roles in Javanese gamelan as follows:

1. The instruments and vocalist which carry the melody in both elaborate and more simple forms. This group can be divided into three groups:

> a. The instruments and vocalists which represent elaborate melodies. Employing a wide melodic range, *rebab*, *gendèr barung*, *gambang*, *sindhèn*, and *gérong* have the important function of determining the melodic essence of compositions.
> b. The instruments which play a melodic abstraction of a gendhing (*balungan*) within their one-octave range.
> c. The instruments which melodically mediate between group A and B.

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2. The instruments which regulate musical time: to set up the appropriate timing for a composition, control transition, and signal the end of the piece.
3. The instruments which underline musical structure.

There are several types of classifications in the gamelan tradition such as classification of shape and size (Sutton, 1975) classification by organology of musical instruments (Kunst, 1987; Md Amin et al., 2017) and classification according to the concept of rhythm and song as stated by Warsadinigrat (Becker & Feinstein, 1984) Sumarsam's view of the classification of musical instruments in gamelan based on the role of the instruments was chosen by the researcher as they are in line with the research topic and it is compatible with instrumentation on a large and small scale, such as Malay gamelan.

Methodology

This study examines the playing techniques of *keromong* and *gambang* in Malay gamelan. A qualitative method was conducted in two phases, i.e., secondary and primary resources. In the early stages, a study of documents as been conducted where reading materials from academic study are available. Scientific reference materials such as historical aspects, music aspects and Malay gamelan traditions have been collected from various main sources such as archives, libraries, and agencies related to traditional arts.

The second phase involves the compilation of primary sources whereby audio and video recordings of the earliest Malay gamelan music performed by the last generation of Terengganu palace musicians were collected for analysis. The collection of data was collected and transcribed into the form of music notation for analysis. Interviews on three Malay gamelan *adiguru* (master) were also conducted with a semi-structured interview format approach, with themes of questions related to the musical aspects and playing techniques of Malay gamelan.

Findings and Discussion

Based on the findings from the research, the researcher found that playing techniques in Malay gamelan for both *keromong* and *gambang* can be divided into two sections which are the concept of *temu tiga* and *teknik asas* of *keromong* and *gambang*.

The audio recordings of the Malay gamelan performance by the last generation of palace musicians and interview conducted with the three Malay gamelan adigurus, *keromong* and *gambang* techniques and patterns was identified and classified. Five songs have been selected in this study from the recording, namely, Timang Burung, Topeng, Perang Manggung, Lambang Sari and Geliong. These selections are based on the level of complexity of the playing techniques.

Concept of *Temu Tiga*: Keromong's Mapping of The Hand Movements

For hand movement of the *keromong*, researcher found that there were patterns identified in playing certain melodic phrases based on hand movements. The movement of these hands can be classified into two approaches:

1. The hand movement of the ascending melody (note 1 to note 6).
2. The movement of the descending melody (note 6 to note 1).

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1 & 2 September 2021

When a melodic phrase is moving to 3 ascends from any lowest note (1 or 2), the right and left hands will move from the lowest note, meeting to the middle of the keromong to note 3, with the right hand on the upper 3 and the left hand on the lower 3, as shown below.

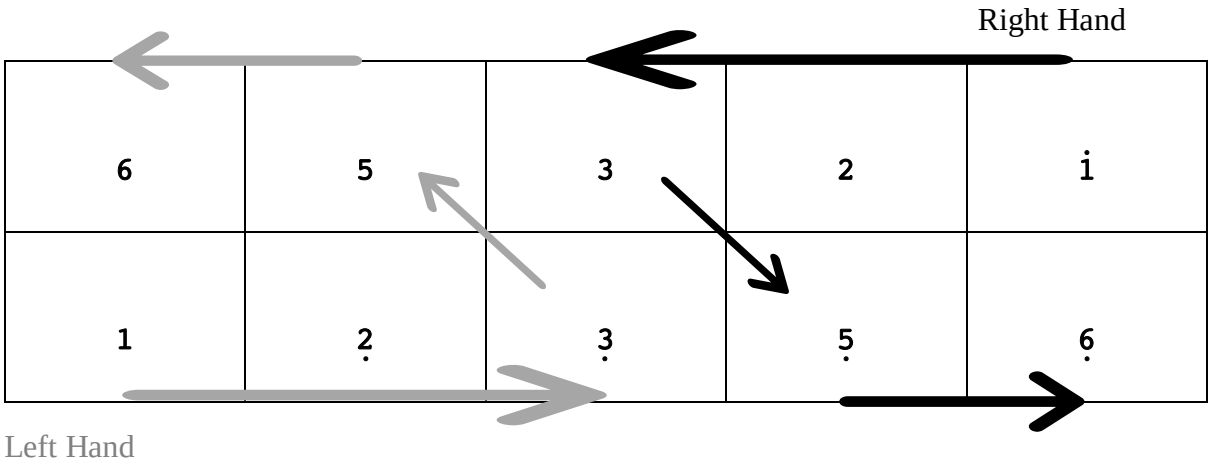


Figure 1. Hand Movements Ascending from Note 1 to 6.

Next, from note 3 moving towards note 6, the movement of the hand will change when the right-hand switches to lower 5, and the left hand will shift to note 5 on the top, thus preventing the hand from intersecting, heading towards the note 6. This principle of hand movement was also found to use the same pattern when hand movements for melodies descending from note 6 to note 1 occurred. When a melodic phrase moves to note 3 descend from any highest note (5 or 6), the right and left hands will move from the highest note, meeting to the middle of the *keromong* to note 3, with the left hand on the note 3 at the top and the right hand on the lower 3 (Figure 2).

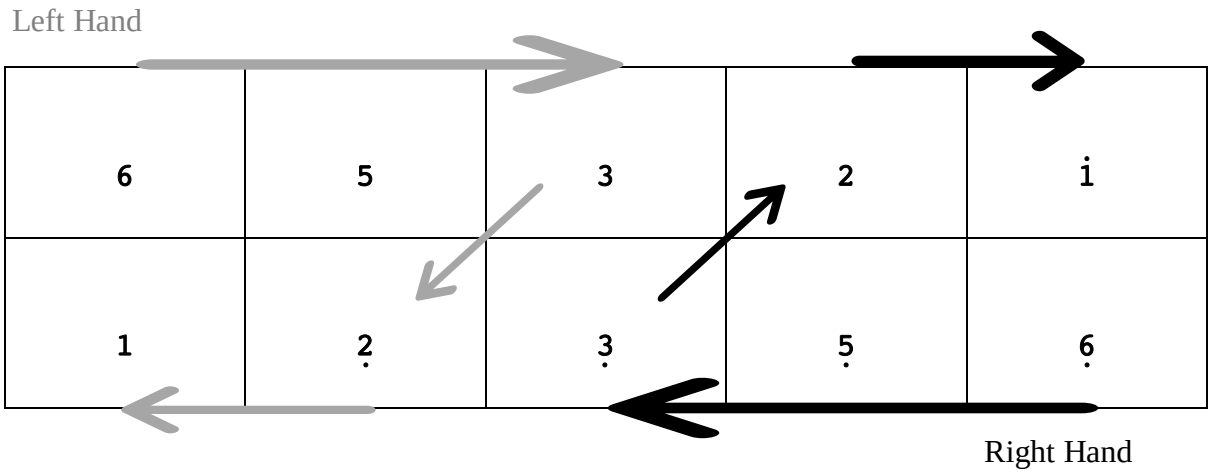


Figure 2. Hand Movement Descending from Note 6 to 1.

Based on this finding, it can be concluded that the note 1, 2, 5 and 6 on the right area are played by the right hand while the left hand will play note 1, 2, 5 and 6 in the left area, with note 3 interchangeable according to the direction of the previous note.

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In other words, for any note in the melody that will move to note 3, it is necessary to go to note 3 with hand movements in parallel from the previous note, before moving to other notes. These hand movements centred on note 3 or suggested as *temu tiga* concept, became the basis for a playing technique that produces unique features on the melody played by the keromong.

Teknik Asas of Keromong and Gambang

To identify the playing techniques, the researcher has analysed hand movements and melodies by musicians who play *bunga.* The researcher also made comparisons between *lagu* played by both *sarons* and *bunga* played by the *keromong* and *gambang*. This approach has been taken because the researcher suggests that *lagu* by *sarons* are a reference or basis to the 'flowering' approach that is played by *keromong* and *gambang*. The identified techniques are also in line with the *temu tiga* concept, as a framework to the basis of the *keromong* and gambang playing, classified as *teknik asas (basic technique).*

Serentak

When the *keromong* and *gambang* play the melody, at each end of the phrase, the *keromong* and *gambang* will play the note simultaneously in octave. This technique can be found at the end of the phrase in any traditional Malay gamelan music. This technique is named *serentak*, as a description of the way the note beats are played. It can also be found in the Javanese gamelan tradition, typically *bonang*, which is called *gembyang* and perform in repetitive and patterned rhythms.
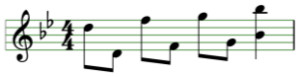
Melodic Phrase	*Serentak* Technique	Western Notation
3 5 6 i	33 55 66 i	

Table 1. *Serentak* Technique.

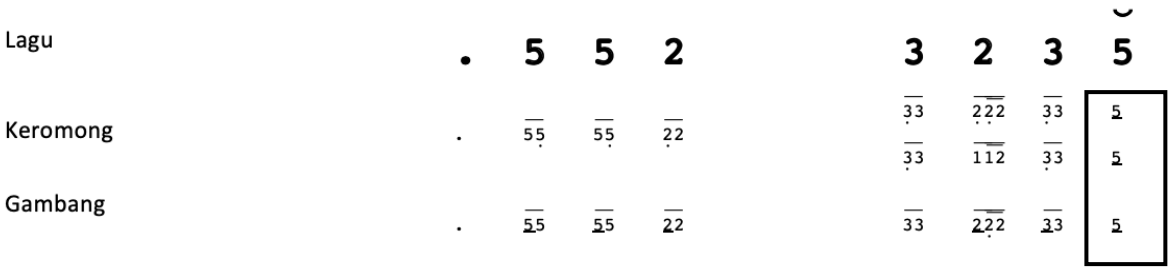


Figure 3. Timang Burung – *Serentak* Technique.

This *serentak* technique occurs at all ends of the phrase in the song Timang Burung, which is marked with *kenong*. Except for one phrase in which the keromong and *gambang* proceed the playing to the next phrase, executing the *bunga* of the song. But there is also *serentak* technique in certain places that are not at the end of a phrase but as an emphasis on a short melody or note. This *serentak* technique was not only played in Timang Burung but also played by *keromong* and *gambang* at the end of the melody phrase in all Malay gamelan songs.

Gilir

Researcher finds this technique to be the most commonly found in the keromong playing where it refers to the stroke of a hand that plays *keromong* melody in turns preceded by the left hand. Each *saron* note coincides with two quavers preceded by the left hand and

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then the right hand. The keromong will play the *gilir* technique on all melodic phrases and end with a *serentak* technique on the note at the end of the phrase.
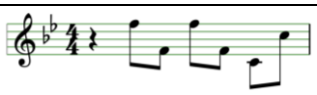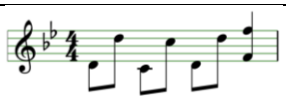
Western Notation		
Lagu Saron	. 5 5 2	3 2 3 5
Keromong	. 55 55 22	33 22 33 5

Table 2. *Gilir* Technique by Keromong.

The researcher argues that this technique is implemented by starting the left hand first, then the right hand, just as taught by informants and similar to the way the *keromong* is played in audio recordings. The findings also showed similar patterns of technique in all gamelan songs. The *gilir* technique is played as the basis for the melody on keromong, which is also the basis for *bunga*.

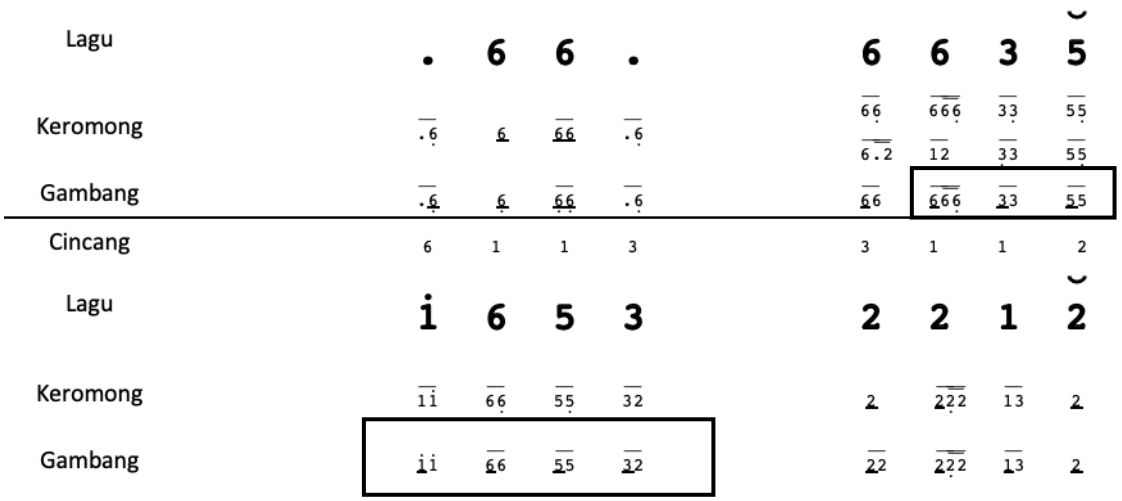


Figure 5. Perang Manggung – *Gilir* Technique.

Ganda

Ganda is a technique named to refer to doubling the stroke. This technique is commonly played by *saron pekin* and *gambang*. There are two types of doubling techniques variation that the researcher identified in the gambang-playing technique, that is a) doubling the note on both hands and b) doubling the note on the right hand, and a single stroke on the left hand.

The characteristic of *gambang* playing is to play continuously, where the *gambang* plays the melody even if there is a break on certain phrases. The musician may play it softly at some parts, but does not stop. With the continuously played melodic feature, the *gambang* melody fills in the gap, creating a connection between *lagu* by the *sarons* and *keromong*.

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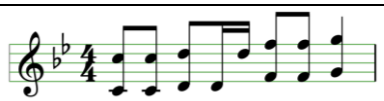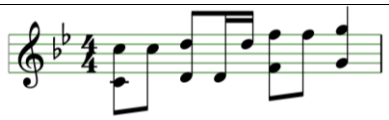
Melodic Phrase	Instrument	Ganda Technique	Western Notation
2 3 5 6	Gambang	a) 22 333 55 6	
		b) 22 333 55 6	

Table 3. *Ganda* Technique by Gambang.

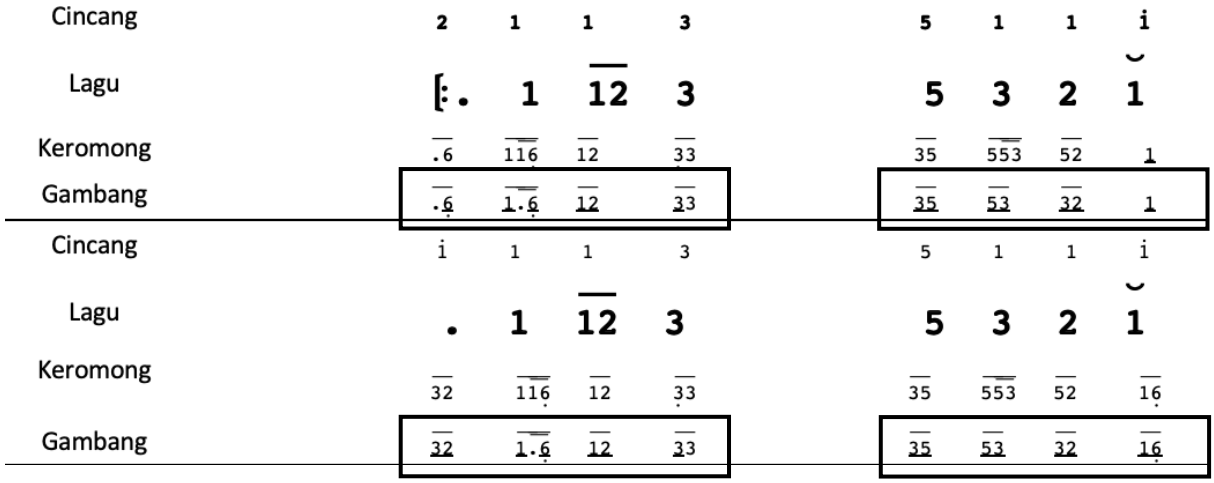


Figure 6. Lambang Sari – Ganda Technique.

Tingkah

There is a rhythmic technique that stands out in the techniques of the *keromong* and *gambang* playing that the researcher called as *tingkah* technique in this study. *Tingkah* is performed by playing a certain *rhythm* on the note located on the second beat (the first strong beat in a bar) and occurs on even bars (the second, fourth and subsequent bars). *Tingkah* involves a rhythmic pattern played with both hands.
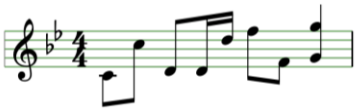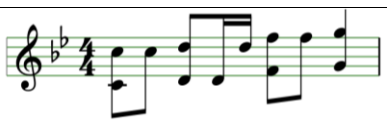
Melodic Phrase	Instrument	*Tingkah* Technique	Western Notation
2 3 5 6	Keromong	22 333 55 6	
	Gambang	22 333 55 6	

Table 4. *Tingkah* Technique by Keromong and Gambang

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For *keromong*, *tingkah* technique are performed by playing a single note, for example, note 2 will be played in a rhythmic pattern $\dot{\overline{2}}\dot{\overline{2}}\dot{\overline{2}}$. The first two notes are played with the left hand, while the final note is played with the right hand, similar to the *gilir* technique, with a new rhythm pattern. For the *gambang*, there is a slight difference in the approach of the stroke, but with the same rhythm. *Tingkah* techniques are demonstrated by playing a single note, 3 for example and are played in a rhythmic pattern $\dot{\overline{3}}\dot{\overline{3}}\dot{\overline{3}}$. The first note is played with *serentak* technique while the final two notes are played separately as the *gilir* technique. For *gambang*, the final two notes can be started with either hand.

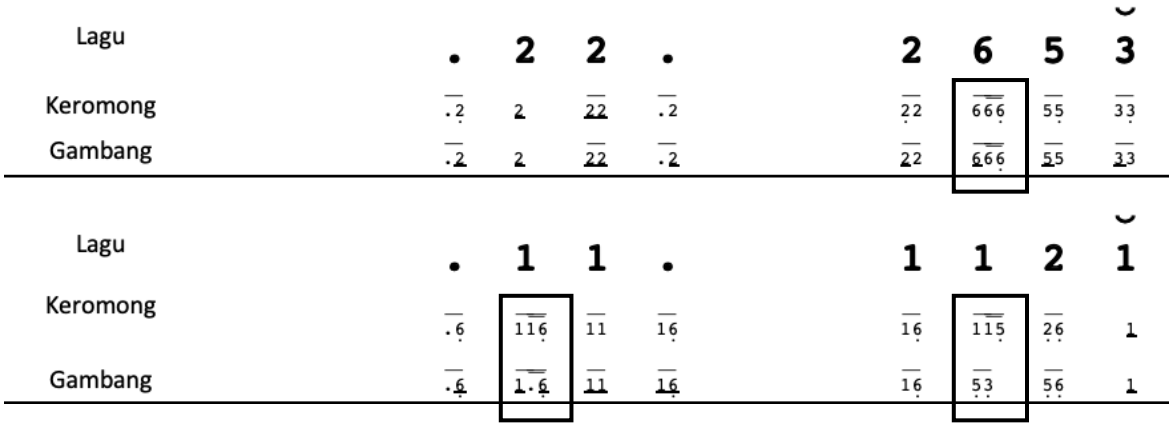


Figure 7. Lambang Sari – *Tingkah* Technique

This *tingkah* figure is the same for every phrase in a Malay gamelan song and occurs in even bars and the second beat. This *tingkah* is a technique that gives meaning to the term *bunga*, producing complex and interesting variations of the rhythmic melody.

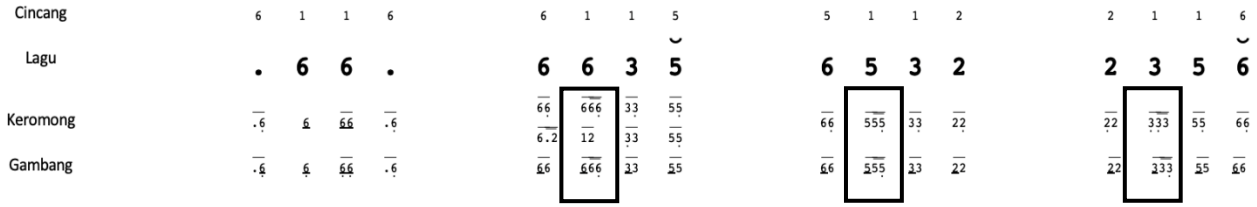


Figure 8. Perang Manggung – Tingkah Technique

Tingkah techniques can be found in some other beats, where it can occur on each bar on the second bit, depending on the taste and feel of the musician at the time i.e, *rasa*. This variation emerges because the Malay gamelan songs are repetitive and the approach of playing the melody on *keromong* and *gambang* will not be the same each time when a gamelan song is repeated.

Conclusion

With the findings and discussions in this research, the researcher concluded that *keromong* and *gambang* play an important role in defining the style of Malay gamelan playing techniques. The Malay gamelan tradition shows that it tends towards the approach of elaborating the melody compared to the gamelan tradition in Nusantara such as Javanese gamelan, which has a wider and more complex concept of melody and structure. Due to the limitations of instrumentation in the Malay gamelan, the *keromong* and *gambang* evolved as a

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1 & 2 September 2021

musical instrument that plays variations of *bunga* that based on the concept of *temu tiga* and *teknik asas*, supported by *lagu* of *saron besar* and *saron kecil*. Understanding the roles and techniques used by the *keromong* and *gambang* is fundamental to understanding the concept of *bunga* in Malay gamelan.

The researcher argues that an in-depth discussion of the musical aspects of traditional art, in particular Malay gamelan, will help increase its aesthetic values, growing from new roots through royal patrons and later blooms into local cultural contexts. The researcher believes that the result will not only opens the door for discussion on Malay gamelan studies but also provide a guide to the continuity of Joget Gamelan towards growing in society; academically and traditionally.

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CINEMATIC EXPERIENCE OF NUSANTARA HERITAGE ON *MARLINA THE MURDERER IN FOUR ACTS* (2017) AND *PERFECT FIT* (2021)

Lala Palupi Santyaputri

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Abstarct: This research explored cinematic experience of Nusantara Heritage in two films directed by two Indonesian director of Mouly Surya and Hadrah Daeng Ratu. The movies title are Marlina the Murdered in Four Acts (2017), and Perfect Fit (2021). Both films expressed different genres but talked about the identity of Indonesian females based on different cultural backgrounds of place and ethnicity. The object of this study particularly identified Nusantara's heritage and culture of the ambience of setting and property on both movies. It shows the identity of the main character, based on their cultural background. This study focuses on the visualization of cinematic experience of the two movies to reflect the culture and heritage of Sumba on Marlina the Murderer in Four Acts (2017) and Bali culture and heritage on Perfect Fit (2021). The findings show that mise-en-scene shows that the portrait of character and place has layers of culture that are constructed in a society's social, historical, political, economic, and religious context.

Keywords:

Background

Movies as one of the mass communication medium has power to give visually impression and at the same time introducing culture in different geographical and ethnicity background. International experience reveals that movies constitute an important marketing tool which can effectively serve the strategy for promotion of tourism destinations. Landscapes, significant heritage sites, festivals, attractions, and historical monuments have quite often been selected as film shooting location. Besides can promote ask marketing tools movies also can reflects how culture construct to some norms and values on gender bias. These two directors both women have reflected and tried to communicate individuals and narrations through there movies that their produce.

Mouly Surya has idealism that all her films have purpose as narration, and visualization to delivered message of how women should treat or stand as a person in the modern world. Hadrah Daeng Ratu try to reflect and shows how woman born, raised and lives in heritage and cultural background being herself and stand as a modern woman.

Plot of the Movies

Marlina and Murderer of Four Acts (2017), is about journey of a woman lives in Sumba struggling with everyday lives, after her husband passed away. Dealing with grief and late husband debt, she must confront a group of seven men led by the age Marcus arrived at her house intent on robbing Marlina of her livestock and raping her. The group of men demand to be fed dinner and she takes the opportunity to poison mass of the robbers with chicken soup and decapitate Markus. This film taken in Sumba, East Timor, Indonesia.

Perfect Fit (2021), romantic comedy gender about romance of a shoemaker and a fashion blogger with the background of cultural domination of Bali. The plot and narration are about the differences of traditional culture and modern world which became an obstacle in their love life. Saski the fashion Blogger is a daughter of royalty Bali that has engage to another Balinese royalty. Saski

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being predict by psychic that she will meet a new shoe that perfect for her and this is led to Rio the Shoemaker. This film settings taken in Bali, Indonesia.

Both films have different genre and style, *Marlina and Murderer of Four Acts* (2017) categorized as spaghetti western genre and *Perfect Fit* (2021) as comedy romantic genre. These makes both films have two different style and perspective on how to create the visualization as well. Talking about comparative we would like to talk about how these two directors with the same education background as director to present women as a complex main character with different social and cultural background. Both movies have intended to give point of view and personal experience of ambience and cultural background through cinematic experiences.

Literature Review

This research consistent as my previous research that says a particular visual construction will create meaning in the audience mind on certain stereotype over gender issue. This research also using deductive content analysis the visualization of women (Santyaputri, 2017), in this case the cultural brought as bigger picture.

Movies of *Marlina and Murderer of Four Acts* (2017) and *Perfect Fit* (2021) currently published at Netflix as OTT since pandemic still going. Marlina has convinced of the audience because this film considered Box Office (Santyaputri, 2019). Its recorded 154 thousand admissions. In the United States the film grossed $17.788 for an estimated worldwide total $26,331. This is shows from how wide relation of the culture and cinema affect audience choice. Homoge audience in cultural have the same of perception. (Santyaputri, 2019)

Research Methodology

Visual narrative as method to explore and investigate the circumstances surrounding the production of the images in each research and interrogates how each researcher draws attention to details in the image they perceive as salient. Those images do not just "speak for themselves" but ultimately need to be contextualized and explained (Riessman, 2008: 20).

In this research the image within frame has been defined not as narrative but as scene and shot. Approach of cinematic experience focus as existing in the formal and structural aspects of films which can only be explained in relation to the film and the film maker, as opposed to the literary or theatrical qualities the implication is that film makers will set the trend when it comes to what defines the cinematic (Kelly, 1987: 348).

Movies reflect culture through characters and narratives and the way the movie make us feels about contemporary issues. Movies are related to culture while showing us narratives that we recognize, one character in a film may be going through something that we have experience and may have to face the same problems through the wider lens. The overall plot of the story may resemble the culture we know and its current issues from poverty, the class divided, racism and more. In this article I would like to explore cultural true values and belief norms and symbols.(Nichols, 2017: 17).

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Result

Marlina and Murderer of Four Acts (2017) *Perfect Fit* (2021)

Cinematic experiences of landscape













This is the first scene and opening of Marlena and the four act of mergers the scene started with the character of antagonist riding a bike to a house.
It shown traditional house of Sumba and the lansdcape between ground and the sky.
Setting of these shots taken to shows Sumba Landscape, hill of Tanarara. It shows savana desert and beautiful panoramic landscape.

This shot of Perfect Fit were not opening scene. It was a scene showing the couple of main character are travelling and riding bike and went to some place.
Setting of these shots taken to show Sawah Terasering Ubud, Tegalalang Rice Terrace.
Extras around wears traditional costumes such as traditional farmer hat.

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Values and Belief





In these scenes Marlena as a widow very poor She didn't have enough money to bury her husband then the body of her husband are being still and put in the living room of their house. The house shown of the traditional house of Sumba it shows small window and small room.

This scene shows that Balinese people are very religious and have daily rituals to pray. As a person they are obey to the religion and belief itself.
The locations of the scene,
(1) in the house of the main character and
(2) in the Bali beach.
This shows that people can pray and doing religious rituals everywhere including public place.

Norms









This scene shows two shots whisch has two norms which is constructs of the portrait of woman.

(1) Shown that woman place is in the kitchen, they have to prepare all the meals, cook and serve it to the people in

In this case this scene has different norms which is the time and place is different,

(1) The first scene show that a man also using kitchen daily. He also cook and make meals in the kitchen. This scene actually trying to show how modern now in Bali but despite of that you can see the

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the house, in this case she serve too all males who intend to rape her.

(2) After Marlina captivating the head of her rapist, she brought it to the police station. Since the police station is far away. She has took long journey, she has to ride horse

(3) people public transportation in this location because it's far from one location to another.

mother it's wearing traditional costume of Balinese woman

(2) the second scene basically is a traditional fighting sport taking in mud field. The men using Sarong and Udeng, traditional costumes. This fight mostly to proof which one has more strength between them.

Symbols






This shot was symbols of represented of Marlina brought the head of her rapist everywhere to show that this is happened in Sumba culture.
In Sumba captivating head shows defeat enemy and to bring them is to make the evil spirit wouldn't bother you because of that.

Both scenes are symbols to showing how to respect elders

(1) the first thing is to put the head in the hand of your elder's hand

(2) the other is showing respect on bended knee to show love and respect to mother.

Discussion

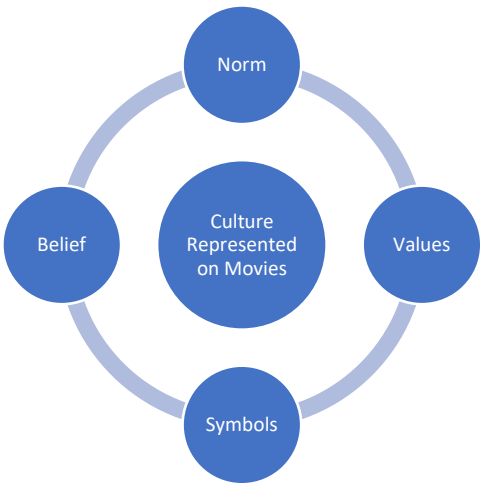


Figure 3. Element of Culture as represented on Movies

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1 & 2 September 2021

Visual culture bring us to new perspective of world view, audience brought their background when they watch movies. In this Figure 1 it has elements of culture that brought up as visual representation on this discussion. Both movies are representing woman in different ethnicity background. It means the visualization full of coding of elements of culture.

Norm, Belief, Values and Symbol on Cinematic Experiences

Before we discuss about the element we would like to explore the cinematic experience in both movies, firstly *Marlina and the Murderer of Four Acts* (2017) trying to put the audience in the point of view of woman from Sumba which brought elements of poverty, traditional, natural, and ambience of humble culture. In the other hand the *Perfect Fit* (2021) trying to show how modern life meet the traditional culture. In the movies of Perfect Fit (2021) shows how women in current time must choose between family norm and personal preference, this is brought out obstacle of the main character.

Beliefs in Sumba cultures megalithic and animism that believe burying body of late husband she must put the body in their living room because she doesn't have enough money to make a funeral ceremony.

Most Balinese people are Hindu so praying is ritual, its necessity to do in daily lives. They are not only praying in private but also praying in public space also you're praying in the beach, in the street, they have amazing ritual to show how they devotion and obey God.

For most people in different culture, it shows exotism which it has distinctions with their daily lives, so it was a show, it was a stage, it was fresh experience to audience, when it perform to the movies it became a cinematic experiences.

Conclusion

A cinematic experience is in what way you feel the same atmosphere when you saw a scene for the setting, the costume, the location. It means the element of culture make you believe that you were on the same world with the performer. It makes research in pre-production of movies are essential especially when filmmakers trying to be presenting the new culture and you want the audience to feel the way it shows.

This research delivered that difference culture, including the elements of culture such norms, values, beliefs, and symbols wouldn't be difficulty to create the audience to feels the atmosphere of the movies. Therefore, a cultural background doesn't significant, it's how to communicates in visual and how it will lead to the perspective of the audience.

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Perfect Fit (2021) Hadrah Daeng Ratu. Netflix. 29 Aug. 21

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THE ART INCULTURATION OF THE CATHOLIC CHURCH OF THE SACRED HEART OF JESUS GANJURAN AND ITS IMPLICATIONS ON THE SPIRITUALITY OF THE PEOPLE

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Abstract: *The connection between art and religion is found in several places. The Catholic Church of the Sacred Heart of Jesus Ganjuran, Yogyakarta is proof of the cohesion between art and religion in Indonesia. Inculturation is the process of adapting Catholic teachings with local culture, one of which is with art. This study aims to describe the cultural unquenching that occurred in the Catholic Church of the Sacred Heart of Jesus Ganjuran Yogyakarta and its implications on the spirituality of the people. This study uses descriptive qualitative methods with phenomenological approaches. The results showed that the inculturation that occurred resulted in a variety of art activities and art artifacts including Javanese liturgy, liturgical gamelan, Javanese architecture such as pendopo (Javanese pavilion), Javanese versions of Jesus and Mary statues and temples. The spirituality of the people is awakened with the concept of Java which is thick in its worship. Liturgical gamelan is one of the integral components in worship that makes a bond as man's sacred activity with God. The contemporary aspect can be seen from the gamelan classical rules that combine with the choir that forms a new aesthetic. It can touch the people in feeling the presence of God through local culture. The cohesiveness of the value of art and religion can stimulate people to experience the same religious and aesthetic experiences in worship.*

Keywords: *Inculturation, Art, Religion*

Introduction

The discourse on art seems to have developed and touched other scientific disciplines. Art intersects with other disciplines and can reveal interesting phenomena as discourse and new knowledge. Western terminology is often used in studying a work of art because it is considered capable of presenting general correct theories. Local aesthetics is also able to be researched and narrated into a global discourse of art knowledge to complement art knowledge. The ability to elaborate on the findings associated with this critical review is what can generate new knowledge. The richness of local art that is still manifested in these metaphors needs to be studied and revealed to the public. The position of art science which is currently not too strong will become strong if it is able to intersect with other scientific disciplines. This study will discuss about music related to religion and culture.

The connections that appear here are between components of art, religion, and culture, and they appear to have a significant relationship. The two disciplines of religion and art are inextricably linked. Religion and art had an empirically tight link at beginning since they both possessed the same characteristics, namely ritual and emotional expression (Hadi, 2006:11). Sumardjo

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1 & 2 September 2021

(2000:22) also said the same thing which means that artistic experience and religious experience are identical experiences, and it can also be said that the value of art is equivalent to religious value. Bahari (2017:68) also said that if art reaches its final goal, then it will participate together with religion and philosophy in interpreting and explaining the elements of divinity and most of the very deep and broad needs of humanity. The integration of art and religion can also be seen in one aspect of the Catholic church in Indonesia which is undergoing a process of inculturation. One of the Catholic churches that is known to be very strong in its inculturation process with Javanese culture is the Catholic Church of the Sacred Heart of Jesus Ganjuran, Yogyakarta.

The Catholic Church of the Sacred Heart of Jesus Ganjuran is a Catholic Church under the auspices of the Archdiocese of Semarang. This church located in Ganjuran, Sumbermulyo village, Bambanglipuro sub-district, Bantul district which is about 20 km from the centre of Yogyakarta. This church has been very well known for its uniqueness in representing Javanese culture in every aspect of worship that is carried out. Almost all parts of this church are a form of inculturation of Catholicism into Javanese culture, including the liturgical music used in worship. Soenarja in (Usmanij, 2020: 23) says that inculturation is "an attempt to enter into a culture", permeating a culture and becoming a compound with a culture. There is an adjustment between one culture and the culture that will be included in this case is Catholic teaching which is included in Javanese culture in the Ganjuran area of Yogyakarta. Usmanij (2020:23) again said that inculturation is a process of adjustment, alignment, or the incarnation of the gospel into a particular culture. This is abundantly evident at the Catholic Church of the Sacred Heart of Jesus, Ganjuran, where the Bible is able to penetrate Javanese culture without destroying it. The term indigenization in the Catholic liturgy has the same meaning as inculturation. Hadi (2006:33) explains that the term indigenization which comes from the word indigenous, or Latin indigenous, means the term native or indigenous. This refers to a process that shows a form of liturgy of the original or indigenous culture of the local community and leads to a radical and comprehensive change.

This indicates that essentially indigenization is the same as inculturation. One form of this inculturation lies in the music used in the services of the Ganjuran Sacred Heart Church. Gamelan music is used as a form of appreciation for Javanese culture as a place where the Church thrives. The process of incorporating Javanese culture into music (gamelan) is carried out without losing the Catholic liturgical principles. This is interesting because gamelan itself certainly has its own philosophy and meaning which is then combined with Catholic values, rules and teachings and can be packaged in the form of worship. A lot of gamelan gendhing is played to accompany worship in this church. Javanese music subtleties and religious components are woven together to create its unique "vibes". This research will show how inculturated modern art (art items, artifacts, structures, and even Javanese music) may aid people's understanding of religious and aesthetic experiences in worship. These spiritual experiences that occur continuously and repeatedly are what then penetrates the minds of the people and is able to form a communal identity.

Literature Review

There are numerous studies that are related to the issue to be investigated, based on the search for past research. The relevant study is then turned into a literature review, which acts as a reference and reference material for determining the scope of the research's development. This is important for the study to be thorough by completing or filling the gaps in prior research.

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1 & 2 September 2021

The first research was taken from the Journal of Recital volume 14 No.1 of 2013 written by Yohanes Don Bosko Bakok with the title Inculturative Liturgical Music at the Ganjuran Church, Yogyakarta. This study discusses liturgical music that has undergone a process of inculturation. The history of liturgical music is explained in the early sections of the text. This study focuses on the phenomenon of liturgical music that occurs at the Good Friday Mass at the Catholic Church of the Sacred Heart of Jesus, Ganjuran. The researcher wants to know the extent to which the provisions of universal liturgical music are used at the Good Friday Mass at the Church of the Sacred Heart of Jesus, Ganjuran. This is because the liturgical music at the Good Friday Mass at the Church of the Sacred Heart of Ganjuran undergoes an inculturation process, where there are adjustments of liturgical music with local arts and culture. The songs sung during the Good Friday Mass are as follows: Sungkawa (Condolences), Ayak Ayak Tlutur (sad), Gya Sumewa (all facing), Gusti Midhangetna (God Hear), Ngabekti Salib, Salib Suci (Holy Cross), Megatruh, Ing Ratri Njeng Gusti, Atur Roncen, Sri Jesus Di, Rama Kawula, Linuhurna Gusti, Puji Luhung and Sri Jesus Manis Ing Manah. These songs are accompanied by Javanese gamelan music and have become a tradition of this Church from generation to generation. The relevance of this research to this study is that both of them use the same place, namely the Church of the Sacred Heart of the Lord Jesus Ganjuran. In this study, the idea of inculturation is also employed, and it is one of the theories that contributes to the study's strength.

The following study was derived from a paper prepared by Elizabeth Hamilton for SIT Study Abroad in 2018 titled From Organ to Gamelan: Javanese Catholic Musical Traditions In Yogyakarta, Central Java. The process of transferring Catholic liturgical music from organs to gamelan at the Catholic Church in Yogyakarta is explained in this study. The researcher discusses the inculturation process in catholic liturgical music, which is often accompanied by organ instruments and eventually transforms into gamelan. At the Sacred Heart of Jesus Pugeran Catholic Church, researchers discovered keroncong music being played to accompany Catholic songs. This research also examines the occurrence of Catholic songs being compiled into a collection of kidung known as Kidung Adi. This research has a link and connection with the study that I will write, namely the process of music transformation and inculturation; nevertheless, the previous research is regarded too wide because it addresses liturgical music, thus the debate is extremely difficult. My research focuses on the genre of gendhing tlutur music and its relevance to appreciation and identity formation.

The third research is a journal article from the International Journal of Creative and Arts Studies Volume 6 No.1 written by Luca Pietrosanti in 2019 entitled The Gamelan in the Catholic Liturgy in Yogyakarta. This study also emphasizes the inculturation aspect that occurs in Catholic liturgical music in Yogyakarta. The material object observed is the conception of traditional gamelan music keys together with polyphonic choirs. The observations were made at the Yogyakarta Liturgical Music Center and the Ganjuran Church of the Sacred Heart of Jesus. This study describes the use of kidung accompanied by gamelan and its application to vocals / choirs. The correlation in my study is in the aspects of inculturation and the gamelan used to accompany the kidung.

Research Methods

This study uses a qualitative research method with a phenomenological approach. Qualitative research is research that seeks to analyse social life by describing the social world from the point of view or interpretation of individuals (informants) in a natural setting (Sudaryono, 2019:97). This is in line with Moleong (2014:3) which states that qualitative

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1 & 2 September 2021

research is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behaviour. According to Sudaryono (2019: 88) descriptive research is shown to describe a situation or phenomena as they are. What happens in the field. This shows that qualitative research refers to the description of an object that is studied in depth. The phenomenological approach is an idea of social reality, social facts and social phenomena that become a problem in research (Moleong, 2004:8).

Phenomenology also offers a descriptive, reflective, interpretive question model in order to obtain the essence of experience. Husserl and Hedegger in their descriptive phenomenology state that the basic structure of the world of life is focused on an experience (lived experience) which is considered as an individual's perception of his presence in the world (Anwar, 2010:42). The data generated in this study were taken with several data collection techniques, namely observation, interviews, documentation, and literature studies both offline and online. The "Taste" theory from Mark Benamou is also a theory that will analyse the data generated in the research. The object of this research is the Church of the Sacred Heart of Jesus, Ganjuran and its inculturation and activities.

Results and Discussion

Art and Religion

Religion is related to religiosity. Religiosity is personal where religion is able to provide inner experiences for humans to relate directly to God (transcendental). Humans play a role in reviving the concept of religion and art in themselves. This will be manifested in shaping the character and behaviour of humans themselves in people's lives. Humans are the main subject of the concept of art and religion that processes all elements of feelings, inner processing, enjoyment expressed through experiences. According to Marzali (2016: 68) says that humans cannot be simplified as mere bodies, or mere materials. In him there is something transcendental, which cannot be simplified. He is the self, that is, the main, inseparable aspect. Humans are the main agents of the processes that occur in life such as in artistic and religious experiences. Humans have something 'inside' that can interpret everything they catch into an experience that constructs themselves. Basically, art and religion have a close relationship. The relationship between art and religion can be said to make the two things commensurate. This may not be seen clearly because both are in different spaces. Art can still be found and appreciated in public spaces. Purwanto (2014: 154) says that the simple understanding of public space or what is often known as public space is a place that can be used by the wider community to meet their needs. Public space is a space provided by the government and can be freely accessed by the public. Currently religion cannot be equated with art in the context of the state because of the institutionalization process that occurs. Religion is no longer in the public sphere but has been privatized and sacred. Everything that touches the private sphere must strictly comply with applicable regulations. Not infrequently this causes friction and social conflicts that occur in society because privatization makes the essence of religion seem lost and turned into symbols that are glorified. This is what often triggers conflict with religious issues that occur in society.

The relationship between religion and art is also explained by several experts. Sumardjo (2000:22) explains that art experience is identical with religious experience. Art values are equivalent to religious values. Bahari (2017: 68) says that if art reaches its final goal, then it will participate together with religion and philosophy in interpreting and explaining the elements of divinity and most of the very deep and broad needs of humanity. Both statements

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1 & 2 September 2021

illustrate that there is a relationship and even equivalence between art and religion where religious experience is equivalent to religious experience.

Inculturation of the Sacred Heart of Jesus Catholic Church of Ganjuran

The interconnection between art and religion can be found at the Catholic Church of the Sacred Heart of Jesus, Ganjuran, Yogyakarta. The process of inculturation of Catholic teachings into Javanese culture can be seen from every activity and artifact contained in the Sacred Heart of the Lord Jesus Catholic Church Ganjuran, Yogyakarta. This church has been very well known for its uniqueness in representing Javanese culture in every aspect of worship that is carried out. This is known as inculturation. In short, inculturation is the process of adapting another culture to the target culture in a particular community group. Hadi (in Soedarsono, 2010: 77) says that thus inculturation is a symbolic transformation process of the Catholic Church which is adapted to the socio-cultural conditions of the supporting community. The adaptation of Catholic teachings to Javanese culture in the Ganjuran area took place in stages. The figures who initiated the inculturation of the Sacred Heart of Jesus Ganjuran Catholic Church were two brothers, namely Dr. Josef Schmuster and Ir. Julius Schmutser who is the owner of the Ganjuran-Gondanglipuro sugar factory. At first, they taught the social teachings of the Church to factory workers to gain their sympathy. An elementary school and health centre were also established which is now known as St. Elizabeth Hospital Ganjuran. In his book Soedarsono (2010:78) explains that it is clear, it cannot be denied that the role of the Pastor in the inculturation of the Church is very important, which in Javanese Catholic circles is considered as a messenger of God in the world, whom the people in Java get the call 'Rama'.



Figure 4: Mother Mary statue holding Jesus
Source: *panduwisata.id*



Figure 5: the atmosphere of worship in the main church building
Source. *instagram.com/gerejaganjuran*

Inculturation in the Catholic Church of the Sacred Heart of Jesus Ganjuran, Yogyakarta can be seen clearly from every artifact in the church environment. The main form of the church building is in the form of a joglo, where the joglo is a traditional Javanese traditional house.

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1 & 2 September 2021

This Joglo building adopts a building like the Yogyakarta Palace. There is a pavilion in front which is also often used during Mass for Feast (Christmas or Easter) where when the main building is full, people can use the pavilion. There is a statue of Jesus made wearing traditional Javanese clothes. The statue of Maria holding the baby Jesus in the church is also made using traditional Javanese clothes like Dewi Sri. Temple buildings are also found in the church environment. This temple clearly represents Javanese tradition and has a Hindu style. This temple is surrounded by reliefs depicting the tribulation of Jesus. The temple is conical in shape like other Hindu temples. This temple faces south instead of east (like other Hindu temples) because it has its own philosophy.

There is a myth in Javanese culture where the south is always associated with the Ruler of the South Sea where Kanjeng Ratu Kidul reigns. Like the Javanese philosophy that this temple building does not turn its back to the South Sea. This temple is named the Temple of the Sacred Heart of the Lord Jesus in which there is a statue of the Sacred Heart of Jesus who wears the clothes of the greatness of the Javanese king who gets the title 'Sampeyan Dalem Maha Prabu Yesus Kristus Pangeraning Para Bangsa' (Soedarsono, 2010:80). On the day usually the temple courtyard is often used by people from outside Ganjuran to pray. The Mass held in the courtyard of the temple is the Mass on the first Friday night and the Procession Anniversary of the Ganjuran Sacred Heart Church) and the World Food Day Commemoration, the rest are held in the church building. Masses that are held in front of the courtyard of the temple have Javanese nuances with waiters wearing Javanese clothes.

Inculturation can also be seen from the Eucharistic Liturgy which has been mixed with Javanese culture. Gamelan music is also used in worship. Gamelan music is usually combined with the waiters / officers of the Mass who wear traditional Javanese clothes with a Javanese (Krama Inggil). The Mass Procession is one of the biggest celebrations in the Sacred Heart of Jesus Catholic Church, Ganjuran, Yogyakarta. This procession is the anniversary of the Church of the Sacred Heart of Jesus Ganjuran which is held every 4th week in June. The procession begins with the female dancers who dance to open the way, followed by a procession from small children who are dressed like Javanese clown figures followed by officers who use traditional clothing with all the tools. Followed by a procession of mountains of various kinds of crops. This procession is carried out by walking from the sacristy, where the officers prepare themselves then circle the church and then head to the front accompanied by the sound of gamelan. This mountain of produce was then blessed by Father and distributed to the people to be eaten together as an expression of gratitude.



Figure 6: Nine Dancers of "Tari Putri"
Source: *doc. Narasumber, 2020*

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1 & 2 September 2021

The inculturation of music in the Catholic Church of the Sacred Heart of Jesus Ganjuran can be seen in the use of gamelan in worship and the Gejug Lesung art which has been scheduled to accompany praise in worship. The Catholic Church of the Sacred Heart of Jesus Ganjuran has a book of songs (excluding Madah Bakti and Praise) which has been arranged by a devotee who is a native of Ganjuran who has musical talent. The devotee has died, and the songbook is held by Rama. This book contains a collection of Javanese hymns complete with notation and lyrics. This songbook is still used today with the accompaniment instrument that is always used is the gamelan. This songbook is the only one and is the hallmark of this church.



Figure 7: Anniversary of Sacred Heart of Jesus Catholic Chruch Ganjuran on June 2019

Source : Narasumber 2020

Spirituality in Contemporary Art

Inculturation at the Sacred Heart of Jesus Catholic Church Ganjuran has also produced contemporary art which has become a means of worship. Contemporary art is a non-conceptual art form that inherits its concept from aesthetic modernism and absolute music, simply contemporary is a form that expand and have a radical transformation from its rule (Barret, 2021: 223). Some of the gendhing used in worship are unusual because they come out of the Javanese gendhing standards. Javanese gendhing fused with Catholic principles to form a new aesthetic. Javanese gamelan generally uses sinden as a vocal. Suwardi (2006:5) argues that sinden is a woman who is in charge of voice (vocals) in the presentation of gamelan music. The gamelan music used in church services does not use sinden with titi laras pelog but uses a choral format with diatonic scales with Soprano, Alto, Tenor and Bass sound formats. This is interesting because the Javanese gamelan with titi laras pelog can be matched and collaborated with a choir with a diatonic scale in the SATB format. The Kendang in the gamelan and the Conductor in the choir play an active role in leading the presentation of the liturgical gamelan.

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1 & 2 September 2021

The creative process occurs when there is creation and merging of the two musical aspects with different aspects and produces/creates something new.

Creativity is the ability to create (Damajanti, 2006:21). Meanwhile (Saefudin, 2012: 41) explains that creativity is a product of the ability (creative thinking) to produce a new way or something in dealing with a problem or situation. The implementation of the creative process is able to create gendhing that critically combines cultural and religious aspects in the context of worship music. This contemporary art is apparently able to bring. This is of course not without purpose and purpose, but to help people who incidentally live in rural areas where

Javanese culture is still strong in order to live worship (the concept of inculturation). Contemporary art created through this inculturation turned out to be able to become a torch in the spirituality of the people.

The process of mixing the two things does not necessarily eliminate the meanings contained in the Javanese gamelan in the sense that the values of the Javanese gamelan can still be felt when the liturgical gamelan is played. Djohan (2009: 90) says that Javanese gamelan not only serves as a reminder to the public of its existence as Javanese, but is also implicitly often referred to as 'tombo jampi stress' (stress medicine) or leisure entertainment. Javanese gamelan not only functions as klenengan but also klangenan (something that is liked and missed). Javanese gamelan art contains historical and philosophical values for the Indonesian people.

Appreciation and Identity Formation

The things that have been described above explain that gendhing is not only a matter of the fact that sound can be heard by the human senses but more than that, behind the fact that sound is stored other interesting dimensions that need to be expressed, including this "taste". The feeling caused by the effect of the gendhing game actually does not come from the gamelan/gendhing, but in the heart of the person who listens (permeates) both a musician and a listener (in this case the people). This feeling is able to grow communally because of the social and cultural similarities. The church performs its role in the process of inculturation it does. Marc Benamou also said that Rasa, in the sense of "musical substance," is most commonly a mood or effect for Javanese artists. However, it might be something more abstract (such as a melodic essence) or something more tangible (such as the meaning of a gendhing's title). Because the content is mainly an emotion, expressing a rasa necessitates both comprehension and emotion, as does rasa itself. The type of knowledge I'm referring to is primarily an intuitive feeling of what the work is "about," but in certain situations this sense may be learned more intentionally, more self-consciously (for example, in a class or via discussion). Hadi (2006:14), explains that the Church and liturgical ceremonies in Ganjuran are located in a traditional rural community environment, so the various forms of symbols are mostly associated with environmental knowledge. The Church tries to show its views and participation in all aspects of human life, including culture and its development. As it is known that traditional rural communities prioritize the knowledge system of perceptions about the environment or daily knowledge, rather than various other knowledge. The liturgical gamelan in the Church of the Sacred Heart of Ganjuran has a special characteristic compared to other places. This is of course influenced by its geographical location, where the Ganjuran community is more agrarian and in a rural setting so that the nuances of the gamelan are subtle according to Javanese standards. This is not seen in the Kotabaru Church and the Pugeran Church which, although still in the Yogyakarta area, have different characteristics.

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1 & 2 September 2021

The Kotabaru Church, which is dominated by young people, for example, has a more modern gamelan feel/style. These are the things that affect the appreciation of the people when worshiping which also depends on their socio-cultural conditions. Gamelan in this church does have its own characteristics compared to gamelan in other churches, although it is still within the scope of Yogyakarta. This is because the socio-cultural context greatly influences it, for example the Ganjuran people who live in the countryside (agrarian) will be different from the people in Kotabaru who live in the city and most immigrants / young people or in historical they are dominantly used by Dutch. These collective experiences of "roso" then shape the identity of the members of the Church of the Sacred Heart of Jesus Ganjuran (Benamou, 2010:189). The formation of the identity of the members of the Sacred Heart of Jesus Church through Gamelan music has been going on continuously since this Gamelan became an accompaniment in worship.

The existence of a deliberate element in the formation of this identity has the intention of helping rural Catholics to facilitate their appreciation when worshiping (with an inculturative liturgy that has been adapted to local culture). This process takes place continuously and has penetrated the hearts of the people collectively (forming a habitus) which in the end also gives rise to a characteristic/identity. The process of inculturation that occurs also departs from the local culture so that the local community is very accepting of its presence. The formation of a new identity is also one of the functions of music. Barker (2005: 218) explains that the characteristics of music, which are very easy to influence the feelings and emotions of the performers and listeners, cause each type of music to have its own characteristics and form the identity of the performers, listeners and the wider community. Identity is a sign that distinguishes a person from others. Identity is an essence that can be signified with signs of tastes, beliefs, attitudes, and lifestyles. This process of identity formation is a form of Contemporary Art where the socio-cultural situation through the process of inculturation becomes the trigger.

Conclusion

The correlation between art, religion and culture can be clearly seen in the Church of the Sacred Heart of Jesus, Ganjuran, which is almost all Javanese in style. The process of inculturation, namely the adjustment of Catholic teachings to the local culture (Ganjuran) went very well without causing social friction. This inculturation process can be seen from all aspects contained in the church including artifacts, processions, buildings and one of them can be seen from the liturgical gamelan music used in worship. Contemporary art which is a product of inculturation lies in all kinds of worship activities that always intersect with art, including worship (mass), processions at the Anniversary of the Church of the Sacred Heart of Jesus Ganjuran, and the liturgical gamelan music used. The liturgical gamelan used is a beautiful combination of Javanese gamelan with titi laras pelog with a choir with a diatonic scale of SATB format. These new things that appear are the result of a creative process which still does not leave the values and meanings of its origin (Javanese gamelan).

The purpose of the inclusion of this gendhing into the liturgy of the Church is none other than to help the people's appreciation in worship. This is done based on the socio-cultural aspects of the people who generally work as farmers living in rural areas who still hold strongly to their cultural culture. Gamelan is not only a matter of sound facts but also interesting dimensions/metaphors that deserve to be expressed, including "feel". These feelings and appreciations can grow communally because of the social and cultural similarities. The formation of the identity of the Church of the Sacred Heart of Jesus through Gamelan music

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1 & 2 September 2021

has been going on continuously since this Gamelan became an accompaniment in worship. The existence of a deliberate element in the formation of this identity has the intention of helping rural Catholics to facilitate their appreciation when worshiping (with an inculturative liturgy that has been adapted to local culture). This process takes place continuously and has penetrated into the hearts of the people collectively (forming a habitus) which in the end also gives rise to a characteristic/identity. The things above become a real explanation that contemporary art because of inculturation is able to become a means of spirituality for the people (in this case the Sacred Heart of Jesus Ganjuran Catholic Church).

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THE SPIRITUALITY OF POLENG MOTIFS IN THE PRODUCT PACKAGING DESIGN OF "AWANI BALI"

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Abstract: *This study focuses on the spirituality of the poleng motif in the packaging design of the "Awani Bali" product as a transformation of Balinese culture in the current era of globalization. In Balinese tradition, the use of poleng motifs is mostly used for religious ritual activities and becomes a sacred object. Poleng motifs are usually placed in certain places that are considered sacred by the Balinese people such as wrapped around trees, statues, and kulkul. Due to the development of tourism and the increase in tourist visits, cultural acculturation between tourists and local communities is also increasingly occurring. One of them is the use of the poleng motif as a packaging design for the "Awani Bali" product. As a result, there is a shift in the value and meaning of the poleng motif. Based on a qualitative methodology using the analysis method of fenomenology, this study collects information from informants, visual physical objects, and referential data through observations and document analysis. The results showed that the new value and meaning that emerged in the poleng motif was humanistic spirituality because it was an optimization of the potential of human goodness and creativity at the peak of its main achievements in the economic field to increase income.*

Keywords: *Awani Bali Products, Bali, Packaging, Poleng Motif, Spirituality*

Introduction

The poleng motif as a cultural identity has an important meaning in Balinese life. The poleng motif has a simple checkered pattern resembling a chessboard which is formed from a combination of two colors, namely black and white which is sometimes interspersed with gray or red between black and white. The appearance of gray is considered as a mediator and liaison between the two contradictory things between black and white so that it becomes a balanced blend in working together (Rupawan, 2008: 49).

In their daily life, the poleng motif is usually seen wrapped around certain trees, *kulkul*, *palinggih* (holy place) which functions as a guard, statues, *dwaraphala* (guard statues), also used by pecalang (security guards in Pakraman village), and other uses related to Hindu religious ritual activities. So, it can be said that the poleng motif has a sacred value in Hinduism in Bali. An object that is sacred in Hinduism should not be treated carelessly. The meaning of sacred in Balinese society is identical with "*tenget*" or haunted: "*tenget*" or haunted does not mean negative (closed, strict, spooky, etc.), but "*tenget*" means placing an activity or object in a closed position, or not placed/ shown in any random place (Yudabakti & Watra, 2007:34).

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1 & 2 September 2021

Hinduism uses religious symbols as a medium to get closer to God Almighty. Various religious symbols, from very simple forms and materials to very complex ones, have meaning and significance. These meanings can be found in explanations in the Vedic scriptures and Hindu literature as well as in various *lontars* in Bali. Hindus in Bali often use woven objects or fabrics of various colors, for example white, red, yellow, black, or a mixture of these colors. The use of various colors on the cloth is not just a ceremonial sweetener to make it look lively, but actually the use of these colors is based on philosophical meaning.

In the current era of globalization, where there is an increase in the number of visits by local and foreign tourists to Bali, there is a tendency to use the poleng motif not only in Hindu religious ritual activities, but also in other various activities, such as decoration. One example is the product design of "Awani Bali" as a typical Balinese culinary product. The product design uses a poleng motif on the packaging as a decoration to communicate the image of the product. In addition, the use of poleng motifs is also used as a visual attraction.



Figure 8. Product packaging design "Awani Bali"
(Source: https://www.awani.com/about-us/)

The very fast dynamics of Balinese society due to globalization and cultural acculturation between tourists and local communities have changed the meaning of the poleng motif which was previously considered sacred to become a decoration. This raises problems in society about the value and meaning of the poleng motif. There is a profanization of the poleng motif in Balinese society due to economic motivation. The poleng motif has changed its function into a cultural identity. This change can be seen in the use of the poleng motif for products traded to tourists, ranging from clothing to accessories.

Literature Review

Definition of Spirituality

Spirituality comes from the word spirituality, which is a noun, a derivative of the adjective spiritual. The noun is spirit, taken from the Latin word spiritus which means "to breathe". There are several meanings of spirit: "the animate or vital principle that gives life to the physical organism", "supernatural being", "intelligence or the immaterial part of a person". In the form of an adjective, spiritual means "related to the spirit", "related to the sacred", "related to supernatural phenomena or beings". In Arabic and Persian, the terms used for spirituality are ruhanyyah (Arabic) and ma'nawiyyah (Parsi). The first term is taken from the word spirit, while the second term is taken from the word ma'na, which contains the connotation of mysticism, "the essential" as opposed to "the visible". Both terms relate to a higher level of reality than the material and psychological. From these literal meanings, three things become clear from this understanding of spirituality. First, to turn on. Without spirituality, organisms

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1 & 2 September 2021

die physically or psychologically. Second, it has a sacred status, so its status is higher than the material (profane). Third, related to God as the prime cause of life (Hendrawan, 2009:18).

Meaning of Spirituality

Based on research conducted by Mitroff and Denton (in Hendrawan, 2009:19), lists the meaning of spirituality into seven, namely: 1) Spirituality is very individual and personal. People don't have to be religious to be spiritual; 2) spirituality is the basic belief in the existence of a great power that governs the universe. There is a purpose for everything and everyone; 3) Everything is related to everything else, affects and is influenced by everything else; 4) Spirituality is the feeling of this connection, attached to this connection; 5) Spirituality is the feeling that however bad it is, there is always a way out. There is a great plan that guides all life; 6) Basically we live to do good. People must produce goods or services that serve all human beings; 7) Spirituality is related to caring, hope, kindness, love, and optimism. Spirituality is the basic belief in the existence of these things

Definition of Poleng Motifs

Poleng motif is a checkered motif that resembles a chessboard, with a combination of black, white, red and gray. The color combination of the poleng motif has different names, meanings and functions in the life of Hindus in Bali (Sari, 2013). “Poleng” in Balinese means black and white with a square pattern like a chessboard. Poleng motif is a motif that has two opposite colors that are composed in a balanced and orderly manner (Hassan, 2015).

Meaning of Poleng Motifs

For the Hindu community in Bali, the poleng motif is interpreted as a symbol of Rwa Bhineda: the symbol of the duality of life that is complementary (Sari, 2013). When viewed from the color, Balinese people have their own rules in the concept of using color which is associated with "Bhatara" and the cardinal directions. The table below shows the concept of color associated with "Bhatara" and the cardinal directions.

Table 1. Bhatara, Cardinal Directions and Color

No.	Bhatara	Cardinal Direction	Color
1.	*Bhatara Iswara*	East	White
2.	*Bhatara Maheswara*	Southeast	Purple
3.	*Bhatara Brahma*	South	Red
4.	*Bhatara Rudra*	Southwest	Orange
5.	*Bhatara Mahadewa*	West	Yellow
6.	*Bhatara Sangkara*	Northwest	Green
7.	*Bhatara Wisnu*	North	Black
8.	*Bhatara Sambu*	Northeast	Blue
9.	*Bhatara Siwa*	Center	Multicolored

(Source: Hassan, 2015)

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1 & 2 September 2021

It can be seen in the table above, that the poleng motif is related to the symbols of the two Bhataras, namely Bhatara Iswara and Bhatara Vishnu. Bhatara Iswara is another name for the puppet character Semar. Semar which means *samar* is one of the *Punakawan* figures that is not found in the Indian version of Mahabaratha. Semar's character has many meanings, but some of them symbolize love and the symbol of the highest God. Bhatara Vishnu which comes from the Sanskrit "Vis" which means to occupy, enter, or fill, is the guardian deity whose job is to protect all of God's creation. When the two colors are linked, the meaning of the poleng motif is a symbol of a request to God Almighty to always protect and provide His guidance (Hassan, 2015).

Research Methodology

This study uses a qualitative research methodology using the phenomenological method. Phenomenology comes from the word "phenomenon" which means a visible symptom, and "logos" which means science. So, phenomenology means the science of visible symptoms. The object in the phenomenon is the object that corresponds to the subject's understanding. In this case, the method used is the disclosure of reality as it is an effort to get the correct understanding (Madjid, 2014). The phenomenological method is used to describe the general meaning of a number of individuals related to a concept or phenomenon. This study aims to reduce individual experiences of phenomena to descriptions of universal essence. The first step taken in using the phenomenological method for this research is to determine the relevant sociological paradigm. There are three sociological paradigms as introduced by Ritzer and Goodman (Farid, 2018:35), namely: the paradigm of social facts, the paradigm of social definition, and the paradigm of social behavior. The social facts paradigm uses structural functional theory and conflict theory. The social definition paradigm uses the theory of symbolic interaction. The social behavior paradigm uses social exchange theory. Changes in the value and meaning of the poleng motif that are the problem will be reviewed from a social point of view in Balinese society by using these three paradigms.

Discussion

Social Fact Paradigm

Structural Functional

Balinese people are a group of people who are bound by awareness of the unity of their culture. Despite such awareness, Balinese customs show a great deal of local variation and differences. Balinese society has a social system that is based on four foundations, namely kinship, territory, agriculture, and special interests (Geria, 2000:63). Kinship ties form kinship systems and groups. The kinship system is based on patrilineal principles. Kinship groups range from the smallest unit, namely the main family, extending to the middle family unit, to the patrilineal clan. Regional ties are manifested in the form of the Pakraman village community with its subsystems of *banjars*. Agricultural ties are characterized by the presence of *sekaa subak*. Then, special interest group ties manifest themselves in the form of *sekaa-sekaa*, traditional organizations. Pakraman village as a unit of customary law community is inspired by the teachings of Hinduism and cultural values that live in Bali, and has a big role in the religious and socio-cultural fields. In Pakraman Village, there are philosophical characteristics that form the basic values of justice, truth, and certainty for every rule that is determined from actions taken within the scope of duties and authorities of Pakraman Village (Prayitno, 2019). In the organizational structure, Pakraman village consists of *banjars*. *Banjar* is a social unit on the basis of regional ties in accordance with the focus of its function, it is divided into customary *banjars* and service *banjars*. Customary *banjar* with a focus on its functions in the

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1 & 2 September 2021

fields of custom and religion, and structurally become part of the Pakraman village. Service *banjar* with a focus on functions in the field of administration and structurally become part of the official village. The leader of the *banjar* is called the *kelian banjar*. *Sekaa* is an association or social unit that has certain specific goals. The basis of membership is generally voluntary. The *sekaa* bond is built by the existence of common goals and norms that are set and mutually agreed upon. The existence of a *sekaa* is temporary and some is permanent. Examples of *sekaa* are *sekaa memula*, *sekaa manyi*, and so on. Subak, is a unit of owners or cultivators of rice fields who receive irrigation water from a certain dam. The focus of its activities is in the field of agricultural economics such as: irrigation regulation, maintenance of irrigation facilities and eradication of pests (Wesnawa, 2015:34-35).

In addition to the social structure above, Pakraman village also has *pecalang* as a subsystem. *Pecalang* is a traditional Balinese security task force that has the authority to maintain regional security and order, both at the *banjar* and or Pakraman village levels based on the Bali Provincial Regulation Number 3 of 2001 article 1 paragraph 17. This *pecalang* organization is one of the institutions in society that have duties such as police institutions in the state structure. According to Dewa Anom Sudira, the process of selecting members or officers of Pecalang is through the *Paruman Banjar* or *Desa Pakraman* (the result of deliberation), having physical and spiritual skills, and being purified by the *mejaya-jaya* ceremony (a ceremony to ask for victory), and after being elected, the next ceremony is given duty as a security guard in the Pakraman village environment. Residents who are entitled to become pecalang are residents of the Pakraman village (Rupawan, 2008: 58). When carrying out their duties, pecalang use certain attributes and clothing as their trademark. Pecalang's attributes and clothing can be seen in the image below.



Figure 9. Balinese Pecalang

(Source: https://blog.komaneka.com/pecalang/)

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1 & 2 September 2021

Conflict Theory

Bali is known for its various cultures. This cultural diversity has attracted tourists to visit Bali. There is a significant increase of tourist visits every year. Based on data from the Bali Provincial Tourism Office, in 1998 the number of domestic tourist visits amounted to 2,478,908 people while foreign tourists amounted to 1,187,153 people. In 2015, the number of domestic tourist visits was 7,147,100 people and foreign tourists totaled 4,001,835 people. This certainly brings positive and negative impacts for the Balinese people.

The impact of tourism has had a lot of influence on social changes in the lives of Balinese people. In the tourism industry there is "cultural friction", "cultural exchange" or "cultural adoption". If the culture adopted by the Balinese people is not in accordance with the local Balinese culture, there will be a cross culture. Under these conditions, it can happen that the defense of local ethical and cultural values that are the grip of the Balinese people will be increasingly shaken, the traditional values of the Balinese people who are friendly, gentle, and polite can be crushed by new values that rely on and take refuge in freedom in the name of human rights. (Suwardani, 2015). As the basic assumptions about the structural theory of conflict expressed by Ralph Dahrendorf (in Wirawan, 2012: 87) include: 1) humans as social beings have a stake in the occurrence of disintegration and social change; 2) society is always in a state of conflict towards the process of change.

Several facts show that the condition of Bali in the past was different from now, physically it can be seen. Bali is said to be not as beautiful and attractive as it used to be. The difference is, in the past, expanses of green rice fields were very beautiful to be found in remote areas of Bali. Now almost 60% of agricultural areas in Bali are filled with various buildings that are more oriented to minimalist Balinese ornaments, which are changing the face of Bali. During the journey from the airport to tourist attractions, many economically oriented buildings were built in rural areas so that there was no impression of village boundaries and urban areas. A very significant change as a result of the development of tourism in Bali, has led to a change in the culture of the people. This happens because of the orientation of Balinese life, which used to be a traditional agrarian society to a modern agrarian society, which is more economically oriented, where everything is measured by the value of money (Wijaya, 2015). This also happens to the poleng motif, which previously was a sacred object that has turned into a profane object in the form of accessories as can be seen in the image below.



Figure 10. Work clothes of "Awani Bali" workers
(Source: https://itswomb.com/interviews/awani-bali)

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1 & 2 September 2021

Social Definition Paradigm

Symbolic Interaction Theory

A symbol is a thing or condition that is an intermediary for understanding the object. The manifestations and characteristics of symbols are not limited to physical signs, but can also be in the form of the use of words, namely sound symbols that have a common meaning and are standard. In short, the symbol serves to lead the understanding of the subject to the object. In a certain sense, symbols sometimes have deep meanings, namely a concept that is most valuable in people's lives (Triguna, 2000: 7)

The poleng motif as a symbol that is respected by the Balinese people has a deep meaning. This is because in previous history, poleng motifs were only used by certain people and installed in certain places. In Babad Pulasari, it tells the story of a man named Ida Dalem Tarukan, the second son of King Sri Kresna Kepakisan who was appointed by the King of Majapahit in Bali. He is a king who resides in the village of Tarukan, Pejeng. In everyday life, he always uses clothes or poleng clothes that characterize his appearance.

According to the mythology in the wayang epics Ramayana and Mahabharata, the poleng motif is only used by the characters Hanoman and Bima. These two figures symbolize strength and magic to fight evil. In the Ramayana story, Ravana's troops as a symbol of evil were defeated by Rama's side with the warlord Hanoman as the commander of the monkey army. In the Mahabharata story, the Kauravas who are the bad guys and always cause unrest are defeated by the Pandavas as the good side and always try to uphold the truth. The use of this poleng motif is a symbolic meaning of the power possessed by Hanoman and Bima. Strength in question is the ability both in terms of physical and spiritual ability to make decisions to defend from the undermining of evil. The harmony of spiritual and physical strength has been carried out through the actions of Hanoman and Bima to complete their obligations (Rupawan, 2008: 90).

The poleng motif can also be seen on the tree wrapped with a poleng cloth. According to I Ketut Suda (2010), the use of poleng motifs wrapped around trees is a social control effort so that people do not cut trees arbitrarily. Whether they realize it or not, when they see a large tree wrapped around a poleng cloth, let alone cutting down the tree, they do not dare picking its leaves without asking for permission in *sekala* and *niskala*. *Sekala* means asking for permission in a real way from the owner or the "person" who guards the tree, then followed by praying to the *palinggih* under the tree to ask for permission in *niskala/* "the invisible". The purpose of Hindus praying under a large tree wrapped in a poleng cloth is not to worship demons or the like, but to express gratitude to God who has given mankind various types of trees so that they can help their life in this world (Nala, 1996:5).

In the globalization era, where the development of technology and information is increasingly rapid, it allows changes in values in the society. As revealed by Apadurai (Ritzer, 2007: 598) that changes in value occur due to the influence of: 1) movement of people (ethnoscape); 2) information media (mediascape); 3) technology that is carried or that can be seen (technoscape); 4) the flow of capital ownership (financescape); and 5) the ideologies carried, informed, and adopted (ideoscapes). One form of globalization is the emergence of tourism which allows the movement of people. Tourism is an activity that directly touches various aspects of life and involves the community, so that it has an impact on society. Impacts that can be caused include socio-cultural, socio-economic and environmental impacts.

According to I Gde Pitana (2005: 110), the development of Bali tourism has brought socio-cultural impacts such as population growth due to urbanization, increased livelihoods, the tendency for changes in traditions, religious rites to be more lively due to increased income received from

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1 & 2 September 2021

the tourism sector, morals and the role of sex changes such as violations of norms, the existence of free sex behavior among the younger generation, and changing consumption patterns such as the existence of a culture of eating outside the home, and a change in the diet from traditional food menus to fast food. While the impact on the environment such as congestion in certain areas, as well as pollution in urban areas, and socio-economic impacts such as, the impact on: 1) foreign exchange earnings, 2) people's income, 3) employment opportunities, 4) prices, 5) distribution of benefits, 6) ownership and control, 7) development in general, 8) government revenues.

The same thing happened to the poleng motif. The poleng motif is desacralized due to tourism. The poleng motif is not only used as a symbol of religious rituals, but shifts into accessories. One of them is to become a packaging design for "awani bali" culinary products.



Figure 11. Culinary product "Awani Bali" which uses the poleng motif as a packaging design
(Source: https://www.tokopedia.com/theperanakantaste/awani-bali-jam)

According to Blumer (Irianto, 2015: 5), the theory of symbolic interaction rests on the premise that 1) human actions towards something are based on the meaning that exists in that "thing" for them; 2) the meaning arises from “one's social interactions with other people”; and 3) the meaning is perfected through a process of interpretation during the “social interaction process” takes place. "Something" can be referred to as "social reality" in the form of natural phenomena, artificial phenomena, someone's actions both verbal and nonverbal. The phenomenon of tourism that changes people's views from social to economic in which everything is measured by money. The Balinese people have experienced very significant changes as a result of the development of Bali tourism, causing a change in the culture of the people. This happens because of the orientation of Balinese life, which used to be a traditional agrarian society to a modern agrarian society, which is more economically oriented (Wijaya, 2015). The society has become consumptive. As a result, there is a commodification of religious symbols for tourism purposes. So that the symptoms of secularization appear in society. Religious symbols that were once considered sacred have become objects that can be traded.

Social Behavior Paradigm

Social Exchange Theory

Social exchange theory is a theory related to social actions that give or exchange objects that contain value between individuals based on a certain order (Wirawan, 2012:171). Social exchange theory is based on the metaphor of economic exchange where the assumption departs

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1 & 2 September 2021

from the idea that humans view life as a market. According to Thibaut and Kelley (Udin, 2015), there are two conceptualizations in social exchange theory:

1. Assumptions about human nature
   a. Humans seek rewards and avoid punishment.
   b. Humans are rational creatures
   c. The standards by which humans evaluate sacrifices and rewards vary over time and from person to person.
2. Assumptions about the basic human nature of a relationship
   a. Relationships are dependent
   b. Life is related to a process.

The first assumption is based on each case having a final outcome that depends on the relationship between individuals, not on a single answer. Therefore, when a participant in a relationship takes action, both the individual participant and their relationship as a whole will be affected. The second assumption is that relationship life is a process so that time and changes in the life of a relationship are important. Time influences exchanges because past experiences guide judgments about rewards and sacrifices and these judgments influence subsequent exchanges.

Poleng motif as an object that has been known for a long time by the Balinese people. Its application is also widely used for activities that are religious rituals. This is because the poleng motif has a religious meaning in Hinduism. In its development, due to globalization and tourism, there have been significant changes where everything must have economic value, so that the poleng motif is used as symbols for economic interests. Many people change the object of the poleng motif as a profane object. Not only the form, but also the name "poleng" became a commodity. These commodities can be seen in the image below.



Figure 12. Pants with Poleng Motif
(Source: https://www.bukalapak.com/p/fashion-pria/celana-299/celana-panjang/1gu791-jual-celana-kain-pria-motif-poleng-bali)

Spilika (Najoan, 2020) divides the concept of spirituality into 3 forms, namely: First, the form of spirituality that is God-oriented, meaning that the thoughts, views and practices of

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1 & 2 September 2021

spirituality rely on theology or on revelation from God. This can be found in almost all forms of institutionalized religious practice, such as Islam, Christianity, Judaism, Hinduism,

Buddhism and others. Attitudes and religious activities that contain doctrines, religious practices, teachings, and practice of teachings will help shape spiritual beliefs in a person. The form of spirituality that hopes in God, will be formed in the appreciation and practice of dogma teachings, without leaving religious rituality.

Second, the form of world-oriented spirituality (world-oriented), namely a form of spirituality based on human harmony with ecology and nature. The harmony of nature with the human mind, that nature is a magnetic field that will respond to all human thoughts, that is why humans are required to always develop positive thinking so that the universe provides positive feedback as well as towards an inner life. The form of spirituality that builds harmony with the universe as a unit cannot be separated from religious activities based on the teachings of religious values, and appreciation of the values in these religious teachings. Dogma is constructed into an attitude of life that does not separate religious teachings and everyday behavior. Third, humanistic spiritualists, who base their spiritual form on optimizing the potential for goodness and human creativity at the peak of achievement.

The change in the function of poleng from what was originally religious to something useful for the sake of improving the human economy is the highest form of human creativity. On one hand, it has a positive impact on the community because it can increase income and support the regional economy as a whole. This can be seen from statistical data which shows the economic growth rate of Bali Province which is increasing from year to year. In 2012, Bali's economic growth reached 6.6 percent, which exceeded the national economic growth rate of 6.17 percent (Dewi & Sutrisna, 2014).

But on the other hand, it has a negative impact because there are symptoms of secularization and desacralization in the poleng motif itself. This is due to the beauty of the form (artistic), many enthusiasts, especially after coming into contact with tourism, make the *sangging* (artists) make symbols to be owned by tourists. So, it can be said that the objects that contain religious symbols are a form of humanistic spirituality because it is an optimization of the potential of human creativity in the economic field to increase their income. But all Hindus understand that if these objects or objects have not been purified (in "*plaspas*" or in "*pasupati*") then these objects or objects are not believed to be sacred, so there is no problem buying them and then even making them as a craft item by only emphasizing the artistic aspect (Titib, 2003:71).

Conclusion

The poleng motif as a cultural identity has an important meaning in Balinese life. At first, the poleng motif was considered a sacred object because it had a deep meaning. This can be seen in everyday life, the poleng motif is usually wrapped around certain trees, kulkul (kentongan), *palinggih* (holy place) which functions as a guard, sacred statues, *dwaraphala* (guard statues), and other uses related to ritual activities of the Hindu religion. Poleng motifs are also considered as objects of respect. This can be seen in the clothes of the pecalang (security guards of Pakraman village) and has also been used by the king.

In the current globalization era, where there is an increase in the number of visits by local and foreign tourists in Bali, there is a tendency to use the poleng motif not only in Hindu religious rituals, but also in various other activities, for example as decoration. One example is the design of the "Awani Bali" packaging product as a typical Balinese culinary product.

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This study aims to see the shifts in value and meaning that occur in the poleng motif due to globalization, especially in the packaging design of the "Awani Bali" product. Based on the research, it was found that there were many shifts in Balinese society due to globalization. In the social facts' paradigm, the social definition paradigm, and the social behavior paradigm, there has been a shift in the value and meaning of the poleng motif which was originally sacred and then become desacralized, profane, and commodified in Balinese society. So that new values and meanings that appear in the packaging design of "Awani Bali" products are in the form of humanistic spirituality. Humanistic spirituality is based on optimizing the potential for goodness and human creativity to reach the pinnacle of achievement. In this case it is the peak achievement in the economic field to increase income. Socially, all Hindus understand that if these objects have not been purified (in "*plaspas*" or in "*pasupati*") then these objects are not believed to be sacred, so there is no problem buying them, although they are in the form of a craft item by only emphasizing the artistic side.

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CULTURAL LANDSCAPE IN JULAH VILLAGE: PROFANE AREA FOR PUBLIC FUNCTION

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Abstract: *The cultural landscape for Balinese traditional village pattern is divided into three zones called the Tri Mandala. The first zone/area is the utama area (primary mandala) where village temples are located. The second area is the middle area (madya mandala), which has a function as a residential area and its supporting facilities. While the third is the profane area (nista mandala), where the village grave, Dalem Temple, and the baths are located. Most of the traditional villages in Bali still maintain these three mandalas. However, in the nista mandala, not all villages maintain the function of public baths, along with changes in the way of life into a modern lifestyle. Only a few villages still have public baths, one of which is Julah Village, Tejakula District, Buleleng Regency. The function of public baths is not like in the past where most of the villagers use public baths for bathing and washing activities. This function has also shifted. However, the potential of the public bath in Julah Village is the presence of a spring that is used as a source of drinking water. Another potential is the location of this public bath is next to the beach. Julah Village Beach has good potential to be visited by the people and surrounding community to enjoy the natural atmosphere. Given these obstacles and potentials, this research aims to re-evaluate the function of the jaba area as a public bath area. This research develops the concept of structuring this profane area as a public area. The research method used is a qualitative method through observation and interviews with village leaders to develop the appropriate concept in this zone. The concept offered is the synergy concept as a comfortable public area for bath after they enjoy the beach.*

Keywords: *Tri Mandala, profane area, public bath, Julah Village*

Introduction

The Indigenous villages in Bali are known as Bali Aga villages or Bali Mula or Bali Kuna. These Indigenous villages are spread over seven regencies in Bali Province, including Julah Village as Bali Mula Village which is located in Tejakula District, Buleleng Regency. Julah village is an ancient village in Bali which has a uniqueness, with their original tradition that still implemented curently without the influence of Majapahit culture. Julah Village has linear pattern of the village, where in the primary zone (jero) is located the village temple (Pura Bale Agung and Pura Puseh), followed by the settlement and its facilities, and in the impure area (jaba) is located the public bath, cemetery, and its Pura Dalem. The Tri Mandala concept including primary (utama mandala), middle (madya mandala), and impure (nista mandala) values is holistic concept that adopted by Balinese commonly. According to the village leader,

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1 & 2 September 2021

Julah Village does not adopt what is called utama, madya, nista values; however they use the word of jero and jaba. Jero refers to sacred area or functions, meanwhile jaba for impure areas or functions. The cultural landscape of Julah Village apply concept of jero and jaba for the sacred into impure functions.

The research focus in the impure area or function (jaba) spesifically the public bath of the village, which is located in the kelod direction, next to Julah Beach. The public baths in Julah Village still exist today and is part of the village's cultural landscape. The existence of public bath needs to be maintained as part of the heritage. The existence of public baths in the Julah Village, which is starting to decrease in public use at this time, it is caused by various obstacles, including changing lifestyles where each dwelling has constructed a bathroom in their house. The condition of the public bath also causes a lack of privacy for bathing and washing activities. The research aims to re-evaluate the public bath in Julah Village, through the arrangement of the public baths is carried out to improve the safety and comfort of people for bathing and washing. In addition to this, the arrangement of this public bath can also be used to increase village activities, where the location of this public bath is located next to the Julah Beach. In the future, this public bath can be better managed by the village for bathing and washing activities as well as a changing room after people take a bath or sunbathing in the beach. Thus the purpose of conservation of local values by reviving the function of this public bath (as one of the elements of the Balinese cultural landscape), of course strongly supports the existence of Julah Village as one of the Indigenous villages, Bali Mula village which continues to carry out the original traditions.

This research conducted qualitative method with qualitative descriptive. Primary data was collected through observation in the public bath of Julah Village, and interviews with the village leader and elders to gain the valid information regarding the arrangement of the public bath. Secondary data is collected through institutional such as statistical data, a map of the Julah Village, and data of the understanding of the characteristic of the Indigenous villages.

Literature Review

There are the various meanings of cultural landscape that are derived from many scholars and conventions. Taylor and Lennon (2012) state that the word ‘landscape’ is associated with ‘a human-made artefact’ which is also connected to the values of the cultural process. UNESCO convention defines that in the maintaining of landscape and site focus on “a cultural or aesthetic interest” (UNESCO, 1962).

Further, the World Heritage Committee defines that the cultural landscape or cultural area as a geographical area that has uniqueness or differences and is a product of the interaction between humans and nature, "combined works of nature and of man" (UNESCO, 2019). There are areas designed by humans; organic areas as a sustainable natural process; and cultural areas related to religion, art, and culture that synergize with nature, these three things are categories of the cultural landscape. The village order is very clear as a cultural landscape that has its territory with village boundaries, the existence of human interaction with the surrounding nature, and the resulting culture is the uniqueness of these villages.

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1 & 2 September 2021

Internationally, Bali is recognized for its uniqueness of traditional customs that still apply by the people in daily life, especially for traditional villages. There are tied through social organization including the adat system, traditional hamlets, the organization for youth called *sekeha*, traditional irrigation system called the *subak* system, and other organization that relates to their culture and traditional life. These also emphasised by Budihardjo (1995) that the architectural heritage of Bali covers philosophies, traditional villages, houses, temples, relics from the ancient era. Budihardjo stated that the real life of Balinese people is organized in "small towns, villages, and hamlets".

The village or 'desa' is derived from a Sanskrit word to refer to the community with their ritual organizations (Lansing, 1983; Reuter, 2002). The Bali Government through Public Work Board (1989) states that a traditional village should officially fulfill three requirements including Kahyangan Tiga temples (three holy temples: Pura Desa, Pura Puseh, and Pura Dalem); krama desa or villagers; and desa pekraman or village's territory. This also emphasized by Geertz (1959) that a village structure should have seven organizational areas including (1) engaging in responsibility in preserving and worshiping the temples; (2) public residennce; (3) owning rice fields through subak system; (4)the same caste sysem; (5) kinship system and its relationship; (6) voluntary organizations; and (7) administrative govenment system.

Result and Discussion

The Glance of Julah Village

Julah Village is located in the northern part of Bali Island with a distance of 29 km from the center of Singaraja City to the east and 124 km from Denpasar City as the capital of Bali Province. Julah Traditional Village has an area of 471 hectares with the most land use for moor (389.80 ha), plantations (40.25 ha), settlements (28.20 ha), places of worship (3.75 ha), while the rest is for offices, schools, markets, cemeteries, sports fields and other functions (BPS Sub-district of Tejakula, 2019). The Julah Traditional Village is bordered by the Bali Sea to the north, Madenan Village to the south, Pacung and Sembiran villages to the west, and to the east by Bondalem Village. The population amounted to 4140 people in 2018 with a number of family heads around 1215, where most of the villagers work in agriculture, plantations, animal husbandry, fishing and handicrafts.

Historically, Julah Village is recorded in an inscription dated Caka 844 or January 24, 923 AD, where the Queen Sri Ugrasena was in power at that time, which is written in an inscription which is now stored in the Pura Balai Agung Sembiran Village. The village also stores megalithic relics such as the Kebo Iwe footprint located in the village bath (Buleleng Regency Government, 2019).

Socio-Cultural of Julah Village

As one of the Bali Aga villages, Julah Village implements a system of government called the *ulu apad* system. In this *ulu apad* system, the government is held by two Jero Kubayan and four Jero Bau. Jero Kubayan and Jero Bau regulate the religious activities and customs of Julah

Village, where there are two types of society (krama) namely *krama negak* and *krama buwit* (natives and immigrants). An official government system with the existence of a village head or village head and a Pekraman Village system that binds residents by custom. However,

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1 & 2 September 2021

these two systems are subject to the *ulu apad* system that already existed, which is the original customary government system of Julah Village.



Figure 1. Location of Julah Village in the Bali Province Map
Source: Google Earth and Google Map, 2021

In the social structure, Julah Village does not adopt the caste system (soroh). The people are the same, there are no social strata (caste) in the community. This affects the wide of the house that each house has similar in total area. This is the characteristic of uniformity and evenness. In the past, there are no one own the land, the land belongs to the village. However, currently this is owner of the land has been changed into private. Another uniqueness of the tradition in Julah, is the ngaben ceremony. The using material for the 'wadah ngaben' is from

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1 & 2 September 2021

organic material and should be made directly by the people. The corpse will be buried in the cemetery in the right day. The belief, no one can ask where the location of the cemetery is. There is no one allowed to go to the cemetery only when the dead ceremony is held.

The Cultural Landscape of Public Bath in Julah Village

Based on the interview with the village leader, the village pattern of Julah Village adopts the concept of jaba jero. The jaba concept refers to the outside that has impure functions, and the jero concept refers to the inside with sacred functions especially for temples (village temples and family temples). The jero is located in the hulu zone that is oriented to the mountain or hill or highland (kaja), and the jero is positioned toward the sea (kelod). The village pattern of Julah Village divides into the sacred areas (jero) that placed the Pura Bale Agung and Pura Puseh in the same location, which located in the kaja direction. The jaba or kelod direction toward to the sea that located the settlement with gridding pattern (Siwalatri, 2013). Further, the kelod direction places the public bath and cemetery.

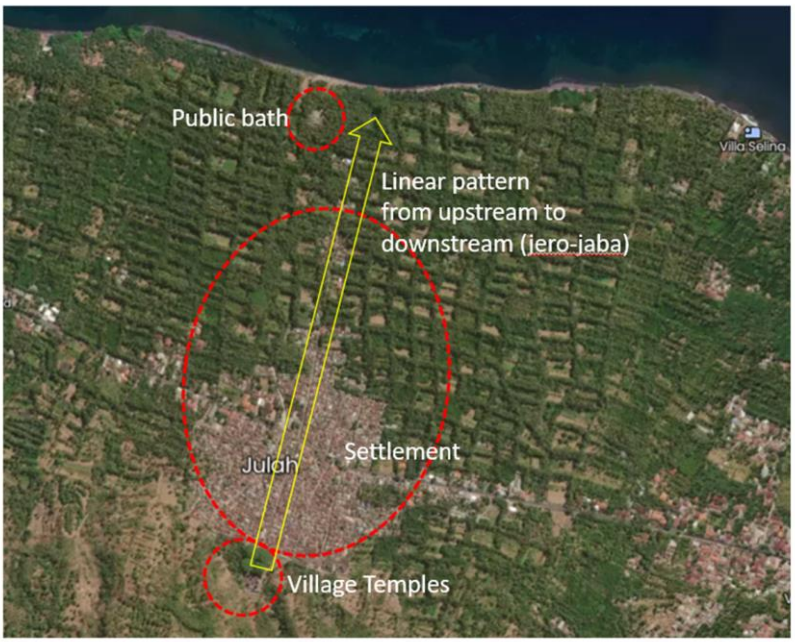


Figure 2: The Linear Pattern of Julah Village
Source: Google Earth, 2021 and processed

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1 & 2 September 2021




Figure 3 and 4 : The axis of Linear Pattern, and Pura Desa (village temple)

In this public bathing area there is a holy spring that is used for religious ceremonies by the community. In this area there are also relics of the Kebo Iwe footprint so that this public bathing area has a high historical value that deserves to be preserved. The function of public baths at this time is not like in the past, which was very crowded by the community as a public bathing center. This public bath consists of a bath for men (*kayehan lanang*) on the kaja direction (north), to the west there are holy wells and temples, and a bath for women (*kayehan istri*) on the kelod direction (south). In this area there is also a well which is used for cleaning (bathing) animals, namely cows on the kelod direction. This public bathing area is equipped with two open buildings (bale) on the east and west sides which function as gathering and resting places as well as for religious ceremonies. This public bath is located close to Julah Beach making it possible to synergize with public activities where Julah Beach has significant potential to be visited by the people and surrounding communities. This public bath is supporting this activity. For this reason, it is deemed necessary to improve the quality of public baths.




Figure 5 and 6: Public bath for men and women

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Figure 7 and 8: the condition of public bath is located next to the Julah Beach

From the situation anlysis and interview to the village leader, it can be formulated the arrangement of public bath in Julah Village as follows:

1. The condition of the existing public bathing building is less relevant for today where there is a lack of privacy because the building is open. For this reason, it is necessary to plan a public bath building that has a level of privacy that is quite safe and comfortable for the community and its end in supporting other activities in the beach of Julah Village.
2. The need for clear zoning between baths for humans and animals, in this case the need for physical boundaries so that bathing activities for humans and animals are not mixed up in one area.
3. There are no other facilities to support the beach activities in Julah Beach such as places to eat and drink breaks, places to sell souvenirs and other facilities needed.
4. Structuring the surrounding area to clarify the boundaries of the public bathing area with other functions such as mooring and residents' houses. Structuring the environment, especially the outdoor space to add a comfortable and beautiful atmosphere to support public bathing.

Conclusion

As one of the traditional villages of Bali Mula, Julah is unique in terms of village order or pattern, namely a linear pattern. Julah still maintains what has been passed down from generation to generation, both its social culture, architecture, and cultural landscape. Not all traditional villages still maintain the integrity of the *jaba* zone or *nista mandala* (impure zone as a general concept), but Julah Village still maintains it as part of their community life. In the public bath in Julah Village, there is holy water which is still used as a source of drinking water by the villagers. However, the existence of this public bath has begun to shift its activities because most of the village people already have a bath in their respective homes. For this reason, the existence of this public bath needs to be preserved by making arrangements that are naturally oriented so that it can attract people to take advantage of the existence of this public bath. Moreover, the location of this public bath is located near Julah beach. This function can be synergized thus providing a positive impact for both the community and the village of Julah.

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Moreover, the importance of empowering public awareness of its potential which is a cultural heritage. This is very important to preserve the wealth of local architecture that is owned as a Balinese and national architectural identity.

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EMPOWERMENT OF WOMEN KARAWO CRAWINGS IN MONGOLATO VILLAGE, GORONTALO REGENCY

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Abstract: *This research is motivated by the condition of karawo craftsmen in Mongolato Village, Gorontalo Regency with relatively low incomes, because they work with partial skills (becoming a slicer or embroiderer) and working part time. Therefore, the purpose of this research is to find a solution so that the karawo craftsmen in the Mongolato Village can increase their income. The method used is a qualitative descriptive method, because it producesdata in the form of statements about values, conditions, categories, and social interactions, which are qualitative. Data were collected through: 1) in-depth interviews with five active karawo craftsmen in the Mongolato village of Gorontalo; 2) observation for data related to the activities of the crafters in production and the quality of the resulting karawo products; 3) literature study.The data were analyzed interactively with the stages of data reduction, data presentation, and verification/drawing conclusions. From the results of the study it was found that the solution that was considered appropriate to increase the income of karawo craftsmen in Mongolato Village was through diversification of skills and changing their working time from part time to full time. Karawo craftsmen must develop skills through diversification. Craftsmen with slicing skills must develop embroidery skills. And, craftsmen with embroidery skills should develop slicing skills. With these intact work skills, karawo craftsmen can work independently without relying on other craftsmen, so that no time is wasted, and the expected target can be achieved on time. In addition to skill diversification, crafters must maximize their working time by getting used to working as much as 6-7 hours/day or 40 hours/week. The more time used for production, it will automatically affect the quantity and quality of the products produced. The impact is an increase in the income of karawo craftsmen in Mongolato Village. With this work pattern, the karawo craftsmen of Mongolato Village, Gorontalo Regency have become quality craftsmen. Because, quality human resources are reflected by their ability to work effectively and efficiently. With this work pattern, the karawo craftsmen of Mongolato Village, Gorontalo Regency have become quality craftsmen. Because, quality human resources are reflected by their ability to work effectively and efficiently. With this work pattern, the karawo craftsmen of Mongolato Village, Gorontalo Regency have become quality craftsmen. Because, quality human resources are reflected by their ability to work effectively and efficiently.*

Keywords: Empowerment, Karawo, Crafts, Diversification

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Preliminary

Karawo is a traditional handicraft product of Gorontalo which continues to develop dynamically. This development is influenced by various factors, both external and internal factors that are the strength of the development of Karawo. According to Mulyanto, Rohandi, Tuloli (2013:1) one of the government's efforts to support the development of karawo is to require civil servants, elementary, junior high, high school students, and pilgrims in Gorontalo Province to wear karawo at a predetermined time. In line with that, Rahmatiah (2014:7) reveals that the government's policy is an opportunity for the greater amount of production that must be provided.

In addition, the Gorontalo provincial government also cooperates with Bank Indonesia Gorontalo to organize a karawo festival every year starting in 2011. According to Sudana (2019:7) since the karawo festival was held, the art of karawo has again experienced development, both in terms of ornaments and textiles. The impact that was felt the most at that time was an increase in the social base (users) which meant an increase in demand for Karawo products.

The increase in demand for Karawo products is not directly proportional to the production base (craftsmen). According to Sudana (2019:307), the number of artisans continues to decline every year, it was recorded that in 1992 (before Gorontalo became a province) the number of craftsmen reached 7,013 people, while in 2010 the number of karawo craftsmen was recorded only 4,508 people, which means there has been a decline of around 35 ,7%. This is confirmed by Wahyu Purnama, Head of Bank Indonesia Gorontalo who said that the regeneration of karawo craftsmen was very slow (Mulyanto, Rohandi, Tuloli, 2013: 2).

The decline in the number of artisans is thought to be because the work of mo-karawo is considered less promising. An online news title even wrote “The complexity of making karawo embroidery is as complicated as the fate of the craftsman” (quoted from Kompas.com, 14/10/2016). This is in line with the opinion of Maryam Pope (32 years old) who revealed that the wages she earned while being a karawo craftsman could not be used as a foundation to support her family. Therefore, mo-karawo's job is considered as a side job.

Differently Karsum (56 years old) revealed that economic factors were the main thing that pushed him to become a karawo craftsman at a young age. “…Especially after my husband died, all the needs of me and my children must be my responsibility. I have no other skills other than mo-karawo. That's why I desperately (really, pen) with this karawo. Thank God I was able to send my children to school, then build a house, until the case of marrying the children (marrying them, pen)”. From this description it can be concluded that work as a karawo craftsman if done diligently will get maximum results. Can meet the needs of themselves and even families.

Literature Review

The term karawo is a local language of Gorontalo which means filigree, which is one type of embroidery on fabric that is translucent or can be "interpreted". In the area of practice, Karawo is better known as a traditional craft that is passed down from generation to generation and is only done by women, especially housewives. Sudana (2019:1). In line with that, Rahmatiah (2014: 3), revealed that karawo embroidery is a unique and distinctive handicraft art. The process requires precision, patience, patience, foresight and sensitivity because of all the processing

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1 & 2 September 2021

without using machine technology, starting from design, slicing materials, pulling threads, weaving, and embroidering. Still according to Rahmatia (2014: 16), the tools used to make karawo at the beginning were found far from the use of modern technology such as sticks, palm oil and cans to stretch the fabric. Over time these tools were replaced with hand needles, plastic sights, and scissors. From this it can be seen that the equipment used to make karawo is still very simple. Therefore karawo products cannot be mass produced.

Karawo is a traditional textile craft that grows and develops in Gorontalo Province, so it is often called "Karawo Gorontalo". Conceptually,Karawo is a technique for forming ornaments on textiles, through the design stage, slicing and pulling certain parts of textile fibers to make the base plane, then re-embroidering the extracted textile fibers to form motifs (Sudana, et. al., 2018). Each stage (designing, slicing, and embroidering) is usually done by a different person and works partially. This is different from traditional craft work processes in general, that the production of (traditional) crafts usually involves one person completing the entire process, from conceptualization to fabrication (Fillis, 2008). Partial work on karawo crafts may have an impact on craftsmen in achieving work completion targets that cannot be determined independently,

Karawo as a traditional textile craft is not only recognized as a cultural product and a commercial product, but also as a distinctive cultural system that is applied in the process of making, preserving, and developing it, including in the organizational model and financial management of the craftsmen in doing business (Niswatin, et.al). . 2018). Although karawo textile workmanship relies on hand skills, it can adapt to the industrial era 4.0, because it is able to follow the tastes of the times, is relevant to the creative industry, designs continues to develop, and takes advantage of digital-based business opportunities (Hasiru, et.al. 2019). Therefore, karawo crafts are able to develop from time to time and the existence of craftsmen with continuity of performance is one of the main factors that support this development (Sudana, 2019).

Research on karawo financed by the Indonesian government tends to focus on design and product development to increase competitiveness and seize more extensive market opportunities. StudyMohamad, et.al. (2018), focusing on creating contemporary karawo motifs to meet the needs of the youth market; Waty's research (2019) focuses on the development of karawo textiles by applying airbrush coloring techniques to increase the competitiveness of karawo textile products; Hasdiana et.al's research. (2019), focuses on developing karawo textile products by adapting local motifs to add value and variety of motifs so that they are not monotonous. Meanwhile, problems related to karawo craftsmen rarely get the attention of researchers, even though the existence of craftsmen as human resources that includes the level of knowledge and skills is very influential in the development of karawo (Isa, 2014). Therefore, research on karawo craftsmen is related to complete mastery of skills,

Method

This study uses a qualitative method because the data needed is not in the form of numbers or summations, but data in the form of statements about values, conditions, categories, and social interactions, which are qualitative (Sudana, 2019). Data were collected through: 1) in-depth interviews with active karawo craftsmen in the Mongolato village of Gorontalo to obtain data on the types of skills mastered in the karawo-making stage; 2) observations to obtain data

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1 & 2 September 2021

related to the activities of the crafters in production and the quality of the resulting karawo products; 3) literature study on relevant literature to obtain secondary data to strengthen interview data and observation data. The reliability of the data was carried out by using the triangulation method, namely comparing the truth between the data obtained by the interview method with the data collected by the observation method. If the two data match, it is considered reliable. The data is then reinforced with library data. Data analysis is carried out interactively, through the process of data reduction, data display, and verification or drawing conclusions ((Huberman & Milles 2009: 592). Data reduction is done by categorizing data, taking and summarizing data relevant to the problem, and discarding data that is relevant to the problem. irrelevant. With the reduction, it is known that the adequacy of the required data is known. The data resulting from the reduction is then displayed and discussed, that is, arranged in a systematic order so that the structure is clear and easy to understand. If the data displayed is sufficient, the structure is clear,

Results and Discussion

Types of Skills Mastered by Craftsmen in Modolemo Village, Gorontalo Regency

Data in the field shows that the karawo craftsmen in the Mongolato Village are women (housewives) aged 30-60 years. According to Asia Panto (34 years old), he has been a karawo craftsman since he was in junior high school (SMP). Mo-karawo skills were obtained independently by observing his older brother who had previously become a craftsman. At first Asia Panto learned to slice and embroider at the same time. However, over time Asia found it easier to slice and decided to focus on being a slicer. "Mo ba iris (slicing, pen) is fast, one day I can finish 1-2 ingredients for the karawo hijab motif".

In contrast to her sister Selvi Panto (39 years old) who revealed that she is more interested in embroidering than slicing. “Slicing is well known to hurt the eyes, especially when sorting the fibers of the yarn on the material, and if you can find a raw material with a dense fiber, you have to work very carefully, because people have the material damaged, that's why I'm lebe bae (more choose, pen) to embroider”. This is confirmed by the Karawo observer Sudana (49 years old) that "The most difficult job in making karawo embroidery is sorting the yarn fibers". Therefore, Sudana considers that the work of mo-karawo has a high difficulty, it requires tenacity and patience of the craftsmen.

Meanwhile, Karsum Dunda (56 years old) as the head of Small and Medium Enterprises/UKM “Sumber Usaha” which produces and sells karawo products revealed that there are rarely craftsmen who have complete skills. Even though the craftsman has learned to slice and embroider, in the end the craftsman will only pursue one type of skill, namely slicing or embroidering. "... that person doesn't have a target, the important thing is that someone wants to work, that's how you work". Furthermore, according to Karsum, this work pattern has an impact on their income. If one crafter can finish slicing and embroidering at the same time, surely his wages will be higher with faster working time because he can set targets independently.

Based on these findings, it can be analyzed that the craftsmen in Mongolato Village are housewives aged 30-60 years who acquire mo-karawo skills by self-taught/self-study. According to Sitohang (2009: 58) skills are individual characteristics that underlie a person and cause them to be able to show effective work performance or productivity in a job. And, one of the factors that affect employee performance is the skills they have. In line with that, Sasmitha and Ayuningsi (2017: 64) reveal that skills are the capacity needed to carry out a series of tasks that develop from the results of training and experience. still relevant, a research

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1 & 2 September 2021

result also revealed that one of the factors that greatly contributed to the craftsmanship index were skills: … "Four factors contribute to the craftmanship index: craft skills; creativity skills; culture history and tradition" (Campana, Cimatti, Melosi: 2016: 676).

The karawo craftsmen in Modelomo Village work with partial skills, namely being a slicer or being a karawo embroiderer. With these partial work skills, it can be ascertained that the craftsmen have a work dependence on each other in completing a product. Craftsmen with slicing skills cannot produce the product until it is finished, because it must be continued by the embroiderer. Likewise, crafts with embroidery skills, have to wait for materials that have been sliced by other craftsmen. According to Dewi (2019: 1473), this will have an impact on income; "Work skills partially have a significant effect on the income of craftsmen". In line with that, the results of research by Talalu & Yunus (2017: 1), found that it is necessary to increase skills, knowledge,

Thus it can be concluded that the karawo craftsmen in Modelomo Village, Gorontalo Regency have been able to show their performance through slicing and embroidery skills gained through experience. Even though they already have skills as an important factor for crafters to produce, because they are still working partially, the craftsmen in Mongolato Village, Gorontalo Regency have not been able to increase their income through karawo production activities.

Craftsman Activities in Production and Quality of Karawo Products

Findings in the field indicate that karawo craftsmen in Mongolato Village produce/work karawo products at their respective homes (slicing and embroidering). There is no special room for craftsmen to produce or store the tools and materials used. According to Maryam Pope (Embroidery, 40 years old) Mo-karawo work is done in the living room, terrace room or while sitting relaxed under a tree in the house's yard. He admits that the embroidery work can only start at 13.00 or 14.00, after all the housework (cooking, washing, cleaning the house) is done. With this part-time work time, it takes him three to four weeks to complete a karawo product with a large motif. And, for that he received a wage of Rp. 175.000,-/product.

Meanwhile, Isna Lijali (Pengiris, 40 years old), revealed that since she first worked as a craftsman/slicer, she chose to produce at home. Unlike the embroiderer who can do embroidery work anywhere, the slicer must adjust to the material to be sliced. For thick materials with dense fibers such as cotton and silk taffeta, very bright light is needed, such as a terrace room. However, for thin materials with loose fibers such as chiffon, the slicer should avoid too bright light. For slicing time, it is done when all homework has been completed, which is starting at 11.00. With this working time, it takes 1-2 days to slice karawo products for small motifs (headscarf products), with a wage of Rp. 35.000,-/product.

This opinion was corroborated by Karsum Dunda who revealed that the karawo craftsmen who were members of his group had been working in their respective homes, with the distance between the craftsmen's house and Mrs. Karsum's house varied. Furthermore, according to Karsum, he had several times offered craftsmen to work at his home so they could monitor them while they were working, but to no avail. "…usually dorang (them, pen) work under a shady tree (shady, pen) in the yard together with other embroiderers, while telling stories". The time used for production is part time. Still according to Karsum, if the crafter can work full time, it only takes 9-10 days to complete the embroidery with a large karawo motif. As for slicing with a small karawo motif,

Based on this description, it can be analyzed that the karawo craftsmen, both slicing and embroidering, produce from their respective homes. Separate ways of working like this have

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1 & 2 September 2021

the opportunity to produce karawo products that are not on target, both in quantity and quality. As revealed by Damayanti (2018), that in an effort to improve the quality and quantity of each product, one of the things that must be considered is prioritizing supervision. In line with that, Sari (2015: 51) reveals that supervision is a process of determining what has been carried out, namely evaluating work performance and if necessary applying corrective actions so that work results are in accordance with what has been applied.

In addition to working in a separate room from the owner of the material, the craftsmen also work part time, namely producing after completing household tasks with a working time of 3-4 hours/day. According to Anwar & Jasril (2013: 295-296) the workload imposed on employees can occur in three conditions, namely: 1) workload according to standards; 2) workload that is too high (over capacity); 3) the workload is too low (under capacity). In line with that, Berliana & Purbasari (2016: 2) revealed that the new legal standard of working hours is 40 hours a week with one day off. Thus the karao craftsmen in the Mongolato Village, Gorontalo Regency, produce as much as 4 hours/day with a total workload of 24 hours/week. This means that the craftsmen work with under capacity conditions, which is less than 40 hours/week.

According to Dewi (2019), working hours greatly affect income. In line with that, Sashmita and Ayuningsasi (2017: 69) reveal that working hours are one of the factors that affect income. The longer the outpouring of working hours, the more results received so that the income earned increases. This shows that the more free time is reduced, the more working hours are used. Thus it can be concluded that the karawo craftsmen in the village of Mongolato work with a low level of supervision because they are separated from the owner of the material. In addition, craftsmen also produce with a low workload so that it has an impact on income.

Conclusion

Based on the previous description, it can be concluded that the causes of karawo craftsmen in Mongolato Village have not been able to maximize income through mo-karawo activities because: 1) they prefer to produce as partial craftsmen (only slicing or embroidering), even though they basically master both skills; 2) prefer to work from home each with work time that is set independently, namely maximizing free time after doing homework. This way of working affects the karawo products produced both in terms of quantity and in terms of quality. The choice of artisans to work partially can also cause artisans to lose opportunities to become leaders of a karawo business group or karawo entrepreneurs. Because,

Based on these findings, it is suggested to the karawo craftsmen in the Mongolato Village, Gorontalo Regency to develop their skills through diversification. That is, craftsmen with slicing skills should develop their embroidery skills. Crafters with embroidery skills should develop their slicing skills. Furthermore, the karawo craftsmen of Mongolato Village, Gorontalo Regency are also advised to evaluate the outpouring of working time used to produce karawo. With the diversification of skills and production time in accordance with the legal standard of working hours of 40 hours/week, it is believed that karawo craftsmen in Mongolato Village will become craftsmen who work effectively and efficiently.

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FROM PRACTICAL TO ON-LINE LEARNING: LEADERSHIP STYLE ON VIRTUAL EXHIBITION.

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Abstract: *The global Covid-19 pandemic has shifted the education system and pushed its boundaries on the delivery of instruction. Educators are forced to change and adapt the new system which involves non face-to-face interaction thus disrupted the method of delivery especially for the practical subject. This research focused on the leadership style for a virtual exhibition project. 81 participants were involved for this research. A quantitative approach was used as a method for data collection where questionnaires were distributed to the participants to analyse the leadership style of the group leaders. The outcome showed that the flexible leadership style was employed by the group leaders during the virtual exhibition project in an online learning setting.*

Keywords*: On-Line Learning, Leadership Style, Flexible, Virtual Exhibition*

Introduction

The education system throughout the world was forced to change due to the Covid-19 pandemic in recent years. As a developing country, the institution of higher education in Malaysia was not ready to shift to online learning although most universities opted a blended learning as its method of delivery. In the beginning, the term blended learning was still vague with what Bryan and Volchenkove (2016) concluded where different theoretical approaches and effective delivery of content and instruction were used with web-based technologies. Graham (2006) refined the definition by claiming that blended learning is a combination of face to face teaching combined with computer while Friesen (2012) added the need to have internet, and digital media for a virtual classroom to be conducted whether synchronously or asynchronously. Both Graham and Friesen and other theorists agree that blended learning does require physical presence.

Established under the Vision 2020, Universiti Malaysia Sarawak (UNIMAS) is the eighth public university in Malaysia and the first university in the Borneo Island. With its vision of producing leaders, managers, scientists and technical specialists, UNIMAS gains its recognition as a contemporary and fast forward young university in Malaysia. On e-learning adaptation, UNIMAS was a pioneer in using digital application as a part of teaching and learning. UNIMAS introduced a self-learning management system (LMS) and implemented the system since 2006, under the name Morpheus (Sook, 2011). Morpheus was then later change to E-Leap with more engaging tools in a non-face to face learning activities with students. Both of these systems were designed to help lecturers for sharing notes, handling activities, monitoring submission of assignment and engage the students using online learning

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1 & 2 September 2021

tools. Even though blended learning was implemented, lecturers need to enter the online classes to do a lecture or a tutorial.

Background study

The Arts Management program in UNIMAS was the first offered in Malaysia. The program was the brain child of the late Dean of Faculty of Applied and Creative Arts, Professor Dr. Hatta Azad Khan. When it was first established, the Arts Management programme received an overwhelming response of enrolment from 25 students which later increased up to 300 students per year. The enrolment now is limited to between 90 to 120 students per year in the last 5 years. The 2020/2021 semester enrolment saw a decline numbers of 90 students to the Arts Management program. The students came from different background, ethnicity and race within Malaysia with one foreign student from Pontianak, Indonesia. Several of them claimed to know each other from their previous enrolment to a foundation program in UNIMAS for the physical and life science programme. Hence some of the students may have been acquainted with one another in a face-to-face setting except their lecturer in the arts management degree programme.

In the Arts Management program, several courses were designed to be a mix of theory and practical in teaching and learning. Among them were GKP 1093, Arts Event Management. This course was designed for students to apply the theory and organise a small project. The lecturer was assigned to deliver the lectures and tutorials in theory and monitor the project. As part of the evaluation, the students were given the rubric for assessment which where are graded 60 marks for the continuous assessment and 40 marks for the final project. The blended learning approach using E-Leap is used as a part of self-learning with notes shared by the lecturer for future readings and activities were uploaded into the system after class.

Problem Statement

The outbreak of the Covid-19 pandemic had led to the disruption of teaching and learning of higher education in Malaysia. With the Malaysia government enforcing the Movement Control Order on March, 18, 2020 to break the chain of the pandemic (Shah et al., 2020), universities in Malaysia were forced to opt an Open Distant Learning (ODL) approach that uses fully on-line learning with blended learning tool such as UNIMAS E-Leap. Face to face lecture, discussion and instruction were replaced with licensed video conferencing tools provided by the university such as Webex and Google Meet. Student can ‘virtually’ come to class from their home as long as they have an internet connection and either a good personal computer, desktop or electronic devices. However, the quality of internet connectivity in Malaysia is an another issues which will not be discussed in this paper. Previously in this course, teaching and learning were delivered through face- to-face and E-Leap was used as a part of the blended learning tools. Small scale event project were done physically as the final project students had the opportunity to do various project related to event management in the previous semester. The last project was done before the pandemic in 2019 that involved fashion and textile program. The program named Diaspora Fusion Fashion Show were done physically at the Summer Mall in Kota Samarahan, Sarawak on 4 May 2019. It is the last physical event for the course GKP 1093 before the pandemic hit globally in 2020. The project i is designed in accordance to the course learning outcome where the students are assessed based on the practice of the theory learned in the course in relation to the industry of event management
After the outbreak, an online event as part of the final project is designed to replace the small scale event product using one of the items in the course outline which is Meeting, Incentive,

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1 & 2 September 2021

Convention and Exhibition (MICE). Compared to the previous years of managing the event physically, the 2021 events for GKP 1093 requires students to develop an on-line virtual gallery using an application called Artstep. Students were divided into groups to carry out different tasks. Monitoring were done through weekly consultation on Webex and Whatsapp groups. Instruction of the project including the rubric were given in written form in the early semester. Discussion on the instruction and rubric were done continuously through 14 weeks of classes. However, the shift from a physical class to an online class had created a challenge towards teaching and learning for this course. The reason is due to the fact that in event management, leadership can be evaluated by lecturer with 2 methodologies. The first is by participating in the project directly and observing the group leader's leadership style. The latter is by a peer review system where the crew (student participants) in the organization (event/production) evaluate the quality of their group leader on certain traits in leadership. Using the rubric marks as the instrument, the quality of leadership and style can be concluded in observation and peer review system. With the change of teaching and learning.

Without the first methodology, it is hard for the lecturer to evaluate the effectiveness of leadership through the group leader. Therefore, this research is conducted to identify the effectiveness of the group leader's leadership during the online learning. This is done through analysing the perception of participating students registered for GKP 1093.

Literature Review

Leadership style

Leadership style is a "combination of different characteristics, traits and behaviors that are used by leaders for interacting with their subordinates" (Mitonga-Monga & Coetzee, 2018). There are 18 different in leadership styles consist of Autocratic Leadership (The Boss), Democratic Leadership (All-Inclusive), Laissez-faire or Free rein Leadership (Chilled-out), Bureaucratic Leadership, Charismatic Leadership (Motivational), Paternalistic Leadership (Family oriented), Transactional Leadership, Transformational Leadership, Servant Leadership, Entrepreneurship Leadership, Coaching style, Cross-Cultural/Diverse Leadership, The Leader Exchange style, Situational Leadership, Strategic Leadership, Facilitative Leadership, The Participative Leadership style and the Visionary Leadership style (Kalem, Asad, & Khan, 2016). Scholars also agreed that leadership style led to an impact of any organization.

Online learning

There are differences between a online learning and blended learning. In a report as cited in Picciano and Seaman (2009) by Bakia et al. (2021), both were considered as on-line learning with different approach in terms of learning style, instruction and activities done in class room. The term fully on-line learning is described as "…a form distance education in which all instruction and assessment are carried out using online, Internet-based delivery(p. 2)". Although online learning does solve issues regarding learning without boundaries, Gillett-Swan (2017) highlighted several issues in adapting online learningwhere "one size fits all approach" results to challenges faced by those who are not familiar with the system in term of content and delivery. As such there are also pressure on seeking engagement between both; lecturer and students on enhancing the environment of online learning with some students taking the passive role or even fail to engage in class activity (Gao, 2021). On the other hand, issues on connectivity internet in Malaysia is an another issue as highlighted by Teoh (2020) with Chung and Mathew (2020) suggested that more focus on Sabah and Sarawak are needed.

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1 & 2 September 2021

Methodology

This research employed a quantitative data collection which Sherd (2018) explained as investigation numerical data using statistics technique. This study employed a total of 81 participants from the Arts Management program in the first year of the second semester. They were tasked to organize a virtual exhibition using Artstep as a part of the evaluation for GKP 1093. A total of 20 questions were framed according to Vaari (2015) which encompass 4 elements of leadership style; people, authority, decision making and flexibility.

Findings

Demographic background of respondents

Respondents Background	**Frequency**	**Percentage (%)**
Gender		
Male	26	32.1
Female	55	67.9
Race		
Malay	27	33.3
Chinese	8	9.9
Indian	1	1.2
Others	45	55.6
Total Respondent	**81**	**100**

Table 1: Respondent Background

81 students from the Arts Management program in the first year of the second semester participated in this study. There are 67.9 percent female respondents while
32.1 percent were male respondents. The majority of participants are the Bidayuh, Bumiputera Sabah, Dusun, Iban, Melanau, Murut and Sungai which consists of 55.6 percent of the total percentage of respondents. Most of the respondents who participated in this study are aged 20 and above.

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1 & 2 September 2021

Descriptive Analysis

Items	Mean
People	
B1. I can work with my group leader well.	*4.51*
B2. My group leader has charisma in his/her leadership.	*4.42*
B3. My group leader is a team player.	4.25
B4. My group leader can improve my performance.	4.28
B5. My group leader can influence my decision.	4.10
Authority	
C1. My group leader did not abuse his/her authority.	*4.53*
C2. My group leader devolves his authority to me.	3.21
C3. My group leader is responsible to his/her decision made.	4.47
C4. My group leader is firm when conveying his orders/instructions.	*4.48*
C5. If there is a mistake, my group leader would reprimand me.	4.52
Decision Making	
D1. The decision made by my group leader is clear.	*4.62*
D2. My group leader often changes his/her mind.	2.94
D3. After a decision is made, my group leader would revert his decision if need be.	4.27
D4. My group leader would consult his crew members before making any decision.	*4.67*
D5. Favouritism influences my group leader's decision making.	3.41
Flexibility	
E1. Compromises can be made with my group leader.	*4.64*
E2. Should I fail a task assigned by my group leader, he or she is ready to handle it instead.	3.83
E3. My group leader is ready to change a decision made if required by the crew members.	4.25
E4. My group leader is flexible when dividing responsibilities.	*4.58*

Table 2: Mean by Items

Vaari (2015) claimed that there 4 leadership style in an organization. As such, these traits have different styles that involve people, authority, decision making and flexibility. Table 2 shows items for every leadership and its averages for each question. For leadership style on

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1 & 2 September 2021

people, most respondent claimed that their leader is easy to deal with (μ= 4.51) followed by charismatic leadership (μ= 4.42). On authority, the respondents claimed that their leader did not abuse their power (μ= 4.53) while at the firm on giving orders (μ= 4.48). On decision making, most respondent claimed that their leaders would consult with the crew members before making any decisions (μ= 4.67). At the same time, respondent claim that their leaders are flexible (μ= 4.64) and compromising the task given to them (μ= 4.58).

Overall Variables	**Mean**
People	4.31
Authority	4.24
Decision Making	3.98
Flexibility	*4.32*

Table 3: Mean by Variables

Table 3 shows the overall variables that influences leadership style with flexibility (μ= 4.32) being the most significant factor, followed by people (μ= 4.31), authority (μ= 4.24) and decision making (μ= 3.98). In conclusion, the average on the 4 leadership styles showed that flexible leadership style were widely practiced by the leaders when managing the virtual gallery.

Correlation Analysis

Variables	People	Authority	Decision Making	Flexibility
People	1	*0.609***	0.430**	0.542**
Authority		1	0.550**	*0.607***
Decision Making			1	*0.573***
Flexibility				1

**Correlation is significant at the 0.01 level (2-tailed).
Table 4: Correlation Between Leadership Style

Table 4 shows the relationship between leadership styles. In a study by Chua (2016), a correlational value close towards 1.000 shows the strength of the relationship between one another. As such, it can be concluded here that there is a strong positive relationship between people and authority (r = 0.609). There is also a positive relationship between authority and flexibility from the responses (r = 0.607). The finding shows that there is strong leadership style by the respective group leaders on authority and flexibility when managing the virtual exhibition. Decision making was considered as moderately positive with r = 0.430.

Conclusion

This research indicated the type of leadership in a project in online learning. The result shows that in a virtual exhibition project, leadership styles are dominant towards flexibility followed by people (Table 3). As such, it indicates that flexible leadership style were adopted by leaders on managing an online virtual gallery. Researchers such as Vaari (2015), Yukl (2008) and Li, Zhan and Lu (2016) believed that flexibility is the best leadership style in an organization. Although their finding is geared towards an organization, it corroborates with

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1 & 2 September 2021

their finding that flexibility can also be opted in managing a virtual gallery by group leader of this project. It shows that a flexible leadership style is the best leadership style when organizing a virtual gallery.

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1 & 2 September 2021

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THE CONCEPT OF *SHARED UNIVERSE* ON INDONESIA'S FOLKTALES

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Abstract: *Folktales as one of the cultural heritages of the oral tradition of the Indonesian nation since their ancestors functioned to strengthen the bonds of relationships in a family. However, the younger generation of Indonesia today no longer feels that way. They seem to be distant from folktale activities. One of the reasons is the lack of attachment of the younger generation of Indonesia to folktales. This is assumed by the researchers because they are not involved in the folktale. On the other hand, the concept of a shared universe in a story is very popular among the young generation of Indonesia. Therefore, this study aims to obtain narratives and visual images of Indonesian folktales that have the concept of a shared universe. The method used in this research is a participatory experimental method, where the audience is actively involved in research activities to obtain product outcomes.*

Keywords: *Indonesia's Folktale, Shared Universe Concept.*

Introduction

Indonesia as an archipelagic country which has approximately 1340 ethnic groups has inherited both oral and written culture. One of the oral cultures in Indonesia that is passed down from one generation to the next is folklore or folktales. Usually this folklore serves as a means of conveying moral teachings that are both educational and entertaining. Several types of folklore or folktales can be divided into; legends, myths, fables, parables, sages and epics. Each type has the characteristics of storytelling and different goals from one another.

Indonesian folktales also function as a medium to strengthen relationships within a family. However, along with the times and the activities of the people, folktales no longer fulfill their function as a binding medium. One of the reasons why the younger generation in Indonesia is distant from folktales is because they feel disconnected from these Indonesian folktales. Today's young generation of Indonesia wants to be involved in every decision making, so it is assumed that there is a need for Indonesian folktales that involve them from stories and visuals so that they too feel close.

The concept of shared universe has become popular in the last 3 years since superhero-themed films produced by Marvel and DC entered Indonesia. This concept seems very attractive to the younger generation of Indonesia because it resembles a puzzle that must be arranged to get a complete picture. They are challenged to be involved in the preparation of the puzzle. The involvement of the younger generation is in the form of narratives and visual images to get new Indonesian folktales inspired by traditional folktales. The researcher hopes that this research can contribute not only to the preservation of fairy tales among the younger generation of Indonesia, but more than that, the researcher wants to spark the creativity of the

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1 & 2 September 2021

younger generation of Indonesia in creating narratives and visual images through the concept of a shared universe in Indonesian folktales.

Kajian Pustaka *(Literature Review)*

Folktales are an oral tradition of the Indonesian people which are inherited from one generation to the next. As a pluralistic nation, Indonesia has approximately 1340 ethnic groups according to the 2010 census of the Central Statistics Agency (BPS) inheriting the culture of oral and written traditions (Na'im & Syaputra, 2011). According to James Danandjaja, folktales are oral that are not considered to have actually happened by the storyteller. Folktales are also not bound by place or time, because folktales are told primarily to entertain (Danandjaja, 1984).

The theory of folklore presented by Wilhelm Grimm applies to the general public. Grimm puts 2 ideas about folklore to be accepted by the general public, namely: (1) there is a collection of stories that have similarities with the Indo-European language as heritage; (2) The stories are myths that are separated from one another and must be understood through the correct interpretation of where the myth comes from. (Thompson, 1946). Another theory about folklore was put forward by Ludwig Laistner in 1889 in Berlin. Ludwig argues that a dream is a clue in understanding legends and traditions. In addition, Bronislaw Malinowski in his book entitled "Myth in Primitive Psychology" in 1926 argues that fairy tales and myths are very important elements for an isolated civilization. Its role is more than just entertainment in society, even for science, medicine, religion, law and agriculture. Malianowski adds that there are findings of discomfort for those who seek to uncover hidden meanings or the origins of fantastic folktales (Bascom, 2012).

Folktales have characteristics that distinguish them from other forms of folklore, including: spread orally, collectively over a long time, has many versions, is anonymous, has a pattern of opening and closing clichés, has a medical function, is pralogical in nature, naive, spontaneous, belonging together. Fairy tales have the same story structure as others, namely: introduction, content in the form of events, and closing. The elements of fairy tales consist of intrinsic and extrinsic elements. Intrinsic elements of fairy tales include: theme, setting, plot, character, point of view, message. While the extrinsic elements of fairy tales are: the community background and the author's background. Types of fairy tales vary according to experts, but in this dissertation research the types of fairy tales used include: legend (folklore that is believed to really happen, usually the origin of something happening), myth (folklore that has a religious background, is supernatural), fable (folk tales with animal characters who have character and character like humans), parables (folk tales containing elements of education and life guidelines), sage (folk tales containing historical elements) and epics (folk tales that tell about heroism).

The concept of a shared universe was previously introduced through the medium of comics. However, the Marvel Cinematic Universe has proven that this concept can also be applied to the film medium. Every year Marvel releases films with different main characters or superheroes but they are connected to each other because they are in the same universe. In fact, these characters will eventually gather in one frame together. The concept of a shared universe eventually developed and was used as a formula for successful films in Hollywood.

Some of the terms that have become popular again along with the shared universe concept are as follows: 1. Easter eggs, in the form of small instructions displayed on the screen to intrigue the audience to generate some speculation by linking them to other mediums., 2. Post-credit scene, in the form of a scene that returns after the credit title (a row of film crew names) is finished showing. This makes the habit of moviegoers change, if previously they would leave the cinema after the film was finished, but they remained in the audience seats

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1 & 2 September 2021

waiting for the scene after the names of the film crew finished showing. Marvel's contribution to the development of the world of pop culture is enormous. This is evidenced by Marvel's films that are adapted from comics and make it no longer seem exclusive to readers of the original material but can be enjoyed from various circles.

Problem Statement

The urgency in this study is the factual phenomenon of the young generation of Indonesia who has a distance from fairy tales as the oral cultural heritage of the Indonesian nation. This of course cannot be allowed until in the end fairy tales become extinct. Researchers try to respond to these problems by applying a concept that is popular among the young generation of Indonesia, namely the concept of a shared universe in Indonesian folktales.

Methodology

The method used in this research is a participatory experimental method. This method is a method in which every trial activity always involves a group of participants and is carried out regularly so that it becomes a continuous dialogue. The Participatory Experimental Method is considered the most appropriate because some of the principles possessed by this method are in accordance with the objectives of the research such as: ideological implications, providing direct benefits to the community and involving participants directly.

Result of Analysis

Researchers formed an experimental group consisting of 5 people representing the young generation of Indonesia. They belong to the late Generation Z born in 2007-2009. In experimental activities, each group member is accompanied by a research team. This is expected to optimize the desire and imagination of the members of the experimental group. The research team is tasked with triggering each member of the experiment or research subject to produce narratives and visual images from folktales. After each member produced the narrative and visual images, the researcher applied the concept of a shared universe to the five works so that they became a complete narrative.

The five research subjects produced folktale narratives and visual images as follows:
Research Subject 1:

The approach taken is making character narration and mood board. First, subject 1 makes a short narrative about two characters named Toni and Banu. Toni plays the main character and Banu plays Toni's friend. The text consists of 4 paragraphs containing the life, place of residence, religion, nature, and habits of Toni and Banu. After making the narration, the children were explored again about strengthening character designs for 30 minutes. Character is explored in terms of physical characteristics, hobbies, more specific traits, and age. Then subject 1 was given directions to collaborate the characters made with Maluku culture. Maluku culture is presented in the form of a mood board in the depiction of traditional houses, batik patterns, traditional clothes, places of residence, skin color, and other characteristics.

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1 & 2 September 2021



Figure 1. Visual Imagery of Folktale Characters from Research Subject 1

Subject 1 looks consistent from the beginning of the narrative description to the image in the form of character visualization. The visual images of the two characters match their colors, preferences, and hobbies. There are no visible changes since the early stages, only additions or developments in the accessories section. At the time of drawing, subject 1 relates his life in making character designs. The two characters created have a hobby of cooking because even subject 1 has a hobby of cooking. Subject 1 is very focused on depicting human objects, accessories, and objects related to the interests of each character, but does not pay too much attention to the visual background that is the setting of the fairy tale narrative itself.

Research Subject 2:

The research team introduced the Borneo mood board to subject 2 and then made a character by describing the character first. At this stage, subject 2 looks very enthusiastic. Some of the stimuli given to subject 2 were able to produce the desired character, such as; appearance, nature, hobbies, to the character's relationship with the environment. The character's name is Dirte Arley Kerial. Has mixed blood from his father who is British. 11 years old girl, 5th grade Private Elementary School, proportional body, light blue eye color, slightly dark skin, long and wavy hair with red on the bottom, has a flat expression, wears stirrup, blue glasses, with a white diamond-printed watch , high neck converse shoes, white with turquoise stripes, casual wear wearing a violet hoodie jacket, with light brown jeans, wearing red hair clips, wearing a modern bag, a small white sling bag, has black wings, large got from his mother. After describing the character, the subject is asked to visualize the character



Figure 2. Visual Imagery of Folktale Characters from Research Subject 2

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1 & 2 September 2021

Research Subject 3:

The name of the fairy tale character is Kuswira Kurniawan Bayu, which has the following meanings; Kuswira means leader, Kurniawan means God's gift and Bayu is wind. This character has the following characteristics: humorous, fair, honest, religious, tolerant, and always helpful. Has the characteristics of curly hair, normal weight, slanted eyes, sharp nose, clean teeth and a thin mustache. His hobbies are drawing, climbing mountains, studying history, playing traditional musical instruments and orchestral instruments, and being good at silat.



Figure 3. Visual Imagery of Folktale Characters from Research Subject 3

The character's home area reference is displayed on a mood board. Subject 3 seemed helped and could imagine the area where the character came from. Next, subject 3 describes the narrative of the fairy tale and creates a visual image. The obstacle in the experiment on subject 3 is the difficulty of focusing and too much imagination to convey so that you forget the initial concept that has been made previously

Research Subject 4:

The character created by subject 4 is descended from the family of the King of Jambi. The character creation process has several obstacles, including: subject 4 has a quiet nature, so extra stimulation is needed in the form of questions and giving examples, especially when subject 4 has difficulty making choices. Until it produces the following characters; 17 year old male human who was born on January 1st. Has excellent martial arts skills, and likes soccer games, digital games and watching movies, especially superhero themes. This character has advantages in the form of super physical strength and steel bones but has a weakness in cold temperatures. Good nature, happy to help people, brave but a little ignorant and does not like to learn or tend to be lazy. But very talented in the field of technology.



Figure 4. Visual Imagery of Folktale Characters from Research Subject 4

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1 & 2 September 2021

The physical appearance possessed by this character is straight and short hair, brownish black, brown eye color, and tan skin. Have strong muscles. In his daily life, he wears plain shirts, especially dark blue and training pants, black sports shoes and has a weapon in the form of a bazooka. This character lives in a bunker under the city and has no family anymore.

Research Subject 5:

The approach taken on subject 5 only uses a mood board without making a description of the previous narrative. Subject 5 was introduced to the physical characteristics and culture of Maluku orally, then subject 5 was able to imitate Maluku culture well. The first object is visualized by a traditional Maluku house, after that a spear as a special weapon, then the character of a human object.



Figure 5. Visual Imagery of Folktale Characters from Research Subject 5

Subject 5 is more interested in drawing backgrounds and settings than human characters. Subject 5 creates his own version of the character without looking at the reference. More references to natural landscapes in Maluku should be given so that subject 5 can explore their abilities in visualizing the background or setting as well as the characters of the fairy tale narrative.

After the five research subjects have made fairy tale narratives and visual images, the research team will then apply the concept of a shared universe to unite the five fairy tale narratives. The first step is for the research team to first categorize the five characters and then create a fairy tale narrative to connect them with one another. The character of subject 1 who likes to cook, character of subject 2 who has the power of wings, character of subject 3 who is good but nosy, character of subject 4 who is quiet but loyal and character of subject 5 who is naive and regional.

The researcher chose a bustling urban setting, where the character of subject 5 who came from a village in Maluku came with the intention of continuing his studies. As a local man who has never seen the crowds of a big city, he has repeatedly encountered obstacles from the people around him, to the point where he accidentally meets the quiet but helpful character of Subject 4. He wouldn't let someone who was weak hurt people so he helped him. It didn't take long for them to become friends. At school, the character of Subject 3 is smart, unpretentious but a little nosy. When they had to complete a task in the laboratory, they wanted to get acquainted and at the same time tease the character of subject 2. At first they had disagreements but turned into friendship because the character of subject 3 had apologized after the character of subject 2 revealed another form with big black wings. Then they met at a small restaurant that had just been opened by 2 friends. Long story short, this small restaurant brings together the five characters and applies the concept of a shared universe in a fairy tale narrative to bring together the five characters from the five research subjects.

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1 & 2 September 2021

Conclusion

The concept of a shared universe can be applied to any medium, including Indonesian fairy tales. This research is not finished yet, but it shows an indication that the concept of the shared universe is effective enough to lure the younger generation to create folktale narratives and visual images so that fairy tales will continue to be made and will not become extinct. In addition, this popular concept among the younger generation of Indonesia has great potential to be accepted due to its nature which involves the younger generation to be interconnected or connected so that the generation's attachment to folktales arises.

Acknowledgement

The research team gives the highest appreciation to the five research members who are willing to spend their time on this research, along with their parents. In addition, the companions in the research team who dedicated their energy, thoughts and time from the beginning to the end of the experiment. The research supervisors who became the place to discuss each field finding.

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TITLE CULTURAL HERITAGE CONSERVATION: CASE STUDY OF PEDAWA VILLAGE, BALI- INDONESIA

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Abstract: *Bali, which is famous for its tourist areas, has many cultural heritages, one of them is the Bali Aga villages. Bali Aga Village is an indigenous village that existed before the arrival of community from the island of Java in the era of the Majapahit kingdom. Pedawa Village which is located in Banjar District, Buleleng Regency is one of the Bali Aga Villages in Bali which has many cultural heritages that need to be preserved. This village is very famous for its culture, customs and belief that are still preserved by the local community. One of the cultural heritages is the temple named Pura Dalem Kayehan Desa and Pura Kayehan Desa Alas Jeringo which both have natural springs that are used by all villagers in daily basis. These two temples are used for activities ranging from sacred activities (rituals and traditional ceremonies) to profane (bathing and washing clothes). Local community often experience difficulties when carrying out sacred and profane activities during the rainy season due to the low quality of access that is difficult to pass. Hence, there are no adequate supporting facilities to perform ritual and profane activities. Moreover, the condition of the temple is not well maintained, so it requires immediate treatment. This study raises the concept of preserving these two temples in Pedawa Village. This conservation is urgent because these two temples are very important for the local community but its condition is not maintained and well organized. Interviews, focus group discussions and field surveys is applied to determine the suitable conservation concept. Results show that the conservation concept applies the Tri Mandala concept (sacred area, middle area and profane area). Further, participation and needs of the local community also has become the important contribution towards the basis of conservation concept of these two temples.*

Keywords: *Bali Aga, conservation, cultural heritage, temple*

Introduction

Pedawa Village is one of the villages classified as Bali Aga Village which is located in Banjar District, Buleleng Regency. This village is adjacent to the other four Bali Aga villages and shares some traditions in common. The regent of Buleleng regency has established Pedawa Village as one of the new tourist destinations in Banjar District based on Buleleng Regent's decision no. 51 of 2007 (Prajnawrdhi, 2018). This village has a lot of potential that can be used as a tourist attraction, especially local cultural heritage. The cultural heritage of this village is diverse and one of them is a public bath and a source of water for the community called Kayehan Desa. The arrangement of cultural heritage in this village is very important because this village has a natural and sustainable environment, the development and arrangement of this village is sought not to damage the environment and always maintain the beauty of the existing environment. The number of springs is one of the advantages of this village. The spring, which is mostly hidden in the middle of the forest, is one of the public facilities used

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1 & 2 September 2021

by the majority of the population both for daily activities and for rituals and is called Kayehan Desa (Prajnawrdhi, 2020). The arrangement is very necessary for the Kayehan Desa in Pedawa Village so that it can be used optimally and at the same time preserving the local cultural heritage in Pedawa Village. The problems that exist in Kayehan Desa are from access to Kayehan Desa and the quality of the object itself. This paper presents the concept of structuring two Kayehan Desa, namely Kayehan Desa Alas Jeringo and Pura Dalem Kayehan Desa which were selected as objects. The arrangement of the two Kayehan Desa is expected to be an example for the arrangement of other Kayehan Villages in Pedawa village or other Bali Aga villages. Qualitative method includes surveys, literature studies, focus group discussions and interviews were used to obtain a concept that was appropriate for this object, and in accordance with the expectations of the local community.

Literature Review

Heritage is a very important element in realizing a character and identity of a particular city or area. Cultural heritage is a very important thing that must be maintained because it is an important element of a culture. Cultural heritage around the world that has started to become extinct is usually managed by UNESCO. There are several types of cultural heritage according to UNESCO, namely: cultural sites, natural sites, and mixed sites, and there are a number of 936 cultural and natural heritage sites around the world that are managed by UNESCO (UNESCO 2011). The lack of understanding of the community with the procedures for maintaining their cultural heritage directly results in a decline in the quality of the area as a tourist area. Therefore, managing a cultural heritage that will be used as a tourism object requires comprehensive commercial and conservation methods and strategies (Gilmour 2007).

Some researchers state that the importance of cultural heritage in the development of an area or city is often emphasized on the importance of the relationship between cultural heritage and tourism. These two things have a close relationship because cultural heritage is one of the potential tourist attractions (Nuryanti 1996; Watson & Kopachevsky 1994). Stubbs (2004) states that the general view sees cultural heritage as a monument and very rarely sees cultural heritage as a knowledge. Therefore, the important view of cultural heritage must be changed to be able to understand holistic conservation methods. Pearson and Sullivan (1995) stated that six important criteria regarding cultural heritage include aesthetics; architectural; historical; scientific; social and the nature of culturally significant values, and these six criteria are very important elements in heritage preservation management. Therefore, the government and also local communities should be aware of the importance heritage element then they would be able to conserve their cultural heritage both the tangible and intangible ones.

Dumcke & Gnedovsky, (2013) stated that in preserving cultural heritage, it is very necessary to have conservation guidelines containing intrinsic values that focus on the social and economic aspects of the local community. This is very important because the local community must benefit socially and economically in a cultural heritage preservation in their area. Conflicts and problems will occur if the management of the preservation of a cultural heritage does not involve local local community. As stated by Landorf (2009) that the preservation of a cultural heritage must have a good economic impact on all levels of society; can create new jobs either directly or indirectly from cultural activities that occur in the area. Therefore, with the benefits in the economic field, the preservation of cultural heritage will be more effective and provide a positive impact for the local community and their natural environment.

Another important thing that must be considered in the preservation of an area is to consider the local social, political, economic and climate context. This cannot be ruled out,

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1 & 2 September 2021

considering that preserving a cultural heritage site requires various approaches in several scientific fields holistically (Daher 2005; Ouf & Salah 2008). The interesting thing about preserving a cultural heritage site is that there are differences in the concept and mindset of preservation between East and West countries. Lynne and Yung (2006) stated that in West countries the concept of conservation is known as 'setting centred' where conservation activities are fully funded and are the responsibility of the government. Whereas in East countries the concept of preservation is known as the concept of 'building centred' where conservation is carried out by local local community and local local community who have a big role and responsibility in the preservation process and conservation management.

Method

This study uses a qualitative method in processing all the data obtained. Interviews were conducted on three groups, namely: community groups, groups of traditional administrators and village institutions, and groups of visitors. The arrangement of Kayehan Desa in Pedawa village takes the object of Alas Jeringo Kayehan Desa and Dalem Kayehan Desa Temple. This location was chosen because this kayehan is closest to the main village road, so this Kayehan has greater potential to be developed. Primary data obtained from in-depth surveys and field observations can provide an initial picture of the location to be developed.

Interviews and discussions with focus groups were conducted to obtain primary data on the function and use of the Kayehan Desa, as well as local community' expectations for the development of this location. The interview conducted is a structured type of interview using a list of questions that have been prepared by the researcher. This structured interview makes it easier for researchers to control interview activities, and directs respondents in answering questions according to a list of questions that have been prepared. In this structured interview, each respondent and group of respondents are asked the same questions and usually have specific questions (Bryman 2001, Corbetta, 2003).

Interview is one of the methods used in a study with the aim of knowing the motivations, beliefs, views and experiences of certain parties in more detail so as to obtain the desired knowledge (Kvale, 1996). Interview questions that are arranged based on certain themes according to the issues discussed and include clear question details will make it easier for researchers to conduct interviews and avoid unwanted deviant answers (David, & Sutton, 2004). This study also uses focus group discussions to find out the problems and opinions and views of the community. The discussion with this focus group aims to obtain information from certain groups related to problems based on their experiences and views and beliefs regarding the issues raised (Gill, et all 2008). Then, the data both primary and secondary were analyse with qualitative method. To obtain the suitable concept of development, this research was using the ‘building centred’ conservation strategies as conservation and development concept. This concept is found as the most suitable technique to conserve these two Kayehan Desa as well as developing, maintaining these sites at the same time, since most of responsibilities for the conservation and development are on the local community.

Result and discussion

From observations involving site measurements at the two Kayehan Desa as well as interviews and focus group discussions conducted with local local community, a concept for solving existing problems was obtained as well as ideas and desires from the local community for the development of the two Kayehan Desa areas. The design stage is the final stage which is carried out after all the processes of observation, interview, discussion and analysis have been completed. At this stage the design criteria resulting from the analysis have been collected

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1 & 2 September 2021

into one so that they are able to determine the concepts used as the basis for the design. The development of supporting facilities is carried out by making an adequate road network from the main highway to the springs and baths that can be passed by cars where currently the condition of the path to the location is still in poor condition and difficult for humans and two-wheeled vehicles to pass during the rainy season. The design of the road from the highway to the location is equipped with a rainwater drainage system and street lamp lighting. At several points of the road, Bale Bngong is made as a resting place for visitors who come to travel, bathe, take water or perform rituals. The design decision made is to involve the visualization process of the interaction of the architectural sciences with other sciences so that they are able to accommodate the desired activities (Jansen et.al. 2008).

In determining the design development concept of the two Kayehan Desa in the village of Pedawa, the foresight approach in design is to predict future needs that are not rigid and binding and have the flexibility to make any changes in the future (Fernandez-Guell & Collado, 2014). This approach is also a sustainable approach by considering the concepts owned by local local community so that the concepts inherited by the ancestors can still be preserved but make adjustments to current conditions. The importance of cultural preservation while maintaining the local concept will make the development of these two Kayehan Villages not damage the character and identity of Pedawa Village.

Mc Bride (2019), states that the physical planning process of a site will have an impact on the surrounding environment. Often in preparation for physical development will remove important vegetation and will cause future environmental problems such as erosion, the soil is not able to absorb rainwater and so on, so this reduces the natural quality of the site and its surroundings. Planning for the development of the potential of Kayehan Desa must always pay attention to the natural conditions of the surrounding environment. Given that this place is very important for the community, namely as a place to fulfill the need for clean water and a place for rituals, this planning must pay attention to aspects of the surrounding environment. Vegetation is one of the most important things in the development of this Kayehan Desa.

Replanting in areas that are starting to deforest with vegetation such as Banyan trees, Aa Kidang, Lateng, Bamboo, Kajimas, Ampupu and Majegau trees. Therefore, all this local vegetation is planted along the path of the springs and hills around the site so as to be able to maintain the quantity and quality of water in this water source. Planting these local trees will also provide economic benefits for local residents because these types of trees can be used as building materials, furniture materials and craft materials that can be sold and become a source of income. Therefore, the principle of conservation that is able to emphasize to provide a positive economic impact for the community can be carried out in these two Kayehan Desa.

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1 & 2 September 2021



Figure 1: Site planning of Kayehan Desa Alas Jeringo
Source: Prajnawrdhi et.al, 2020

In accordance with the results of observations as well as interviews and focus group discussions with the community, local government and visitors, a site planning pattern was found for Kayehan Desa Alas Jeringo and Pura Dalem Kayehan Desa. The site planning concept is divided into sacred areas, middle areas and profane areas according to the local Tri Mandala concept (the concept of dividing three zones). This concept was chosen because it is considered appropriate and is a form of preserving local concepts that have been inherited by their ancestors. Each zone is also made based on local environmental conditions, land slope, soil conditions, and the potential and limitations it has. The zoning division in Kayehan Desa Alas Jeringo is divided into four areas (Fig. 1) namely: (1) sacred areas for ritual activities and 'Melukat'/ ritual bath; (2) water storage and bathing areas; (3) preparation and rest areas; (4) recreation areas, toilets and parking. Further, the site planning of Pura Dalem Kayehan Desa (Fig.2) consist of 3 main area namely Utama Mandala (sacread area for ritual, and Melukat/ ritual baths); Madya Mandala (for preparation areas before ritual, water storage for local community needs and rest areas) and lastly is Nista Mandala for public toilet, commercial areas such as restaurants, souvenir shops and parking areas. It can be seen that the site planning concept at Kayehan Desa Alas Jeringo dan Pura Dalem Kayehan Desa has taken into account the social and economic needs of the community, as well as the local natural environment. This can be seen in the division of zones carried out by the addition of a recreation area as a form of commercial area. This commercial recreation area is one of the plans for this area to be used as a tourist destination so that it will indirectly have a positive economic impact on the local community.

The concept of preservation is not only in site planning but also in building design. The concept of a building that prioritizes the concept of local building forms and local materials is an absolute thing to do to always maintain the identity and strong character of the Pedawa village.

The design of all buildings uses a tropical and sustainable architectural concept that maximizes natural openings so as not to use artificial ventilation systems and minimizes the use of lights in the morning and afternoon. Building membranes are important in the design of sustainable buildings, therefore a good building membrane design can minimize energy use and be able to provide good indoor air conditioning (Granadeiro 2013). The concept of a sustainable building must be able to save energy. Adapting to the climate, being able to respect users, not destroying the site and minimizing the use of new resources (Soflaei, 2016).

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1 & 2 September 2021



Figure 2: Site planning of Pura Dalem Kayehan Desa
Source: Prajnawrdhi et.al, 2020

Conclusions

The concept of preserving the Village Kayehan in Pedawa Village includes the concept of planning and improving the physical condition of these two Kayehan Villages so that all problems faced by local residents and tourists who come to visit this area can carry out activities smoothly. All ritual activities, fetching water, bathing, washing clothes and traveling can be well accommodated in the future. The planning for the physical improvement of the two Kayehan Villages is also a concept of preserving the cultural heritage which is a sacred area. The concept of conservation that emphasizes social, economic and local environmental aspects is outlined in the concept of regional planning based on the Tri Mandala. This concept is the most suitable arrangement concept for these two areas. Site planning Kayehan Desa is a plan that is made based on the activities that occur in this Kayehan, community aspirations and local rules that apply by prioritizing site conditions, both potential and weaknesses possessed by the site. This planning is also carried out by thinking about future developments as well as changes and additions that can be made in line with the development of conditions and situations. Kayehan Desa which can later be used as a new tourist destination is planned not to damage nature and the surrounding environment. And planning and preservation can increase their potential and improve existing deficiencies in the site and its environment. Through site planning the two Kayehan Desa are expected to be examples for the development of other Village Kayehan in Pedawa Village, as well as in other villages so that Kayehan Desa remains sustainable and has a positive impact on the surrounding community.

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STUDENTS' PERCEPTION ON TEACHING AND LEARNING THEATRE DESIGN ONLINE

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Abstract: *The pandemic COVID-19 has changed the landscape of teaching and learning worldwide, which is not an exception for the performing arts encompassing theatre, music, and dance. Theatre design courses are studio based, taught primarily face-to-face, providing students with hands-on experience, enabling them to conceptualize design ideas and engage in presentation and receive comments on their design process. Unfortunately, not much is known if this similar learning experience could be fostered on an online platform. This research discusses the perception and challenges faced by the Drama and Theatre students of the Faculty of Applied and Creative Arts during the COVID-19 induced lockdown forcing the university to suspend face-to-face teaching and learning entirely. This qualitative research examines the perception and challenges was conducted on all Drama and Theatre students from year 1 to year 3 during semester 1 (12 October 2020 – 14 February 2021). The design courses that these students enrolled in are Fundamentals in Stage Design (Year 1 – 40 students), Scenography I (Year 2 – 23 students), and Design for Directors (Year 3 – 27 students). The findings of this research show the challenges and limitations faced by students. Herein, we discuss the outcome of the survey and provide recommendations on the possible teaching alternatives*

Keywords: *Theatre design, COVID-19, online pedagogy, online learning*

Introduction

Many sectors have been deeply affected by the COVID-19 pandemic, including the education sector. The high increase in positive COVID-19 cases throughout Malaysia led the Malaysian government to induce total lockdown, forcing all public and private universities to suspend face-to-face teaching and learning beginning 17 March 2020. Both lecturers and students were abruptly required to transition to online teaching and learn from conventional face-to-face methods. This transition from an environment of conventional education to distance and virtual learning could not happen overnight (Adnan & Anwar, 2020). Despite this, the respective higher learning institutions in Malaysia have done their best in providing various technological platforms like Google Class, Zoom, WebEx, and Microsoft Teams for lecturers to conduct classes. This was crucial in ensuring that the teaching and learning continued, although the delivery and receiving medium has completely changed. Despite such efforts, students do not necessarily share the same perspective towards online learning. In a study conducted to measure student readiness for online learning, some students were not ready for this transition, for example the case study on 399 UiTM students by Chung et al (2020). These students preferred traditional face-to-face teaching and learning because many of them face internet connectivity issues when they have synchronous online classes. Another aspect that is missing with online learning is the conventional classroom socialization amongst the students

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1 & 2 September 2021

and the lecturer or instructor. Now, students only communicate with their classmates digitally and do not have the opportunity to meet their fellow course mates in person.

This study aims to examine students' perception and challenges was conducted on all drama and theatre students from year 1 to year 3 during academic semester 1 (12 October 2020 – 14 February 2021). The design courses that these students were enrolled in are Fundamentals in Stage Design (Year 1 – 40 students), Scenography I (Year 2 – 23 students), and Design for Directors (Year 3 – 27 students). The findings of this research highlight the impact of online learning on all the students enrolled in the theatre design courses.

Methodology / Concept

This quantitative study investigates the students' learning experiences in the following three different design courses: Fundamentals in Stage Design, Scenography I and Design for Director, conducted entirely online. The variables in this study was analysed through a descriptive research design. The data is collected from a questionnaire adapted to previous research and distributed online using the Google Form. The participants of this research range from year one to third-year undergraduate students from the Drama and Theatre Program from the Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak (UNIMAS). The total number of respondents in this study are 90 students. Agung et. al's questionnaire was adapted in gathering data on student's learning experience in the three design courses (2020). This questionnaire consisted of 28 questions divided into four sections; demographic background, design class, students' participation, and online resources. In a more recent article, Ali (2021) adapted the same questionnaire in studying theatre major students' perception of Introduction to Drama and Theatre, a history-based course. Both Ali (2020), Agung et al (2020) questionnaires were adapted for this study's purpose. The questionnaire was distributed using a google form to facilitate quick data tabulation and easy access for participants. The data is then analysed through the percentage in understanding the students' perception towards online learning. The participant's responses are categorized based on the five-point Linkert scale. However, the discovery of this study will be focused on three categories, namely strongly disagree, disagree, neutral, agree and strongly agree to facilitate straightforward reporting and discussion.

Discussion and Conclusion

The findings on the students' perception on teaching and learning theatre design course online shows that:

1. Majority of the students prefer the class is conducted synchronously because it allows for immediate Q & A and feedback between the lecturer and student.
2. Students preferred supplemental lecture materials are provided asynchronously online for the easy access of.
3. Majority of the students prefer online platform for assessment and assignment submission.
4. E-portfolio is preferred for studio-based courses as students are able to document their ideas and m development and design process.

In conclusion, the COVID-19 pandemic has changed the teaching and learning landscape that was once physical into a virtual classroom. This shift is still continued to be experienced globally and not only in Malaysia. For now, it seems that the shift towards virtual classroom would be the best solution for the sake of the safety of the students and lecturers.

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INJECTING NATIONAL IDENTITY AMONG YOUNG MALAYSIANS THROUGH DANCE EDUCATION

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Abstact: *The PERMATA/GENIUS Seni Tari (PGST) is part of the PERMATA/GENIUS Seni (PGS) program and was launched in 2010. The objective of PGS program was to identify and enhance performance talent and inculcate national identity among young Malaysians through formal performing arts education. Besides having performed for world leaders in home grounds, PGST participants have also won international dance championships. PGST is slightly above a decade old but its ability to inculcate national identity among its participants, as stated in the programs vision and mission have yet to be examined. Thus, this article intends to explain the process of imparting local dance knowledge and the achievement of PGST in producing participants with national identity. This article seeks to find answers to, how the local dance knowledge and Malaysian culture and identity are imparted to the PGST participants. The Malaysian Quality Agencey's (MQA) Curricullum Audit framework was applied as an analysis tool to study the curriculum structure of PGST. Data for this article was collected through a fundamental research. FGD, survey and library research were applied as research tools to gather data. FGD and survey were conducted on dance instructors and program participants, and alumnus. The findings of this research are that this program impart knowledge on local culture formally and informally. Various dance genres and cultures of the Malaysian society are taught in this program. Participants acquire theoretical and practical knowledge on various Malaysian society. Findings also proof that PGST participants acknowledge, respect and celebrate the eclectic culture of Malaysian society, and they are proud of their Malaysian identity.*

Keywords: *Dance education, PERMATA/GENIUS Tari, PERMATA/GENIUS Seni, national identity, Malaysian youth*

Introduction

The PERMATA Seni (PS) program was launched in 2010 by the first lady of Malaysia, Datin Seri Rosmah Mansor (Permata gemilang, 2011). Among the main objectives of PS was to identify and enhance performing arts talent among young Malaysian children. Dance was one of the sub programs offered in PS, besides choir and music (Permata gemilang, 2011). Through its curriculum, PS intended not only to impart practical skill and knowledge on performing arts, but also inculcate national identity amongst its participants. The dance program was known as the PERMATA Seni Tari (PST) until 2018 when it was changed to GENIUS Seni Tari when PS program was rebranded to GENIUS Seni (Bahagian GENIUS, Kementerian Pendidikan Malaysia, 2020). This change took place when all PERMATA

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1 & 2 September 2021

programs were moved and placed under the responsibility of Ministry of Education Malaysia from the Prime Minister's Department after the change of government through the 14th Malaysian General Election.

The PST program was initiated and launched for Malaysian children aged between four to 12 years old, who resides in the Klang Valley (Jabatan Kebudayaan dan Kesenian Negara, 2017). This program was designed to introduce its participants to various local dance genres at an introductory level. Eventually, as the PST participants matured and was about to graduate, the main organiser of PS program developed an extension program and called it PERMATA Seni Remaja Tari (PSRT). The organisers observed that the PST participants performed professionally on stage and that these talents could be trained further with a proper structured plan. Thus, the PSRT dance program was developed and was offered automatically to alumnus of PST. This program also welcomed and accepted other youths who succeeded the PSRT entry audition. The PSRT program was mainly intended to offer the PST participants an option to further develop their dance knowledge and skills, and probably consider pursuing their education in the field of performing arts or become a professional practitioner in the industry. Thus, the Sijil Kemahiran Malaysia (SKM)- a formal skill-based certification- was imbedded in the program and conferred to participants who successfully completed all requirements of PSRT (Jabatan Kebudayaan dan Kesenian Negara, 2019). It has been slightly more than a decade since the launch of PST and as of date the PST and PSRT has about eight alumni, whom have successfully completed and graduated the program. Within eleven years of operation, this program has represented Malaysia in various international dance competitions and brought home victories. About RM300,000.00 is allocated every year for the operation of this program for more than a decade, but up to date there is an obvious vacuum in the body of knowledge on the PST and PSRT program (Hasryn Izzuddin Mohd Khairy, 2020). Thus, this article intends to study the curriculum structure of the PST and PSRT to examine its alignment and attainment of the program's vision and mission. The Malaysian Qualification Agencies' curiculum audit framework is applied as an analysis tool to gather answer, "how the local dance knowledge and Malaysian culture and identity are imparted to the PGST participants?"

Methodology / Concept

The data for this article was gathered through a fundamental research type. The knowledge gap on this subject matter was obvious, thus library research, interviews, focus group discussions and surveys were selected as research tools. Both qualitative and quantitative research methods we put in place to carry out a comprehensive study on the subject matter. The library research involved primary research materials such as annual reports, minutes of meetings, booklet and program books. Meanwhile interviews, focus group discussions and surveys were carried out with participants, managers, organisers and teachers of PST and PSRT. The background study on the subject matter was carried out from August to November 2020. Meanwhile the field research was carried out for about four months (January to Mei 2021). Since the duration of the field research was during the Covid-19 pandemic and the Malaysian Government had the Movement Control Order (MCO) in place, thus all interviews, FGDs and surveys were designed to be online.

Up to date the PST and PSRT has only eight alumni who have graduated the program. Almost seventy five percent (60%) of the PST program graduates, decided not to pursue PSRT for various reasons. Most of them wanted to focus on the mainstream academic achievement. Majority chose not to enrol into PSRT because the PST program required regular weekend commitments and unscheduled intensive practices during weekdays when they had special performances or dance competitions. As these participants we moving towards major academic

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1 & 2 September 2021

examination year, either they themselves or their parents decide to end their involvement upon completing the PST. On the other hand, rest of the participants from PST who proceeded into or freshly joined PSRT were youths that were very keen on dance and even considered taking it up as a profession. About 18 previous and current participants of PST and PSRT participated in the survey, and nine (9) participated in the focus group discussion. Meanwhile one program manager and four teachers participated in the survey, interview and focus group discussion.

Discussion and Conclusion

The findings on the curriculum audit of PST and PSRT based on the MQA framework, show that;

1. The curriculum encompass various Malaysian dance genres
2. The participants learn both the theory and practical aspects of those various dance
3. In understanding the theoretical aspect of a dance, participants learn the historical and socio-cultural aspect of the dance. Thus they are able to internalize, appreciate and translate the knowledge in physical movement and social behavior when they encounter members of other religion and culture.
4. The program is open to Malaysian children of all race and religion from Klang Valley. Participants are accepted through audition. This provides and opportunity for participants to apply their knowledge in real situation and socialize with peers from various race, religion and culture.
5. Teachers emphasis discipline and respect among participants in and out of classroom setting.
6. Majority of participants acknowledge the rich cultural diversity of Malaysia
7. They are proud of the cultural eclectic of Malaysia
8. The participants are very sensitive and aware of their behavior when they need to participate in a specific social setting. They emphasize on being respectful and mindful of the culture that they do not belong to.

In conclusion, this study proofs that the P/GST has achieved one of its important mission, which is to produce Malaysians who have and are proud of their national identity.

Acknowledgment

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1 & 2 September 2021

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THE ARTS AND HISTORICAL REMAINS IN THE CAVE TEMPLES IN IPOH, MALAYSIA

Tan Ai Boay

Universiti Tunku Abdual Rahman

***Abstarct**: The purpose of the paper is to demonstrate the arts and historical remains in the cave temples which located at Ipoh, Perak, Malaysia. Ipoh is well known for its numbers of limestone cave temples. Based on the fieldwork survey from 2016 to 2020, there are 50 cave temples in Ipoh. Before the survey, the number of cave temple in Ipoh was unknown. These cave temples could divide into three types based on its physical appearances. The paper focus on discussing the arts and historical remains kept in selected cave temples which established before World War Two. The arts discussed in this paper could divide into visual and literature arts, which including mural, drawing, statue and poetry. The historical remains mainly taken are archival and epigraphical materials. The epigraphical materials usually carved in bronze bell, wooden tablet, brass censer, stone inscription and other. This discussion of the paper aims to reveal the diversity of the arts and historical remains in Nusantara.*

***Keywords:** arts, historical remains, cave temple*.

Introduction

Ipoh, the capital of Perak, also known as city of hill, surrounded by hills, especially limestone hill. The aboriginal people live in these limestone caves in the pre-history period. These caves occupied by the migration community, mainly Chinese after the mid-19th century. Large number of Chinese moved to Kinta Valley for mining exploration. At the end of 19th century, Chinese became the most dominant community in Kinta. Similar with the Chinese in other part of Malaya, the Chinese in Kinta brought the belief in their homelands then built up the temples in the new lands. Unlike their counterparts in other parts, the Chinese in Ipoh could build the temple in the limestone cave.

There are how many cave temples in Ipoh? The idea of investigation initiated by Dato Dr. Mah Han Soon, the former chairman of Perak Non-Islamic Affairs Department. The research team[i] made an arduous effort to discover the temples which might be hidden in the remote area, surrounding with dozens of ferocious dogs. The research group attempts to unravel the arts and historical mystery of these temples not only by searching the materials *in situ*, including in dark and dusty storeroom, but also access the old photos and archival materials in National Archives of Malaysia.

The output of the research project is a book -- *Trials of The Nanyang Chinese: History and Legends of the Cave Temples in Ipoh of Malaysia* (Tan and Toh (eds) 2017). The book only listed out the name of 49 cave temples have been found. Only seven temples which kept the evidence that established before World War Two being introduced detail in the book. Years later, new historical materials discovered. In early 2020, we visit an abandoned Chinese cave temple, under the guidance of Chaw Yeh Saw, an archaeologist department postgraduate student from University Science Malaysia.

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1 & 2 September 2021

There are two aims of the paper: firstly, records the cave temples found in Ipoh from 2016 to 2020; secondly, explored the arts and primary historical evidence, mainly drawing, mural, stature, poem and epigraphical materials in these cave temples. The research also attempts to find the answer: what is the inheritance and localization of these arts which origin from China, but localized in Malaysia.

From the research on Chinese epigraphical research perspective, this should be deemed resect and as further the study of Wolfgang Franke and Chen Tieh Fan, with the three volume of the books – Chinese Epigraphic Materials in Malaysia. (Wolfgang and Chen 1982, 1985 and 1987).Professor Jao Tsung-I (饒宗頤) was the first college scholar who attempted a comprehensive listing of all Chinese inscriptions in Singapore and West Malaysia in his publication "A Chronology Survey on Chinese Inscription in Singapore and Malaysia"(《星馬華文碑刻繫年》) in 1969. (Wolfgang and Chen 1982: 4)· Takeo Hibino(日比野丈夫), Chen Ching Ho (陳荊和), Tan Yoke Seong(陳育嵩), Chen Tieh Fan (陳鐵凡) and Chan Cheung (陳璋) were scholars who contributed to the collection of Chinese epigraphic materials in Singapore and West Malaya, before the wonderful works done by Wolfgang Franke and Chen Tieh Fan. In the 21st century, both the temples (Lew Boon Hooi and Chong Kok Ming; Tan 2019) and cemeteries (Wong Wun Bin 2013; Foo Yew Chew 2016; Danny Wong Tze Ken 2016; Tan Ai Boay 2017,) epigraphic materials captured the concern from college-trained scholars.

While Wolfgang and Chien stretched their collection to the whole of Malaysia, their search for artifacts in the state of Perak was very limit. A lot of epigraphic materials in Perak had escaped their attentions and of those that was the result of their listing of every artifact discovered, analytical studies remained to be un-done. For instance, the book only collected 3 temples epigraphical materials in Kinta district. At least 22 temples in Kinta which kept hundred years epigraphical materials did not recorded in the book. This left opportunities for a myriad of research to be undertaken and to move forward from where they left off.

Since now, that are only two un-unpublished conference papers discuss the arts in these cave temples. Toh Teong Chuan writing the wonderful paper -- "A Taoist priest awakening poem in Nam Thean Tong, Ipoh". (Toh Teong Chuan 2017) The paper has ultilised the unveil mural poem. The poem mural found in the dark and humid shrine hall at the halfway up a hill. The colors on the mural have faded and the writings are illegible. Toh Teong Chuan's paper attempts to analysis the 39 awakening poems. Ling Liong Ngo contributed another paper on study of poem description Perak Tong, the famous Buddhist cave temple. She wrote a conference paper on "The Study of a classical poetry in Cave Temple in Malaysia - The discussion of Perak Tong Eight Views Poetry Anthology" (Ling Liong Ngo 2017). The two papers focus on the poem study. Even though, the paper mainly reviews the findings of Toh Teong Chuan's paper for the reason the form of the poems are the calligraphy arts written in the walls of the temple.

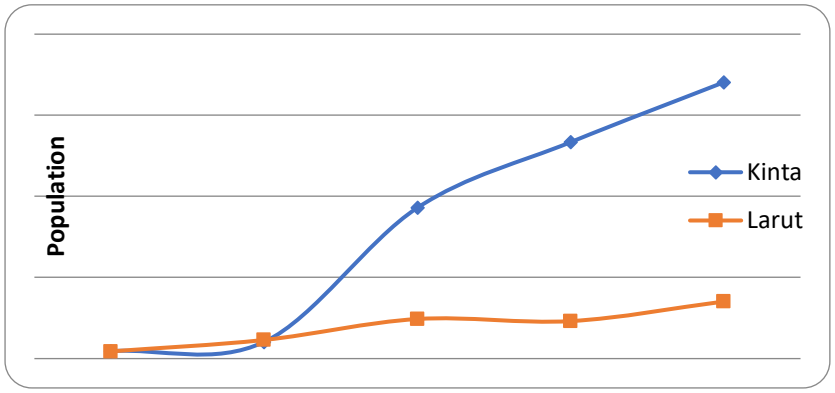
The Survey of The Cave Temples in Ipoh

The State of Perak was the first Malay state to come under British intervention in 1874. The State divided into 8 districts: Larut and Matang, Kinta, Kuala Kangsar, Lower Perak, Krian, Batang Padang, Selama and Upper Perak. The development of the tin industry in Perak had stimulated influx of Chinese migrations. Malaya became the largest tin exporting country in the 1880s and Perak contributed half of the exports. As such, in 1889, the Chinese became the largest population in Perak and 85 per cent of them were living at Kinta and Larut districts (*Perak Government Gazette* 1889, p. 220). As can be seen in Graph 1, the Chinese population in Kinta accelerated since then.

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1 & 2 September 2021

Graph 1: Chinese Population in Kinta and Larut(1879, 1889, 1901, 1911 and 1931)



Sources: *Perak Government Gazette* 1889, p. 220; G. T. Hare 1902: 32; A.M. Pountney 1911: 94; C.A. Vlieland 1932: 122-123.

The growing of Chinese population in Kinta reflected in the establishment of Chinese temples. The earliest evidence of these temples being found at these rapid growing periods., including the cave temple. In the paper, the "Cave Temple" divided into four categories based on the physical appearances:

A. Cave temple: Whole or part of the temple is located within the cave.
B. Temple in the cave's vicinity: The temple in located within the cave's surrounding areas.
C. Abandoned cave temple: The temple has abandoned and did not visit by devotee.

Cave Temple

The whole or part of these temple located within in cave, still play its roles as places of religious worships. The research has expounded 39 Cave temples (table 1) in Ipoh. Among these cave temples, Kwong Fook Ngam(廣福岩), the Buddhist temple might be the oldest, followed by Nam Tou Ngam (南道岩), the Taoism temple. Seven cave temples have the historical evidence that built up before World War Two. Kwong Fook Ngam (廣福岩), Sam Poh Tong (三寶洞) and Perak Tong(霹靂洞) are Buddhist temple, whilst Nam Tou Ngam(南道岩), Nam Thean Tong(南天洞) and Loong Thow Ngam (龍頭岩)belonged to Taoism. The Tung Wah Tong (東華洞) which initiated by Leong Sin Nam, the famous Chinese leader was hard to classified to any single religion.

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1 & 2 September 2021

Table 1: Cave Temples in Ipoh

No.	Temple		Main Deity
	Chinese	Registered name in Malay or English	
1	巴占法天宫仙洞	Tokong Wuat Tian Keong	Fa Zhu Gong(法主公)
2	巴占大众花园山边观音信徒会	Persatuan Penganut Agama Tao Guan Yin Tokong Cina	Guan Yin
3	白云寺	-	Shakyamuni Buddha
4	般若岩	-	Shakyamuni Buddha
5	慈云山	-	Guan Yin
6	大乘岩佛寺	Tokong Da Seng Ngan	Shakyamuni Buddha
7	打扪创意古藏传禅修中心（前南龙古庙）	Thrangu Dharma Retreat Centre	Maitreya Bodhisattva
8	德隆祈达维咨沙那暹庙	Wat Thumcitta Vipassana Temple	Shakyamuni Buddha
9	敦珠新岩藏佛教中心	Dudjom New Treasure Buddhist Society	Padmasambhava
10	东华洞	Tung Wah Tong	The Jade Emperor
11	法喜寺	Dhamma Piti Meditation Monastery	Shakyamuni Buddha
12	福昌宫	-	The Supreme Elderly Lord(太上老君)
13	福佈洞	Wat PhupaRattanawarararm/ FookPu Tong/ Cave of Happiness	Shakyamuni Buddha
14	观音洞	Kwan Yin Cave Temple	Shakyamuni Buddha
15	观音坛八仙洞	Goddess of Mercy and Eight Immortals Cave	Guan Yin
16	观音紫明庵	Kuan Yin Chee MengAam	Guan Yin
17	光炽岩	Persatuan Penganut Dharma Kong Chee Nguam	Shakyamuni Buddha

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1 & 2 September 2021

No.	Temple		Main Deity
	Chinese	Registered name in Malay or English	
18	广福岩	Kwong Fook Ngam / Kwong Fuk Ngam	Shakyamuni Buddha
19	极乐洞	Kek Look Tong	Hua-Yen Trinity
20	乐苑寺	Pertubuhan Meditasi Sukhavana/Sukhavana Meditation Monastery	Shakyamuni Buddha
21	莲花宫	-	Zhang Tian Shi(张天师)
22	灵山妙圆禅寺	Pertubuhan Pertapaan Penganut Agama Buddha Meow Yuen	Shakyamuni Buddha
23	灵仙岩	Ling Sen Tong	Guan Yin
24	龙头岩	Loong Thow Ngam / Lung Thau Ngam	Guan Di
25	玅缘禅林	-	Shakyamuni Buddha
26	明心殿	Persatuan Penganut Ming Xin Dian Tebing Tinggi	Supreme of Bao Zheng(包拯大人)
27	南道岩	Nam Tou Ngam	The Supreme Elderly Lord
28	南天洞	Nam Thean Tong	The Supreme Elderly Lord
29	霹雳洞	Perak Tong	Shakyamuni Buddha
30	三宝洞	Sam Poh Tong	Shakyamuni Buddha
31	三教院观音庙	-	Guan Yin
32	森山佛脚庙	Wat Putabatwanapup	Shakyamuni Buddha
33	四面佛洞	Persatuan Penganut Erawan Shrine	Erawan
34	送子观世音	Pertubuhan Penganut Dewi Song Zi Guan Shi Yin	Nan Hai Guan Yin
35	无极岩	Persatuan Penganut Moo KekNgam Ipoh	Guan Yin
36	修持金刚精舍	Persatuan Penganut Dewa Jingang Jing She	Padmasambhava
37	云仙洞德教会紫霄阁	Persatuan Memperbaiki Akhlak Hoon Sean Tong,Che Seow Kor	Li Bai (李太白师尊)
38	真佛宗怡保雷藏寺	-	Do Not know

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1 & 2 September 2021

No.	Temple		Main Deity
	Chinese	Registered name in Malay or English	
39	紫竹六佛祖坛	Chee Chak Loke Fuat Chow	Guan Yin

Temple in the cave's vicinity

This type the temple located within the cave, surrounding areas, vicinity to the cave, or less than 100 meters. Believer still visit these temples for religion purpose. Some of these temples look like built into the cave, but actually no. There are 10 temples attributed to this type (table

2).

Table 2: Temple in the cave's vicinity

No.	Temples		Main Deity
	Chinese	Malay / English	
1	布塔尼密坛暹庙	Wat Puthanimittam	Shakyamuni Buddha
2	打扪八仙坛	-	The Eight Immortals
3	拉蒙耶旺萨伟伽耶塔	Reamonnya Wongsa Wijaya Pagoda	Shakyamuni Buddha
4	灵霄殿	Ling Xiao Dian	The Eight Immortals
5	蒙坤三宝庙	-	Shakyamuni Buddha
6	弥陀道场	Pertubuhan Penganut Buddha Pureland Amitabha	Amitabha

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1 & 2 September 2021

7	盘古庙	Persatuan Penganut Agama Tao Poon Koo Khoong	Pangu (盘古)
8	太上老君庙	Persatuan Penganut Dewa Tai Shang Lao Jun Ipoh,Perak	The Supreme Elderly Lord
9	心意佛院	Persatuan Enlightened Heart Buddhist / Enlightened Heart Tibetan Buddhist Temple	Shakyamuni Buddha
10	玉仙宫	-	Shakyamuni Buddha

Compile table 1 and table 2, 40% of these cave temples enshrine Shakyamuni Buddha at the main shrine hall, followed by Guan Yin (觀音), 16%. Chinese traditional religions which comprising Buddhism, Taoism and folk religion is very complexity. Usually, the temple enshrined Shakyamuni Buddha and Amitabha in the main shrine hall should classify as Buddhism. Shakyamuni Buddha is the founder of the Buddhist religion. Amitābha, known as "The Buddha of Immeasurable Light and Life", is the principal buddha in Pure Land Buddhism in the Mahayana Buddhism. The Taoism consecrate *Laozi* (老子)as the founder of the religion. In other words, the deification process transformed *Laozi* to The Supreme Elderly Lord. Hence, the temple which enshrined The Supreme Elderly Lord in the main shrine hall usually classified as Taoist temple.

The "Chinese Traditional Religion" as a mixture of Buddhism, Taoism and folk religion. According to the census in Malaya during colonial period, the British official mentioned it was hard to classify the Chinese religion. The category of Chinese religion changeable, for instance, "Confucian", "Other", and "Chinese Traditional Religion" (Tan Ai Boay, 2015). The Chinese traditional religion practice, including wordship Buddha, Boddhisatva, deities and ancestor could reflect in the cave temples. Even the "purification religion movement", especially Buddhism begun after the Independence, but majority of Chinese practising "Chinese traditional religion" until today. Hence, the research not intent to classify the religion attribution to every temple which mention above. It might ne very complexity and the "self-identity" of the temple is changeable. For instance, the Tung Wah Tong which established in 1926, enshrine the Jade Emperor as main deity. In 1980, Tung Wah Tong was officially registered as "Pusat Meditasi Buddhist Tung Wah" (Tung Wah Buddhist Meditation Centre). Nowadays, the committee of the temple deemed Tung Wah Tong is a Taoist temple and joined the Taoist Association Malaysia.

The above temple still visited by the tourist and devotee. The cave temple of type C is another story.

Abandoned cave temple

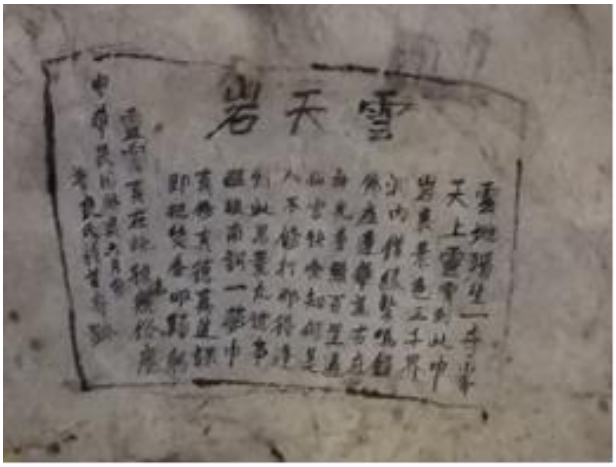
The temple has abandoned and did not visit by devotee, but few explorers and archaeologies. There is only one abandoned cave temple found.

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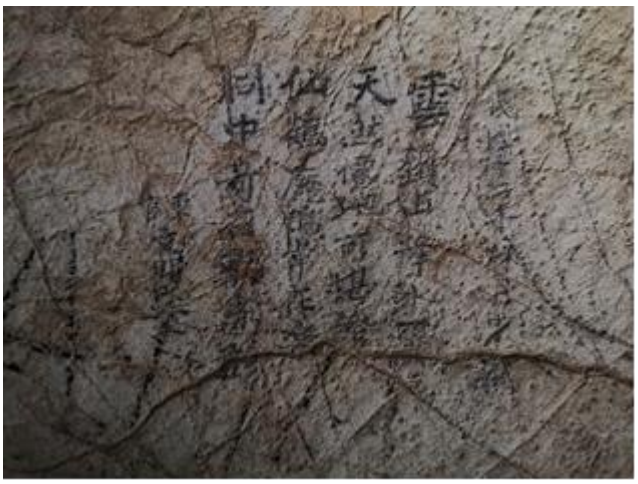
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1 & 2 September 2021

The abandoned temple is located at Kampung Kapayang. Broken stair and arched door. The graffiti Chinee calligraphy arts on the stone demonstrate that it name was *Yun Tian Yan* (雲天岩)(picture 1) , or *Yuan Tian Xian Dong* (雲天仙洞)(picture 2).

Picture 1: The name of the temple -- *Yun Tian Yan* (雲天岩)



Picture 2: The name of the temple -- *Yuan Tian Xian Dong* (雲天仙洞)



When the Society Enactment implement at Perak in 1895, the temple registered as "Wan Sin Tung"(雲仙洞) by Kung Sin Tak (Federated Malay State Government Gazette 1895). The earliest graffito *in situ* only can trace back to 1904: "This place is towering mountains and precipitous ridges, flourish jungle and prune bamboo." This sentence was quoted from "Preface to the Collection of Poems Composed at the Orchid Pavilion" (Lanting Xu, 蘭亭集序), written by Wang Xizhi (王羲之 303—361), the famous Chinese calligrapher.

The cave seemed inhabited by Orang Asli during the pre-history period. They left behind prehistory mural. The temple occupied by Chinese in the end of 19th. According to the mottled poem on the stone, the temple enshrined Buddha and resided by monks in 1920s. The period and the reason of the temple being abandoned still left unsolved yet.

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1 & 2 September 2021

The Visual And Literature Arts In These Cave Temples

Arts, the application and expression of human creative skill and imagination. Usually, the arts could divide into visual arts, literature arts and performing arts. The arts found in these cave temples are drawing and painting, sculpture or statue and poem. These visual and literature arts mainly found in Nam Thean Tong, the Taoist cave temple.

Painting

The first type of visual arts performance in the temple is painting. The painting found in Nam Thean Tung could classified as two types:

The pictures of the deities

There are 329 deities name could be recognised in the Nam Thean Tong.[8] Majority of the deities names written in the wood tablet, but some of them drawn in the wooden materials.

Photo 3: Goddess picture in Nam Thean Tong

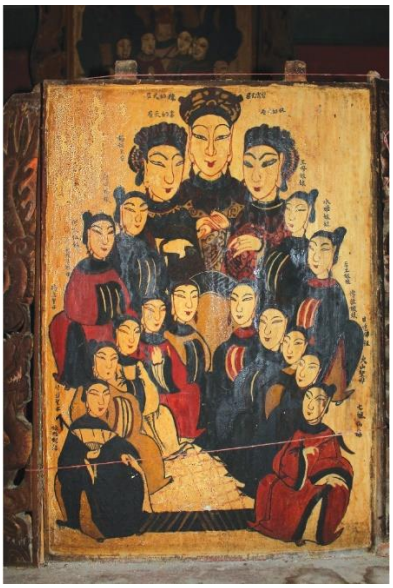


Photo 3 is one of the deity paintings founded in Nam Thean Tong. The picture drawn 17 goddesses with their names or titles. Even though this is a Taoist cave temple, but the deity seen in this picture was including "Mu Lian (目 連)" (Maudgalyāyana or Mahāmaudgalyāyana). Maudgalyāyana and Śāriputra considered as Buddha's two foremost male disciples. Maudgalyāyana is well known of his filial piety by visit the hell and transferring his merits to his mother. This is one of the fundamental principles of Chinese Hungry Ghost Festival is to dedicate the merits to ancestors during the festival. The famous Buddha male disciple being drawn as goddess in the old Taoist temple. Another goddess in this painting comprising protection embryo goddess, land-lord goddess. This goddess of this picture might connect to the motherhood and protection.

Nam Thean Tong has 6 frames of deities pictures, god and goodness half of each. The three pictures of goddess content 35 deities, but some of the title or name of these goddess are

[8] This part mainly refer to Liow Min Wei (2017).

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1 & 2 September 2021

unknown. The three pictures of gods should be the "Ten Temples Yama" (十殿閻羅). [9] Yama is the death deity in Hindu and Buddhist belief. The Chinese society absorb the concept and "sinicized" Yama. Based on the legends and belief of Chinese, the ten Yama played the different roles and punish the decease based on their different type of karmas.

Who is the artist? Did the artist drawn the figure in the Cave temple, or brought from China? I belief that the artist should the Taoist priest in the cave temple. He was not only drawn the deities, but also the mural and wrote the poem. His identity will be discussed in the following paragraph.

The mural

The mural research is the one of most difficult parts in the study of this cave temple. Every painting demonstrates "The seven-character quatrain" poem. There might be 14 story paints in the wooden material. Unfortunately, the colour of painting and writing have faded. One of the stories can recognised is the fiction of Fan Lihua (樊梨花) and her husband Xue Dingshan (薛丁山).

Photo 4: The mural in Nam Thean Tong



The fiction and Fan Lihua and Xue Dingshan occurred on the early years of Dynasty Tang. Fan Lihua, female general from the Western Liang fall in love to Xue Dingshan, the general of Dynasty Tang. Heroine Fan Lihua who possess superpower caught Xue Dingshan three times and release him. Finally, they were falling love to each other and getting married.

The mural told the superpower of the god or goddess. But the mural is hard to understand without the poem description. The Taoist priest in the cave intent to leave his arts performance and religious perception to the following generation.

The Statue

The old the mystery Nam Thean Tong keeps a lot of deity statues. The colour and the model of the statue reveals that there are difference period artifacts kept in this cave temple. The antique artifacts should be the Hakka style deity statue (picture 5). This style of sculpture is not common in Malaysia. The deity held the seal that carve the title or name.

Picture 5: The Hakka style Deities Statues

[9] Two of the deities name cannot be recognized.

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1 & 2 September 2021



Usually, the title or name of the deities engrave in the seal. Even the character of seal could be read, who is the deity might also be unsolved problem. For example, the seal wrote "*Lao Zu Dao Jun* (老祖道君) (picture 6). Does *Lao Zu Dao Jun* is another title of Laozi or Supreme Elderly Lord (*Tai Shang Lao Jun* , 太上老君), one of the Three Pure Ones, the highest divinities of Taoism? Usually, the Supreme Elderly Lord hold horsetail whisk, or tablet or "Moon" or "Sun". The stature of picture holds the sword. This might also be the *Hongjun Laozu* (鴻鈞老祖). But, on the upper level of the hall, there is another hall named "*Hongjun* Hall" (鴻鈞殿) (picture). In never seen that the people design two same halls for enshrine one deity in the temple.

Picture 6: The deity holds a seal of "*Lao Zu Dao Jun*"



According to the style of *Hongjun* Statue in *Hongjun* Hall, this is the comparatively new statute (picture 7). The original statute of *Hongjun* might have disappeared or displaced. The research speculate that the stature in picture 6 original put in the *Hongjun* Hall. The reason

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1 & 2 September 2021

of misplacement might occur during the renovation after the establishment of committee in 1970s.

Picture 7: The Deity Statue in *Hongjun* Hall



Under the darkness staircase toward the mountain, the research group found a bizarre stature (picture 8). The stature has five heads. The head look like human, has eyebrows, eye and nose, but the human's mouth supersede by beak. What is the deity?

Picture 8: A bizarre deity statute in Nam Thean Tong



The Hokkien dialect folk adage said "The brother pig's nose, the Mr. Thunder's beak (豬哥鼻，雷公喙)". The unusual stature should be the Thunder gods. The identification of Its not only based on Its' beak, but also the instrument grasp on Its right hand. The instrument alike

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1 & 2 September 2021

the thunder hammer. So, it can be concluded that the odd stature should be the Thunder God. Since now, the type of stature only found in Nam Theam Tong.

Awaking Poem

The awakening poems in Nam Thean Tong written by Taoist priest Gong Shan De (龔善德, 1870--?). The awakening poem content 39 poems, written under the mural. The first poem which written in 1905 demonstrated the origin of the series of poem:

Last mid-night, I woke up startled and awoke this was only a dream.
After awaking, I felt that being enlightened.
Hence I wrote the Taoist sentiment on the wall
To savage of devout men and women.

The poem mainly describing the process and pursuing of Taoism self-cultivation. He mentioned the charming of fame and fortune, the greedy of human being and the impermanent world. The poem advised people seek the inner consciousness and follow the path of Tao. Although Gong Shan De was a Taoist priest, but his awakening poem had used a lot of Buddhist term and concept. For instance, the term sarira, bodhi, four form of live and six realms of existence. He also raised up the sentence "Took the refugee to Buddha is not the conflicting (with Taoism)".

The series of poem reveals the hybridization of Taoism and Buddhist at that period. Regrettably, about 10% of the character un-recognised. Even though, these series of poem are the precious Chinese literature arts. Compared with Buddhist intelligentsia monks who wrote a lot the awakening poems, the awakening poem left by Taoist priest are very rare. These series of awaking poem written hundred years is valuable for further research.

Cave Temples' Historical Materials Before World War Two

A historical evidence is essential of the construction of history. In the study of cave temples in Perak, the research expounds on two type primary sources. Firstly, British official records -- Perak Government Gazette (1895—1906); secondly: the epigraphical materials.

Official Records

Table 3 demonstrated the cave temples registered after the Societies Act 1895. Compiles the Perak Government Gazette from 1895 to 1909, there are 8 Chinese Cave temples founded. Kwong Seng Ngam and Fuk Shan Ngam disappeared already. Nam Lung Ku Miu due in part to disappear. Today, the site of Nam Lung Ku Miu transforms become Thrangu Dhamma Retreat Centre. Kwong Seng Ngam move out from the cave, relocated at New Village.

Table 3: Registered Cave Temples in Ipoh(1895—1909) [ii]

Year	Cave Temple		Location	Note
	Registered Name	Chinese Name		
1895	Nam To Ngam	南道岩	Cave in Ipoh	
	Nam Lung Ku Miu	南龍古廟	In a Cave at Tanjong Rambutan	Now: Thrangu Dhamma Retreat Centre

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1 & 2 September 2021

	Wan Sin Tung	雲仙洞	Kampong Kepayang, Sungei Raia	Abandoned
	Kwong Fuk Ngam	廣福岩	Do. Do	
	Fuk Shan Ngam	福山岩 (?)[iii]	Polai	Disappear
	Kwong Seng Ngam	廣聖岩	Do.	Move to New Village in Ipoh
1897	Nam To Yin	南道院		
1906	Lung Thau Ngam	龍頭岩		

Similar with other societies in Malaya, some of the cave temples did not register to government. The epigraphical materials manifested their existences.

Epigraphical Materials

The definition of epigraphic material in this paper is "the script incised on stone, metal, tin, wooden or other solid materials." There are different types of epigraphic materials in the cave temple, including:

a) Musical Instruments likes bronze bell. The artefact is usually made in bronze.
b) Religious Majestic symbols consist of the land and ceremonial boards, or better known as the board of *Zhishi* (**執事牌**)
c) Stone or Wooden tablet, in rectangular or in pairs.
d) Table, or gods table.

Table 4: Epigraphic materials of the cave temples before World War Two

Temple	**Type**	**Artifacts**	**Year**	**Content**	**Donated**	**Remark**
Kwong Fook Ngam	A	Bronze Bell	1895		Rev. Wei Jia	
	C	Wooden Tablet	1907	Climb the cave to respect the appearance (登岩禮相)	Rev. Wei Jia	
	B	Board of *Zhishi*	1907	Solemn Silence(肅靜) To Duck (迴避) Kwong Fok Ngam (廣福岩) Guan Yin Buddha (觀音佛祖)	Fujian Tongan *Zhou Shui Yun*	Four wooden plaque

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1 & 2 September 2021

	B	The lance and ceremonial boards	1903		Fujian Tongan *Zhou Shui Yun*	Four symbol items: ax, hammer, pen and dragon.
	C	Wooden tablet	1908	Record the history of the temple, originated in 1890.		
Nam ToyuNgan	A	Bronze Bell	1893	Timely Wind and Rain (風調兩順)	Merchant of Paloh	
	C	Wooden tablet in pair	1895	Describe the beauty of the cave temple, Sakya deliver being.	Founder of Taoist priest	
	C	Wooden tablet in pair	1895	Appreciate the secret of 500 words (*Daode Jing*)	Zhang Qi Li (張啓立) from Guishan (歸善)	
	D	Worship Table	1901	The Supreme Elderly Lord and Buddha	Gu Wu Xin (辜務心)	
	C	Wooden Tablet	1907	Nam Tou Ngam	Gu Wu Xin	
	C	Wooden Tablet	1909	Jade Teacher Temple (玉觀堂)	Dai Wei An (戴威安)	
	D	Worship Table	1909			
Loong Thow Ngam	A	Bronze Bell	1911	Timely Rain and Wind		
	C	Wooden Tablet	1914		A group of devotees	
	C	Stone Tablte	1919	Record the history of the temple which begun in 1895		
Nam Thean Tong	A	Bronze Bell	1899	Timely Rain and Wind	Chen Xi Sheng (陳喜盛)	

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1 & 2 September 2021

Tung Wah Tong	A	Bronze Bell	1916	Timely Rain and Wind		
	C	Wooden Tablet	1936	The Heaven of Immortals (玄圃閬風)	Leong Sin Nam and others	
Sam Poh Tong	A	Bronze Bell	1931	The bell will enlighten the being.	The abbot Ming Miao (明妙) and others.	
	C	Wooden Tablet	1936	Tushiha Heaven (兜率宮)		
Kwong Seng Ngan	C	Wooden Tablet	1901	List of the temple rebuilt donors	Foo Choo Choon and others	
	A	Bronze Bell	1910	Kwong Seng Ngan of Pulai		Broken

Table 4 demonstrate the artefact with epigraphic which found *in loci* at these cave temples. Bronze bell is the most common artefact in the temple. The music instrument usually played in the religious ceremonies, likes morning and evening chanting in Buddhist temple, coordinated with drum. Kwong Fook Ngam is likely to be the oldest limestone cava temple in Ipoh.

Besides these epigraphic materials, that are some paper materials found in these temples. For instance, the *Dudie* (度牒), or the Degree of Taoism, dated 1922. The *Dudie* kept in Loong Thow Ngam, the only local lineage of Malaysia's *Quanzhen* School. Perak Tong, the famous tourist resort in Ipoh did not preserved any historical relic before World War Two. Even so, the paining of Perak Tong by Zhong Bai Mu (鍾白木) in 1941 is considered as the earliest evidence that the temple built up before World War Two.

Conclusion

This is an empirical research to find out the number of cave temples in Ipoh. There are 50 cave temples could trace today. The paper divided "cave temple" into four types: Cave temple (39); temple in the cave's vicinity (10); abandoned cave temple (1). Among these temples, 9 of them (Kwong Fook Ngam, Nam Tou Ngam, Loong Thow Ngam, Nam Thean Tong, Tung Wah Tong, Sam Poh Tong, Perak Tong, Kwong Seng Ngan and Wan Sin Tong) proved established before the Second War. The numerous of cave temples reveal the religion freedom in Malaysia.

The visual the literature arts discussed in this paper focus on the arts and historical remains kept in Nam Thean Tong, a Taoist Cave temple. The old temple record more than 300 hundred deity name. On other words, this is the temple worship the most deities in Malaysia. The temple alike the Chinese Taoism Arts Museum in Malaysia. The painting, comprising picture of deities, and the mural telling ancient Chinese legends, the Hakka style antique statute,

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1 & 2 September 2021

and the awaking poem only captured in this temple. The arts remains found in Nam Thean Tong trend to inheritance from China and no localized elements found.

Compared to Wolfgang Franke and Chen Tieh Fan's collection, more seven folds more epigraphic materials have been found in the temples in Kinta District. Wolfgang and Chen did not collect even one epigraphical material in these cave temples. The historical relics lying for hundred years, likely has been forgotten by the world. The research group even find the hundred years historical relic in the dark and humid store room. The paper attempt to move a further step from the book *Trails of the Nanyang Chinese: History and Legends of the Cave Temple in Ipoh of Malasyia*, not only summary the works, but also embed the new findings late to Jan 2020.

This is the research which racing with time. These cave temples might be famous during British colonial periods. The old photos could be found in Malaysia National Archives today. The wonderful photo not only reveal old feature of these cave temples, but also the historical relics at that time. For instance, the old photo of Nam Tou Yan shown that there are three wooden tablets, but they are disappearing now. The hot and humid weather caused the historical relic damaged. The Religious Majestic Symbols of Kwong Fook Ngam are in bad condition. Research work including collecting epigraphic materials is valuable, not only for research purposes, but also to raise consciousness on the importance of these materials in our search of the past, which can bring explanation and understanding to the present.

The inheritance might be imminent challenge for these cave temples, especially those established before World War Two. For the years of these temple founded, the Buddhist temples managed by the Buddhist monk, and the Taoism temple controlled by Taoist priest. Time flies, the religious teacher could not find their apprentice. Most cave temple established before World War Two are no longer managed directly by the religious authority, except Sam Poh Tung and Lung Tou Ngam. Whatever researcher could do is record the contemporary findings, before its destroyed or disappeared.

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SENI UKIRAN KAYU DALAM PENDEKATAN ARCA MODEN

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***Abstrak**: Penulisan ini menjelaskan tentang konsep seni ukiran kayu dalam penghasilan seni arca moden yang mempengaruhi pengarca di Malaysia. Berlaku akulturasi dalam pengkaryaan oleh pengarca moden dari aspek rupabentuk namun masih mengekalkan konsep falsafah ukiran tradisional. Ini dapat dilihat melalui penghasilan arca oleh Mad Anuar Ismail, Tengku Sabri Tengku Ibrahim dan Noorhaiza Nordin. Karya arca mereka menggunakan kayu sebagai bahan utama serta mengaplikasikan teknik ukiran dalam berkarya. Pengarca berkarya dengan menghasilkan rupabentuk melalui keseimbangan bahan, pemikiran dan falsafah serta teknik, yang menjadi teras dalam menampakkan rupa dan jiwa Melayu dalam karya seni. Dari sinilah dapat dilihat keupayaaan seni arca moden dalam menimbulkan pelbagai penafsiran , pemikiran dan persoalan. Sehubungan dengan itu, berlaku kesinambungan dan kelangsungan tradisi kepada kontemporari. Kesinambungan tradisi dalam ukiran kayu yang mempunyai konsep dan makna serta aturanya yang diterjemahkan dan dizahirkan dalam karya seni arca moden secara kesedaran dan memahami nilai mengikut tradisinya.*

***Kata Kunci:** Ukiran Kayu, Arca Moden, Akulturasi, Karya Seni, Falsafah*

Pengenalan

Seni ukiran kayu merupakan seni tradisional yang terulung bagi masyarakat Melayu. Faktor yang mempengaruhi perkembangan seni ukiran kayu adalah kerana faktor alam persekitaran yang memudahkan pengukir untuk memperolehi bahan kayu yang merupakan bahan utama untuk menghasilkan binaan, senjata, hiasan dan sebagainya. Tumbuh-tumbuhan juga menjadi ilham kepada pengukir untuk menghasilkan motif dan reka bentuk melalui sumber semulajadi yang kemudiannya dijelmakan dan direalisasikan ke dalam seni rupa yang mempunyai identiti dengan aturannya yang tersendiri.

Perkembangan Seni Arca di Malaysia berlaku dalam dua era iaitu di zaman Srivijaya (abad ke 7 hingga 13 masihi) dan dizaman kedatangan Islam di abad ke 14 masihi. Antara seni ukiran tradisional yang menjadi rujukan adalah dari kerajaan Langkasuka yang dapat dilihat pada senibina istana, masjid, kediaman dan senjata. Ukiran kayu mempunyai falsafahnya yang berkaitan dengan konsep Tuhan, manusia dan alam. Motif tumbuh-tumbuhan yang menunjukkan punca sesuatu kejadiannya. Kesan ruang objek dan latar pada ukiran nampak seimbang dan memberi fokus kepada penghayatan dan pemerhati untuk memahami konsep tersebut melalui silatan, motif ukiran susun atur dan makna yang tersirat.

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1 & 2 September 2021

Di zaman Srivijaya, kebanyakan karya arcanya berunsurkan figura manusia yang dijumpai dan berlaku transformasi semasa perkembangan Islam dimana arca-arca dan ukirannya yang melambangkan figura manusia dimujaradkan rupa bentuk dan penciptaanya. Jika ada, hanya digambarkan secara abstrak yang tidak menyerupai makhluk hidup. Kedatangan Islam di Semenanjung Tanah Melayu telah diterima baik oleh masyarakat tempatan. Mereka dapat menyesuaikan diri dengan amalan-amalan baru. Beberapa peraturan dalam agama Islam telah mereka amalkan sebagai pengajaran hidup sebagai falsafah dalam seni ukiran.

Pemerintahan Srivijaya (abad ke-7 hingga ke-13 Masihi) dari semenanjung Tanah Melayu. Pusat pemerintahan Srivijaya ialah sekitar Kedah, Perak dan Perlis. (Buddha Mahayana) Pengaruh dan kebudayaan Hindu-Budha meresap dan sebati dengan kebudayaan masyarakat Melayu. Hasil ukiran kayu kebanyakanya berkonsepkan simbol dan mendapat tempat yang istimewa di Istana dan di Masjid semasa kedatangan Islam. Dalam ruang inilah terdapat satu wilayah kebudayaan yang sama kerana perbandingan bahasa, peralatan budaya, kepercayaan asal serta struktur sosial menunjukkan persamaan yang erat, di samping penduduknya yang terdiri daripada kumpulan etnik yang dapat disusur-galurkan daripada satu ketua yang serupa menunjukkan sifat-sifat fizikal yang serupa.

Perkembangan seni ukiran di zaman kesultanan raja Melayu telah mempengaruhi kewujudan sekolah untuk membuat seni gunaan terutama di Istana. Raja dan golongan bangsawan dianggap sebagai penaung kepada seni gunaan yang mempunyai kaitan rapat dengan ukiran. Seni yang lahir lebih menyebarkan karya kumpulan, bukan hasil usaha individu. Karya seni adalah artifak yang apabila diberi perspektif dan pendekatan dalam beberapa cara dapat memberi nikmat kepuasan. Dalam beberapa kebudayaan di nusantara, seni tidak dilihat sebagai suatu kegiatan yang berasingan daripada kegunaannya atau fungsinya.

Syed Ahmad Jawa (1992) dalam ‘Rupa dan Jiwa’ menjelaskan arca wujud di dalam ruang, menguasainya dengan memberi bentuk kepada ruang itu. Arca juga menjadi pusat bidang kuasa yang dinamik dengan memberi kesedaran terhadap perkembangan antara pemerhati, ruang dan bentuk melalui bahan. Sebuah arca mengandungi struktur dan gerak yang disarankan.

Orang Melayu tadisional telah melalui proses pertukangan dengan kemahirannya yang mempunyai nilai estatik yang tersendiri. Ini dapat dilihat dalam penghasilkan objek seni termasuk ukiran kayu dan arca moden di Malaysia. Berlakunya proses akulturasi dan kesinambungan yang dibawa oleh pengukir dan pengarca seterusnya membawa perkembangan didalam seni arca moden di Malaysia yang berlandaskan falsafah dan ajaran Islam.

Akulturasi adalah suatu proses sosial yang timbul manakala suatu kelompok manusia dengan kebudayaan tertentu dihadapkan dengan unsur dari suatu kebudayaan asing. Kebudayaan asing itu lambat laun diterima dan diolah ke dalam kebudayaannya sendiri tanpa menyebabkan hilangnya unsur kebudayaan kelompok itu sendiri. Umumnya, unsur-unsur kebudayaan asing yang digabungkan dengan kebudayaan setempat dapat mudah disesuaikan dengan kondisi setempat, sehingga mudah dipakai dan memberikan manfaat. Penolakan penggabungan kebudayaan hanya diterapkan terhadap sistem kepercayaan, ideologi, dan falsafah hidup. (https://id.wikipedia.org/wiki/Akulturasi)
Akulturasi adalah proses di mana seorang individu, sekelompok orang, atau orang memperoleh dan mengasimilasi ciri dan elemen budaya selain daripada mereka sendiri. Dengan cara ini dan kerana pelbagai sebab banyak individu atau kumpulan sosial telah mengubahsuai atau menyesuaikan pelbagai elemen budaya mereka sendiri oleh orang lain, menjadikan budaya mereka dalam bahaya. (https://ms.encyclopedia-titanica.com)

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1 & 2 September 2021

Di peringkat individu, akulturasi mungkin melibatkan semua perkara yang sama yang berlaku di peringkat kumpulan, tetapi motif dan keadaan mungkin berbeza. Budaya mereka yang berbeza dari mereka sendiri, mungkin terlibat dalam proses akulturasi, sama ada secara sengaja atau tidak, untuk belajar dan mengalami perkara-perkara baru serta mengurangkan geseran sosial yang boleh timbul daripada perbezaan budaya.

Dalam melihat perkembangan seni arca Melayu yang mengabungkan nilai tradisional dalam karya mereka, terdapat pengarca dan pengukir yang berkarya dengan membawa kesinambungan nilai dan perlambangan dari budaya mereka. Penampilan karya-karya arca yang berlandaskan seni budaya dan warisan dapat dihasilkan melalui pemahaman dan mempunyai jiwa Melayu.

Menurut Syed Ahmad Jamal (1992, Rupa & Jiwa) ada menyatakan tentang percanggahan penciptaan tradisional dan kontemporari. Seniman tradisional terus mempertahankan bentuk tradisional dalam karya seninya kerana mereka tidak mengenali dari dekat apa yang dikatakan seni moden itu. Seniman moden tidak mahu mendekati dan menggunakan unsur-unsur tradisional dalam penciptaan mereka kerana tidak mengenali dari dekat apa yang dikatakan seni tradisi.

Kaedah

Penulisan ini adalah untuk melihat seni arca moden yang dihasilkan melalui pemahaman berkaitan falsafah dalam ukiran kayu Melayu di dalam karya-karya yang dihasilkan. Apakah yang dimaksudkan dengan imej falsafahnya dan bagaimana ianya diaplikasikan di dalam karya yang dipilih. Seterusnya melihat kepada karya seni tradisional dan moden yang mengikut falsafahnya. Kaedahnya melalui pemahaman tentang falsafah ukiran kayu Melayu. serta teori yang digunakan iaitu Teori John Dewey. Bagaimana pengalaman mempengaruhi pengarca serta kaedah perbandingan karya arus moden dengan falsaah ukiran.

Pengalaman adalah proses di alami oleh seseorang yang mencakupi potensi serta secara langsung dimana ianya “beradab” atau “dibina” melalui pendidikan, di mana seseorang terlibat dalam dunia sosial tersebut dan menjadikan lebih kreatif, sejauh ia dapat diarahkan oleh minda berkaitan dengan keinginan maupun yang tidak diinginkan. Gagasan bahwa pengalaman adalah proses seperti itu, yang mampu mengendalikan, sehingga dapat berkembang terus menerus daripada yang dialaminya dari masa ke semasa, adalah gagasan seni, yang digambarkan oleh Dewey sebagai “pencapaian intelektual terbesar dalam sejarah kemanusiaan” (Dewey, 1987).

Tradisi Ukiran kayu dalam Seni Arca Moden

Beberapa karya pengarca yang dipilih mempunyai nilai-nilai tradisi berasaskan falsafah ukiran kayu. Pengarca menelusuri tentang konsep falsafah ukiran Melayu dengan jelas dalam karya seni meraka. Aplikasi unsur-unsur falsafah ukiran dihasilkan dengan tepat. Menelusuri makna-makna dalam imej/ yang menampilkan unsur falsafah tersebut.

Karya Mad Anuar Ismail dan Tengku Sabri Tengku Ibrahim memperlihatkan perhubungan jelas seni arca kontemporari dengan seni ukiran kayu tradisi, baik dari segi penggunaan bahan mahupun pendekatan. Di tangan kedua-dua pengarca ini, terjelma gaya kontemporari yang membiaskan kehalusan seni ukiran kayu Melayu tradisi. Ciri-ciri kesenian dan Islam juga menjadi tonggak dalam karya-karya pengarca seperti Mad Anuar Ismail dan Tengku Sabri Tengku Ibrahim. Manakala Norhaiza Noordin pula merupakan Adiguru ukiran halus yang cuba

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menerobos ke dunia seni moden dengan membawa elemen ukirannya dalam penghasilan karya dengan mematuhi aturan dalam ukiran dan falsafahnya.

Mad Anuar Ismail

Mad Anuar Ismail merupakan penuntut seni halus di KSSR antara tahun 1973 hingga 1977. Beliau percaya bangsa Melayu mempunyai falsafah yang bukan termaktub di dalam penulisan atau buku tetapi ianya terpancar melalui penghasilan ukiran kayu. Pada peringkat awal penglibatan seninya, dia banyak merujuk kepada seni ukiran kayu dengan melukis dan mengukir kembali bentuk-bentuk kerawang, topeng dan kaligrafi di Muzium Negara. Berusaha mencari falsafah kesenian Melayu, dia mendalami isi al-Quran dan berkeyakinan bahawa asas falsafah Melayu ialah Islam (Zakaria Ali, 1989).

Merupakan seorang pengarca yang menggunakan teknik dan unsur-unsur tradisional dalam penghasilan karyanya. Kebanyakan karya beliau mengambil objek dan motif serta bentuk tradisional melalui pengalaman beliau bersama Latif Long dan Tengku Ibrahim Tengku Wook yang mahir dalam seni ukiran Melayu. Motif-motif tradisional diaplikasikan oleh Mad Anuar di dalam karyanya yang menampilkan bentuk dan imej tradisional.



Berdasarkan pengalaman panjang menjiwai seni ukiran tradisi, Mad Anuar menghasilkan karya-karya kukuh bernafaskan jiwa Melayu-Islam dengan menggunakan kayu dan besi sebagai bahan utama. Arcanya “Hulu Keris” (1988) bukan sahaja memperlihatkan ketrampilannya mengukir, malahan menjelmakan kehalusan seni warisan dengan memahami dan mengupas intipati budaya keris di alam Melayu.





Beberapa lakaran Mad Anuar

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1 & 2 September 2021

Dalam arca "Pemain Rehab No. 1" (1991), dia mempersembahkan bentuk menonjol dari segi kekukuhan struktur itu, Mad Anuar mengenepikan persoalan figuratif justeru memperjelaskan pertalian karyanya dengan dasar-dasar kesenian Islam. Pengolahan figura-figura abstrak seperti ini turut lahir dalam karya-karya dalam siri "The Storm Rider" yang berasaskan bahan besi dan kayu. Pengisian karya ini beryupaya membangkitkan Sesutu perasaaan dan para pemerhati peka sehingga berupaya untuk memeterjemahkan falsafah yang disampaikan dalam karya ini.

	
Kaligrafi 1990 Kayu 132 cm x 53 cm x 50 cm	Pemain Rebab No. 1 1991 Kayu 400 cm x 240 cm x 100 cm

Karya arca ini Cogan: Kaligrafi (1990) jelas kelihatan seni ukiran kayu Melayu melalui penampilan rupa bentuk dan aturan dalam seni ukiran. Pengolahan pada bahan tersebut memberi kesan kepada pemerhati akan pengolahan tradisional mereka. Pada bahagian bawah arca ini, telah diolah ukiran arca ini berdiri sendiri dengan huruf kaligrafi. Arca ini lebih berbentuk konvensional. Pada arca ini kelihatan motif dan rupa bentuk tradisional. Menggunakan motif flora iaitu sepohon pokok yang tumbuhan dilihat melalui pergerakan batang daun sulur dan pucuknya. Ini dapat dilihat pada ukiran hulu keris Melayu yang mewujudkan identiti sesuatu kerajaan. Peguraian bentuk tradisi jelas kelihatan dalam karya ini. Di dalam karya Pemain Rebana, Mad Anuar jelas menonjolkan imej figura manusia yang sedang bermain alat muzik. Kelihatan kefahaman dan kemahiran yang sebati dalam dirinya mengenai falsafah ukiran dan teknik. Pengolahan yang menarik serta penelitiannya terhadap

aturan ukiran kayu tradisional dalam bentuk moden. Rupa bentuk arca kelihatan hidup dengan ketelitiannya mengolah bahan tersebut seakan akan menampilkan perwatakan pemain rebana

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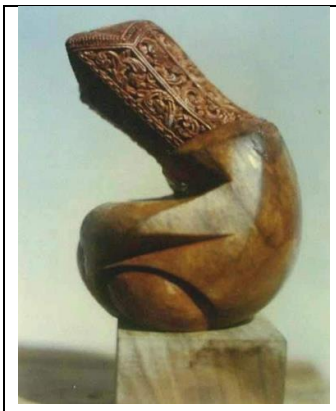
tersebut serta teknik ukiran yang mempunyai pengulangan menampakkan getaran alat muzik tersebut.

Tengku Sabri Tengku Ibrahim

Melihat arca-arca yang dihasilkan oleh Tengku Sabri, kita dapat melihat perkembangan dari unsur-unsur tradisional ke kontemporari. Kemahiran yang diperolehinya adalah dari pengalaman bersama bapanya berkaitan ilmu seni ukir dan kefahaman yang mendalam memudahkannya untuk mengaplikasikan bentuk tradisi ke seni arca kontemporari. Tengku Sabri Tengku Ibrahim pula memang berasal daripada keluarga pengukir, justeru jiwa dan raganya sudah sebati dengan kesenian tradisi yang penuh makna itu. Ketika menuntut di KSSR (1982-1986), dia telah mula menghasilkan karya yang merujuk terus kepada seni tradisi sebagai subjeknya, seperti keris dan kerawang.

Di dalam arca pameran kita dapati akan ada perbezaan dari segi penampilan bentukan dari aspek tradisi. Agak sukar untuk menetapkan motif tradisi yang digunakan tetapi masih kelihatan bentuk tradisi dari penggunaan tekniknya. Karya ini kelihatan menekankan idea konsep yang mengabungkan motif tradisi dalam pengukirannya. Penggunaan batang-batang kayu yang diolah seakan-akan kekisi di dalam senibina. Pencantuman antara kayu ini juga memberikan kita ilham tentang konsep tanggam yang digunakan dalam seni bina rumah Melayu. Jelas disini perkaitan diantara motif dan bentuk memainkan peranan yang penting di dalam membawa kita untuk melihat dan menghayati tentang konsep tradisi dalam seni arca moden. Seni tradisional boleh membawa kesedaran kepada penghayat dimana arca ini mewakili suatu masyarakat dan budaya setempat.

Karyanya yang dihasilkan sekitar tahun 1980-an yang bertajuk “Telong-Ibunda” terus membawa kita kepada bentuk dan motif tradisional dengan jelas. Pengarca mengolah dengan kreatif didalam menggunakan motif dan bentuk di dalam karya. Bentuk diambil dari hulu senjata seperti keris dan golok yang mempunyai ukiran tradisional iaitu hulu dengan telong, hulu sejuk, hulu kakatua dimana pengarca telah mengolah motif tersebut dengan baik. Penggunaan bentuk hulu keris pada bentukan memberi erti penampilan objek tradisional di dalam karya arca moden.

		
Cendana Putih Kayu Nangka 1988	Pasangan Kayu Ciku 1988	The big Sleeper Kayu Angsana 1988

Dalam arca “The Big Sleeper” (1991), dia menyatukan kelembutan gerak seni ukiran Melayu tradisi dengan bentukan padu gaya arca Henry Monroe dan Henri Laurens. Sementara arca-arca lain seperti “Penari” dan “Pengantin” merujuk terus motif-motif hulu keris dan seni

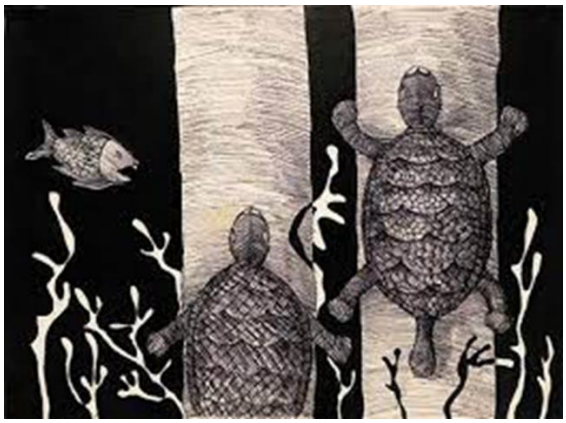
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1 & 2 September 2021

ukir Melayu (Muliyadi Mahamood, 1995). Seperti Mad Anuar, karya-karya Tengku Sabri yang terkemudian juga banyak menekankan kepada struktur dalam ruang, bukannya bentuk padu, seperti "Siri Warga Terakhir I – Kenaikan Terakhir" (1990/91) dan "Untitled Column" (1995).

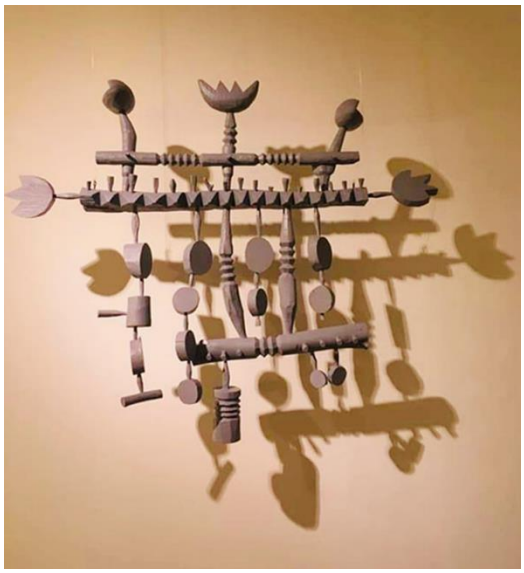


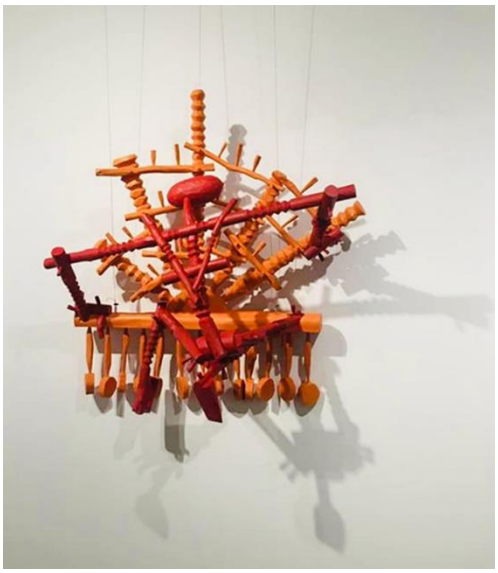
Resting with the Elephant, 1992
Ink and pen on cardboard
28.5 x 39.5 cm



Race to the Surface, 1992
Ink and pen on cardboard
29.5 x 39.7 cm

Meskipun demikian, dalam perkembangan mutakhir, Tengku Sabri telah mula beralih kepada menghasilkan karya-karya yang bersifat konsepsual mengenai isu-isu semasa dan kemasyarakatan. Perubahan ini boleh dilihat sebagai suatu usaha terkini pelukis untuk memperluaskan bentuk pengucapan seni dan maknanya, justeru mengingatkan khalayak kepada kecenderungan karya-karya konsepsual bekas tenaga pengajarnya, Pameran solonya 'Bujuk Semilir' (2000) memperlihatkan seni arca yang lebih mujarad, tidak kelihatan imej tradisi, namun masih memperlihatkan penguasaan teknik rupabentuk tradisi, kisi-kisi dan falsafahnya dalam seni arca moden





Karya dalam pameran Bujuk Semilir.

Norhaiza Noordin

Dalam bidang ukiran, kini beliau berkecimpung dalam dua aliran seni iaitu tradisional dan kontemporari. Beliau terlibat secara langsung dalam ukiran kayu tradisional sebagai

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1 & 2 September 2021

seorang pengukir, pemikir, pentafsir dan adiguru. Beliau menggunakan sebaik mungkin ilmu yang dipelajari melalui pengalamannya bersama tok gurunya. Kadang-kadang orang akan keliru terhadap hasil karyanya iaitu seorang pengukir dan karyanya yang bersifar kontemporari. Yang baru dan yang lama merupakan hakikat pribadi dan kesedaran dari dalam dirinya dan kedua-duanya perlu dijelmakan dalam bentuk kesenian berdasarkan pengalaman estatik untuk dikongsi bersama masyarakat.

Beliau masih mempertahankan bentuk tradisional dalam seninya dan cuba untuk mengenali dari dekat apa yang dikatakan seni kontenporeri atau moden itu. Walaubagaimanapun, gabungan dan cantuman boleh membawa erti disegandingkan atau disepadukan. Percubaan yang dilakukan olehnya ke arah itu lebih berbentuk segandingan ke arah kesepaduan di antara seni kontemporeri dengan seni tradisional itu. Oleh itu bagi belaiu perlulah kedua-duanya itu direntasi dengan jambatan ilmu pengetahuan. Hanya dengan mengenali dari dekat, seni rupa Melayu tradisional barulah dapat dihayati dan menjadi penghayatan terhadap sesetengah unsur seni rupa tradisional Melayu itu ke dalam karya-karya kontemporeri.

Keinginan yang tinggi untuk mendalami ilmu pengetahuan dan mempelajari ilmu seni ukiran kayu Melayu tradisional melalui pengalaman bersama guru-guru yang tersohor dan terbaik sepeti Allahyarham Wan Su Othman (Seniman Negara) Allahyarham Tengku Ibrahim Tengku Wok (Tokoh Kraf Negara & Adiguru), Wan Mustafa Wan Su (Adiguru Ukiran), Latif Long, Allahyarham Abd. Rahman Long dan Allahyarham Nik Rashidin Nik Hussin yang menjadi sumber rujukan utama. Ketokohan guru-gurunya yang mempunyai kelebihan dan kepakaran dalam bidang masing-masing yang dipelajarinya secata tidak formal.

Memahami ukiran akan membawa kepada penjelasan tentang ketinggian ilmu pengetahuan, keperibadian diri, tamadun dan budaya sesuatu bangsa. Bersama dengan Nik Din (panggilan mesra beliau) beliau banyak berdamping sebagai anak murid yang setia mendengar celetoh gurunya yang bercerita secara spontan. Nik Din telah mengajar beliau untuk memahami konsep pada motif sesuatu ukiran yang mempunyai falsafah disebalik keindahan ukiran tersebut.

Mencari sesuatu identititi di dalam sesebuah karya ternyata amat sukar, memerlukan masa dan pengalaman yang luas untuk mendapatkan gaya yang tersendiri. Beliau memulakan pejalanan ke Singapura dari Kota Bharu untuk menyertai Expo di Changi, dengan menaiki keretapi Tanah Melayu sekitar tahun 2008 yang menjadi pencetus dalam penghasilah karya seni moden dengan mengabungkan seni ukiran tradisional dengan seni ukiran kontemporari. Untuk memahami seni moden dan kontemporari, bermula 2008 beliau telah meneruskan trevelognya ke Eropah seperti England, Peranchis, Italy, Sepanyol dan Belanda

Pada 2009, beliau telah berguru dengan Chan Fee Ming di Kuala Terengganu untuk mengajarnya menggunakan media lukisan terutama cat air. Berdamping dengan Fee Ming dalam mempelajari teknik dan seni moden terutamanya menggunakan cat air. Sehingga kini beliau masih mengeksplorasi penggunaan cat air dalam lakaran dan lukisannya.

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Sebahagian lakaranya bersama Chan Fee Ming

Pada 2018, beliau telah mendapat tajaan dari Yayasan Hasanah untuk mengadakan residensi bersamanya, Adiguru ukiran selama setahun. Dalam pamerannya di Galeri Langkasuka, beliau telah menghasilkan arca kontemporari. Elemen di alam Melayu telah diaplikasikannya dengan memahami unsur-unsur air, api, angin dan tanah. Hasil penelitian dan kajian, karya 'Gelupas' mengambarkan pergerakan dan alunan alam dengan persekitaran melalui olahan dedaun, percikan air dan rentaknya. Manakala karya 'Sumber' lebih jelas kelihatan penggunan motif tradisional di bahagian tengah sebagai pusat tumpu pemerhati. Olahan kelopak bunga yang melindugi benih menjadi persoalan dalam karya ini.



Gelupas
92cm x 186cm x 5cm
Kayu Cengal
2019

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Sumber
59cm x 76cm x 5cm
Kayu Balau
2019

Kesimpulan

Secara umunya, pengekalan penggunaan unsur ukiran kayu dari segi kepelbagaian gaya, bentuk dan makna dalam seni arca di Malaysia sentiasa dibayangi tradisi dan persoalan kemodanan. Di samping kebudayaan, kepelbagaian gaya itu pula antaranya tercetus daripada faktor pendidikan dan ilmu pengetahuan melalui pengalaman yang dialami oleh pengarca dan pengukir. Mereka telah menelusuri tentang konsep falsafah ukiran Melayu dengan jelas dan mengaplikasi unsur-unsur falsafah ukiran yang dihasilkan dengan tepat serta perkembangan gaya yang mempertahankan nilai tradisi dalam menyesuaikan kemodanan seni, dengan mengarap pelabgai persoalan tentang kemanusian, kemasyarakatan, kepercayaan dan keagamaaan.

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Abstrak: *Pengalaman sastera dunia, pelancongan mempunyai hubungan kesalingan yang erat dengan kesusasteraaan itu sendiri. Perhatikan sastera pelancongan di Inggeris menerusi William Shakespeare, Jalaludin Rumi di Turki, Matsuo Basho di Jepun atau Joanne Kathleen Rowling di Scotland. Masing-masing mempertaruh mahakarya mereka yang akhirnya menjadi pancingan pelancongan. Penziarah mahu benar-benar sampai ke lokasi latar novel, cerpen atau puisi yang dibaca dan ia merupakan nikmat kesasteraan yang luar biasa. Namun bermula 2020, ragam pelancongan sama sekali terhenti akibat penularan wabah korona yang menyerang hampir semua penjuru dunia. Rata-rata pertengahan 2020, belahan ekonomi pelancongan cuba untuk bangkit, walau seperti agak mustahil. Ruang yang terbatas dari segi pergerakan fisik, diubah menjadi lebih lentur di layar digital. Menerusi inovasi pelancongan maya, sastera pelancongan dilihat mempunyai peluang untuk tumbuh semula. Tulisan ini mempersembahkan beberapa pengalaman sastera dunia menerusi pelantar maya, memperjuangkan teks yang ada untuk melanjutkan kecenderungan kegiatan menziarahi negara secara atas talian. Malaysia harus dapat berusaha mempertingkat upaya pelancongan sastera alternatif ini bagi mendukung semula penjanaan ekonomi negara. Perlunya upaya seperti pengetahuan konsep realiti maya (VR - virtual reality), kesediaan prasarana dan teknologi digital, realiti terimbuh (augmented reality), khasnya yang melibatkan pengalaman pengesanan deria (sensorial experience) dalam kalangan pelancong sambil menekuni teks kesusasteraan di tangan mereka. Ia bukan sahaja dapat menjadi ruang pengiklanan langsung untuk sastera Melayu, ia juga dapat mencapahkan belahan sastera itu dengan kegiatan pelancongan. Berbekalkan semangat kesalingan sastera-pelancongan ini, walau dalam hawa wabah yang masih mengapung liar, kelesuan iktisad negara dapat bingkas tumbuh kembali selari dengan pelestarian warisan kesusasteraan bangsa.*

Kata kunci: *kesusasteraan Melayu, pelancongan, pelancongan maya, pelancongan sastera, realiti maya*

Pengenalan

Pelancongan mempunyai ragam yang kian mencapah sejak Poser (1939), Hunziker and Krampf (1941) dan Jülg (1965) Ruppert dan Maier (1970) mengajukan beberapa senarai panjang mereka (Tureac, 2008). Sebelumnya, pelancongan terbelah kepada aneka bentuk antaranya yang terkait dengan keperluan, lapis kebudayaan, kemudahan sosial termasuk jenis pengangkutan yang tersedia (Sultan Sevinç Kurt Konakoğlu and Banu Çiçek Kurdoğlu (2018).

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Kemudian ia semakin mencapah kepada yang lebih khas seperti kebanyakan konsep utama dalam pengajian pelancongan. Antara yang disenaraikan adalah terkait dengan alam (*ecotourism*), makanan (*gastronomic tourism*), kesihatan (*health and wellness tourism*) termasuk kesusasteraan (*literary tourism*) (Smith, M., Macleod, N., & Robertson, M. H., 2010). Ia semakin melapangkan wilayah pelancongan yang terkait dengan kebudayaan dan ihwal antropogen.

Menurut Ghetau, Leontina & Esanu, L. (2011), pelancongan dan kesusasteraan mewakili dua kutub yang saling berjauhan namun mereka pasti akan bertemu. Perumpamaan yang diberikan tentang kedua-duanya, *literature is a form of spiritual travel, while tourism is the ink with which it is written.*

Begitu pengalaman sastera dunia, pelancongan mempunyai hubungan kesalingan yang erat dengan kesusasteraaan itu sendiri. Perhatikan sastera pelancongan di Inggeris menerusi William Shakespeare, Jalaludin Rumi di Turki, Matsuo Basho di Jepun atau Joanne Kathleen Rowling di Scotland. Masing-masing mempertaruh mahakarya mereka yang akhirnya menjadi pancingan pelancongan. Penziarah mahu benar-benar sampai ke lokasi latar novel, cerpen atau puisi yang dibaca dan ia merupakan nikmat kesasteraan yang luar biasa.

Namun bermula 2020, ragam pelancongan sama sekali terganggu akibat penularan wabah korona yang menyerang hampir setiap penjuru dunia. Kertas ini melihat bagaimana kesan wabah ke atas pelancongan khasnya pelancongan kesusasteraan. Penelitian ini mengambil beberapa kasus sastera dunia yang terlibat dengan pelancongan dan bagaimana mereka berdepan dengan wabah. Kemudian kertas ini juga menyorot apa yang dapat dilakukan di Malaysia, bagaimana sastera dan pelancongan dapat bergabung dalam bentuk terkini saat berdepan dengan pandemik.

Cabaran Wabah

Banyak industri terpaksa dikunci dan ia mengakibatkan kehidupan sosioekonomi terjejas secara langsung. Berdepan dengan wabah, antara upaya jalan keluarnya adalah menerusi "sekatan pergerakan" (*lockdown*), "penjarakan sosial" (*social distancing*) dan yang terkini adalah pemvaksinan (*vaccination*). Namun ia masih tidak menggalakkan pergerakan bebas seperti sebelumnya, pekerjaan masih terbatas, malah banyak yang kehilangan mata pencarian. Bahkan pemerhatian Mishra et al. 2020; Siddik 2020 antaranya memperlihatkan wabah yang pecah memberi kesan letusan ke atas ekonomi dunia. Mishra et al. 2020 menegaskan lagi, pelancongan merupakan antara industri yang terkesan teruk.

World Tourism Organization (WTO) menanggap "pelancongan" sebagai

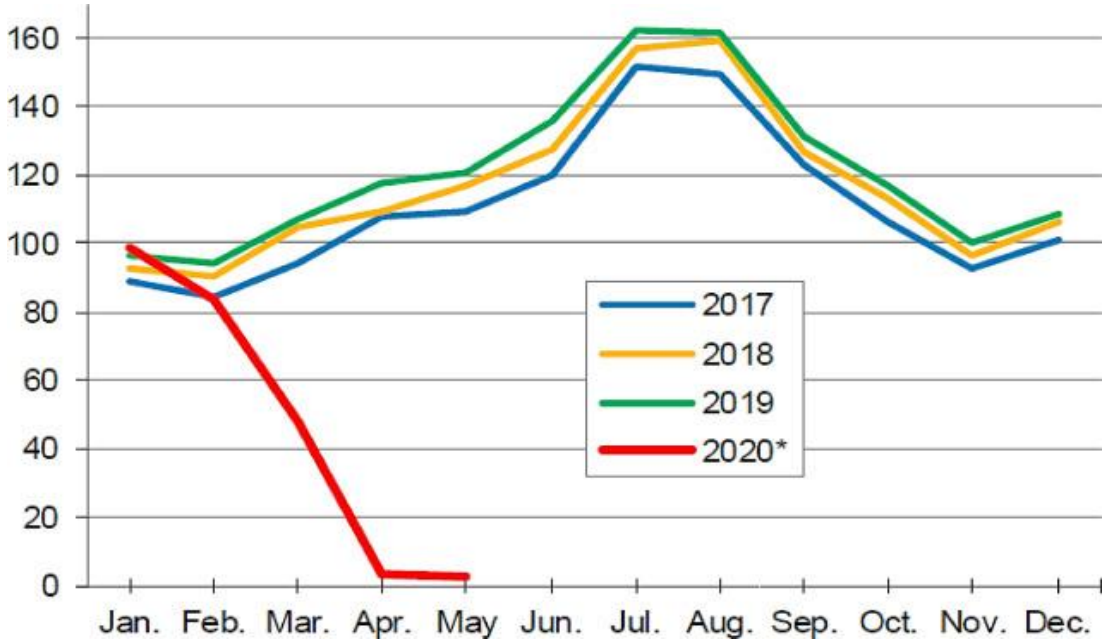
... the activities of persons traveling to, and staying in, places outside their usual environment, for not more than one consecutive year, for leisure, business, and other purposes.

Maka "pelancongan" itu tidak terelakkan daripada perihal "gerak"; pasti sahaja dengan kekangan utama seperti "sekatan pergerakan", kegiatan ini tidak dapat dijalankan seperti lazimnya.

Peratusan berikut dari kajian Jaffar Abbas, Riaqa Mubeen, Paul Terhemba Iorember, Saqlain Raza, Gulnara Mamirkulova (2021) menunjukkan dampak luar biasa wabah ke atas pergerakan ekonomi pelancongan dunia. Peratusan pergerakan yang merudum bermula 2020. Diperhatikan kedatangan penziarah menjunam sebanyak 56% bermula Januari hingga Mei, menurun sebanyak 97% pada April dan surut 98% pada Mei 2020 (Rajah 1).

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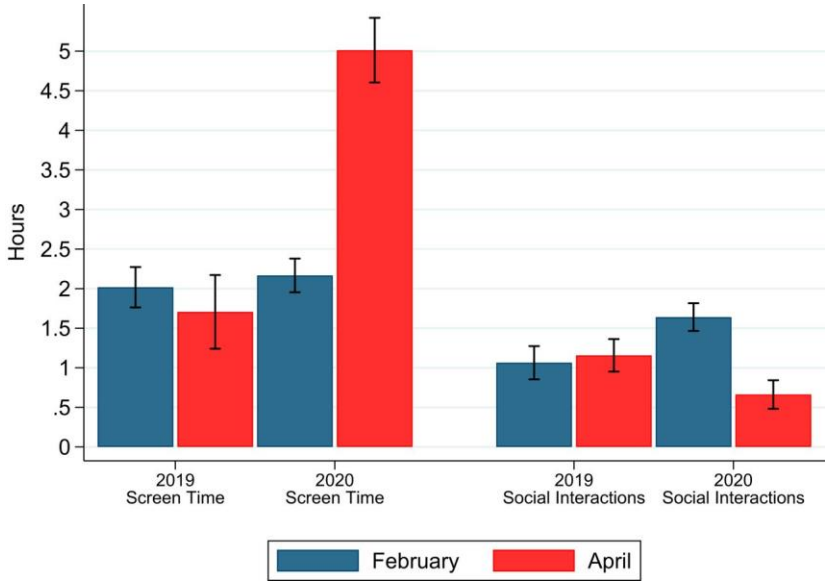
Rajah 1: Sektor Pelancongan Dunia Merudum Akibat Pandemik C19
(Sumber: Jaffar Abbas, Riaqa Mubeen, Paul Terhemba Iorember, Saqlain Raza, Gulnara Mamirkulova, 2021)

Namun rata-rata pada pertengahan 2020, belahan ekonomi pelancongan cuba untuk bangkit, walau seperti agak mustahil. Perlunya pilihan atau kaedah lain bagi membenarkan ia tumbuh kembali. Ruang yang terbatas dari segi pergerakan fisik, merentas benua, negeri malah daerah, harus cuba dilenturkan. Tanpa perlu keluar dari kotak kediaman, pelancongan harus terus dapat dijalankan.

Maka pilihan yang tersedia adalah dengan layar digital. Kajian Osea Giuntella, Kelly Hyde, Silvia Saccardo, Sally Sadoff (2021) menunjukkan peratusan kelangsungan kehidupan masyarakat dunia dengan "layar" semenjak wabah meredah (Rajah 2). Pertambahan mendadak pada April 2020 berbanding bulan dan tahun sebelumnya, memberitahu tentang tumpuan penggunaan skrin yang sangat tinggi untuk permainan maya dan melayari internet, tidak termasuk untuk urusan bekerja atau belajar. Walaupun kajian ini memperagakan gangguan dan kesan kesihatan mental akibat "skrin" namun dapatan ini memaklumkan wujudnya tautan yang erat antara skrin dengan kehidupan manusia semasa wabah. Maka ruang ini yang cuba dimanfaatkan untuk membawa kembali penziarah melancong seperti dahulu, dan kali ini di ruang maya. Menerusi inovasi pelancongan secara maya atau *virtual tourism*, sastera pelancongan dilihat mempunyai peluang untuk berdiri seperti sediakala walau wabah masih belum reda.

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1 & 2 September 2021



Rajah 2: Kehidupan di Layar Digital Semasa Pandemik
(Sumber: Osea Giuntella, Kelly Hyde, Silvia Saccardo, Sally Sadoff, 2021)

Menerusi pelancongan maya, penziarah tidak perlu meninggalkan kediaman untuk menuju destinasi sebenar yang kini dibangunkan secara maya. Ia dilaksanakan dengan wahana teknologi terkini yang belum pernah dialami sebelumnya (Buhalis & Law 2008; Molz 2012; Rosman & Stuhura 2013). Prasarana teknologi maklumat digembleng semaksimumnya untuk tujuan pembinaan, pelaburan, pengiklanan, pemasaran dan penawaran rekreasi maya. Khalayak mula sama ada secara langsung atau tidak, kian menyaksikan kehadiran "kemayaan" (*virtualization*). IoT (*Internet of Things*, internet benda) antara yang menawarkan transformasi dan dampak besar dalam pemaknaan pelancongan bentuk baru ini (Buhalis & Law 2008; Grønflaten 2009).

Maka kertas ini melihat bagaimana pelancongan memasuki ruang baru apabila harus berdepan dengan petaka seperti wabah. Khasnya dengan menumpukan perhatian terhadap pelancongan kesusasteraan, perbincangan ini secara optimis melihat bagaimana dengan kesusasteraan, pelancongan dapat diberikan suntikan semasa musim wabah. Melalui jalan kesusasteraan, graf pelancongan dapat digariskan menaik.

Sastera Dunia di Kala Wabah

Beberapa pengalaman sastera dunia menerusi pelantar maya, memperjuangkan teks yang ada untuk melanjutkan kecenderungan kegiatan menziarahi negara secara atas talian. Menerusi kaedah maya atau *virtual*, pelancongan 'hidup' di mana penziarah berada jauh daripada destinasi sebenar. Maklumat penderian (*sensory information, high-quality sensory data*) diperolehi menerusi sesi maya ini bersama-sama suasana yang interaktif. Ia dinamakan sebagai SL (*Second Life)* kerana dianggap menawarkan bantuan di lokasi ketika ejen pelancongan maya menyediakan semua kemudahan secara automatis (Guttentag 2010). Himpunan pengalaman e-pelancongan dapat membantu penziarah dengan mencipta peniruan atau simulasi dunia-realiti ini.

Memandangkan ziarah maya ini relatifnya murah dan mudah untuk penziarah, maka banyak ruang kemudahan yang boleh dimanfaatkan. Misalnya bagaimana Old Masters Picture Gallery di Dresden, Jerman yang mempunyai lebih 1500 lukisan sejak kurun ke 15 hingga 18 menjalani pengalaman SL sebagai muzium maya pertama di dunia (Curry 2007; Dresden Gallery 2009). Atau model maya *3D Rome Reborn* yang boleh dilihat ribuan bangunan zaman

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1 & 2 September 2021

purba Rom menerusi Google Earth pada 2008 dan avatar (Brown 2008; Owen 2008; Rome Reborn Brochure 2008). Rata-rata ragam e-pelancongan ini kian menjadi satu bentuk gelagat yang lebih membantu penziarah memacu dalam memperoleh pengalaman, kemudahan dan pada masa yang sama ia menyumbang terhadap pemeliharaan warisan.

Realiti maya atau VR (*virtual reality*) difahami sebagai penerokaan ragam pelagakan realiti (*reality emulation*) dalam ukuran tiga-dimensi (3D) dan persekitaran yang dijana komputer (Qadri et al. 2019). Realiti maya ini menyediakan wadah yang dijana komputer untuk membawa masuk pengalaman sebenar (Hobson & Williams 1995). Maka dengan penggemblengan realiti maya ini, dalam wilayah pelancongan, penziarah dapat menikmati latar destinasi dari tempat mereka berada tanpa perlu pergerakan keluar. Sementara Burdea & Coiffet (1994) menanggap realiti maya sebagai integrasi I3 iaitu *Immersion, Interaction, and Imagination.* Ia memberikan pemahaman bahawa menerusi realiti maya pengalaman penziarah lebih terkesan lewat aktiviti dalaman, ruang, waktu sebenar yang dibentangkan avatar.

Misalnya bagaimana *Virtual Tour of Literary UK* (Walsh, 2021) memanfaatkan pencerita (*narrator, host*) memperkenalkan latar yang terkait dengan sasterawan Inggeris dari William Shakespeare, William Wordsworth hingga ke JK Rowling. George McFall, pencerita yang merupakan pemandu pelancong yang arif tentang destinasi dengan bahan tentang sasterawan dan karya masing-masing. Turut dibacakan misalnya puisi "Daffodils" oleh William Wordsworth atau "Kubla Khan" oleh Samuel Taylor Coleridge. Ia sangat mendekatkan penziarah dengan karya para sasterawan ini yang pastinya sudah diketahui dan dibaca awal. Penziarah harus mendaftar awal berdasarkan takwim lawatan yang disediakan dan lawatan dilakukan secara langsung mengikut masa tempatan. Mungkin kaedah ini berbeda sedikit daripada teknik perjalanan 3D yang juga mengambil tokoh yang sama iaitu William Shakespeare dalam *9 Virtual Tours of Shakespearean Spots.* Bermula dengan rumah kelahiran di Stratford-upon-Avon, penziarah akan turut dibawa ke The Theatre (Shoreditch), Globe Theatre (Southwarklobe), The George Inn (Southwark), dan Juliet's Balcony, Verona.

Berdasarkan pengalaman bersama-sama hos atau pencerita ini pengagum karya Rowling misalnya dengan siri *Harry Potter,* pasti akan cepat menghubungkan latar misalnya Hogwarts School of Witchcraft and Wizardry (Walsh, 2021). Malah meja dan penjuru kafe yang digunakan JK Rowling di café The Elephant House, Edinburgh, untuk mengarang novel *Harry Potter,* pasti mahu disinggahi para peminat. Tambahan pula bagi mereka yang melanjutkan pembacaan mereka ke filem. Rentas wahana yang memperkukuh minat, keterkaitan kreativiti dan fantasi, sangat mengapungkan imaginasi penziarah sewaktu menjalani kembara maya mereka. Studio Warner Brothers di Leavesden mahu sekali dilawati juga untuk melihat pembikinan filem dari novel di balik layar.

Perhatikan beberapa ulasan penziarah berikut, reaksi mereka akan kembara maya saat terkepung di rumah (Keri, 2020). Antara lain ia memberikan tanggapan bahawa kembara maya masih boleh memberikan kesan yang praktis dan bermanfaat.

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1 & 2 September 2021

i. *Harry Potter is always so much fun! definitely this gave me some ideas while in lockdown – Maria, 1 Jun 2020*
ii. *These are so much fun. And perfect for the times. One day we will actually get to see this in real life, but for now, this is the perfect substitution – Jenny, 3 Jun 2020*
iii. *Oooh, this is so cool! I visited Orlando park few years back and had plans to take my sisters kids, but than "you know" happened. I'll show this virtual tour for them to get ready when we can go again – Andrea. 3 Jun 2020*
iv. *I'll admit … I've never seen/read Harry Potter but all these interactive activities make me want to! This looks so fun and would be a great way to still be safe at home – Alissa, 10 Jun 2020*

Sebuah lagi sumber dari *Google Lit Trips: Bringing Travel Tales to Life* (Boss, 2008) dapat dilihat bukan hanya sebagai kaedah membawa pelancongan secara maya malah ia juga merupakan wadah pendidikan kesusasteraan. Dibangunkan Jerome Burg, guru dan juga penyelaras integrasi-teknologi yang menggabungkan kembara kesusasteraan dengan teknologi interaktif dan imejan satelit *Google Earth*. Burg mengajar kesusasteraan di Granada High School di Livermore, California, memanfaatkan antaranya novel *The Kite Runner* oleh Khaled Hosseini yang membawa penziarah ke Afghanistan atau *Portrait of the Artist as a Young Man* oleh James Joyce ke Ireland.

Suzie Boss (2008) berpendapat bahawa kaedah pengajaran di laman berkenaan menyerupai apa yang berlaku dalam *The Odysseus* oleh Homer. Naratif kembara mengggunakan metodologi "melancong" dan "ziarah", membawakan nuansa yang menarik dan memancing di dalam kelas. Ternyata para pelajar juga menjadi penziarah merentas geografi dan jurus budaya. Para penziarah ini akan membuka fail KMZ (*Keyhole Markup Language Zipped*) yang dibekalkan untuk mereka melihat imejan satelit bumi dalam pemandangan 3D dan kemudian akan menumpukan pada latar yang diangkat penulis dalam novel, misalnya Afghanistan dan bangunan yang ada dalam *The Kite Runner*. Maklumat perihal geografi diperagakan sama. Memanfaatkan navigasi *Google Earth*, membolehkan penziarah melakukan penerbangan seperti watak Amir dari California ke Afghanistan. Sejarah kebudayaan Pashtun misalnya turut dipautkan dan penziarah akan mengenali Suni dan Syiah. Teknik pop-ups melampirkan gambar, peta, lukisan atau catatan yang memungkin letusan fikiran dalam kalangan penziarah tentang struktur naratif novel. Episod pengalaman maya ini menjadi antara dalil, pelancongan sastera bukan sahaja menjadi lawatan santai, sebaliknya terlampir ilmu yang bukan juga pada lapisan fisik tetapi masuk ke ruang penaakulan dan pemikiran pelancong, dalam lingkungan ini merupakan para pelajar subjek kesusasteraan berkenaan.

A virtual tour of Boris Pasternak's famous country house in Peredelkino, merupakan hadiah kembara maya oleh pihak Russia Beyond the Headlines (RBTH) sempena meraikan tahun ke 55 pemergian sasterawan Russia penerima Hadiah Novel Kesusasteraan (1958). Ia hanya merupakan slaid demi slaid namun ada tampalan maklumat tentang beberapa objek yang penting dalam kerja kepengarangan dan peribadi Pasternak. Teknik pergerakan slaid dengan imej di ruang dalam rumah Pasternak yang kini menjadi muzium, dirasakan sekali dampak seninya. Beberapa objek yang menjadi perhatian seperti meja menulis, ruang tidur, pianonya atau but yang sering dikenakan. Membaca novel masyhurnya, *Dr Zhivago* yang sudah diadaptasi ke filem, mengampuhkan lagi perjalanan maya ini.

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1 & 2 September 2021

Upaya Malaysia

Malaysia juga tidak terkecuali daripada mengalami kesan kejatuhan peratusan pelancong yang datang. Pembatalan tempahan bilik hotel sudah mula dilakukan sebelum PKP. Untuk tempoh Januari hingga Mac lalu, sebanyak 193,000 pembatalan tempahan dibuat. Anggaran kerugian daripada hasil perbelanjaan pelancong sahaja bagi tempoh Januari hingga Jun lalu mencecah RM45 bilion melibatkan lebih RM30 bilion untuk pelancongan antarabangsa, manakala pelancongan domestik mencatatkan RM13 bilion. (Maisarah Sheikh Rahim dan Nur Aslinda Nasir, 2020)

Apa yang dilakukan Malaysia apabila berhadapan dengan wabah, antaranya adalah misalnya Perbadanan Produktiviti Malaysia (MPC) melalui Nexus Produktiviti Pelancongan (TPN) dengan upaya melancarkan projek perintis, *Malaysia Virtual Experience* (MyVXp) dengan tema *Digital Tourism Unlimited* pada Mei 2020 bagi meraikan kelaziman baru khasnya dalam lingkungan pelancongan.

Menurut Pengerusi TPN, Uzaidi Udanis, bagi meningkatkan produktviti pelancongan negara, 450 hos dilatih secara atas talian oleh 14 mentor yang berpengalaman dalam produk berinovasi, pemasaran dan promosi secara digital, khasnya adaptasi teknologi dalam wadah maya. Hos dilatih selama sepuluh jam berdasarkan lima modul utama yang membantu mereka dalam penyampaian secara siaran langsung atas talian. Antara lingkungan yang diperkenalkan menerusi pelantar ini antaranya, seni dan hiburan, pengembaraan maya, pelancongan arkeologi dan geologi, budaya dan warisan, sejarah, kraftangan, kesihatan, kecantikan, dan pendidikan. Semua produk ini diperagakan di laman https://www.kofkino.com untuk tempahan secara atas talian.

Menerusi webinar Sastera Pelancongan Musim Wabah anjuran Universiti Kebangsaan Malaysia, Uzaidi Udanis menambah sastera pelancongan turut dapat memainkan peranan dalam upaya ini (Syarifah Salha Syed Ahmad, 2021). Dalam pembentangan berkenaan, Uzaidi Udanis mengambil contoh pelancongan sastera di Inggeris menerusi William Shakespeare (*Hamlet* dan *Romeo and Juliet*) dan Bram Stoker (*Dracula*) yang berjaya membawa masuk pelancong. Dalam lingkungan sastera Melayu, Uzaidi Udanis melihat bagaimana novel *Sandokan Los Piratas de la Malasia* (1897) oleh Emilio Salgari dapat menarik pelancong Itali untuk ke Malaysia. Begitu juga dengan novel tempatan lain yang dikatakan dapat menebarluas pelancongan seperti *Ombak Rindu* (Langkawi) oleh Fauziah Ashari dan *Ranjau Sepanjang Jalan* (Banggul Derdap) oleh Shahnon Ahmad. Kedua-dua novel ini juga pernah difilemkan, maka promosi berganda dapat dimajukan untuk tujuan pelancongan maya dengan memperkenal secara lebih intensif kedua-dua lokasi berkenaan.

Ketokohan P Ramlee ditanggap Uzaidi Udanis sebagai seniman masyhur Malaysia juga dapat diangkat menerusi memindahkan kisah hidupnya menjadi tulisan kreatif seperti novel. Kenyataan ini dapat didukung apa yang diusul Rafidola Mareta Riesa dan Alfatah Haries (2020) dalam tulisan mereka. Karya tempatan itu dapat dihubungkan dengan VRP - *Virtual Reality Photography* iaitu teknik foto panorama yang menyajikan suasana dengan pemandangan secara *spherical view* latar rumah atau lokasi pembikinan filem P Ramlee. Ia juga dapat melibatkan video (interaktif) 360 darjah yang bersifat *omnidirectional* dengan beberapa kamera yang merakam sekitar latar. Video ini dapat dicapai menerusi *Google Cardboard* yang dapat memberikan pengalaman ziarah maya.

Malaysia harus dapat berusaha mempertingkat upaya pelancongan sastera secara maya sebagai pilihan bagi mendukung semula penjanaan ekonomi negara. Ia dapat memindahkan apa yang ada pada muka surat novel ke layar digital di rumah penziarah masing-masing. Upaya yang dijalankan pihak MyVXp, boleh sahaja dibawakan hos yang sesuai, mirip dilakukan *Virtual Tour of Literary UK* (Walsh, 2021). Misalnya sewaktu membaca *Ranjau Sepanjang*

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1 & 2 September 2021

Jalan, peta, *Google Earth*, gambar 3D, video atau hos secara langsung dapat membantu penziarah mengenali kedudukan lokaliti. Memperkenalkan Shahnon Ahmad dengan latar Kampung Banggul Derdap di Sik, Kedah turut dapat memberikan maklumat bukan sahaja garis geografi tetapi warna sosiobudaya tempatan. Misalnya latar sawah padi dengan kegiatan petani dapat ditumpukan dan ini memberikan pengalaman menarik khasnya kepada penziarah luar negara. VR dalam lingkungan ini dilihat dapat menawarkan kepada penziarah kesan melihat mendengar, menyentuh yang akhirnya menerbitkan "rasa percaya" (Williams and Hobson 1995) sekurang-kurangnya tanpa perlu ke destinasi sebenar.

Kajian Salyani Osman (2019), Mobile Augmented Reality for Selangor Tourism (MARSELT) memanfaatkan perantara realiti (*augmented reality* - AR) yang dipasang dalam telefon bimbit untuk tujuan meningkatkan pengalaman semasa melancong. Metodologi ini boleh diuji ke atas Banggul Derdap dan *Ranjau Sepanjang Jalan.* MARSELT menggunakan teknik geomap, *browsing* dan navigasi maklumat, visualisasi maklumat, dan pengimbasan penanda kod bar (*marker tracing*). Tumpuan kajian ini diberi kepada tarikan pelancongan di Kuala Selangor sahaja iaitu Kelip-Kelip Kuala Selangor, Bukit Melawati, Skymirror Kuala Selangor, Taman Alam Kuala Selangor dan Selangor FruitValley.

Satu contoh tinjauan yang dilakukan Mohd Rahmat, Ismassabah dan Muhammad Nur Aiman (2015) ke atas replika kapal Portugis, *Flor de La Mar* di Melaka, memperlihat keperluan sisi multimedia yang lebih fokus. Aplikasi *3D Walkthrough* membenarkan pelancong menjalani pengalaman berada di dalam kapal berkenaan dan turut mengikuti hubungannya dengan sejarah negeri Melaka khusus semasa zaman penjajahan Portugis. Pengalaman maya ini dapat mendekatkan lagi penziarah dengan pengisahan misalnya dalam novel Faisal Tehrani, *1515* (2003). Protagonis Dr. Adi Famiyun yang merupakan sejarawan Melayu meneruskan penelitiannya tentang kedatangan Portugis ke Melaka. Kapal *Flor de La Mar* yang membawa Alfonso de Albuquerque, boleh menjadi titik tumpu dalam kembara maya sastera berasaskan novel *1515* berkenaan. *Flor de La Mar* merupakan kapal *nau* jenis *kerakah* milik Empayar Portugis. Ia dibuat di Lisbon pada 1502. Keampuhannya dapat menampung berat sehingga 400 tan. Kapal ini karam di Selat Melaka setelah membawa keluar banyak khazanah Melaka termasuk manuskrip yang berharga. Replika kapal ini dibangunkan di Muzium Samudera Melaka. Maklumat ini boleh ditampal sebagai masukkan maklumat semasa ziarah maya.

Walau bagaimanapun dalam beberapa sesi ziarah maya, ada kalanya perkakasan VR diperlukan yang melibatkan dampak penderiaan seperti,

i. Tetikus (*mouse*), kayu bedik (*joystick*), atau lengan mekanikal dan skrin (Burdea & Coiffet 2003; Foxlin 2002; Guttentag 2010).
ii. Sarung tangan interaktif (*interactive gloves*), perangkat lunak pengenalan suara (*voice recognition software*), and tetongkat (*wands*) seperti dalam permainan video Wii (Guttentag 2010).
iii. Alat perakam seperti *drones*, cetakan 3D, robot, dan *AR-based apps* (Guttentag 2010).

Mawar Safei (2021) membentangkan dalam ruang kesusasteraan Melayu, bagaimana menerusi kepenyairan Sasterawan Negara Usman Awang dilihat dapat membangunkan Sedili, Johor sebagai wilayah pelancongan. Usulan kegiatan sastera di latar nostalgia ranah kelahiran Sasterawan Negara ketiga (1983) ini misalnya seperti baca puisi, persembahan teater atau diskusi karya. Ia dapat dilaksanakan dengan pengisian kembara ke Sedili. Namun kali ini ia harus cuba dimayakan seperti mana yang dilakukan terhadap Shakespeare, Rowling mahupun Pasternak. Sekurang-kurangnya dapat dibangunkan satu wadah lawatan maya persis yang

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1 & 2 September 2021

disediakan pihak Russia Beyond the Headlines (RBTH) kepada Boris Pasternak. Sumbangsih maya dalam bentuk laman kembara meliputi tapak rumah kelahiran, barangan peribadi yang terkait dengan kepenyairan Usman Awang dapat dilakukan. Ia boleh dilaksanakan dalam bentuk kerjasama dengan pihak Yayasan Usman Awang dan Yayasan Warisan Johor. Ia bukan sahaja dapat menjadi dukungan kepada pelancongan fisik nanti tapi meluas merentas sempadan antarabangsa, fisik dan maya. Begitu akhirnya karya Usman Awang dapat lebih dinikmati dalam lingkungan kesusasteraan dunia.

Rumusan

Benar hadith Bukhari yang menyampaikan sabda, “Barang siapa dikehendaki oleh Allah kebaikan baginya, maka dia diuji dengan suatu musibah.”. Hikmah atau kebaikan selalu ada bersama-sama petaka yang datang, termasuk wabah sekarang. Begitu Surah Al Insyirah juga menegaskan dua kali betapa tiap kesukaran merapat bersama-samanya kemudahan. Begitu kita dipelihara-Nya dengan perlindungan dan kebaikan walau apa juga suasananya. Maka melihat wabah yang masih belum mahu berhenti ini, lagi dibuka pintu rahmah dalam bidang iktisad khasnya jurus pelancongan yang fisiknya kelihatan sangat mustahil untuk bangkit semula. Namun dengan ilham dan upaya menerusi layar dan teknologi digital, ia dapat dibuka perlahan-lahan, sarat percubaan untuk menjayakannya.

Pelancongan maya tanpa memerlukan penziarah keluar rumah bukan sahaja dapat membantu membuka semula ruang pelancongan, ia turut menjadi ruang pengiklanan langsung untuk kesusasteraan. Berbekalkan semangat kesalingan sastera-pelancongan ini, walau dalam hawa wabah yang masih mengapung liar, kelesuan iktisad negara dapat bingkas tumbuh kembali menerusi kerja-kerja penerbitan. Walau ada permintaan novel, puisi atau cerpen dalam bentuk buku elektronik, namun pesanan buku-buku fisik masih aktif dan ini memberikan pemandangan yang sihat dalam dataran kesusasteraan. Mudah mudahan segalanya membaik semula untuk pelancongan fisik dapat dilakukan dan pengalaman pelancongan kesuasasteraan akan lebih mengesankan pada jiwa dan lebih-lebih fikiran.

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ELEMEN KREATIVITI DALAM PAK-21: TEORI DAN FAKTOR MEMPENGARUHINYA

CREATIVITY ELEMENT IN 21ST CENTURY LEARNING: THEORY AND AFFECTING FACTORS

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Abstrak: *Kreativiti diakui sebagai antara elemen kemahiran yang penting dalam pembelajaran abad ke 21 tetapi sejauh mana kebolehsanaannya menarik pengkaji mengkaji faktor-faktor pendorong dan penghalang perlaksanaan elemen tersebut. Menggunakan penyelidikan berasaskan sorotan literatur, tujuan utama artikel ini adalah untuk memberikan penjelasan teori tentang faktor-faktor pembolehubah perkembangan kreativiti murid. Artikel ini akan menjelaskan pandangan yang berbeza mengenai faktor mempengaruhi perkembangan kreativiti murid berfokus kepada murid yang mempunyai masalah latar belakang sosio ekonomi yang rendah dan berisiko tercicir. Selain daripada itu, pendapat dari teori dan model kreativiti dianalisis bagi mendapatkan persamaan dan perbezaan pandangan tentang faktor-faktor penyumbang dan penghalang. Tujuannya supaya dapatan analisis akan membantu pelbagai pihak untuk mencari alternatif dalam membantu masalah kreativiti dalam kalangan murid-murid tersebut. Berdasarkan objektif kajian ini iaitu mengenalpasti faktor-faktor kreativiti murid-murid berdasarkan teori dan kajian literatur, pengkaji menggunakan kaedah analisis kandungan terhadap teori dan model, literatur kajian dari tahun 2015 hingga 2021. Hasil kajian mendapati faktor individu, motivasi, persekitaran dan aktualisasi adalah pemboleh ubah utama yang membantu perkembangan kreativiti murid berlatar belakang sosio ekonomi rendah. Sejajar dengan analisis teori dan tinjauan literatur, kami mencadangkan penyelidikan masa hadapan dapat melengkapkan jurang kajian sebagai asas pengembangan kreatif jangka panjang serta kaedah bagaimana mengatasi faktor dominan yang boleh dikawal. Tinjauan literatur kami telah mengetengahkan beberapa tema dan pandangan yang kami harap akan berguna untuk kajian akan datang.*

Kata kunci*: Kreativiti, Pembelajaran Abad Ke-21, Kanak-Kanak Sosioekonomi Rendah, Kanak-Kanak Berisiko Tercicir,*

Abstract: *Creativity is recognized as one of the most important elements of skills in 21st-century learning but to which extent that it is possible to draw researchers to study the driving factors and barriers to the implementation of such elements. Using literature review-based research, the main purpose of this article is to provide a theoretical explanation of the*

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1 & 2 September 2021

variables of student creativity development. This article will explain the different views on factors affecting the development of student creativity focusing on students with low socioeconomic background problems and at risk of dropping out. In addition, opinions from creativity theories and models were analyzed to obtain similarities and differences of views on contributing and hindering factors. The purpose is that the findings of the analysis will help various parties to find alternatives in helping the problem of creativity among the students. Based on the objective of this study is to identify the factors of creativity of students based on theory and literature review, researchers use content analysis methods on theory, model, the study literature from 2015 to 2021. The results of the study found that individual factors, motivation, environment, and actualisation are key variables that aid the creative process of students from low socioeconomic backgrounds. In line with the theoretical framework model, we suggest that future research can complement the research gap as the basis for long-term creative development as well as methods of how to overcome controllable dominant factors. Our literature review has highlighted several themes and insights that we hope will be useful for future studies.

***Keywords**:Creativity, 21st Century Learning (PAK21), Low Socioeconomic Children, Children at Risk of Dropping Out,*

Pengenalan

Kertas ini akan membicarakan tentang elemen kreatiiti yang merupakan salah satu elemen dalam Pembelajaran Abad (PAK) ke-21. Kreativiti merujuk kepada konsep kreativiti dalam bidang seni amnya dan Pendidikan Seni Visual khasnya. Sementara Pembelajaran Abad ke 21 merupakan proses pembelajaran yang berpusatkan murid berteraskan elemen komunikasi, kolaboratif, pemikiran kritis , dan kreativiti serta aplikasi nilai murni dan etika. Dalam PAK 21 Kementerian Pendidikan Malaysia, kreativiti terkandung dalam Standard Asas PAK 21 yang kelima. KPM mendefinikan kreativiti sebagai berlaku proses penjanaan idea yang menghasilkan inovasi bahan, aktiviti dan projek yang baharu, unik , berguna dan berkualiti (PAK 21 KPM, ms 20). Kreativiti merujuk kepada sesuatu proses yang berlaku iaitu melibatkan penghasilan sesuatu yang baru, berguna dan juga berkualiti. Elemen ini juga merupakan salah satu elemen yang penting untuk diterapkan dalam diri murid. Hal ini demikian kerana kreativiti bersifat meluas yang melibatkan sesuatu projek dan juga pemikiran murid itu sendiri. Mereka perlu berfikir di luar kotak untuk menghasilkan sesuatu ciptaan yang baru dan berguna.

Pembelajaran Abad ke-21 dalam Pendidikan di Malaysia

Malaysia sebagai sebuah negara yang berkembang pesat seiring dengan ledakan globalisasi pada masa kini. Dalam menuju ke arah pendidikan bertaraf dunia, Malaysia perlu membawa suatu perubahan yang akan memberi kesan kepada dunia pendidikan. Sehubungan dengan itu bersesuaian dengan matlamat dan zaman, KPM telah melaksanakan pembelajaran abad ke-21 (PAK21) bermula pada tahun 2014. Memandangkan kualiti dalam pendidikan menjadi isu global dan persaingan dunia, negara optimis dan cenderung untuk mengambil pelbagai langkah dan perubahan dari masa ke semasa demi memastikan kualiti pembelajaran negara menjamin masa depan generasi. Oleh yang demikian, pembentukan kurikulum dan pendekatan kokurikulum banyak ditekankan dengan konsep kerohaniaan, emosi, motivasi, intelek dan daya usaha fizikal yang mampu capai (YM Raja Abdullah dan Daud, 2018; Norain dan Wan Azlinda, 2017). Dengan itu, Kementerian Pendidikan Malaysia (KPM) telah meneliti perkara-perkara yang perlu dilaksanakan dan berusaha untuk menjayakan usaha tersebut.

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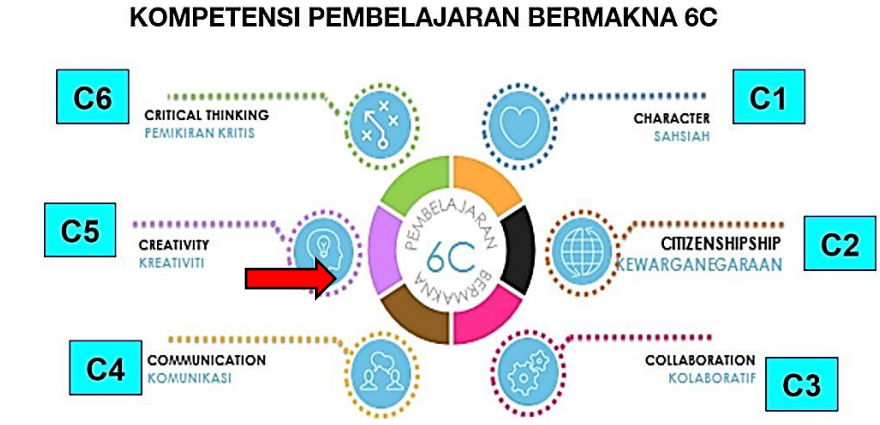
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Rentetan sumbangan dalam pembelajaran abad ke 21, negara optimis dan komited terhadap generasi yang dihasilkan sebagai label modal insan dinamik dan berpengetahuan dalam menangani isu dunia dan global secara inovatif. Dalam hal itu, peningkatan dalam kebolehpasaran modal insan akan mengukuhkan ekonomi negara dengan merapatkan jurang pendapatan dan mengurangkan kadar pengangguran dalam kalangan graduan, individu dan kelompok generasi (Ainun, Zamri dan Wan Muna, 2017). Kesannya, Produktiviti ini akan terhasil dengan gabungan dan kombinasi pendidikan yang bersifat praktikal dan konseptual secara intervensi teknologi dalam memastikan kebolehpasaran modal insan meningkat.

Kini, PAK21 telah menjadi satu isu yang hangat dalam dunia pendidikan kerana ia dilihat mampu memenuhi keperluan pendidikan pada masa kini, di samping membawa perubahan baru dalam dunia pendidikan. Dapat dilihat kaedah pengajaran turut berubah daripada pengurusan Pengajaran dan Pemudahcaraan (PdPc)kepada Pengajaran dan Pembelajaran di Rumah (PdPR) sebagai alternatif pembelajaran norma baru rentetan Covid-19. PAK21 dikatakan sebagai proses **pembelajaran yang berpusatkan kepada murid.**

Elemen Kreativiti dalam Pembelajaran Abad ke-21

Dalam Pembelajaran Abad ke-21, terdapat beberapa elemen yang diterapkan, iaitu komunikasi, kolaboratif, pemikiran kritis, kreativiti serta aplikasi nilai murni dan etika (6C). Elemen-elemen ini juga disebut sebagai standard asas dalam PAK21. Dalam 6 elemen (6C) yang terdapat dalam PAK 21 ini, elemen ke-5 iaitu kreativiti. Elemen kreativiti menjadi fokus dalam penulisan artikel ini (Rajah 1)



Rajah 1: Elemen 6 C dalam PAK-21
Sumber: Laman Web Rasmi IPGM

Kesedaran tentang kepentingan pemikiran kreatif dalam kurikulum sekolah di Malaysia telah wujud sejak tahun 1983, bermula dengan Kurikulum Baru Sekolah Rendah (KBSR) dan dilangsungkan awal 1990an dengan Kurikulum Bersepadu di mana pemikiran kreatif disebatikan sebagai salah satu komponen dalam Kemahiran Berfikir secara Kritis dan Kreatif (KBKK). Kini, pemikiran kreatif terus disebatikan dalam Kurikulum Standard Sekolah Rendah (KSSR) dan Kemahiran Berfikir Aras Tinggi (KBAT) untuk pelajar sekolah rendah dan menengah. Kementerian Pendidikan Malaysia juga menyatakan dalam teras kedua Pelan Induk Pembangunan Pendidikan (PIPP-2006-2010) iaitu keperluan kreativiti dapat melahirkan modal insan yang kreatif dan inovatif melalui perlaksanaan kurikulum (BPK, 2011) dan PPPM (2013-2025). Sementelahan itu, Kreativiti merupakan salah satu Elemen Merentas Kurikulum (EMK) dalam Pelan Induk Pembangunan Pendidikan (PIPP, 2010) yang memberi penekanan

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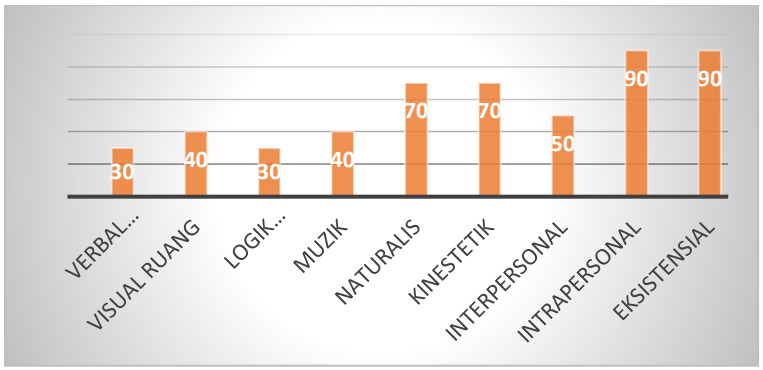
untuk membangunkan modal insan yang kreatif bagi memenuhi keperluan negara pada abad ke-21.

KPM juga menyediakan Model Panduan Domain Kreativiti (2013-2025) dan Model Kreatif Terarah (Paul E Pisek, 1997) namun tidak semua guru berkemahiran dalam mengaplikasikan Elemen Merentas Kurikulum(EMK) iaitu elemen kreativiti ini di dalam bilik darjah. Kajian Altinkaynak, Aydos dan Akman (2012), menyebut pendidik harus memberi kebebasan kepada kanak-kanak bertindak sebagai pencungkil bakat kanak-kanak namun tidak ramai guru yang berkelulusan dan berkelayakan mengajar seni di peringkat rendah. Hakikatnya Contohnya dalam mata pelajaran Pendidikan Seni. Bidang Seni bersifat subjektif, dan bukan semua guru boleh mengajar bidang ini. Ia tidak bersifat fakta malahan terdapat guru-guru yang tidak kreatif dan tiada kemahiran dalam seni dipaksa mengajar seni. Keadaan ini memberi kesan kepada anak-anak didiknya. Kaedah pengajaran perlu disesuaikan dengan keadaan semasa yang memerlukan kanak-kanak berfikir di luar kotak selari dengan tujuan

Persaingan dalam kerjaya merupakan isu yang tidak dapat dikawal akibat pergerakan ekonomi negara dan global. Ini juga membuktikan bahawa kreativiti sangat signifikan dan sinonim dengan perkembangan pembelajaran abad ke-21 (Benade, 2015). Selain untuk keperluan negara, pelajar yang memilih bidang ini boleh merancang untuk membentuk satu profesion baru. Menjadi seniman sepenuh masa contohnya. Walaupun negara kita masih baru dalam bidang ini, namun telah terdapat ramai artis yang mampu hidup mewah dengan menjadikan seni sebagai satu profesion sepenuh masa. Di samping itu , peranan kreativiti dan seni visual dapat memupuk dan mendidik sifat kecintaan pada seni dan estetika. Negara perlu memikirkan satu kaedah yang berkesan bagaimana seni ini perlu dijadikan teras kepada pembentukan masyarakat.

Seni Medium Berekspresi Dan Berkreativiti?

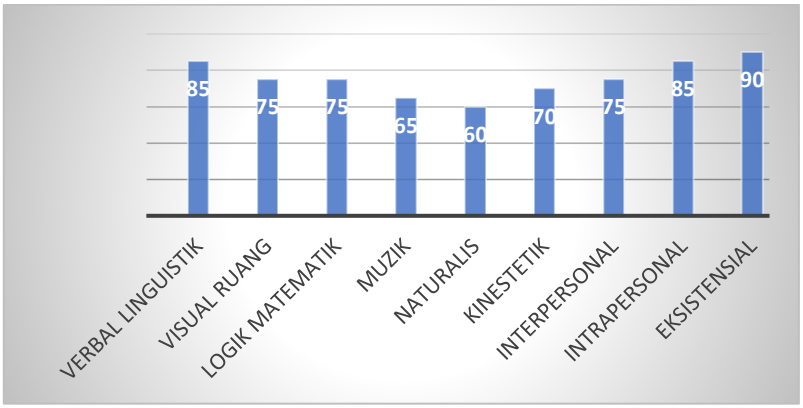
Relevankah Seni sebagai medium untuk berekspresi dan berkreativiti? Dalam zaman sains dan teknologi hari ini, ramai berpandangan bahawa seni tidak lagi relevan dengan masyarakat moden sekarang. Pada pandangan segelintir masyarakat, seni hanya boleh dihasilkan oleh orang-orang seni atau artis semata-mata (Seni Untuk Seni). Disebabkan oleh pandangan ini, masyarakat kita mengasingkan seni visual daripada kehidupan seharian mereka. Malah Pentaksiran Psikometrik (Ppsi) Murid Tahun enam mendapati skor yang sangat rendah dalam elemen visual ruang (Seni Visual) iaitu 40% manakala bagi murid Tingkatan Tiga iaitu 75%.



Rajah 2: Pentaksiran Psikometrik (Ppsi) Murid Tahun 6
Sumber: Standard Asas PAK 21, KPM

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Rajah 3: Pentaksiran Psikometrik (Ppsi) Murid Tingkatan 3
Sumber: Standard Asas PAK 21, KPM

Pandangan negatif sesetengah ibu bapa terhadap bidang seni menganggap seni sebagai mata pelajaran sampingan. Ini adalah disebabkan oleh pemahaman cetek daripada sumber rujukan dan maklumat yang tidak tepat terhadap kepentingan bidang seni. Seni harus dilihat sebagai subjek yang mampu 'mengubati' permasalahan yang berlaku dalam jiwa manusia.

Adakah kreativiti kanak-kanak hanya berkembang untuk yang cemerlang akademik sahaja? Namun apa yang menarik minat pengkaji dan terpanggil untuk mengkaji elemen kreativiti ialah terdapat kajian yang menunjukkan bahawa pelajar dari latar belakang sosioekonomi yang kurang bernasib baik dan cenderung mempunyai prestasi lebih buruk dalam akademik (APA, nd; Jol, 2010) menunjukkan tahap kreativiti yang sedikit lebih tinggi daripada pelajar yang berasal dari latar belakang yang lebih baik (Torrance, 1968; 1973; Rogers, 1968, Koultsanis, 1974). Ini memberikan mereka kelebihan sekiranya mata pelajaran kreatif seperti Pendidikan Seni lebih diutamakan dalam kurikulum. Dengan jurang demikian, membuka satu persoalan untuk menunjukkan bahawa kreativiti seni perlu dalam pendidikan terutamanya kepada murid yang dari latar belakang sosioekonomi yang kurang bernasib baik.

Tujuan Artikel

Perkembangan kreativiti dikatakan dipengaruhi oleh pelbagai faktor.Tujuan utama artikel ini adalah untuk membincang dan memberikan penjelasan teori tentang faktor-faktor pembolehubah perkembangan kreativiti murid-murid. Artikel ini akan menjelaskan pandangan yang berbeza mengenai faktor dominan mempengaruhi perkembangan kreativiti murid berfokus kepada murid yang mempunyai masalah latar belakang sosio ekonomi yang rendah dan berisiko tercicir. Selain daripada itu, pendapat dari teori dan model kreativiti dianalisis bagi mendapatkan persamaan dan perbezaan pandangan tentang faktor-faktor penyumbang dan penghalang.

Sorotan Literatur

Teori dan Faktor Mempengaruhi Kreativiti Murid

Dalam bidang kreativiti terdapat banyak teori yang digunakan berdasarkan bidang-bidang kajian para penyelidik. Namun dalam kajian ini, teori yang digunakan adalah teori yang hanya berkaitan dengan skop dan tujuan penulisan artikel ini.

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1 & 2 September 2021

Jadual 1: Analisis Pandangan Teori dan Model Kreativiti Tentang Faktor-Faktor Kreativiti

TEORI	FAKTOR		TEMA
	Pembolehubah Bersandar	Pembolehubah tidak Bersandar	
Teori Humanis Abraham Maslow (1943) (TAM)	Keperluan Individu (FK1)	➢ Psikologikal ➢ Keselamatan ➢ Keperluan disayangi dan dipunyai, ➢ Keperluan harga diri, ➢ Keperluan kesempurnaan kendiri	➢ INDIVIDU
	Persekitaran (FK2)	➢ Ibubapa/guru/ Sekolah/kaedah	➢ PERSEKITARAN
	Motivasi	➢ Desakan dalaman.	➢ PERSEKITARAN
Teori Motivasi Amabile dan Sternberg(1983)	Motivasi (FK3)	➢ Intrinsik ➢ Ekstrinsik	➢ PERSEKITARAN ➢ Toleransi ➢ Sedia ambil risiko
Model Pembangunan kreativiti, KPM(MPK)	Faktor penghalang (FPK4)	➢ Persekitaran ➢ Perwatakan ➢ Sosioekonomi ➢ Psikologikal	➢ PERSEKITARAN ➢ PERIBADI

Perkembangan kreativiti dikatakan dipengaruhi oleh pelbagai faktor. Jadual 1 menjelaskan pandangan teori-teori yang berbeza mengenai faktor mempengaruhi perkembangan kreativiti murid berfokus kepada murid yang mempunyai masalah latar belakang sosio ekonomi yang rendah dan berisiko tercicir. Pendapat dari teori dan model kreativiti dianalisis bagi mendapatkan persamaan dan perbezaan pandangan tentang faktor-faktor penyumbang dan penghalang. Bagi membincangkan teori berkaitan penulisan artikel, penyelidik menggunakan teori yang berkaitan dengan tujuan penyelidikan. Terdapat tiga teori yang dikemukakan bagi objektif penulisan artikel ini iaitu mengenalpasti faktor-faktor yang mendorong kreativiti merujuk Teori Humanistik Maslow (1943) dan Teori Motivasi Amabile-Sternberg (1983) dan Model KPM (2013)

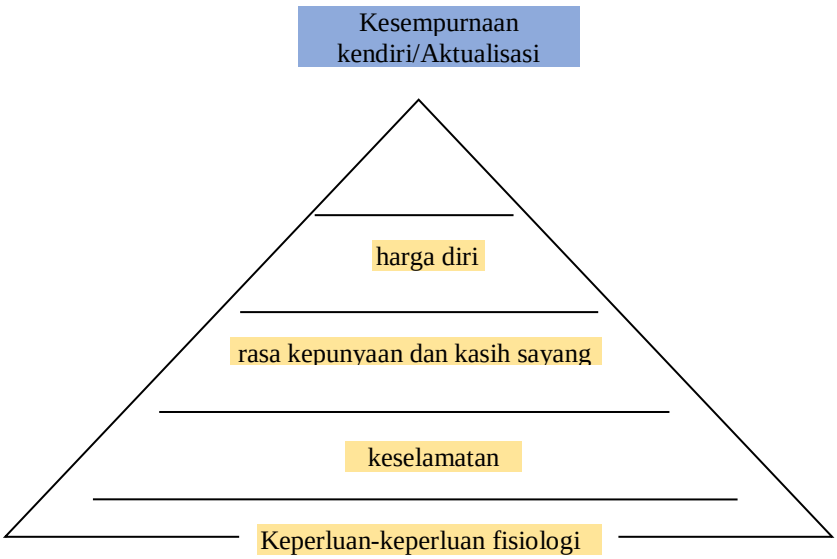
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Teori Humanis Abraham Maslow (1943) Sebagai Teori Yang Mendasari Faktor Kreativiti Kanak-kanak Sosioekonomi Rendah dan Berisiko Tercicir

Faktor Individu (Keperluan Asas)

Maslow memasukkan kreativiti pada tahap kelima keperluan asas manusia iaitu aktualisasi diri salah satu kontribusi yang sangat penting dari aliran humanistik.



Rajah 4:Hierarki Keperluan Maslow
Sumber : Jas Laile 2000

Pendapat Maslow bahawa manusia mempunyai keperluan mengembangkan potensi-potensi dirinya secara penuh untuk memperoleh/mencapai kehidupan yang lebih bererti dan lebih kaya dan untuk menjadi seseorang yang terbaik bagi dirinya. Menurut teori humanis, setiap orang memiliki potensi ini. Maslow mengatakan bahwa setiap tahap keperluan dapat dipenuhi hanya kalau tahap sebelumnya telah (relatif) dipenuhi.. Manusia memiliki kebebasan untuk berkehendak, memiliki kesedaran untuk memilih serta memiliki harapan. Faktor seperti keunikan, potensi individu, kanak-kanak yang aktif, bebas membantu dalam potensi kreatif dan berkebolehan untuk berkembang. Teori ini disokong dari kajian Rofidah Musa, Muhamad Firdaus Ramli, Zainuddin Abindinhazir, Norkhaizatul Erma Mohd Khairuddin (2019) dan Petrie J. A. C. van der Zandena,*, Paulien C. Meijera, Ronald A. Beghetto (2020) .

Dalam kajian Kemiskinan Keluarga Dan Pengaruhnya Terhadap Tahap Pendidikan Rendah Masyarakat Luar Bandar: Kajian Kes Di Jajahan Bachok, Kelantan, Siti Masayu Rosliah Abdul Rashid & Narimah Samat (2018) mendapati sosio-ekonomi mempengaruhi kreativiti murid. KPM (2013) juga mendapati faktor individu iaitu psikologikal, keselamatan, keperluan disayangi dan dipunyai, keperluan harga diri dan kesempurnaan kendiri mempengaruhi kreativiti kanak-kanak. Dapat dijelaskan Maslow memandang manusia dengan optimis, memiliki kecenderungan untuk bergerak menuju aktualisasi diri. Oleh hal demikian, sekiranya kanak-kanak tersebut tidak mendapat keperluan asas maka potensi untuk kehidupan lebih baik akan sukar dicapai.

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Jadual 2 : Kreativiti dan Keperluan Individu

Bilangan	Tajuk	Pengarang	Tahun	Fokus
1	Ekplorasi Seni Visual Melalui Aktiviti Lakaran Asas Terhadap Kanak-Kanak Prasekolah.	Rofidah Musa,Muhamad Firdaus Ramli, Zainuddin Abindinhazir, Norkhaizatul Erma Mohd Khairuddin	2019	Keperluan harga diri.
2	Nurturing Creativity in Young Children: A Case Study of the Practice of Teaching for Creativity in an Islamic Kindergarten).	Safiek Mokhlis	2019	Keperluan disayangi dan dipunyai, Keperluan harga diri,
3	Eksplorasi lakaran bertema kenderaan serta kesan terhadap kreativiti kanak-kanak	Musa, R., Ramli, M., Mohd Khairuddin, N., & Abindinhazir, Z.	2019	Psikologikal Keselamatan.
4	Factors Involved in The Development of Adolescent Creativity A review study about creativity in adolescence: Where is the social context?.	Petrie J. A. C. van der Zandena,*, Paulien C. Meijera, Ronald A. Beghetto	2020	Psikologikal, Keselamatan, Keperluan disayangi dan dipunyai, Keperluan harga diri, kesempurnaan kendiri.

Jadual 2 menganalisis empat jurnal yang berkaitan dengan kreativiti dan faktor keperluan individu. Antaranya dalam kajian kes di Jajahan Bachok, Kelantan, Siti Masayu Rosliah et all (2018) mendapati sosio-ekonomi mempengaruhi kreativiti murid. Begitu juga dapatan Petrie et all (2020). KPM (2013) juga mendapati faktor individu iaitu psikologikal, keselamatan, keperluan disayangi dan dipunyai, keperluan harga diri dan kesempurnaan kendiri mempengaruhi kreativiti kanak-kanak. Dapat dijelaskan Maslow memandang manusia dengan optimis, memiliki kecenderungan untuk bergerak menuju aktualisasi diri. Oleh hal demikian, sekiranya kanak-kanak tersebut tidak mendapat keperluan asas maka potensi untuk kehidupan lebih baik akan sukar dicapai.

Teori Maslow, Taylor dan KPM dalam Kajian Terdahulu

Faktor Persekitaran

Maksud persekitaran di sini termasuklah budaya, masyarakat sekeliling, pendidik dan keluarga. Selain daripada itu, persekitaran kelas, sekolah dan tempat tinggal juga merupakan aspek penting yang perlu dititik beratkan. Perkembangan artistik kanak-kanak banyak

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1 & 2 September 2021

dipengaruhi oleh persekitaran dan suasana mereka dibesarkan (Amabile & Pratt, 2016). Persekitaran kondusif membantu dalam memperolehi pengalaman dan pemerhatian bermakna.

Jadual 3 : Kreativiti dan Faktor Persekitaran

Bilangan	Tajuk	Pengarang	Tahun	Fokus
1	Pemupukan kreativiti dalam kalangan pelajar di peringkat sekolah.	Nor Azzatunnisak binti Mohd Khatib & Saemah Rahman	2015	Guru Sekolah Keluarga Kemudahan
2	Ekplorasi Seni Visual Melalui Aktiviti Lakaran Asas Terhadap Kanak-Kanak Prasekolah.	Rofidah Musa,Muhamad Firdaus Ramli, Zainuddin Abindinhazir, Norkhaizatul Erma Mohd Khairuddin	2019	Guru Kemudahan
3	Nurturing Creativity in Young Children: A Case Study of the Practice of Teaching for Creativity in an Islamic Kindergarten).	Safiek Mokhlis	2019	Guru
4	Eksplorasi lakaran bertema kenderaan serta kesan terhadap kreativiti kanak-kanak.	Musa, R., Ramli, M., Mohd Khairuddin, N., & Abindinhazir, Z. (2019	2019	Sekolah
5	Factors Involved In The Development Of Adolescent Creativity A review study about creativity in adolescence: Where is the social context?	Petrie J. A. C. van der Zandena,*, Paulien C. Meijera, Ronald A. Beghetto	2020	Guru Sekolah Keluarga Kemudahan

Jadual 3 menganalisis lima jurnal yang berkaitan dengan kreativiti dan faktor keperluan individu. Kajian di atas dirujuk dari Teori Maslow, Taylor dan disokong oleh dapatan KPM. Menurut Rofidah Musa, et.al (2019), dunia kanak-kanak di peringkat umur enam tahun, adalah begitu asing. Selain daripada ibu bapa dan ahli keluarga, guru merupakan individu yang rapat dengan mereka. Selain itu terdapat juga kajian lain yang mendapati ibu bapa dan guru seharusnya memainkan peranan penting dalam membimbing, supaya dapat menimba pengalaman hasil daripada penerokaan di sekeliling. Walaubagaimanapun, menurut Arslan (2013), melalui Idayu Abdul Said, Mohd Nazri Abdul Rahman dan Mariani Md. Nor (2017), mendapati bahawa persekitaran sangat mempengaruhi kreativiti yang ada dalam diri kanak-kanak. Sehubungan dengan itu kreativiti akan muncul jika terdapat motivasi dan keperluan kanak-kanak dipenuhi dengan sokongan keluarga dan persekitaran. Teori Maslow ini

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dibuktikan dalam dapatan kajian, Petrie J. A. C. van der Zandena,*, Paulien C. Meijera, Ronald A. Beghettob (2020), Musa, R., Ramli, M., Mohd Khairuddin, N., & Abindinhazir, Z. (2019).

Teori Motivasi Amabile (1983) Dalam Menggalakkan Kanak-Kanak Berkarya.

Faktor Motivasi

Dalam model asal iaitu Model Kreativiti Komponen Amabile mencadangkan bahawa tiga pemboleh ubah yang saling berkaitan adalah kunci kreativiti individu. Pertama adalah kemahiran yang berkaitan dengan domain, iaitu kemahiran dan bakat teknikal dan pengetahuan khusus. Proses yang berkaitan dengan kreativiti lebih luas, seperti bertoleransi dan bersedia mengambil risiko yang sewajarnya (Amabile, 1983, 1996; Amabile & Pratt, 2016). Seseorang kanak-kanak yang kreatif akan mudah menguasai domain jika terdapat faktor ransangan. Akhirnya, apabila kanak-kanak mendapat motivasi intrinsik, dia akan mengambil bahagian dalam aktiviti kerana ia menyenangkan atau bermakna.

Jadual 4 : Kreativiti dan Faktor Motivasi

Bilangan	Tajuk	Pengarang	Tahun	Fokus
1	Pemupukan Kreativiti Dalam Kalangan Pelajar Di Peringkat Sekolah	Nor Azzatunnisak binti Mohd Khatib & Saemah Rahman	2015	Intrinsik Ekstrinsik
2	Ekplorasi Seni Visual Melalui Aktiviti Lakaran Asas Terhadap Kanak-Kanak Prasekolah	Rofidah Musa,Muhamad Firdaus Ramli, Zainuddin Abindinhazir, Norkhaizatul Erma Mohd Khairuddin	2019	Intrinsik Ekstrinsik
3	Nurturing Creativity in Young Children: A Case Study of the Practice of Teaching for Creativity in an Islamic Kindergarten)	Safiek Mokhlis	2019	Ekstrinsik
4	Factors Involved In The Development Of Adolescent Creativity A review study about creativity in adolescence: Where is the social context?	Petrie J. A. C. van der Zandena,*, Paulien C. Meijera, Ronald A. Beghetto	2020	Intrinsik Ekstrinsik

Jadual 4 menganalisis empat jurnal yang berkaitan dengan kreativiti dan faktor motivasi. Terdapat juga berlaku motivasi ekstrinsik adalah ketika seseorang didorong oleh alasan luaran, seperti wang, nilai, atau pujian (Nor Azzatunnisak binti Mohd Khatib & Saemah Rahman, 2015). Selain kajin ini, terdapat juga kajian lain yang mendapati motivasi penting untuk perkembangan kreativiti terutama kanak-kanak dari sosioekonomi rendah kerana keterbatasan peluang dihargai. Selain kajian Nor Azzatunnisak terdapat beberapa dapatan dari kajian lalu dalam jadual 4.

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Jadual 5 : Kreativiti dan Faktor Aktualisasi

Bilangan	Tajuk	Pengarang	Tahun	Fokus
1	Pemupukan Kreativiti Dalam Kalangan Pelajar Di Peringkat Sekolah	Nor Azzatunnisak binti Mohd Khatib & Saemah Rahman	2015	bebas kreatif
2	Ekplorasi Seni Visual Melalui Aktiviti Lakaran Asas Terhadap Kanak-Kanak Prasekolah	Rofidah Musa,Muhamad Firdaus Ramli, Zainuddin Abindinhazir, Norkhaizatul Erma Mohd Khairuddin	2019	aktif, bebas' kreatif, berkebolehan untuk berkembang kebolehan ilmu pengetahuan
3	Nurturing Creativity in Young Children: A Case Study of the Practice of Teaching for Creativity in an Islamic Kindergarten)	Safiek Mokhlis	2019	bebas
4	Factors Involved In The Development Of Adolescent Creativity A review study about creativity in adolescence: Where is the social context?	Petrie J. A. C. van der Zandena,*, Paulien C. Meijera, Ronald A. Beghetto	2020	potensi individu bebas

Jadual 5 menganalisis empat jurnal yang berkaitan dengan kreativiti dan faktor aktualisasi. Aktualisasi diri adalah keinginan seseorang untuk menggunakan semua kemampuan dirinya untuk mencapai apapun yang mereka mahu dan boleh dilakukan (Disadur Dan Diterjemahkan Dari: Dictionary.Cambridge.Org). Seseorang boleh menjadi kreatif apabila mempunyai aktualisasi diri yang menggerakkan mereka untuk menghasilkan, menyatakan, menyampaikan, menghasilkan. Mereka aktif,bebas, kreatif, berkebolehan untuk berkembang,kebolehan ilmu pengetahuan,,potensi individu dan bebas melahirkan ide dan potensi.

Faktor Penghalang Kreativiti

Beberapa teori dan model telah menyumbang kepada pembolehubah faktor yang mempengaruhi iaitu Teori Maslow, Teori Amabile dan MPK, KPM. Pemboleh ubah atau faktor utama yang digunakan adalah keperluan Individu dan persekitaran, aktualisasi dan motivasi sebagai Independent Variable (IV) dari Teori Maslow dan Teori Motivasi Amabile. Manakala KPM mendapati 4 faktor menyumbang utama ialah 3P 1S (Persekitaran, Perwatakan, Sosio ekonomi dan Psiologi)

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Jadual 6 : Kreativiti dan Faktor Penghalang Kreativiti

Bilangan	Tajuk	Pengarang	Tahun	Fokus
1	Model Kreativiti KPM	KPM	2013	Persekitaran Perwatakan Sosioekonomi Psikologikal
2	Kemiskinan Keluarga Dan Pengaruhnya Terhadap Tahap Pendidikan Rendah Masyarakat Luar Bandar: Kajian Kes Di Jajahan Bachok, Kelantan	Siti Masayu Rosliah Abdul Rashid & Narimah Samat	2018	Sosio-ekonomi
3	Eksplorasi lakaran bertema kenderaan serta kesan terhadap kreativiti kanak-kanak.	Musa, R., Ramli, M., Mohd Khairuddin, N., & Abindinhazir, Z	2019	Bertema
4	Ekplorasi Seni Visual Melalui Aktiviti Lakaran Asas Terhadap Kanak-Kanak Prasekolah	Rofidah Musa,Muhamad Firdaus Ramli, Zainuddin Abindinhazir, Norkhaizatul Erma Mohd Khairuddin	2019	Persekitaran (kurikulum dan peperiksaan)
5	Kreatiiti Melalui Modul Bertema-Guru Menjana Atau Menghalang Perkembangan Kreativiti Kanak-Kanak?	Jaffri Hanafi	2020	Bertema

Jadual 6 menganalisis lima jurnal dan model KPM yang menjelaskan kreativiti dan faktor penghalang. Kajian dari jurnal terdahulu mendapati terdapat pengaruh persekitaran, perwatakan, latar belakang sosioekonomi dan lakaran bertema menjadi faktor dominan penghalang kreativiti kanak-kanak. Selain itu KPM mendapati faktor psikologikal juga menjadi sebab murid kurang kreatif. Oleh yang demikian, guru-guru hendaklah memastikan murid-murid bebas dari masalah dan bersedia menerima pelajarannya.

Definisi Istilah

Kreativiti dalam Kajian Seni Visual

Saya memetik perkataan "kreativiti" berasal daripada perkataan barat iaitu "creativity" yang bererti keupayaan mencipta atau daya cipta (Hassan, 1997). Perkataan creativity pula berasal daripada perkataan Latin iaitu "creare" yang bermaksud membuat. Perkataan Greek pula menterjemahkan "krainein" sebagai "memenuhi" (Young, 1999). Namun demikian,

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1 & 2 September 2021

Torrance (1988), menjelaskan dalam kajian beliau, adalah amat sukar atau mustahil untuk memberikan satu definisi yang benar-benar tepat mengenai maksud kreativiti ini. Ianya adalah kerana ciri-ciri kreativiti itu sendiri yang infinitif serta melibatkan setiap deria yang dimiliki oleh manusia termasuklah penglihatan, pendengaran, bau, rasa, dan perasaan (Torrance, 1998).

Kreativiti dalam kalangan kanak-kanak telah banyak dibincangkan dalam kajian-kajian. Menurut tokoh kreativiti iaitu Victor Lowenfeld (1975), setiap kanak-kanak itu memang dilahirkan kreatif. Penyataan ini disokong dengan dapatan mengatakan sifat semula jadi kanak-kanak yang gemar meneroka, dan penuh dengan perasaan ingin tahu percaya bahawa setiap kanak-kanak dilahirkan kreatif (Norsita Ali, Zainal Madon & Hanifah Mahat, 2015). Namun berdasarkan satu lagi penyelidikan Ellis Paul Torrance (1972:191), beliau menjelaskan bahawa kreativiti kanak-kanak boleh dijana menerusi latihan-latihan dan aktiviti yang menjurus kepada berfikir secara kreatif. Hal ini disokong pula oleh kajian Yahaya dan Noor Shaliana (2017), yang membuktikan setiap kanak-kanak memiliki tahap kreativiti yang berbeza-beza bukan dilahirkan kreatif. Dalam hal sedemikian, bakat semula jadi yang dianugerahkan ini merupakan kebolehan kreatif yang mampu membawa seseorang kepada pencapaian yang lebih baik seterusnya membezakan mereka yang kreatif dengan kebanyakan individu di sekeliling mereka.

Kreativiti dapat mendatangkan manfaat kepada diri sendiri dan masyarakat sekeliling. Kebolehan semula jadi yang dianugerahkan ini merupakan kebolehan kreatif yang mampu membawa seseorang kepada pencapaian yang lebih baik seterusnya membezakan mereka dengan kebanyakan individu di sekeliling mereka. Wan Zarina Wan Othman dan Ratna Laila Sahidin (2017), menyatakan bahawa kreativiti merupakan suatu kelebihan dan kebolehan seseorang dalam setiap bidang yang diceburi. Sementelahan insan yang dianugerahkan dengan kreativiti ialah insan yang diberikan kelebihan untuk mencari dan mencipta sesuatu yang unik.

Berikut adalah beberapa konsep kreativiti merujuk beberapa tokoh kreativiti terkenal.

1. "...idea kreatif ialah **idea yang original dan asli**. Pemikiran kreatif memerlukan individu berfikir dalam arah atau hala yang baru; meninggalkan corak pemikiran yang sedia ada dan ke arah corak yang baru" (Paul E. Pisek, 1997).
2. "…aspek penting dalam kreativiti ialah kefasihan (fluency), kelenturan (flexibility), penghuraian (elaboration) dan ketulenan (originality)" (Torrance, 1979)
3. "...kebolehan untuk **mencernakan dan menghasilkan idea baru dan asli. Idea** "tersebut dihasilkan melalui ilham atau gabungan idea yang ada… Tindakan penghasilan idea, pendekatan , atau tindakan baru" (PPK, 1999).
4. "Berlaku proses penjanaan idea yang menghasilkan inovasi bahan, aktiviti dan projek yang baharu, unik, berguna dan berkualiti" (KPM)

Secara rumusannya, kreativiti dinyatakan sebagai kebolehan atau kemampuan individu untuk menghasilkan atau mencipta sesuatu, menyelesaikan masalah dan mencapai sesuatu objektif, kebolehan atau kemampuan individu untuk menggunakan daya imaginasi, idea kreatif dan pemikiran kreatif, kebolehan atau kemampuan individu untuk menghasilkan idea yang tulen, asli atau baru dan akhirnya hasil kreativiti mempunyai nilai, kegunaan atau memenuhi sesuatu keperluan.

Pembelajaran Abad Ke-21(PAK 21)

Saya akan menjelaskan pula tentang PAK 21. Pembelajaran abad ke-21 telah didefinisikan oleh Kementerian Pendidikan Malaysia (KPM) sebagai proses pembelajaran yang berpusatkan murid berteraskan elemen komunikasi, kolaboratif, pemikiran kritis , dan kreativiti serta

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1 & 2 September 2021

aplikasi nilai murni dan etika. Kelas abad ke-21 ini amat sesuai dilaksanakan kerana ia banyak memberi impak-impak yang positif dalam diri murid. Dengan wujudnya kelas abad ke-21 ini, murid-murid akan dilatih untuk memiliki kemahiran yang boleh digunakan pada masa akan datang, seperti kemahiran komunikasi yang baik, mampu berkolaborasi dan menyelesaikan masalah berdasarkan realiti kehidupan. Selain itu, murid juga bersedia untuk menghadapi peperiksaan, iaitu peperiksaan kini diterapkan dengan unsur-unsur kemahiran berfikir aras tinggi (KBAT) seperti mengaplikasi, menganalisis, menilai dan mencipta serta menaakul.

Bagaimana kelas PAK21 penting bagi kumpulan murid risiko tercicir? Berfikir menyelesaikan masalah tidak menjadi masalah bagi murid itu sendiri kerana pemikiran mereka sentiasa dicabar semasa sesi PDP di dalam kelas. Guru-guru menggunakan pengetahuan dan kemahiran elemen 6c dalam melatih murid-murid ini mengikut kebolehan. Prinsip Kelas Abad ke-21 akan membantu murid untuk seterusnya bersedia ke alam pekerjaan. Majikan kini amat mementingkan beberapa aspek, seperti kemahiran komunikasi, mampu menyelesaikan masalah serta berfikiran kritis dan kreatif bagi membolehkan individu yang ditemuduga diterima bekerja di syarikat mereka. Impak-impak ini dilihat dapat memberi kesan positif terhadap diri murid itu sendiri, sekolah dan juga negara, seiring dengan hasrat untuk menjadikan pendidikan di Malaysia sebagai pendidikan yang bertaraf dunia. Penerapan elemen kreativiti dalam 6C tersebut melatih penjanaan idea, perolehan idea, penerokaan dan penghasilan idea yang kreatif. Input yang baik akan menghasilkan produk yang baik.

Di sini saya kongsikan contoh bagaimana kreativiti digunakan dalam kelas abad ke-21. Guru boleh meminta muridnya untuk menghasilkan sesuatu produk yang unik, iaitu produk yang lain daripada produk sedia ada. Perkara ini amat bersesuaian dengan ciri-ciri kelas abad ke-21, iaitu pembelajaran berpusatkan murid. Walau bagaimanapun, murid-murid masih memerlukan bimbingan daripada seorang guru. Guru perlu menilai sama ada produk yang dihasilkan oleh murid adalah sebuah produk yang baru atau sedia ada, di samping meneliti keunikan dan keaslian produk itu sendiri. Komen-komen yang praktikal perlu diberi supaya murid dapat membuat penambahbaikan terhadap produk ciptaannya.

Selain itu, guru perlu meminta murid untuk memberi penerangan tentang produk yang dihasilkan. Dari situ, guru boleh menilai sama ada murid tesebut mampu memberi hujah-hujah yang kukuh atau tidak dalam mempertahankan keistimewaan produk ciptaannya. Di sini guru boleh menerapkan unsur pemikiran kritis dengan meminta murid-murid lain untuk turut memberi pandangan dan idea bagi tujuan penambahbaikan terhadap produk tersebut. Oleh yang demikian, setiap murid dapat menjana pelbagai idea daripada rakan-rakan mereka sendiri. Tugas guru hanya perlu membimbing muridnya untuk berfikir mengenai sesuatu perkara daripada pelbagai sudut. Dengan itu, hasil sesi PdP yang dilaksanakan oleh guru akan menghasilkan murid-murid yang berani mengambil risiko, seperti berani untuk mengemukakan idea alternatif tanpa merasa bimbang terhadap kritikan yang bakal diterima, di samping berupaya untuk berpandangan jauh tentang sesuatu perkara.

Latar belakang Sosioekonomi Rendah

Latar belakang status sosio ekonomi (SSE) merangkumi aspek bilangan isi keluarga, pendapatan ibu bapa, pekerjaan ibu bapa dan aspirasi sesebuah keluarga, yang lazimnyadikaitkan dengan komponen teras sosial dan ekonomi. Ahli-ahli sosiologi, termasuk Max Weber (1984-1920) bersetuju terhadap lima kelas sosial di dalam masyarakat iaitu golongan atasan, pertengahan atasan, kelas pertengahan bawah, kelas pekerja dan golongan bawahan. Kedudukan SSE sedemikian turut mempengaruhi kanak-kanak yang secara langsung dan tidak langsung belajar daripada persekitaran fizikal, sosial dan iklim dalam dunia mereka dibesarkan.

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1 & 2 September 2021

Ketinggian SSE sering dikaitkan dengan berinisiatif tinggi, bermotivasi, dan penyerlahan pelbagai kejayaan. Manakala, status SSE rendah pula dikolompokkan dalam kepapaan, kemiskinan, pengasingan daripada arus perdana kemajuan, kegetiran kehidupan, kais pagi makan pagi yang petang tiada kepastian, dan pelbagai musibah kegagalan kehidupan. Mereka dilabelkan sebagai sering berputus asa dan sukar menerima kenyataan. Ini menyebakan mereka sukar merancang masa depan dan sering menjadi mangsa keadaan sehingga berterusan dalam lingkaran ’putaran ganas kemiskinan”

Kanak-Kanak Berisiko Tercicir

Kanak-kanak didefinisikan sebagai seseorang yang di bawah umur 18 tahun seperti yang termaktub dalam Konvensyen Mengenai Hak Kanak-Kanak dan Akta Kanak-Kanak, 2001. Murid Berisiko Cicir Murid yang berada dalam sistem pendidikan (bersekolah) tetapi menunjukkan kebarangkalian yang tinggi untuk keluar dari sistem sebelum tamat tempoh pendidikan (Pelan Pembangunan Pendidikan Malaysia 2013-2025, KPM). KPM telah melaksanakan pelbagai inisiatif bagi meningkatkan enrolmen namun isu murid tercicir di sekolah rendah dan menengah masih berlaku sehingga kini. Pada tahun 2016, secara keseluruhan peratus murid yang tercicir dari sekolah rendah adalah 0.36 peratus dan sekolah menengah adalah 1.50 peratus.

Pada tahun tersebut juga, KPM telah melaksanakan pengesanan awal bagi murid berisiko cicir iaitu murid yang berada dalam sistem pendidikan (bersekolah) tetapi menunjukkan kebarangkalian yang tinggi untuk keluar dari sistem sebelum tamat tempoh pendidikan. Secara keseluruhan, didapati bahawa sebanyak 2.00 peratus murid sekolah rendah menghadapi risiko cicir tahap tinggi dan sebanyak 4.3 peratus murid sekolah menengah menghadapi risiko cicir tahap tinggi. Faktor yang dikenal pasti menyumbang kepada murid berisiko tinggi untuk tercicir ialah faktor murid dan faktor keluarga.

Antara faktor murid ialah ketidakhadiran ke sekolah yang tinggi, tidak menguasai asas membaca, menulis dan mengira (3M), gagal lebih separuh atau keseluruhan subjek yang diambil, melakukan kesalahan disiplin yang berulang dan tiada motivasi untuk belajar. Manakala antara faktor keluarga pula ialah pendapatan isi rumah yang rendah, taraf pendidikan ibu bapa/penjaga yang rendah dan tiada penglibatan ibu bapa/ penjaga dalam sarana sekolah. Kanak-kanak yang berhenti persekolahan di pertengahan juga boleh disebabkan oleh persekitaran keluarga yang tidak kondusif, adik beradik yang ramai, ibu bapa bertengkar, ibu bapa bercerai-berai, dan suasana kekeluargaan yang tidak stabil. Keadaan persekitaran membuatkan kanak-kanak berhenti persekolahan dipertengahan disebabkan oleh tekanan dan kurang perlindungan. Hal ini kerana pertengkaran ibu bapa kadang-kadang terlampias kepada anak-anak. Kanak-kanak ini akan menjadi mangsa penderaan, keganasan dan pengabaian. Secara psikologinya mereka memerlukan kasih sayang dan perhatian bukannya kecederaan kepada fizikal dan mental mereka. Kanak-kanak yang menjadi mangsa penderaan dan dari kelaurga yang bermasalah akan cenderung berhenti persekolahan dipertengahan dan mengikut rakan-rakan melakukan jenayah dan mengikuti gejala sosial seperti mencuri, menghidu gam, mengambil dadah dan sebagainya. (UNICEF Malaysia, 2019)

Berbanding dengan banyak jiran Asia Tenggara, pendidikan di Malaysia disediakan secara percuma dari peringkat rendah ke peringkat menengah. Yuran hanya akan dibayar pada peringkat pendidikan tinggi yang banyak disubsidi hampir 90% (UNICEF Malaysia,2019) . Berkaitan dengan itu , data menunjukkan pada tahun 2017 sejumlah 90.9% pelajar didaftarkan dalam beberapa bentuk pendidikan pada tahun 2017. Walau bagaimanapun, masih ada kanak-kanak yang tidak mendaftar atau akhirnya berhenti dari sekolah. Pendidikan untuk Semua

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1 & 2 September 2021

(EFA) menganggarkan terdapat kira-kira 100,000 kanak-kanak tidak di sekolah rendah dan 250,000 kanak-kanak lain tidak di sekolah menengah, atas pelbagai sebab.

Perubahan dalam sistem pendidikan telah menyebabkan keperluan untuk meningkatkan prestasi murid berisiko tercicir di sekolah menjadi semakin penting supaya mereka tidak terus tercicir atau berpotensi untuk tercicir. Murid-murid ini lebih cenderung untuk tercicir iaitu berhenti mengikuti persekolahan kerana pelbagai alasan. Antara murid yang tercicir dalam pendidikan adalah murid yang mempunyai latar belakang sosioekonomi keluarga yang rendah. Contohnya, anak-anak komuniti jalanan di sekitar negara. Sekiranya dibiarkan akan mendatangkan pelbagai masalah kepada keluarga, masyarakat dan negara. Kegagalan mendapatkan keperluan asas kanak-kanak akan memberi kesan kepada pencapaian akademik, kesejahteraan emosi dan perkembangan JERISE kanak- kanak (Maslow, 1923). Keciciran akan menjejaskan perkembangan bakat dan potensi kanak-kanak.

Kanak-kanak yang berhenti dipertengahan persekolahan majoritinya adalah daripada keluarga yang mempunyai masalah kewangan dan menghadapi masalah dalam mata pelajaran. Mereka ini mempunyai prestasi yang lemah menyebabkan mereka menamatkan persekolahan lebih awal. Persepsi mereka membantu keluarga mencari sumber kewangan lebih menjadi keutamaan berbanding meneruskan persekolahan dengan pancapaian yang lemah. Perkara ini berlaku kerana mereka kurang bimbingan dan perhatian daripada ibu bapa yang sibuk dan tiada masa untuk memberi perhatian serta ibu bapa mereka kurang bercakap dengan mereka disebabkan kekangan masa.

Kepentingan Penerapan Kreativiti Kepada Kanak Sosioekonomi Rendah

Menurut Azman (2020), murid-murid dari sosioekonomi rendah dan berisiko tercicir sangat berpotensi besar khususnya dalam bidang-bidang yang berkaitan seni. Beliau berpendapat murid ini mempunyai potensi yang unik dan tersendiri. Murid yang kurang potensi dalam akademik perlu diberi peluang menyerlahkan potensi dalam bidang lain. Menurut beliau lagi desakan keadaan oleh faktor latar belakang mereka kemungkinan menjadikan mereka berdaya kreatif atau peranan sekolah dalam merancang aktiviti sekolah dengan merujuk teori-teori seperti Teori Maslow (1923), Amabile (1983), dan kajian-kajian terdahulu.

Sehubungan dengan itu, kajian oleh NorJjieta julita Taisin (2018) semasa aktiviti melukis daya kreativiti kanak-kanak perlu diertimbangkan dengan memberi kebebasan dalam mencurah dan melahirkan daya cipta. Ini disokong oleh Kajian Nafishah Md Noor, Abdul Halim Hussin PhD, Siti Hayati Mohd. Yusoff, PhD (2019) menunjukkan faktor persekitaran, tempat tinggal, individu yang rapat dengan mereka dan setiap perkara yang berada di sekeliling mereka mempengaruhi kreativiti.

Kreativiti menyumbang kepada pembentukan budaya: Tanpa kreativiti tidak akan ada seni, muzik, lukisan, seni bina, sastera atau produksi budaya lain. Kepentingan budaya dan kreativiti telah diakui oleh Wolbers (2018) yang sangat mempengaruhi kreativiti anak-anak kecil kerana kanak-kanak, pada tahun-tahun muda yang kritikal, sangat aktif dan adaptif. Melalui budaya dan latar belakang mereka, anak-anak mempunyai rasa suka bermain dan ingin tahu untuk mencabar dan mencipta dunia mereka sendiri (ibid.). Sambil bermain mereka akan berkomunikasi, berkolaborasi, berfikir secara kritis dalam menyelesaikan masalah, mencipta perwatakan diri dan menanamkan sikap sayangkan negara. Ini akan memberi makna kepada mereka untuk menjadi warga yang berjaya dan berguna.

Terdapat teori yang mengaitkan kepada kreativiti dan domain kognitif seperti Torrance (1968). Menurut Karwowski, Kaufman, Lebuda et.al (2017) mengatakan sangat mustahil untuk menjadi kreatif dengan tahap kecerdasan yang rendah tetapi memerlukan tahap kognitif asas yang diperlukan untuk merumuskan idea.Walaubagaimanapun terdapat kajian yang

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1 & 2 September 2021

menunjukkan pelajar dari latar belakang sosioekonomi yang kurang bernasib baik, yang kurang cemerlang dalam akademik (APA, nd; Jol, 2010) menunjukkan tahap kreativiti yang sedikit lebih tinggi daripada yang berasal dari latar belakang yang lebih baik (Torrance, 1968; 1973; Rogers, 1968, Koultsanis, 1974). Dapatan ini dapat memberikan murid-murid dari latar belakang sosio ekonomi yang rendah ini kelebihan sekiranya mata pelajaran kreatif seperti pendidikan seni lebih diutamakan dalam kurikulum. Kajian sedemikian menunjukkan bahawa peranan kreatif dapat digunakan oleh pendidikan secara umum.

Teori dan Faktor Kreativiti Kanak-kanak Sosioekonomi Rendah dalam Pembelajaran Abad ke 21

Hasil kajian Basyirah, Mohd Suhaimi dan Norul Huda menyokong faktor peribadi dan faktor aktualisasi.Ciri-ciri berisiko yang paling dominan dalam kalangan remaja berisiko adalah terdiri dari kumpulan yang mempunyai keluarga tidak berfungsi, mempunyai latar belakang status ekonomi yang rendah dan tidak mempunyai sokongan daripada individu sebagai pelindung seperti ibu atau bapa, ahli keluarga, ahli masyarakat, sekolah dan agama yang merupakan asas utama dalam perkembangan kanak-kanak. Oleh yang demikian, bagi memenuhi keperluan asas kanak-kanak ,ibu bapa, guru hendaklah menyediakan budaya persekitaran yang positif. Budaya persekitaran Maslow (1943), Taylor (1989), KPM (2013), Rofidah Musa, Muhamad Firdaus Ramli, Zainuddin Abindinhazir, Norkhaizatul Erma Mohd Khairuddin (2019), Safiek Mokhlis (2019) dan Petrie J. A. C. van der Zandena,*, Paulien C. Meijera, Ronald A. Beghett (2020), Ummu Aiman (2018) dalam kajiannya mengatakan jenis sekolah mempengaruhi personaliti kreatif. Faktor persekitaran seperti iklim sekolah mempunyai peranan dalam kreativiti murid.

Pdp mestilah menarik minat iaitu mempunyai motivasi intrinsik dan ekstrinsik. Teori Amabile dalam Safiek Mokhlis (2019), Rofidah Musa, Muhamad Firdaus Ramli, Zainuddin Abindinhazir, Norkhaizatul Erma Mohd Khairuddin (2019), Petrie J. A. C. van der Zandena,*, Paulien C. Meijera, Ronald A. Beghetto (2020) Dalam kajian Vidergor (2018) menyiasat keberkesanan intervensi ini dalam mempromosikan pemikiran kreatif murid-murid. Dalam kajian Ridzuan Masri, Arman Ahmad & Razlina Abd Rani (2018).

Menurut Zeynep dan Mert (2014), tahap keperluan motivasi Maslow dipenuhi melalui tiga jenis ganjaran; pertama, tahap yang paling teratas iaitu tahap pencapaian diri dipenuhi sepenuhnya melalui ganjaran yang bersifat intrinsik seperti penghormatan sosial, penghargaan, anugerah berprestij, pujian sosial dengan mendapat nama baik dan seumpamanya; kedua iaitu di peringkat memenuhi keperluan penghormatan diri, ia diperolehi daripada ganjaran bersifat intrinsik dan ekstrinsik; ketiga, di peringkat keperluan sosial sehingga keperluan fisiologi, ia diperolehi melalui ganjaran bersifat ekstrinsik semata-mata.

Pembangunan kreativiti sangat diperlukan dan digalakkan melalui aktiviti berteraskan abad ke 21. Pendekatan kreativiti dan inovasi dilaksanakan dengan pengaruh digital ke dalam konsep pendidikan di Malaysia dan global akan dapat meningkatkan potensi idea yang logik, keluwesan, kejelasan, keaslian, (Maslow, 1943), Sameh Said-Metwaly,Eva Kyndt,Wim Van den Noortgate (2017). Kesedaran tentang kaedah pengajaran berkesan, adanya motivasi intrinsik dan ekstrinsik persekitaran kreatif iaitu persekitaran sekolah boleh membawa kepada masa depan kejayaan kelangsungan hidup, meningkatkan pencapaian dalam akademik dan dapat meneruskan pelajaran. Hasil kajian menunjukkan bahawa murid-murid yang mengambil bahagian dalam model kurikulum multidimensi intervensi menunjukkan tahap pemikiran kreatif yang lebih tinggi daripada murid-murid yang menerima kaedah pengajaran konvensional. Ini menggambarkan bahawa kreativiti murid-murid dapat ditingkatkan dengan mendorong mereka untuk tidak hanya melihat subjek dari perspektif mereka sendiri, tetapi

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dengan membuat hubungan dengan sosial, budaya, dan sejarah yang lebih luas. dengan elemen komunikasi, kolaboratif, pemikiran kritis, kreativiti serta aplikasi nilai murni dan etika.

Kesimpulan dan Cadangan

Amalan kreativiti dalam PAK-21 perlu diperhalusi dan penambahbaikan dalam kehidupan terutamanya mereka yang mempunyai latar belakang sosioekonomi rendah dan berisiko tercicir bagi memastikan mereka menjadi modal insan yang holistik dan kompeten. Oleh itu, pendekatan pembelajaran abad ke-21 perlu ditekankan dengan baik dan terancang agar pelajar mampu menguasai konsep kreatif, pemikiran kritikal, kolaboratif dan komunikasi, secara teori dan praktikal. Pemahaman tentang kreativiti adalah wadah awalan yang menyuntik pelaksanaan pembelajaran abad ke-21 secara realistik dan membina pengalaman dan idea baru.). Sehubungan dengan ini, penulisan berdasarkan teori dan sorotan literatur ini, kami mencadangkan penyelidikan masa hadapan dapat melengkapkan jurang kajian sebagai asas pengembangan kreatif jangka panjang serta kaedah bagaimana mengatasi faktor dominan yang boleh dikawal. Tinjauan literatur kami telah mengetengahkan beberapa tema dan pandangan yang kami harap akan berguna untuk kajian akan datang.

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PERUBAHAN KAEDAH PEMBELAJARAN DAN PENILAIAN PROGRAM PERMATA/ GENIUS SENI DALAM MUSIM PANDEMIK COVID-19

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Abstrakt: *PERMATA/ GENIUS Seni adalah program pendidikan yang dibangunkan untuk kanak- kanak yang berbakat cemerlang dalam bidang seni. Bidang tersebut terdiri daripada PERMATA/ GENIUS Seni Koir, PERMATA/ GENIUS Seni Muzik dan PERMATA/ GENIUS Seni Tari. Setiap cabang kesenian ini dilandasi oleh kurikulum bersifat teori dan praktis mengikut keperluan bidang masing- masing. Salah satu aktiviti pengajaran pembelajaran utama kurikulum program kesenian ini ialah mengadakan persembahan dan seterusnya dinilai melalui konsert PERMATA/ GENIUS Seni. Kaedah penilaian dalam bentuk konsert ini adalah antara pemberat penilaian terpenting bagi mengukur tahap kefahaman dan skil pelajar. Namun begitu, konsert pada tahun 2020 tidak dapat dilaksanakan disebabkan perintah kawalan pergerakan kerana pandemik Covid-19. Sehubungan itu, sebuah kajian berbentuk kualitatif dibangunkan dalam mengenalpasti pendekatan alternatif yang digunakan bagi mengantikan fungsi konsert berkenaan. Instrumen utama bagi memperolehi data bagi kajian ini adalah melalui pemerhatian turut serta dalam aktiviti program, temu bual serta analisis bahan bercetak dan tidak becetak yang berkaitan dengan subjek kajian. Dapatan kajian ini mendapati bahawa pelbagai kaedah lain yang digunakan oleh Jabatan Kebudayaan dan Kesenian Negara (JKKN) dan Istana Budaya yang bertanggungjawab sebagai pengelola utama program untuk mengukur pencapaian pembelajaran peserta program ini. Antaranya ialah melaksanakan sesi latihan dan proses penilaian seperti latihan berkala, persembahan, peperiksaan dan ujian pentaksiran secara kaedah pembelajaran teradun (blanded learning). Kaedah ini terpakai bagi semua bidang merangkumi seni suara atau koir, muzik dan tari. Termasuklah di peringkat percubaan, teras dan remaja. Terutamanya bagi anak- anak yang mengambil sijil pengiktirafan seperti Sijil Kemahiran Malaysia (SKM) dan Diploma Kemahiran Malaysia (DKM).*

Kata kunci:: *PERMATA/ GENIUS Seni, Pendidikan Seni, Seni Persembahan, Kanak-Kanak, Koir, Muzik, Tari*

Pengenalan

PERMATA Seni yang kini dikenali sebagai GENIUS Seni (PGS) merupakan sebuah program pendidikan berstuktur bagi kanak- kanak yang berbakat dalam bidang seni di Malaysia. Program ini menawarkan tiga bidang seni yang berbeza iaitu seni koir, muzik dan tari. Kanak- kanak yang menyertai program tersebut adalah dikalangan yang berumur seawal tujuh tahun dan maksimumnya berusia 18 tahun (Jabatan Kebudayaan dan Kesenian Negara,

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1 & 2 September 2021

2019). PERMATA/ GENIUS Seni Koir (GSK) dan PERMATA/ GENIUS Seni Tari (GST) ditadbir urus sepenuhnya oleh Jabatan Kebudayaan dan Kesenian Negara (JKKN). Manakala bagi program muzik pula, segala gerak kerja dalam program dikendalikan oleh Istana Budaya (IB). Oleh itu, segala bentuk aktiviti pembelajaran dan pengajaran akan diuruskan oleh badan yang bertanggungjawab berikut. Aktiviti yang dimaksudkan adalah latihan berkala, persembahan, peperiksaan, ujian penilaian dan sebagainya. Ianya telah termasuk dalam aktivit teras program yang diselaraskan bagi memenuhi keperluan silibus para pelajar (Jabatan Kebudayaan dan Kesenian Negara, 2019).

Walau bagaimanpun, kaedah aktiviti pembelajaran dan penilaian telah mengalami perubahan sejak Mac 2020 atas faktor perintah kawalan pergerakan disebabkan oleh pandemik Covid- 19. Ianya selari dengan arahan kerajaan dalam membendung penyakit berjangkit berkenaan dalam kalangan rakyat Malaysia. Dengan itu, kesemua institusi pendidikan di bawah pentadbiran Kementerian Pendidikan Malaysia (KPM) dan institusi latihan kemahiran diarahkan melaksanakan sesi pengajaran serta pembelajaran dengan kaedah yang bersesuaian. Kaedah tersebut berubah dari masa ke semasa mengikut keperluan yang diselaraskan dan kelulusan daripada pihak Majlis Keselamatan Negara (MKN).

Sebagai langkah alternatif, JKKN dan IB telah menggunakan pendekatan atau model pembelajaran teradun (blanded learning) (Syafinaz Selamat, 2021). Pembelajaran teradun dapat didefinisikan sebagai satu kaedah pembelajaran yang menggabungkan metod konvensional dengan bantuan teknologi atas talian. Kaedah ini terpakai bagi ketiga- ketiga bidang dalam PERMATA/ GENIUS Seni (PGS) termasuklah bidang seni suara, muzik dan tari. Salah satunya ialah menggantikan fungsi persembahan konsert PERMATA/ GENIUS Seni. Konsert PERMATA/ GENIUS Seni merupakan antara aktiviti pembelajaran dan penilaian yang terpenting bagi ketiga- tiga pelajar bidang program ini. Namun memandangkan konsert PERMATA/ GENIUS Seni tidak dapat dilaksanakan pada tahun 2020, pihak JKKN turut mengambil keputusan untuk menggantikan fungsinya dengan kaedah yang lebih bersesuaian. Hal ini kerana konsert berkenaan menyumbang peratusan yang tinggi dalam penilaian akhir para pelajar (Akmal Ayob, 2021). Aktiviti pembelajaran dan penilaian yang lain juga diselaraskan dan berlandaskan kepada model pembelajaran teradun.

Metodologi / Konsep

Kajian ini menggunakan kaedah kajian kualitatif sepenuhnya. Kesemua data diperolehi melalui kaedah pemerhatian turut serta, sesi temu bual secara bersemuka dan atas talian. Keterbatasan menemu bual informan secara atas talian adalah disebabkan oleh kekangan pandemik Covid- 19. Antara individu yang ditemual bual terdiri daripada pegawai Bahagian Bimbingan Seni Budaya (BSB), Jabatan Kebudayaan dan Kesenian Negara (JKKN), pegawai Istana Budaya (IB), penyelaras program PERMATA/ GENIUS Seni (PGS), barisan tenaga pengajar dan para pelajar yang mengikuti program PERMATA/ GENIUS Seni (PGS). Selain itu, kaedah analisis bahan bercetak dan tidak bercetak seperti laporan, kertas kerja, jurnal, akhbar digital, rakaman video, serta gambar turut diguna pakai dalam mendapatkan data yang berkenaan dengan subjek kajian.

Perbincangan

Bahagian ini akan membincangkan hasil kajian bagi kertas kerja ini. Kaedah pembelajaran dan penilaian PGS telah berubah kepada metod teradun dalam musim pandemik Covid- 19. Dalam masa yang sama, aktiviti seperti mengadakan persembahan dan penilaian semasa Konsert PERMATA/ GENIUS Seni turut digantikan dengan kaedah alternatif yang lebih bersesuaian mengikut keperluan bidang masing- masing. Penjelasan dan penelitiannya akan dibincangkan pada bahagian yang berikutnya.

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1 & 2 September 2021

Perubahan Kaedah Pembelajaran dan Penilaian PGS

Aktiviti pembelajaran dan penilaian dalam program PERMATA/ GENIUS Seni berbeza mengikut bidang serta keperluan silibus yang ditetapkan. Setiap cabang kesenian PGS dilandasi oleh kurikulum yang bersifat teori dan praktis mengikut keperluan bidang masing-masing. Kaedah pembelajaran dan penilaian yang digunapakai adalah secara konvensional iaitu dijalankan secara bersemuka mengikut perancangan/ takwim. Namun begitu pelaksanaannya telah berubah wajah daripada pengajaran berbentuk konvensional kepada pembelajaran yang menggabungkan secara maya semasa pandemik Covid-19. Pendekatan yang digunakan adalah model pembelajaran teradun (blended learning). Melibatkan pelajar setiap peringkat percubaan, teras, dan remaja.

Agha Nuruzzaman (2016) dalam kajiannya tentang sistem pembelajaran di instutusi pendidikan berpendapat bahawa pembelajaran teradun sebagai satu kaedah pembelajaran yang menggabungkan metod konvensional dengan teknologi atas talian. Dengan kata lain, metod pembelajaran ini menggabungkan dua atau lebih jenis pembelajaran yang berbeza dalam satu masa (Stefan Hrastinski, 2019). Pembelajaran teradun juga merupakan satu bentuk pembelajaran yang menggunakan kaedah secara bersemuka antara pelajar dan tenaga pengajar serta dijalankan di atas talian dengan memanfaatkan kemudahan media sosial (Muhammad Syahir Ghani & Noor Azean Atan, 2014). Berdasarkan penerangan tersebut, dapat dikenalpasti bahawa Jabatan Kebudayaan dan Kesenian Negara (JKKN) dan Istana Budaya (IB) iaitu selaku pengelola program telah menggunakan pendekatan blended learning yang dikatakan bersesuaian dengan keadaan semasa pandemik Covid- 19. Ianya adalah usaha dalam memastikan segala aktiviti teras seperti latihan berkala dan penilaian dapat dijalankan walaupun dengan menggunakan pendekatan yang berbeza.

Metod Pembelajaran Teradun (Blended Learning)

Covid- 19 telah banyak memberi impak cukup besar kepada beberapa industri atau sektor diseluruh negara. Sektor pendidikan juga tidak terkecuali. Kementerian Pendidikan Malaysia (KPM) selaku badan yang bertanggungjawab dalam soal pendidikan telah menyelaras semula sistem pengajaran dan pembelajaran bagi kesemua institusi yang bernaung dibawah pentadbirannya. Hasilnya KPM telah meneruskan sesi pengajaran dan pembelajaran secara Home- based Learning mengikut kesesuaian tenaga pengajar dan pelajar (Kementerian Pelajaran Malaysia, 2020). Program PERMATA/ GENIUS Seni juga adalah salah satu daripadanya. Hal ini dikatakan demikian kerana secara dasarnya program ini ditadbir oleh KPM namun dilaksanakan melalui agensi terpilih iaitu JKKN dan Istana Budaya (IB) (Jabatan Kebudayaan dan Kesenian Negara, 2019). Berdasarkan temu bual bersama tenaga pengajar PGS, metod atas talian adalah langkah alternatif yang dilaksanakan di PGS dalam musim pandemik Covid- 19. Antara medium atas talian atau platform digital yang dimanfaatkan oleh tenaga pengajar serta pelajar PGS adalah seperti yang berikut: -

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1 & 2 September 2021

1. Google Meet – salah satu produk Google yang dapat dimanfaatkan semasa proses pembelajaran secara atas talian (Shivangi Dhawan, 2020).
2. WhatsApp – merupakan antara aplikasi perkongsian mesej yang kebiasanya digunakan oleh pelajar untuk berkomunikasi dan bekerjasama dalam tugasan kelas (Sohail Dahdal, 2020).
3. YouTube – laman web video terbesar bagi saluran pendidikan dan merupakan alat pendidikan yang berfungsi sebagai penghubung bagi ahli akademik, pendidik serta penyelidik dalam menyediakan kandungan pendidikan dengan cara yang kreatif (Kheren Sara Octaviani 2021; Trishu Sharma & Shruti Sharma, 2021).
4. Facebook – digunakan sebagai salah satu platform pembelajaran secara virtual untuk melaksanakan sesi diskusi dan perkongsian bahan pendidikan (Filiz Kalelioglu, 2017).

Platform digital tersebut turut dimanfaatkan oleh barisan perantis yang mengikuti sijil kemahiran bertauliah iaitu Sijil Kemahiran Malaysia (SKM) dan Diploma Kemahiran Malaysia (DKM). Program persijilan berkenaan yang secara dasarnya adalah program kendalian Jabatan Pembangunan Kemahiran (JPK), Kementerian Sumber Manusia Malaysia. Namun, ianya telah diuruskan oleh JKKN dan IB sendiri sejak PGS mendapat pengitirafan sebagai pusat Sistem Latihan Dual Nasional (SLDN) pada tahun 2016 (Jabatan kebudayaan dan Kesenian Negara, 2017). Tenaga pengajar baik daripada program seni koir, muzik dan tari telah menggunakan kemudahan atas talian sebagai medium utama untuk berinteraksi bersama pelajar mengikut jadual yang telah ditetapkan. Sebagai contoh, bagi menggantikan kelas atau latihan berkala, latihan intensif, bengkel, mahupun ujian penilaian yang sebelum ini dijalankan secara bersemuka di JKKN mahupun Istana Budaya.

Berdasarkan penelitian yang dilaksanakan oleh Mohammad Mahyoob (2020), pembelajaran secara atas talian adalah teknik pembelajaran yang cukup berkesan dijalankan semasa pandemik Covid- 19. Walau bagaimanpun, dalam masa yang sama PGS masih meneruskan beberapa aktiviti secara metod konvensional mengikut keperluan. Antara aktiviti yang masih diteruskan secara bersemuka di pusat latihan JKKN bagi program PERMATA/ GENIUS Seni Koir adalah ujian penilaian akhir bagi perantis yang mengikuti Sijil Kemahiran Malaysia (SKM) Tahap 3. Kaedah berkenaan dipertimbangkan memandangkan penilaian tersebut adalah satu bentuk penilaian wajib dan perlu dilaksanakan secara bersemuka diantara penilain serta peserta ujian. Bagi program PERMATA/ GENIUS Seni Muzik pula, terdapat juga bengkel tahunan yang dibuat secara konvensional di ruang persembahan di Istana Budaya. Namun begitu, kaedah ini dijalankan atas pertimbangan oleh pengelola program.

Pendekatan Alternatif Mengantikan Fungsi Konsert PERMATA/ GENIUS Seni

Konsert PERMATA/ GENIUS Seni adalah sebuah persembahan berskala besar yang julung kali diadakan di Istana Budaya pada tahun 2010 (Jabatan Kebudayaan dan Kesenian Negara, 2017). Ianya merupakan aktiviti tahunan dalam program PERMATA/ GENIUS Seni. Oleh itu, konsert tersebut dijalankan hampir setiap tahun oleh anak- anak yang bernaung dibawah program PERMATA/ GENIUS Seni. Ianya turut didatangkan dengan pelbagai fungsi seperti memperkenalkan bakat- bakat seni pelajar PGS dikhalayak umum dan mempromosikan seni budaya lokal. Dalam masa yang sama konsert PERMATA/ GENIUS Seni ini berfungsi sebagai satu kaedah atau pemberat penilaian bagi mengukur tahap kefahaman dan skil pelajar PGS. Purata peratusan pemberat yang dimaksudkan adalah sejumlah 10 sehingga 20% peratus jam kredit pembelajaran (Jabatan Kebudayaan dan Kesenian Negara, 2020). Merangkumi penilaian semasa kem, latihan, dan persembahan semasa konsert. Jumlah peratusan berkenaan

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dikatakan penting memandangkan setiap pelajar wajib melengkapkan jam kredit dalam silibus dan kurikulum program yang telah diselaraskan untuk mereka.

Namun begitu, atas faktor pandemik Covid-19 konsert bagi sesi tahun 2020 tidak dapat diteruskan mengikut jadual perancangan yang dikemukan oleh Jabatan Kebudayaan dan Kesenian Negara. Oleh itu, JKKN dan Istana Budaya selaku penyelaras program telah mengambil pendekatan lain untuk mengatasi isu berkenaan. Kaedah alternatif yang dilakukan bagi menggantikan fungsi Konsert Genius Seni 2020 adalah dengan melaksanakan persembahan intensif secara atas talian. Pendekatan atau kaedah yang digunakan oleh setiap bidang dalam PGS adalah berbeza berdasarkan keperluan bidang masing- masing. Bagi bidang seni koir, pelajar telah menggantikan persembahan konsert dengan mengadakan persembahan nyanyian secara lansung di platform *Youtube* rasmi program. Dengan kata lain, tenaga pengajar telah memberi peluang kepada setiap pelajar untuk membuat persembahan secara 'live' mengikut kreativiti sendiri dan seterusnya dinilai (Syafinaz Selamat, 2021). Bagi program PERMATA/ GENIUS Seni Muzik, para pelajar akan melaksanakan persembahan gantian secara berkumpulan dan kemudiannya video rakaman tersebut akan dimuat naik ke media sosial rasmi PGS. Kaedah alternatif bagi bidang seni tari peringkat percubaan, teras mahupun remaja adalah hampir sama dengan kaedah yang digunapakai oleh anak- anak di program seni muzik. Tenaga pengajar PGST telah memanfaatkan platform digital seperti *Google Meet, Facebook, Youtube* dan *Instagram* bagi menjalankan latihan serta persembahan gantian bagi konsert Genius Seni 2020 (Akmal Ayob, 2021). Berikut adalah ringkasan kaedah alternatif yang dijalankan oleh tenaga pengajar bagi setiap bidang seni muzik, koir dan tari bagi menggantikan fungsi Konsert GENIUS Seni 2020.

Jadual 1: Kaedah Alternatif Menggantikan Fungsi Konsert GENIUS Seni Mengikut Bidang

Bidang	Kaedah Alternatif
PERMATA/ GENIUS Seni Koir	Mengadakan persembahan secara lansung di platform Youtube rasmi PGS.
PERMATA/ GENIUS Seni Muzik	Melaksanakan persembahan intensif. Memuat naik video rakaman ke media sosial rasmi program PGS.
PERMATA/ GENIUS Seni Tari	Melaksanakan latihan dan persembahan menggunakan platform digital. Memuat naik video rakaman ke media sosial rasmi program PGS.

Sumber: (Jabatan Kebudayaan dan Kesenian Negara, 2020)

Kesimpulan

Secara kesimpulannya, program PERMATA/ GENIUS Seni melaksanakan pendekatan pembelajaran teradun atau *blended learning* dalam musim pandemik Covid- 19. Kaedah berkenaan terpakai kepada semua bidang PGS iaitu merangkumi bidang seni koir atau suara, muzik dan juga tari. Ianya turut dimanfaatkan bagi menggantikan fungsi penilaian penting dalam kurikulum program. Bentuk penilaian yang dimaksudkan adalah perubahan daripada kaedah mengadakan persembahan seterusnya dinilai melalui konsert PERMATA/ GENIUS Seni kepada menjalankan persembahan intesif secara atas talian. Para tenaga pengajar dan pelajar PERMATA/ GENIUS Seni telah menggunakan serta menyesuaikan diri dengan kaedah

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1 & 2 September 2021

alternatif baru ini bagi memastikan aktiviti pembelajaran mahupun penilaian program dapat diteruskan seperti sedia kala.

Penghargaan

Makalah ini terhasil daripada projek penyelidikan bertajuk “Kajian Impak Keberkesanan Pelaksanaan Sedekad Program PERMATA/GENIUS Seni” (SK-2020-018).

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SENI BERSENI SEMASA PANDEMIK COVID-19

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Abstrak: *Perintah Kawalan Pergerakan (PKP) sepanjang lebih daripada setahun di Malaysia telah memberikan kesan yang mendalam kepada setiap sektor termasuklah sektor seni. Fokus kajian dalam tulisan ini adalah melihat kepada isu utama iaitu impak dan cabaran yang dihadapi oleh penggiat seni di Sabah dan inisiatif yang telah dilakukan oleh para penggiat seni bagi mengatasi masalah yang terkesan daripada penularan wabak covid-19 ini. Seni persembahan secara umumnya melibatkan seni tari, muzik, drama, teater, filem, visual dan sebagainya. Pendekatan kualitatif digunakan dengan kaedah menemu bual bersama penggiat seni secara individu dan berkumpulan serta kaedah pemerhatian atas aktiviti-aktiviti yang telah dilaksanakan oleh penggiat seni semasa Perintah Kawalan Pergerakan ini. Dalam tulisan ini, pengkaji mendapati bahawa kebanyakan kumpulan seni di Sabah kurang mendapatkan peruntukan untuk menjalankan aktiviti tetatpi mereka tetap berusaha mencari insiatif untuk menjayakan aktiviti. Kajian ini dijangka memberi sumbangan dalam pelan pengurusan risiko dan krisis penularan pandemik dalam bidang seni dan budaya secara amnya.*

Kata Kunci: *Impak, Cabaran, Inisiatif, Penggiat Seni Persembahan, Perintah Kawalan Pergerakan*

Pengenalan

Pada akhir tahun 2019, seluruh dunia telah dilanda oleh sejenis virus yang telah menyebabkan penularan wabak yang dikenali sebagai Coronavirus Disease-2019 dan kemudiannya disebut sebagai COVID-19. Sehubungan itu, Malaysia telah melaksanakan Perintah Kawalan Pergerakan (PKP) bermula bulan 18 Mac 2020 sebagai satu penyelesaian bagi memutuskan rantaian penularan wabak penyakit ini. Segala aktiviti harian, ekonomi, politik dan sosial akan ditutup buat sementara waktu (Yahya, M. S. et. al, 2021). Beberapa peringkat perintah kawalan seperti Perintah Kawalan Pergerakan Bersayat (PKPB), Perintah

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1 & 2 September 2021

Kawalan Pergerakan Diperketakan (PKPD), Perintah Kawalan Pergerakan Pemulihan (PKPP) turut dilaksanakan mengikut jumlah kes dan keadaan di Malaysia. Dengan usaha ini, Malaysia telah berjaya menurunkan jumlah kes COVID-19 ini sekitar bulan Ogos 2020. Akan tetapi keadaan tersebut tidak kekal lama, jumlah kes COVID-19 terus naik mendadak sehingga menyebabkan pihak Kerajaan terpaksa mengembalikan Perintah Kawalan Pergerakan dalam usaha untuk mengawal penularan wabak yang semakin luas. Kini, Kerajaan telah mengubah Printah Kawalan Pergerakan (PKP) kepada Pelan Pemulihan Negara (PPN) yang digariskan kepada 4 fasa. Perubahan fasa akan ditetapkan mengikut keadaan negeri tersebut.

Penularan pandemik COVID-19 di seluruh dunia telah memberikan impak yang dalam aspek kesihatan, ekonomi dan sosial komuniti global. Dicatatkan bahawa kes positif di seluruh dunia kini telah mencecah 205,338,159 kes dan kematian sebanyak 4,333,094 pada 13 Ogos 2021. Kini Malaysia telah mencapai jumlah keseluruhan 1,363,683 kes, kematian 11,968 kes dicatatkan pada 13 Ogos 2021. Hal ini telah membimbang rakyat kerana sejak 13 Julai 2021 sehingga kini, kes harian telah mencecah lebih 10,000 ke 20,000 ke atas (World Health Organization 2021, https://www.worldometer.info). Selain itu, penularan wabak ini juga memberi impak kepada kesihatan mental individu seperti kegelisahan, gangguan tekanan pasca trauma dan sebagainya (Hemavathi et. al, 2020). Seterusnya, Abdul Azizi, A. et. al, 2020) dalam tulisannya mencatatkan bahawa sepanjang tempoh pandemik ini telah memberikan impak yang mendalam terhadap kesejahteraan ekonomi dan sosial. Dalam konteks industri media, seni dan hiburan telah diberi arahan untuk penutupan institusi, organisasi dan syarikat produksi dan digalakkan untuk mengamalkan norma baharu seperti memakai pelitup muka di tempat awam serta mengelakkan perhimpunan dan berada dalam ruang yang sempit dan tertutup, selain itu, juga menjaga penjarakan sosial. Kesemua ini merupakan satu cabaran yang besar bagi industri seni seni dan hiburan kerana ia lazimnya memerlukan penggiat seni bersentuhan secara fizikal semasa latihan, membuat persiapan serta melakukan persembahan (Suhaimi et.al, 2020). Untuk itu, artikel ini akan meneliti inisiatif yang dilakukan oleh penggiat seni persembahan sepanjang tempoh pandemik COVID-19.

Hasil Kajian

Hasil data kajian ini meliputi seluruh Sabah tetapi dalam artikel ini akan tertumpu kepada Daerah Kota Kinabalu. Atas Kota Kinabalu ini dipilih dalam artikel ini adalah kerana Daerah Kota Kinabalu merupakan ibu kota negeri Sabah yang juga dapat dilihat sebagai pusat utama kebudayaan. Pusat-pusat kebudayaan yang terdapat di Kota Kinabalu adalah seperti Jabatan Kebudayaan dan Kesenian Negeri Sabah, Lembaga Kebudayaan Negeri Sabah, Muzium Sabah dan sebagainya. Selain itu, juga terdapat banyak kumpulan penggiat seni seperti Tagaps Dance Theatre, Pratama, Persatuan Kebudayaan, dan banyak lagi. Selain sebab pusat tumpuan kebudayaan di Kota Kinabalu, ia juga dipilih atas sebab teknologi-teknologi di sini lebih canggih berbanding dengan daerah di luar bandar. Dalam tulisan ini, seramai 83 orang informan yang berada di Derah Kota Kinabalu telah ditemu bual bagi memperoleh maklumat tentang impak yang dihadapai sepanjang pandemik ini dan juga langkah-langkah yang telah dilakukan bagi mengatasi masalah yang dihadapi oleh mereka.

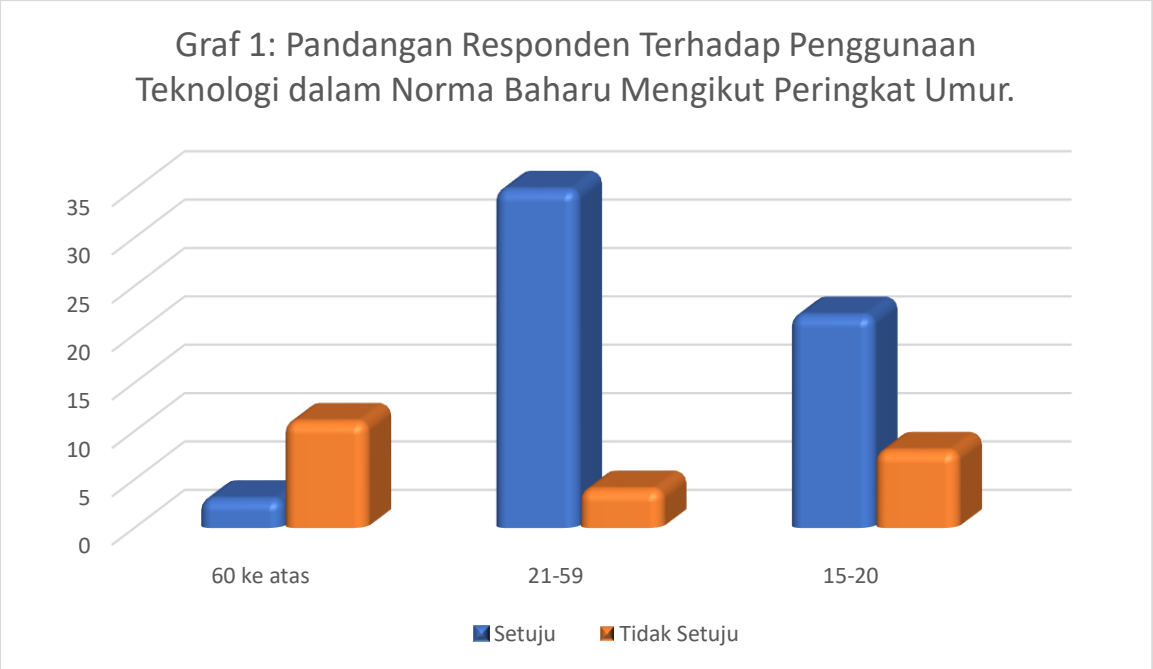
Berdasarkan sorotan yang dibuat, pandemik COVID-19 telah memberi impak yang besar terhadap industri media, seni dan hiburan. Impak jangka panjang krisis kewangan dalam industri ini adalah sangat rencam dan terjejas teruk (Claire,2020). Dalam tulisan Bloom (2020), penularan penyakit ini telah menyebabkan kemerosotan dari segi pengajuran acara seni dan kebudayaan yang akhirnya membantutkan pertumbuhan sektor hiburan untuk masa yang akan datang. Sehubungan itu, Epstein (2020) mencatatkan bahawa syarikat produksi dan penggiat seni dari pelbagai sektor didapati memiliki risiko yang tinggi untuk sebar penyakit ini kerana

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1 & 2 September 2021

dalam sektor seni wujudnya sentuhan secara fizikal apabila membuat persembahan. Selain itu, pekerja belakang tadbir juga mempunyai sentuh secara fizikal seperti juru *make up*. Oleh itu, kesemua aktiviti terpaksa diberhentikan serta merta bagi mengelakkan penularan wabak yang berterusan. Untuk menyelesaikan masalah ini, teknologi ICT telah dikemukakan untuk para penggiat seni juga semua pihak yang perlu teruskan bekerja seperti guru dan pekerja syarikat. Applikasi seperti *Zoom*, *Google Meet*, *Webex*, *Skype*, *Google Classroom* dan sebagainya telah mulai digunakan oleh rakyat untuk mencari inisiatif teruskan bekerja daripada putus punca pendapatan.

Menurut Musa (2008), usaha pihak kerajaan dalam menyediakan kemudahan dan kebolehcapai akses internet supaya anggota masyarakat dapat memanfaatkan ICT secara optimum. Sehubungan itu, Halina et. al (2021) turut mencatatkan bahawa pusat internet telah ditubuhkan oleh kerajaan di seluruh negera sebagai salah satu usaha untuk memperkasa sistem komunikasi serta merapatkan jurang digital antara komuniti bandar dan luar bandar. Namun begitu, bagi masyarakat di luar bandar pula seringkali menghadapi halangan berhubung kebolehcapaian internet dan juga kekurangan gadget yang canggih untuk digunakan. Masalah dalam akses internet ini bukan sahaja cabaran kepada penggiat seni tetapi juga pihak sekolah, cikgu-cikgu, penysarah, syarikat, pekerja dan sebagainya. Bagi Pengajaran dan Pembelajaran (PdP) yang terutamanya paling terkesan jika internet lemah. Hal ini kerana tiga unsur penting untuk mencapai kesuksesan PdP tersebut adalah pelajar, guru dan teknologi. Jika salah satu di antara unsur di atas tidak mendukung, maka proses Pengajaran dan Pembelajaran ini tidak dapat berlangsung secara maksimal. Selain itu, ia juga memberi impak yang besar bahawa pelajar-pelajar kemungkinan akan gagal subjek tersebut (Arwansyah Kirin et. al, 2021).



Graf 1: Pandangan Responden Terhadap Penggunaan Teknologi dalam Norma Baharu Mengikut Peringkat Umur.

Pengkaji telah menjalankan kaedah menemu bual bagi memperoleh maklumat daripada informan tentang penerimaan mereka terhadap penggunaan teknologi canggih dalam kehidupan norma baharu. Berdasarkan Graf 1 di atas, dapat dilihat bahawa golongan umur 60 ke atas kurang memuaskan dengan penggunaan teknologi dalam persembahan seni. Menurut informan-informan, mereka kurang faham dalam penggunaan teknologi canggih. Selain itu,

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1 & 2 September 2021

mereka juga tidak mempunyai gadget canggih seperti laptop dan telefon pintar. Hal ini telah menyebabkan mereka tidak dapat melayari internet dan tidak dapat menyertai apa-apa jua program yang dilaksanakan melalui *online*. Oleh itu, kebanyakkan mereka tidak setuju dan tidak dapat sesuaikan diri dalam kehidupan norma baharu ini. Selain itu. Golongan umur 15 hingga umur 20 yang kebanyakkan mereka adalah sebagai penari juga majoritinya tidak setuju dengan penggunaan teknologi. Mereka juga menghadapi masalah dimana mereka tidak mempunyai gadget pintar kepunyaan sendiri. Kesemua mereka masih berada di peringkat sekolah dan berkongsi gadget ibu bapa atau adik beradik. Hal ini telah menjadi satu halangan kepada mereka untuk menyaksikan atau menyertai program dengan bebas.

Akan tetapi, pengkaji mendapati bahawa majoriti informan adalah dalam golongan dewasa iaitu umur 21 hingga umur 59. Mereka bekerja sebagai penari, koreografer, pegawai kebudayaan, jurulatih dan sebagainya. Bagi golongan ini, penggunaan teknologi memberi manfaat dari segi pengurusan, komunikasi, kewangan, dan sebagainya. Menurut mereka yang menganjur program dalam talian mengatakan bahawa program, aktiviti, kuliah yang dilaksanakan melalui dalam talian dapat menjimatkan kos perbelanjaan berbanding dengan program bersemuka. Sehubungan itu, Hartley (2003) mencatatkan bahawa pengajaran secara online dapat menjimatkan kos dari segi bahan bercetak, kos perjalanan, sewaan ruang dan sebagainya. Segala pengurusan hanya di hujung jari sahaja dengan menggunakan gadget canggih untuk berkomunikasi bersama pekerja dan peserta serta mudah untuk mempromosikan sesuatu program melalui laman sosial seperti *Facebook*, *Whatsapp*, *Instagram*, *Youtube*, *Tik Tok* dan sebagainya.

Untuk membangunkan seni dalam tempoh pandemik ini, penggiat seni perlu mencari inisiatif untuk bijak mengambil peluang menerusi bantuan yang telah disediakan oleh kerajaan untuk terus menghasilkan karya, menghasilkan produk kreatif bagi mengatasi cabaran COVID-19 ini. Kerajaan telah memperkenalkan inisiatif Dana Pelan Langkah Segera Ekonomi Industri Kreatif (Pelaksana) dan Pakej Rangsangan Industri Kreatif Malaysia (Prisma). Kedua-dua inisiatif ini merupakan keprihatinan kerajaan kepada penggiat seni dan juga bagi membantu mereka yang bekerja di belakang tabir (https://www.astroawani.com/berita-hiburan/penggiat-seni-kreatif-digesa-bijak-ambil-peluang-bantuan-disediakan-kerajaan-288241,2021).

Terdapat banyak lagi program dalam Inisiatif Pemulihan CENDANA-PRISMA. Pakej Ransangan Industri Kreatif Malaysia ini diurus oleh MyCreative Ventures dan CENDANA. Ia tertumpu khusus kepada industri-industri seni dan budaya. Terdapat sebanyak 12 program yang telah diusahakan oleh kerajaan bagi membantu membangunkan sektor kebudayaan dan kesenian. Program-program tersebut adalah seperti Program Pembiayaan Ketahanan Organisasi Seni, Program Pemulihan Ruang Seni, Program Pembiayaan Seni Persembahan, Adiguru CENDANA, Program Pembiayaan Pameran Seni Visual dan sebagainya (https://www.kkmm.gov.my/images/pdf/2_Inisiatif_Pemulihan_CENDANA-PRISMA.pdf).

Selain itu, Lembaga Penggalakkan Pelancongan Malaysia (LPPM) juga memperkenalkan Geran Sokongan Pelancongan, Seni dan Budaya (GSPB) bagi memberi bantuan kepada mereka yang berkaitan termasuk juga penggiat seni. Tujuannya adalah untuk memastikan industri pelancongan, seni dan budaya terus berdaya saing dengan sokongan dan bantuan supaya penggiat industri dapat mempromosikan hasil atau produk karya kreatif masing-masing lalu memajukan sektor industri pelancongan (Lembaga Penggalakkan Pelancongan Malaysia, 2021).

Lembaga Kebudayaan Negeri Sabah (LKNS) telah mengambil peluang dalam mencari inisiatif untuk melaksanakan pelbagai jenis program seperti pertandingan, bengkel dan sebagainya sepanjang tempoh pandemik ini. LKNS juga telah berusaha untuk mewujudkan satu aplikasi baharu dinamakan sebagai *E-Culture Sabah* yang mengandungi pelbagai

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maklumat tentang kebudayaan etnik di Sabah dari segi Asal Usul etnik, Bahasa, Kostum, Tarian, Makanan Tradisional, Alat Muzik dan lain-lain lagi. Selain daripada membaca maklumat dalam aplikasi, juga terdapat beberapa jenis permainan dalam aplikasi tersebut supaya dapat menarik perhatian kanak-kanak untuk belajar sambil bermain. Aplikasi ini dapat dimuat turun dari aplikasi play store yang terdapat dalam telefon pintar. program *E-Culture* ini juga akan dipamerkan di laman sosial *Facebook*. Program ini akan mempamerkan rakaman yang memperkenalkan budaya etnik yang terdapat di Negeri Sabah. Jadual 2 adalah sedikit contoh program yang dianjurkan oleh pihak LKNS.



Jadual 1: Gambar-gambar Poster Program yang Dianjurkan oleh Lembaga Kebudayaan Negeri Sabah (LKNS).
Sumber: Laman Facebook LKNS.

Menurut Jabatan Kebudayaan dan Kesenian Negeri (JKKN), disebabkan COVID-19 negara terpaksa melaksanakan PKP yang melarang orang ramai berkumpul dalam jumlah yang ramai. Hal ini telah memberi kesan kepada industri seni dan kebudayaan tempatan kerana kebanyakkan acara bidang seni dan kebudayaan yang telah dirancang sepanjang tahun ini terpaksa dibatalkan atau ditundakan. Keadaan ini secara tidak langsung telah menjejaskan pendapatan para penggiat seni dan budaya tempatan. Oleh itu, JKKN telah mengambil inisiatif dengan penganjuran aktiviti seni secara dalam talian seperti pertandingan dan manifestasi. Bagi menjayakan aktiviti-aktiviti tersebut, penggiat seni telah dilantik sebagai juri mengikut bidang kepakaran masing-masing bersesuaian dengan program yang dianjurkan. Tujuan utama inisiatif adalah untuk menambah upaya penggiat seni dalam melaksanakan program dan aktiviti berkaitan (Mohd Shazwan Yusop, 2020). Program-program seperti pertandingan, bengkel, bicara seni dan sebagainya dijalankan dalam talian secara siaran langsung dalam aplikasi *Facebook*, *Youtube* yang dapat ditonton oleh semua orang. Selain itu juga mempunyai program yang menggunakan aplikasi Zoom yang khas untuk peserta yang berdaftar sahaja. Selain itu, JKKN juga telah bekerjasama dengan *International Council of Organizations of Foklore Festivals and Folk Arts* (CIOFF) dalam satu bengkel tari iaitu workshop Maratahon. Program

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ini dikatakan sangat menari telah menjemput seramai lebih dari 30 ribu penari ahli CIOFF di seluruh dunia. Berikut adalah sedikit contoh program yang dianjurkan oleh JKKN dan program yang bekerjasama bersamanya (Jadual 2):



Jadual 2: Gambar-Gambar Poster Program Yang Dianjurkan Oleh JKKN.
Sumber: Laman Facebook JKKN.

Seterusnya, terdapat juga beberapa kumpulan NGO (Non-Governmental Organization) turut berusaha untuk memotivasikan dan mencari insiatif untuk melaksanakan program dengan lebih kreatif sepanjang waktu pandemik ini. Salah satu kumpulannya seperti Tagaps Dance Theatre merupakan kumpulan tarian yang paling aktif di Daerah Kota Kinabalu. Kumpulan ini diketuai oleh En. Mohd Azizan Danial juga merupakan salah satu koreografer dalam kumpulan tersebut. Kumpulan ini telah mendapat pencapaian yang tinggi dalam dalam Peringkat Negeri, Kebangsaan dan juga Antarabangsa. Mereka telah memenangi banyak medal dalam pertandingan tarian. Kesemua penari-penari dalam kumpulan tersebut mempunyai ilmu teknik tarian yang tinggi. Walaupun disebabkan Pandemik COVID-19 ini telah memberi cabaran kepada mereka, tetap tidak menghalang mereka untuk teruskan berkarya dan melaksanakan program untuk membangunkan seni. Mereka telah mempamerkan produk kreatif mereka di laman sosial dan juga membuka kelas menari secara dalam talian. Terdapat juga program-program pertandingan turut dirancang dan dilaksanakan. Mereka mencari inisiatif untuk mendapatkan sokongan daripada pusat kebudayaan untuk mengumpul dana bagi menjayakan program-program tersebut. Selain itu, Buskers juga mengambil peranan yang penting untuk membangunkan suasana dalam program-program atau persembahan yang dianjurkan. Selain daripada pertandingan, bengkel dan sebagainya, juga terdapat beberapa kumpulan NGO yang menganjurkan program persembahan tarian secara maya. Program tersebut akan menjemput beberapa orang koreografer untuk mempersembahankan karya mereka masing-masing untuk berkongsi bersama-sama penonton. Program-program tersebut adalah seperti '*Dancing in Place*', '*Dance on Camera*', '*A Virtual Showcase Nunuk Ragang*' dan sebagainya. Berikut adalah sedikit contoh program yang dianjurkan oleh beberapa kumpulan NGO (Jadual 3).

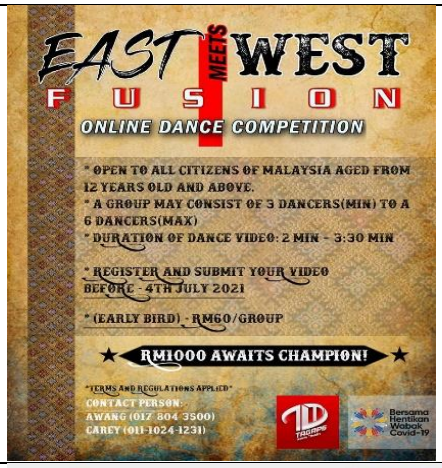
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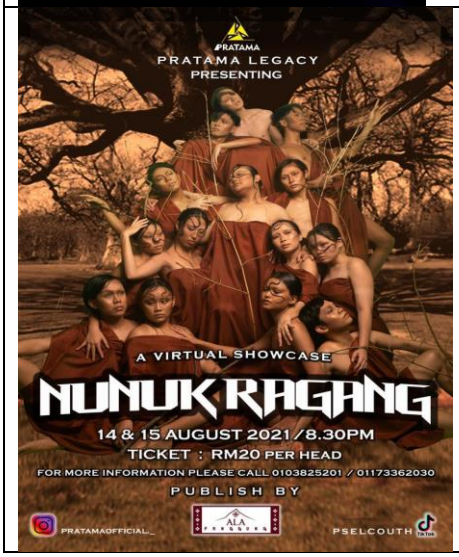
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1 & 2 September 2021







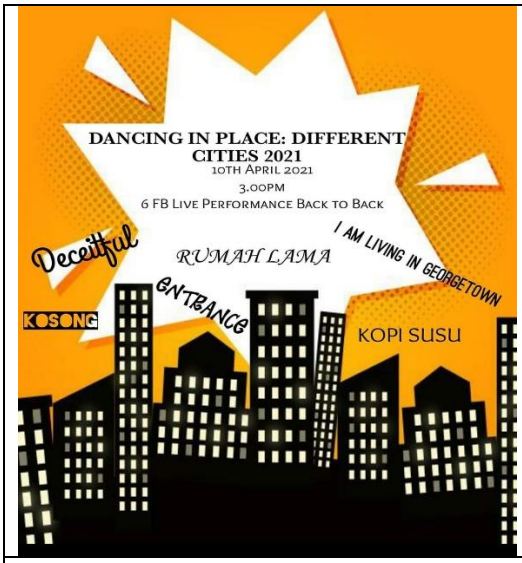


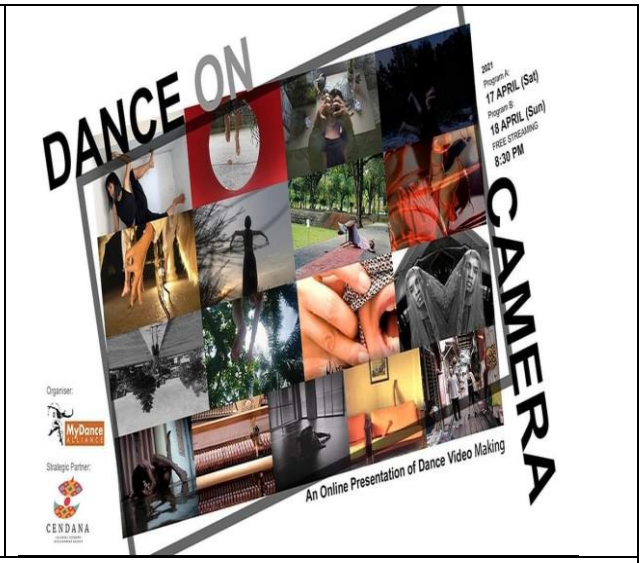




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Jadual 1: Gambar-gambar Poster Program atau Aktiviti yang Dilakukan oleh Non-Governmental Organization (NGO).
Sumber: Laman Facebook

Selain daripada program-program seperti pertandingan dan bengkel tari, program Sembang Santai juga sangat popular sepanjang tempoh Pandemik COVID-19 ini. Bukan sahaja di Sabah tetapi di seluruh Malaysia. Program ini bertujuan untuk memberi atau berkongsi ilmu, menceritakan pengalaman, membincangkan isu-isu yang berkaitan dengan bidang seni tersebut. Selain daripada seni tari, terdapat juga program sembang santai tentang topik budaya, kraftangan, syair, pantun, seni muzik, seni visual dan sebagainya. Dalam satu program sembang santai biasanya akan melibatkan beberapa orang panel yang berpengalaman. Pemilihan panel-panel adalah mengikut kepakaran bidang yang bersesuaian dengan topik yang akan dikupas dalam program tersebut. Selain itu, program sembang santai ini juga mempunyai penonton yang ramai

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Jadual 4: Gambar-gambar Poster Program Sembang Santai yang Dilaksanakan oleh Penggiat Seni di Malaysia
Sumber: Laman Facebook

Penutup

Secara keseluruhannya, penularan wabak COVID-19 telah memberi impak yang signifikan kepada kesemua institusi, organisasi dan syarikat produksi dari segi media, seni dan hiburan. Kesemua mereka yang terlibat telah mengalami kerugian yang besar sehingga menghilangkan pekerjaan dan punca rezeki. Hal ini kerana, persembahan, acara dan segala program yang telah dirancang sepanjang tahun terpaksa ditunda atau dibatalkan. Oleh itu, para seniman dan penggiat seni mulai membiasakan diri dengan pendekatan yang lebih kreatif dan inovatif untuk bersaing dalam pasaran industri kreatif. Kebanyakan mereka menggunakan media digital dan media sosial untuk mempromosikan serta memasarkan karya atau program yang mereka anjurkan. Dengan penggunakan kaedah atas talian dapat mengelakkan bersemuka

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dengan orang lagi. Hal ini dapat membantu untuk memutuskan rangkaian penularan COVID-19. Selain itu, kerajaan juga telah memberi program bantuan bagi membantu para penggiat seni untuk terus menghasilkan produk atau karya. Terdapat juga penggiat seni yang mencari inisiatif untuk bekerja sebagai penjualan makanan, baju atas talian dan juga bekerja sebagai penghantaran bagi mengekalkan punca rezeki untuk keluarga.

Penghargaan

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AMALAN HIBRID DALAM SENI CETAK KONTEMPORARI DI MALAYSIA: SATU TINJAUAN

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Abstrak: *Perkembangan Seni Cetak abad ke-20 memperlihatkan satu anjakan baru dalam Seni Lukis sezaman di Malaysia. Seni Cetak bergerak seiring zaman kerana datang dari keinginan yang kuat dikalangan seniman cetak untuk menongkah keterbatasan tradisi. Melalui pameran pertama, "British in Print/Print in Malaysia" yang dianjurkan oleh Balai Seni Lukis Negara (BSLN) 2005, bukan sahaja berjaya menghimpunkan karya-karya seni cetak tradisional, malahan mengangkat karya kontemporari bersifat eksperimentasi, kefahaman serta pendekatan yang pelbagai. Langsung dari itu, para seniman cetak begitu ghairah menghasilkan karya jauh berbeza dari tradisinya seperti media dan teknik seperti digital, xerography, kertas buatan tangan, acuan, instalasi, dan 3 dimensi; yang bertindak dari eksperimentasi, dan berkeinginan untuk keluar dari kongkongan tradisional. Penerapan teknik dan bahan dari sumber teknologi dan industri merupakan dimensi medium-medium segar dalam menterjemahkan karya kompleks yang perlu dimanfaatkan dan disadur melalui berbagai-bagai disiplin seni (inter-disiplin). Ini jelas pada pameran "Go Block" pertama pada tahun 2009 telah diadakan di Galeri Petronas yang disertai oleh Juhari Said Zulkifli Yusuf, Kim Ng, Azian Tahir dan Shahrul Jamili Miskon yang telah di kuratorkan oleh Badrolhisham. "Go Block merupakan pameran seni cetak alternatif yang bertujuan membuka dialog mengenai medium cetakan yang selama ini dianggap mengongkong kebebasan seniman akibat kerenah prosesnya" (Badrolhisham, 2009, p.10). Sehinggalah "Go Block" kedua pada 2018, seniman-seniman cetak terus menerus melangkau sempadan tradisi seni cetak, pendekatan yang bebas dan dinding bukanlah diikat sebagai ruang pamer. Dimensi ini, dapat diperjelaskan sebagai daya gerak proses kacukan (hibrid) dalam pengkaryaan seni cetak. Seniman cetak bebas membicarakan teknik apa yang hendak dipakai, bahan apa yang hendak digunakan malah, pendekatan apa yang akan disesuaikan dalam pengkaryaan masing-masing.*

Kata Kunci: *Seni Cetak Tradisi, Kontemporari, Alternatif Bahan, Amalan Hibrid, Dimensi Baru*

Pengenalan Seni Cetak Moden

Seni Cetak merupakan disiplin seni yang begitu kompleks, merentasi pembuatan fizikal permukaan sehinggalah representasi tatacara olahan bersifat ulang cetak (mass-production). Seiring perkembangan seni lukis moden, postmodern memperlihatkan transisi proses-proses

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dan pelaksanaan teknik-tekniknya, seni cetak turut menerima tempias perubahan berdasarkan ekspresi serta penterjemahan terhadap dimensi dan nilainya.

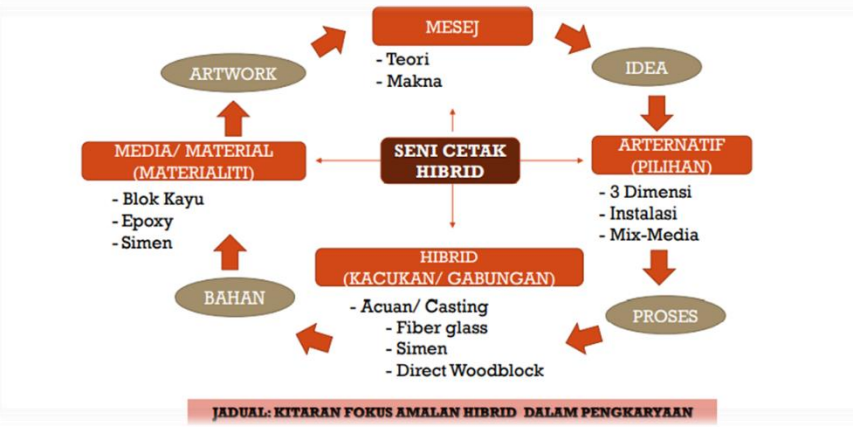
Penyelidikan ini memberi tumpuan serta pemahaman kepada hibriditi atau amalan-amalan hibrid yang digunakan dalam karya seni cetak kontemporari melalui penyelidikan berasaskan kesenian, ABR (Art Based Research). (Eisner, E.W.2002; Sullivan, G.2010; Chilton, G. dan Leavy, 2014 Daichendt, G, J, 2012) dimana asasnya mewujudkan transisi baharu pemahaman seni cetak atau lebih jelasnya menolak daripada konsep akademik seni cetak itu sendiri.

Dengan kata lainnya, definisi seni cetak telah diperluaskan penerokaan dari sudut proses, teknik dan bahan, melalui pertembungan kehidupan, aktiviti pekerjaan, kegiatan ekonomi komuniti setempat, kemudian mengenengahkan persamaan-persamaan yang terdapat antara satu sama lain. Di situ kekuatan akan terbina apabila penggabungan amalan-amalan hibrid, melalui peminjaman teknologi sediaada dipadankan kepada konteks pembuatan kuih tradisi misalnya kemudiaannya diangkat dalam bentuk pengkaryaan. Penglibatan komuniti juga disarankan agar model yang dibina ini bukan sahaja pembaharuan kepada perkembangan seni cetak malahan komuniti sebagai ’hero’ dalam menterjemahkan konteks seni yang lebih luas.

Kaedah Kajian

Kaedah yang digunakan dalam kajian adalah menerusi pendekatan art Based Research, melihat amalan-amalan studio dan pengkaryaan yang digunakan oleh artis dalam menghasilkan karya masing-masing. Instrumen bagi mendapatkan bahan adalah kajian Arkib (archival research), perpustakaan (library research) dan Galeri (Gallery Research) didalam dan luar negara dilakukan bagi memperolehi bukti dokumentasi/ data terutamanya melalui buku-buku, katalog-katalog pameran serta risalah terbitan merujuk pameran-pameran yang dibuat.

Kaedah pengamatan karya atau analisa pengkaryaan juga perlu digunakan bagi menerangkan dan memperjelaskan setiap hasil cetakan alternatif ini. Instrumennya, adalah dengan cara dokumentasi iaitu rakaman, gambar foto juga dalam bentuk lakaran atau sketsa.
Penulisan, adalah dengan mengambil pendekatan secara “kaedah tematik” dimana setiap bab akan diperjelaskan mengikut kaedah-kaedah pengkaryaan yang menampakkan aturan cetakan menjurus kepada hibriditi. Pola penghasilan karya adalah maklumat berguna kepada penulis membuat analisa apakah teknik yang sesuai digunakan dalam membuat kacukan dalam cetakan, bagaimana ianya dihasilkan seterusnya bagaimana *output-output* ini semua terus berkembang sehingga menjadi instrumen yang boleh digunakan dalam pengkaryaan sendiri.



Gambar 1. Kaedah Hibrid/ Konsep Hibriditi Dalam Pengkaryaan

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1 & 2 September 2021

Berikut adalah aturan ringkas terhadap peranan konsep-konsep yang digunapakai;

1. Bahan: interpetasi estetika media dan bahan mengarah kepada penghasilan karya aturan baru.
2. Proses: interpetasi aturan/ disiplin-disiplin seni cetak kepada penerokaan prinsip ruang akan mewujudkan kaedah alternatif.
3. Teknik: interpetasi teknik-teknik yang pelbagai, peminjaman kaedah cetakan dalam pengkaryaan sebagai biasan terhadap bentuk-bentuk dimensi baru pengkaryaan.
4. Makna: interpetasi serta penilaian terhadap keunikan nilai hasil seni cetak hibrid.

Alternatif Bahan

Menurut Oxford English Dictionary, bahan merujuk kepada "perkara dari yang merupakan sesuatu atau boleh dibuat "dan materialiti sebagai" keadaan atau kualiti fizikal suatu benda yang hidup atau material". Material didefinisikan sebagai "perkara-perkara yang material," yang menekankan aspek fizikal, boleh disusun atau dihuraikan serta "materialiti" adalah merangkumi ciri-ciri media.

Konsep-konsep yang dipilih akan menjawab segala isu, hibdriti. Bagi memperjelaskan perkaitan antara isu, perlu diperjelaskan dengan lebih mendalam terhadap amalan-amalan kesenian yang terbit secara langsung dalam masyarakat sebagai satu penyelidikan. Tidaklah sukar, kerana dalam seni cetak itu sendiri ada terdapatnya amalan-amalan/ disiplin/ aturannya yang tersendiri. Isu, 'refleksi terhadap bahan-bahan' itu sendiri sedarnya juga wujud dalam rumpun tradisi iaitu melalui produk kraf sejak turun temurun. Penggabungan dua disiplin bidang yang diiktiraf ini akan melahirkan satu model yang baru kepada perkembangan seni cetak itu sendiri dan juga perluasan media dalam seni cetak post-modern di tanah air.

Sudah tentu faktor-faktor sumber data yang meruah ini akan menjadi satu kelebihan dalam membina konsep kerangka kerja 'Conceptual frame work'. Teori proses akan diketengahkan dalam membuat penyelidikan berdasarkan amalan-amalan yang digunakan dalam pembentukan karya.

Amalan Hibrid dalam Pembuatan Cetakan

Kalau dilihat dari sudut memproses dan perluasan teknik iaitu menghasilkan apa yang dapat digambarkan sebagai amalan hibrid, kerja penerokaan ini sudah bermula sejak awal 2000 lagi. Ini merujuk pada satu pameran yang telah dianjurkan oleh Balai Seni Visual Negara yang dahulunya dikenali Balai Senilukis Negara, telah menganjurkan pameran "British in Print/Print in Malaysia" 2005, mempamerkan karya dari koleksi tetap mereka, tampak wujudnya karya-karya bersifat penerokaan, kreatif dalam pengolahan media dan bahan serta eksperimentasi. Amalan kacukan disini, dipengaruhi oleh latarbelakang artis yang mengambil bahagian dalam pameran adalah dari pelbagai disiplin seni, secara tidak langsung kesannya karya-karya berfikir dari luar kotak, menyemarakkan perluasan media dalam seni cetak itu sendiri.

Sejarah pembuatan membuktikan cetakan yang kaya, baik dari segi teknik dan kaedah ialah melalui daya intelektual yang tinggi oleh para artis. Penulis amat bersetuju melalui penulisan Badrolhisham, "pameran seni cetak alternatif yang bertujuan membuka dialog mengenai medium cetakan yang selama ini dianggap mengongkong kebebasan seniman akibat kerenah prosesnya" (Badrolhisham, 2009, p.10) bersempena penganjuran pameran berkumpulan seterusnya bertajuk "Go Block" pada tahun 2009 telah diadakan di Galeri Petronas. Pameran dengan mengangkat evolusi baharu dalam seni cetak, melangkau batas sempadan disiplin tradisi seni itu sendiri serta berkreativiti dengan media dan bahan telah disertai oleh 5 orang artis, Juhari Said, Zulkifli Yusuf, Kim Ng, Izan Tahir dan Shahrul Jamili Miskon. Antara karya yang dipamerkan bertajuk "Making Sense Can Sometimes Get Out of Hand" oleh Shahrul Jamili 2008, yang menggunakan acuan untuk 'mencetak' bahan daripada

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simen serta Izan Tahir yang menghasilkan instalasi bertajuk “What Culture” dibuat pada 2008, menggunakan bahan kertas kisar dan potongan lino sebagai kaedah acuan.



Gambar 2. Karya Shahrul Jamili



Gambar 3. Karya Izan Tahir

Di era digital kini, teknologi komputer telah memberi serta memungkinkan kepada kita untuk tidak hanya memikirkan pemikiran baru dan mencabar bagaimana kita mengeksploitasi keupayaan perisian-perisian komputer sebelumnya untuk membentuk kacukan. Dengan munculnya juga teknologi komputer dan digital, peluang seniman untuk menggabungkan proses dan pendekatan adalah lebih besar. Begitu dapat dilihat, melalui Pameran ‘PIPE 2010’; pameran seni cetak antarabangsa “Rentas Sempadan” pada 2007, bertempat di Muzium Pulau Pinang. Turut dipamerkan dalam penganjuran karya cetakan bertema 2 Dimensi ini ialah penyertaan karya aplikasi digital dan cetakan komputer.

Begitu juga dengan mengangkat pilihan persoalan tema dalam segenap karya seperti bahan semulajadi persekitaran oleh Faizal Suhif dan Haafiz Shahimi melalui pameran “Faizal vs Haafiz: Dawn of Extended Printmaking” Karya-karya yang dipamerkan menunjukkan ekplorasi, ekspresi dan ekperimentasi terhadap kaedah dan proses tradisi kepada bentuk dimensi baru seni cetak. Bentuk karya Faizal terutamanya menggunakan kaedah cetak tekap yang menjadikan permukaan bumi seperti dataran tanah sebagai matrik cetakan beliau. Kesan yang dipindahkan ke atas kanvas membentuk jalinan yang spontan, umpama salinan semula kesan-kesan semulajadi seterusnya menjadi inspirasi tanpa batas pengkaryaan.

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1 & 2 September 2021



Gambar 4. Karya Faizal Suhif bertajuk Sepohon Tua..

Persoalan identiti menjadi saranan kepada rakan baik Faizal, Haafiz Shahimi melalui pameran yang sama, menerusi cetakan pirografi (Pyrography) yang merupakan konsep tekapan besi panas ke atas kanvas. Kesan terbakar di atur dan di olah sehingga terbentuk imej yang dikehendaki. Eksperimen serta ciptaan olahan pengkaryaan sebegini mampu memberi nafas segar bukan sekadar dalam mencipta identiti malahan keupayaan mempelbagaikan disiplin penciptaan.



Gambar 5. Karya Faizal Suhif bertajuk Sepohon Tua..

Gagasan bagi mewujudkan persoalan tema teknologi pembuatan turut dikesan, terutamanya melalui penganjuran pameran ‘Go Block’ kali kedua bertempat di Galeri G13, pada 2018 yang disertai oleh Juhari Said, Shahrul Jamili Miskon, Faizal Suhif dan Samsudin Wahab. Sekali dengar tajuk pameran sudah meremang bulu roma penulis, iaitu “Go Block: Potilombus Wayahinik Pinogumu” yang bermaksud “The Expanded Contemporary Printmaking” mengangkat potensi-potensi seni cetak yang tidak hanya terikat dengan blok atau aturan matrik serta penggunaan kertas semata-mata. Apa yang diperhatikan, karya tidak lagi membuat aturan pemindahan ke atas permukaan, sebaliknya kerja tangan dizahirkan pada blok atau permukaan matrik sahaja. Begitu inovasinya seperti Juhari Said dalam karya “Haiku”, diolah dengan teknik cungkilan kayu secara tiga dimensi dan diangkat terus bongkah itu sebagai matrik sebagai karya akhir tanpa pemindahan imej.

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1 & 2 September 2021



Gambar 6. Karya Johari Said bertajuk Haiku.

Tidak kurangnya penglibatan ruang bebas, dimana ruang merupakan persilangan antara idea, teknologi, dan proses, dapat dijalin dengan karya-karya bersifat instalasi. Amalan Hibrid yang penulis anggap sebagai fenomena kontemporari dalam pembuatan cetakan di mana artis, dan bukannya dipandu oleh kumpulan kemahiran yang dikembangkan, bermula dengan idea dan mencari kaedah yang paling tepat untuk mengekspresikannya. Seperti Richard Hamilton mengatakan "Media tidak perlu duduk dalam kesucian terpencil" (Richard Hamilton, 2008). misalnya Samsudin Wahab, melalui karya yang bertajuk "Wayang Lipas" mengaplikasikan medium video untuk memancarkan pergerakan dari *subjek matter* serangga hidup; lipas. Pantulan imej pada dinding merupakan idea pemindahan imej. Teknik karya pemasangan ini menjelaskan tiada keterbatasan terutamanya dalam penggunaan ruang.



Gambar 6. Karya Samsuddin Wahab bertajuk Wayang Lipas.

Setiap artis yang hadir atau dibincangkan ini, menggunakan cetakan untuk menyatukan idea mereka yang dipadankan dengan teknologi mendekati isu-isu yang meliputi, ekologi, ruang, teknologi baru dan kecepatan data yang diterima, melalui aturan pengkaryaan. Beberapa

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1 & 2 September 2021

ruang boleh diisi dengan mempertimbangkan idea permukaan dan bagaimana disiplin dalam lukisan, cetakan dan fotografi dapat digunakan untuk memperbanyakkan pilihan ruang seni cetak untuk pergi. Perluasan tema identiti kontemporari, kepelbagaian, keperibadian dan cara cetakan adalah media yang ideal untuk meneroka siri dan variasi, menawarkan seperti yang ada, mempelbagaikan kemungkinan yang tidak terbatas dari setiap matriks.

Perbincangan and Penutup

Konsep seni kontemporari telah melangkau pemahaman normal penggiat seni tanah air, berkarya tanpa ada lagi batasan hukum-hukum atau aturan tertentu tanpa mengurangkan nilainya, tetapi sebaliknya nilainya makin bertambah. Jadi peri pentingnya membuat kupasan mendalam konsep ini, agar aturan karya seni cetak aplikasi baru akan selari dengan seni-seni semasa sezaman.

Seni cetak alternatif, merupakan medium baru dalam mengangkat bidang seni ini berada seiring dengan cabang-cabang disiplin seni tampak yang lain. Alternatif, maksudnya pilihan. Satu pilihan antara kemungkinan-kemungkinan atau yang telah sedia ada. Tapi walau utama atau seni cetak telah berada pada barisan hadapan sekalipun, permasalahan pokoknya tidak ramai yang terus-menerus memartabatkan seni cetak alternatif dalam amalan projek seni mereka.

Dalam pada itu, dari dapatan sampel data yang meruah ini akan membuka jalan menjadi satu kelebihan dalam membina konsep kerangka kerja ‘Conceptual frame work’. Teori proses akan diketengahkan dalam membuat penyelidikan berdasarkan amalan-amalan yang digunakan dalam pembentukan karya kelak.

Penghargaan

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PEMERHATIAN DARI SUDUT ESTETIKA TERHADAP ELEMEN 'MELEBIH-LEBIHKAN' DALAM SENI LUKIS KARIKATUR DI MALAYSIA.

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Abstract: *Seni lukisan Karikatur merupakan seni lukis bersifat Potret dan Kartun yang mempunyai keunikan tersendiri. Seni lukis yang menggunakan kaedah manual dan digital ini, menjadi seni yang semakin mendapat apresiasi di kalangan masyarakat. Seni lukisan ini menggunakan teknik membesar-besarkan bahagian unik sesuatu subjek untuk menjadikan lukisan mempunyai nilai-nilai sebuah Karikatur. Kajian ini menggunakan kaedah kepustakaan, pemerhatian terhadap karya dan temubual bersama pelukis karikatur Malaysia bertujuan meneliti sejauh mana elemen 'melebih-lebihkan' mempengaruhi nilai estetika seni Karikatur ini. Dalam pemerhatian ini, pengkaji merujuk kepada Teori komunikasi, Teori Estetika dan Teori Mimesis untuk menilai keberkesanan elemen 'melebih-lebihkan' terhadap hasil sesebuah lukisan Karikatur. Hasil dari kajian ini, didapati teknik 'melebih-lebihkan' pada elemen unik sesuatu subjek dalam lukisan Karikatur sangat memberi kesan terhadap hasil sesuatu Karikatur. Dengan suntikan teknik ini, sesuatu karya itu lebih mengesankan, lebih mudah dikenali dan memberi sebuah gambaran yang melucukan. Dari itu, kajian ini menekankan bahawa nilai estetika karya Karikatur dengan menggunakan teknik 'melebih-lebihkan' akan menpengaruhi apresiasi orang ramai terhadap karya Karikatur.*

Keywords: *Karikatur, Estetika, 'Melebih-lebihkan', Kartun.*

Pengenalan

Seni lukisan Karikatur merupakan seni lukis bersifat Potret dan Kartun yang mempunyai keunikan tersendiri. Kesenian ini semakin mendapat tempat di kalangan masyarakat Malaysia dan dilihat sebagai sebuah cabang seni halus yang mempunyai estetika yang perlu dihormati. Potret merujuk pada gambar yang diambil menggunakan kamera atau foto yang diambil oleh tukang gambar. Ia juga merujuk kepada perbuatan melukis gambar orang dan perbuatan memotret. Kartun pula merujuk pada lukisan yang dibentuk menerusi penggayaan atau pengubahsuaian imejan sesuatu subjek. Justeru itu, persembahan visual karya kartun adalah lebih bebas dan tidak terikat kepada peraturan visual yang tepat. Contohnya, figura manusia tidak semestinya mempunyai kadar banding yang normal atau betul (Muliyadi, 2010:P4). Karikatur merupakan seni yang unik kerana ianya merupakan seni menggambarkan sesuatu subjek atau seseorang dalam bentuk elemen-elemen pada subjek telah diubah dan dimanipulasi. Namun begitu, ciri-ciri tertentu pada subjek atau seseorang adalah dikekalkan.

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1 & 2 September 2021

Sebuah Karikatur dikatakan baik apabila ianya dapat dikenali oleh orang lain bila melihat lukisan tersebut. Seringkali karikatur tidak menggambarkan wajah 100% mirip dengan tokoh yang dimaksud, namun dibuat lebih seperti komik, lebih lucu dan biasanya hanya menonjolkan ciri khas yang bersangkutan. Namun bisa mengarahkan persepsi pembacanya bahawa tokoh itulah yang dimaksudkan (Ifa Wuryanto,2020 :P13). Karikatur merupakan kesenian yang mempunyai keunikan tersendiri dan menjadi satu 'entiti' tarikan pengunjung bila ianya diwujudkan dalam sesebuah acara.

Kajian Literatur

Karikatur merupakan sebuah karya yang dibudayakan untuk dihasilkan dengan pantas. Sebolehnya, ia perlu dihasilkan tanpa *sketch* menggunakan pensil. Karikaturis Mohd Nordin Yusoff (Ambo) akan membuat *sketch* menggunakan *marker* kelabu dengan satu hingga dua tarikan garis sahaja. Ini dilakukan untuk mengurangkan kerja memadam garisan pensil setelah karya selesai dilukis. Melihat kepada penerimaan masyarakat terhadap karikatur, masyarakat Malaysia melihat karikatur sebagai sebuah karya yang unik dan boleh diterima dengan baik tetapi ia terhad kepada karya karikatur yang tidak terlalu dibuat *distortion. Distortion* merujuk pada herotan bentuk yang dibuat pada lukisan. Perubahan rupa subjek tidak boleh terlalu berbeza kerana ia akan dilihat sebagai mengejek. Namun, keadaan ini berbeza di Barat di mana subjek akan berasa dihargai bila lukisan wajah mereka dikarikaturkan secara melampau. Menurut Muliyadi (1999), Karikatur ialah lukisan wajah manusia yang diubah-ubah dan diperlebih-lebihkan untuk tujuan humor, propaganda dan sindiran. Istilah karikatur diperkenalkan di Bologna, Itali pada abad ke-16. Muliyadi yang pernah membuat kajian tentang kartun sememangnya amat faham akan penerimaan masyarakat terhadap kartun, khususnya karikatur.

'Melebih-lebihkan'.

Dalam seni karikatur, perbuatan memanipulasi gambaran subjek perlu dilakukan dengan bebas. Manipulasi tersebut seperti menambah-nambah, melebih-lebihkan, membesarkan dan mengecilkan. Perbuatan 'menambah' contohnya, gigi subjek dilukis dengan lebih banyak dari jumlah yang asal. 'Melebihkan' contohnya membuat lukisan rambut dengan lebih mengerbang. 'Membesarkan' bermaksud menambahkan *value* bentuk sesuatu pada subjek seperti bulatan mata dan bentuk mulut. 'Mengecilkan' pula memperlihatkan perbuatan mengecilkan apa yang ada pada subjek yang didapati adalah kecil. Sebagai contoh, mata subjek didapati sepet. Jadi pelukis akan membuat mata itu menjadi kelihatan lebih sepet. Subjek yang dimaksudkan adalah gaya karikatur yang mempunyai karektor seseorang yang sengaja dilebih-lebihkan seperti berhidung besar, bergigi jongang dan sebagainya (Amir Muhammad, 2014). Dari beberapa pendapat yang disarikan bahawa karikatur adalah bagian dari kartun yang digambarkan dalam bentuk fiktif atau deformasi dari tokoh tertentu yang mempunyai tujuan menyindir, mengkritik dan menghimbau, menyarankan pada objek sasarannya (Slamet Supriyadi, 2011 P8). Sesebuah karikatur itu dihasilkan dengan mempunyai tujuan tertentu seperti menyindir, mengejek dan ada juga bagi tujuan menghargai. Ia adalah bergantung pada situasi tertentu. Menyindir jika lukisan karikatur itu dibuat dengan tujuan menyampaikan sesuatu isu. Mengejek jika lukisan karikatur mempunyai niat untuk menyanggah seseorang individu. Menghargai, jika lukisan karikatur itu dibuat sebagai satu hadiah dalam sesebuah majlis. Ini memperlihatkan Karikatur boleh digunakan pada mana-mana keadaan seperti meletakkannya pada penceritaan kartun bagi tujuan menyampaikan sesuatu (menyindir, menegur, menjentik), memberi penghargaan seperti hadiah persaraan, hadiah dalam perhubungan dan hadiah sempena keraian majlis. Karikatur juga sangat popular di waktu kempen pilihan raya bagi tujuan menaikkan populariti calon bertanding mahupun untuk memperlihatkan keburukan calon lawan yang bertanding.

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Teori Estetika

Perkataan Estetika berasal dari Bahasa Yunani yang berbunyi *aestheticos. Aestethic* ini membawa makna kepekaan. Kepekaan yang dimaksudkan adalah kepekaan yang hanya berkaitan dengan perkara indah dan keindahan. Dari segi etimologinya, estetika merujuk kepada teori berkenaan ilmu penginderaan, iaitu segala hal yang bersangkutan dengan tanggapan objek atau perkara yang diterima menerusi mana-mana pancaindera. Estetika adalah pengiktirafan bagi sesuatu keindahan. Istilah estetika digunakan kerana ia mengkaji akan konsep keindahan sesuatu ilmu (Zakaria Ali, 1989:P 210). Pengkaji terdahulu, Alexander Baungarten mula membicarakan tentang estetika menerusi kajiannya tentang Teori Keindahan Artistik. Baungarten menyebut lagi bahawa keindahan haruslah dibicarakan dalam kategori tersendiri dan ia tidak boleh sama sekali dikaitkana dengan ilmu logik. Beribu tahun sebelum itu, estetika telah diperkatakan oleh pengkaji arab, Al Ghazali. Al Ghazali dalam Kimia Kebahagiaan yang ditulis sekitar tahun 1106 masehi membahagikan keindahan kepada dua bahagian iaitu Keindahan Bentuk Luar yang ditafsir sebagai keindahan yang dapat dilihat pada bentuk luaran seperti rupa paras dan struktur pokok. Manakala bahagian kedua adalah Keindahan Bentuk Dalam iaitu keindahan yang hanya dapat dilihat dengan mata hati manusia. Karya karikatur adalah sangat rapat dengan Teori Estetika ini kerana lukisan karikatur merupakan karya seni yang mempunyai keindahan tersendiri dan menepati intipati berkaitan estetika.

Kaedah Penghasilan Karikatur.

Seni Karikatur boleh dilakukan dalam dua kaedah. Kaedah pertama adalah secara manual iaitu dengan menggunakan alat lukis dan kertas manakala kaedah kedua adalah dengan menggunakan peralatan bersama perisian komputer. Kaedah manual atau juga boleh digelarkan cara tradisional merupakan kaedah popular yang digunakan oleh artis-artis karikatur. Kaedah ini menjadi kemestian kepada pelukis-pelukis sewaktu mereka mula mencebur diri atau masih di peringkat untuk mengasah kebolehan. Bahan dan peralatan yang ringkas menjadikan seni ini mudah untuk dilakukan di mana-mana sahaja. Kaedah kedua adalah menggunakan perisian komputer dan dilukis secara digital. Kaedah digital ini memberi banyak kelebihan kepada pelukis seperti pilihan berus garisan yang pelbagai, boleh dilukis dan padam dengan tiada batasan, boleh diulang lukis semula, boleh mewarna dengan pelbagai stail, boleh membuat perbagai kesan khas, boleh memanipulasi imej dan boleh menambah elemen lain dengan mudah.

Berbicara tentang tokoh, dua nama pelukis Karikatur di Malaysia tidak boleh dilupakan. Mereka merupakan pelopor yang meneroka jalan terhadap kesenian ini. Kartunis Zainal Buang Hussein dan Saadon Ishak atau Don adalah nama besar yang tidak boleh dilupakan. Zainal Buang Hussein mempersembahkan kartun dengan konsep karikatur manakala kartunis Don merupakan individu yang mula-mula berkarya karikatur di acara majlis-majlis keraian.

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1 & 2 September 2021



Rajah 1: Proses Kerja Karikatur

Kartunis Don memberanikan diri untuk melukis karikatur di khalayak ramai sedangkan pada sekitar tahun 1990an, ramai kartunis kurang selesa untuk melukis di khalayak ramai. Kebiasaannya, kartunis lebih selesa melukis secara tertutup di Studio. Ternyata, budaya kerja karikatur dan kartunis agak berbeza suasananya. Kartunis melukis penceritaan untuk siaran majalah manakala karikatur melukis gambaran watak untuk hiburan dan kenangan seseorang. Pelukis karikatur berperanan sebagai penghibur di sesebuah majlis atau acara seperti majlis hari jadi, majlis persaraan dan pelbagai majlis lagi. Selain itu, nama-nama penggiat karikatur awal lain juga perlu disebutkan kerana mereka inilah yang mempopularkan dan merakyatkan kesenian Karikatur ini. Saudara Jamil Ahmad, seorang animator berpengalaman juga Pensyarah Tamu di Sabah Animation Creative Content Centre, Sabah, pulang ke Semenanjung setiap hujung minggu untuk memenuhi permintaan karikatur di Bukit Tinggi. Saudara Mohd Nordin Yusoff (Ambo) pula merupakan pelukis karikatur awal yang turun berkarya di jalanraya dengan meninggalkan persekitaran ruang studio yang selesa dengan melukis karikatur di tepi jalan. Ambo pernah dibidas pada awal-awal kegiatannya berkarya di tepi jalanraya kerana meletakkan harga lukisan pada harga RM10 ringgit bagi sebuah lukisan karikatur hitam putih.

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Sekalipun dikritik, Ambo tetap percaya pada langkahnya bahawa dengan harga begini, beliau boleh mendapat lebih banyak pelanggan. Ternyata, langkah Ambo menjadi langkah kanan kerana sememangnya beliau mendapat pulangan yang positif dari 'tindakan degil' ini. Nama-nama lain yang muncul terkemudian dan berjaya muncul sebagai seorang pelukis karikatur yang disegani adalah Yaz Malee, Mohd Khairul Anuar Abd Rahman (Katon Aqhari) dan Olyhairy Othman (Oly). Nama-nama ini sering menjadi sebutan dan rujukan bagi pelukis-pelukis karikatur baru pada hari ini.

Metodologi / Konsep

Kajian ini menggunakan kaedah kepustakaan, pemerhatian terhadap karya dan temubual bersama pelukis karikatur Malaysia bertujuan meneliti sejauh mana elemen 'melebih-lebihkan' mempengaruhi nilai estetika seni karikatur ini. Dalam pemerhatian ini, pengkaji merujuk kepada Teori Komunikasi, Teori Estetika dan Teori Mimesis untuk menilai keberkesanan elemen 'melebih-lebihkan' terhadap hasil sesebuah lukisan Karikatur. Seni lukis yang menggunakan kaedah manual dan digital ini, menjadi seni yang semakin mendapat apresiasi di kalangan masyarakat. Penerimaan masyarakat kelihatan masih dalam keadaan berbaur di antara menyukainya dan tidak menyukainya. Berlainan dengan penerimaan kesenian ini di negara Barat yang mana, seseorang akan berasa dihargai dan menjadi sebuah penghormatan bila mana muka seseorang itu, dipotretkan secara karikatur. Sebaliknya, masyarakat di Malaysia masih tidak semuanya melihat karikatur sebagai sebuah karya seni. Pertamanya, masyarakat masih keliru di antara lukisan kartun dan lukisan karikatur. Keduanya, masyarakat lebih boleh menerima jika lukisan karikatur itu berbentuk Portet Kartun di mana karikatur itu tidak dilukis secara keterlaluan dari rupa muka asal seseorang.

Lukisan karikatur pastinya menggunakan teknik membesar-besarkan bahagian unik sesuatu subjek. Ini dilakukan bagi tujuan untuk subjek dapat dikenal dengan mudah. Untuk memastikan gambaran subjek dapat dikenali, unsur-unsur yang menonjol pada watak perlu dikenalpasti dan seterusnya dilukis secara berlebih-lebihan atau diketarakan. Contohnya, lukisan karikatur Tun Mahathir, ianya akan dilukis dengan identiti hidung yang besar kerana pada pengamatan pelukis, bahagian hidung subjek merupakan ciri unik yang akan membuatkan gambaran itu dapat dikenali dengan cepat. Elemen lain yang akan disertakan bersama adalah pakaian dan coraknya seperti subjek sering dilihat memakai baju batik dengan corak tertentu atau baju sukan dengan rekaan tertentu maka lukisan karikatur itu akan dihiasi dengan corak baju tersebut. Elemen gaya watak juga menjadi satu perkara yang penting seperti, gaya berbasikal untuk lukisan karikatur Datuk Azizulhasni Awang dan gaya sedang melukis untuk gambaran karikatur Datuk Lat. Ciri-ciri unik subjek dan elemen tambahan menjadikan lukisan karikatur itu dikatakan 'jadi' dan dapat dikenali. Seseorang kartunis akan menggunakan tanda-tanda visual untuk berkomunikasi dalam kerja-kerja mereka (Maizura Azura Yahya, 2015:P1).

Perbuatan 'melebih-lebihkan' merupakan perkara utama pada proses penghasilan sesebuah karikatur. Seperti disebutkan sebelum ini, lukisan hidung Tun M, dibesarkan, lukisan rambut Datuk lat diserabutkan dan lukisan mata Datuk Lee Chong Wei disepetkan. Ini memberi kesan lucu dan disamping itu memberikan pengenalan identiti setiap subjek yang dilukis.

Persatuan Dunia Karikatur Malaysia (PEDUKAR)

Persatuan yang memayungi penggiat-penggiat Karikatur ini telah ditubuhkan pada 30 Disember 2019. Persatuan yang giat menjalankan kegiatan seperti kunjungan prihatin, perbincangan halatuju Karikaturis dan penggalakan kegiatan aktiviti karikatur. Khairul Anuar Abd Rahman (Katon) merupakan Presiden dengan dibantu oleh beberapa aktivis karikatur lain yang aktif menjalankan tanggungjawab persatuan. Cuma kegiatan bersemuka terpaksa dihentikan kerana Pendemik Covid 19 sedang melanda dunia. Secara tidak langsung, semua

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aktiviti karikatur di majlis-majlis dan di jalanraya telah terhenti. Pelukis karikatur majoritinya telah beralih kepada berkarikatur secara tempahan di internet melalui saluran media sosial.

Pameran Karikatur

Kegiatan karikatur tempatan juga, menyaksikan terdapat tiga pameran Karikatur telah diadakan dengan hasrat meninggikan martabat karya karikatur. Kedudukan sesebuah lukisan di ruang galeri menperlihatkan nilainya menjadi lebih tinggi dan mewah. Di antara pameran yang telah berjaya dihasilkan adalah seperti berikut:-

Jadual 1:Senarai Pameran Karikatur

	Pameran Karikatur	**Tarikh Pamer**	**Tempat**	**Anjuran**
1	57 Seniman & Seniwati Malaysia	2 Ogos- 3 Sept 2014	Matic, Jalan Ampang	Kementerian Pelancongan
2	Malaysian Caricaturist	9 Sept – 15 Okt 2017	Balai Seni Negara	Balai Seni Negara
3	Karikatur P. Ramlee	5 Sept – 29 Sept 2017	ASWARA	Fakulti Animasi dan Multimedia

Perbincangan dan Rumusan

Hasil dari kajian ini, didapati teknik ‘melebih-lebihkan’ elemen unik sesuatu subjek dalam lukisan karikatur sangat memberi kesan terhadap hasil sesuatu karikatur. Seseorang pelakon akan menggayakan sesuatu aksi dengan cara ‘melebih-lebihkan’ bertujuan untuk menyampaikan maksud lakonan dengan lebih berkesan. Begitu juga dalam seni karikatur, perbuatan melukis secara ‘melebih-lebihkan’ menjadi kemestian dalam membuat sesebuah gambaran. Pelukis perlu mengabaikan perasaan kasihan, tidak sampai hati, menjaga perasaan dan menghormati terhadap individu yang dilukis. Ini kerana perasaan-perasaan tadi akan menyekat dan menghadkan keraian tarikan garis-garis lukisan dalam berkarya. Pelukis perlu bebas dalam menarik *stoke* dan kekal bebas melontarkan imaginasi. Sekatan-sekatan perasaan akan menjadikan karya karikatur itu, tidak sampai pada sifatnya. Pihak yang dilukis juga perlu berlapang dada dan perlu bersikap menerima. Menerima karya sebegitu sebagai sebuah ekspresi seni dan menerima karya tersebut sebagai sebuah penghormatan.

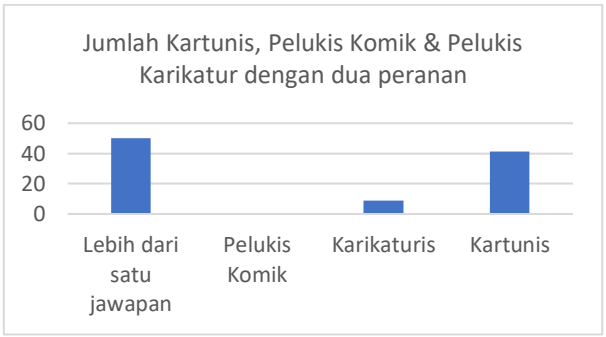
Suntikan teknik ‘melebih-lebihkan’ dalam karya menjadikan hasilnya lebih berkesan. Subjek akan pasti lebih mudah dikenali dan memberikan hasil menjadi sebuah gambaran yang melucukan. Dari itu, menerusi kajian ini, nilai estetika karya karikatur dengan menggunakan teknik ‘melebih-lebihkan’ telah menpengaruhi apresiasi orang ramai terhadap karya karikatur. Elemen membesarkan bahagian tertentu pada rupa subjek merupakan langkah perlu dalam kesenian ini. Perbuatan ‘melebih-lebihkan’ dalam karikatur adalah perkara sama yang dilakukan dalam dunia pementasan teater. Keupayaan ‘melebih-lebihkan’ ini merupakan perkara yang perlu dikuasai oleh seseorang pelukis karikatur kerana ternyata ianya merupakan estetika dalam seni karikatur.

Kemunculan Pelukis Karikatur dilihat semakin bertambah kebelakangan ini. Sekitar tahun 1995 dahulu, Kartunis Don telah mula meneroka bidang Karikatur dengan berkarya di majlis-majlis keraian. Kebetulan, jirannya merupakan seorang Pengurus Acara dan beliau telah mempelawa Don untuk menjadi Pelukis Karikatur sepenuh masa. Langkah Don telah diikuti oleh kartunis Ambo yang telah meninggalkan kerjaya kartunis majalah Gila-Gila dan bekerja sepenuh masa sebagai Pelukis Karikatur. Ambo boleh dilabelkan sebagai individu yang mengalakkan kemunculan Pelukis Karikatur. Beliau yang telah menyewa ruang kedai di sebuah Pusat Beli Belah di bandar Melaka. Tindakan ini merupakan langkah berani kerana pendapatan melukis karikatur pada waktu itu bukan sesuatu yang lumayan. Ambo mempunyai strateginya yang tersendiri dengan meletakkan harga yang murah untuk sesebuah lukisan

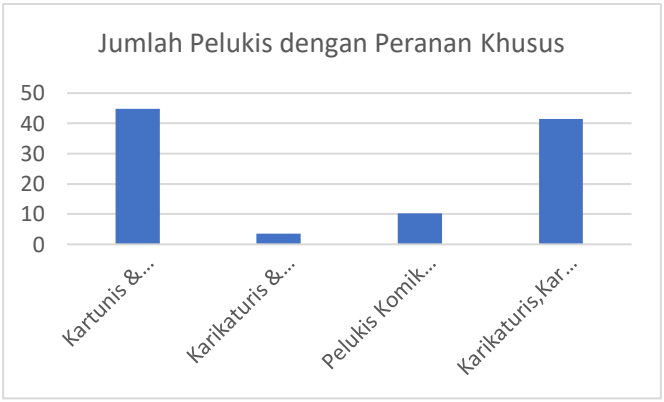
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karikatur. Ambo yang dikelilingi oleh Pelukis Potret Jalanan, mendapat teguran supaya tidak menjatuhkan harga lukisan kerana kebiasaannya, mereka mengambil tempahan lukisan dengan harga ratus tetapi Ambo telah meletakkan harga hanya sepuluh ringgit untuk sebuah lukisan. Pandangan Ambo adalah, dengan meletakkan harga yang rendah, lebih ramai orang akan mampu mendapatkan tempahan lukisan dan beliau akan mengejar kuantiti untuk mendapatkan jumlah kutipan ratus-ratusan seperti yang diamalkan oleh Pelukis Potret yang menegurnya. Di waktu yang sama, kualiti sesebuah lukisan tidak pula dipandang remeh. Ternyata, Ambo berjaya muncul sebagai Pelukis Karikatur yang disegani dari segi kualiti kerja dan kestabilan perniagaan. Ambo juga telah melatih ramai Pelukis Karikatur muda dan aktiviti karikatur di tempat pelancongan dilihat semakin meriah.



Rajah 2: Jumlah Kartunis, Pelukis Komik & Karikaturis dengan dua peranan
Sumber: Kaji selidik Fakulti Animasi & Multimedia



Rajah 3: Jumlah Kartunis, Pelukis Komik & Karikaturis dengan peranan khusus
Sumber: Kaji selidik Fakulti Animasi & Multimedi

Menurut kajian yang telah dilaksanakan oleh Fakulti Animasi dan Multimedia, ASWARA, ramai kartunis akan secara automatik bergiat dengan kerja-kerja Karikatur berbanding Pelukis Komik. Data (rajah 2) menunjukkan 50 peratus dari keseluruhan karyawan kartun membuat lebih dari satu kerja selain menjadi kartunis. Rajah 3-pula menunjukkan 45 peratus karyawan kartun yang membuat lebih dari satu kerja selain kartunis telah memilih untuk menjadi Pelukis Karikatur. Juga dapat dilihat bahawa Pelukis Komik yang terlibat sebagai Pelukis Karikatur adalah sangat kurang. Ini mungkin disebabkan Pelukis Komik telah terbiasa dengan kaedah lukisan skala ukur banding yang betul menjadi sukar untuk mereka beralih kepada kaedah lukisan yang tidak menetapkan skala ukur sesebuah lukisan.

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GENIUS NARATIF DAN GENIUS PEMIKIRAN DALAM DUA KARYA SASTERA LISAN MELAYU

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Abstrak: *Di Malaysia, sastera lisan yang disampaikan melalui pertuturan pelipurlara, merupakan seni yang paling purba dan naluriah. Melalui usaha perakaman sastera lisan yang kemudian dicetak dan dipasarkan, khalayak hari ini dapat menikmati warisan sastera lisan yang menaratifkan susunan masyarakat serta pelbagai isu serta konflik zamannya. Dalam sastera lisan terkandung genius naratif dan genius pemikiran pelipurlara bangsa, khususnya pelipurlara Pawang Ana melalui dua karyanya iaitu Hikayat Malim Dewa dan Hikayat Anggun Che Tunggal. Kedua-dua cerita yang dirakam sekitar tahun 1886 itu mengisahkan pelayaran sekumpulan wira Melayu ke Portugal bagi melakukan serangan balas terhadap penjajah dari barat itu dan memperoleh kemenangan. Dua karya sastera lisan ini bukan sahaja mengandungi unsur etnosentrisme malah sarat dengan pemikiran pascakolonial, kira-kira tujuh dekad mendahului wacana pascakolonial oleh para sarjana moden yang baharu mula muncul sekitar tahun 1950-an.*

Kata Kunci: *Sastera Lisan, Pawang Ana, Hikayat Malim Dewa, Hikayat Anggun Che Tunggal, Etnosentrisme, Pascakolonial*

Pendahuluan

MAKALAH untuk Seminar Antarabangsa Warisan Nusantara 2021 kali ke- VIII (8th ISoNH 2021) ini berjudul "Genius Naratif dan Genius Pemikiran dalam Dua Karya Sastera Lisan Melayu." Makalah ini akan membicarakan dua karya sastera lisan Melayu yang telah dibukukan. Justeru kedua-dua karya ini sudah merupakan warisan, yakni warisan persuratan Melayu yang penting di Nusantara yang juga dikenali sebagai Alam Melayu.

Menurut Yuszaidy, Hanapi dan Ab Samad dalam makalah mereka berjudul "Akta Warisan Kebangsaan 2005: Tinjauan Sepintas Lalu", terdapat pelbagai definisi untuk menerangkan mengenai warisan. Kefahaman amat perlu dalam memahami istilah yang digunakan dalam menerangkan maksud warisan yang antara lain sebagai sesuatu yang diterima secara turun temurun oleh seseorang dengan sesuatu kelompok masyarakat daripada generasi terdahulu.

Menurut mereka lagi, warisan budaya ketara boleh diterjemahkan sebagai benda yang boleh diturun-temurunkan kepada generasi akan datang dengan nilai tambah sendiri. Ia terdiri daripada gunung, sungai, masjid, candi, bangunan, monumen, pekan, makam, pantai, manuskrip, karangan-karangan lama dan baharu diberi nilaian tinggi oleh masyarakat, artifak sejarah dan pemuziuman yang tergolong dalam warisan tampak. Ini semua tergolong dalam kelompok kawasan, monumen dan bangunan. Manakala warisan budaya tidak ketara boleh dijelaskan sebagai aspek bahasa dan perbahasaan seperti peribahasa, gurindam, pantun, seloka, nyanyian, tarian, muzik, komposisi muzik, lirik lagu, ungkapan tradisi dan cerita lisan rakyat.

Di Malaysia, sastera lisan yang disampaikan melalui pertuturan pelipurlara, merupakan seni yang paling purba dan naluriah. Hal ini juga berlaku di negara-negara lain yang

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mempunyai tradisi sastera lisan, iaitu suatu tradisi penceritaan yang telah lama wujud sebelum penciptaan aksara serta tulisan, teknologi percetakan, serta rakaman audio dan video.

Dalam kelompok etnik yang paling tradsional sekali pun, menurut A.D. Smith (1986) biasanya terdapat dua golongan anggota yang paling asas. Golongan pertama lebih kepada mereka yang menangani keperluan sosioekonomi seperti: petani, tukang, yang 'memerintah' pengikut dan peniaga. Sementara golongan kedua lebih kepada mereka yang menangani hal-hal spiritual, seni dan akal seperti pemimpin spiritual dan para pujangga yang bertanggungjawab terhadap sistem kepercayaan, ritus berkaitan pendidikan dan sebagainya. Budi dan daya kehidupan mereka disandarkan kepada lambang-lambang dan mitos khusus yang mengartikulasikan tanggapan kelompok tentang diri mereka. Di samping itu wujud proses penyampaian, penyebaran dan tatacara memasyarakatkan segala mitos, nilai, simbol dan ingatan kolektif, serta penyebarluasan peraturan, kanun, undang-undang dan sebagainya (Zubir Idris: 2017: 73-74).

Latar Belakang Kajian

Bahagian latar belakang kajian ini akan menyentuh dua karya sastera lisan yang menjadi warisan sastera Melayu. Kedua-duanya dituturkan oleh Pawang Ana iaitu *Hikayat Malim Dewa* dan *Hikayat Anggun Che Tunggal.* Di samping itu bahagian latar belakang ini juga akan membicarakan serba sedikit riwayat hidup ringkas Pawang Ana.

Seperti kebanyakan pujangga zaman dahulu yang menyembunyikan nama sebenar mereka, Pawang Ana juga demikian. Beliau dipercayai menyertai gelombang penghijrahan beramai-ramai orang Rao di Sumatera ke Tanah Melayu setelah tamat Perang Padri di sana (1816-1833). Beliau memilih Kampung Pulai, Gopeng, Perak sebagai kampung halaman baharunya. Namun apabila Gopeng diserang wabak taun atau malaria, Pawang Ana dan sejumlah penduduknya berpindah ke Temoh, membuka penempatan baharu. Di sana Pawang Ana turut memberi nama desa penerokaannya sebagai Kampung Batu Masjid iaitu kampung halamannya yang baharu, berdasarkan penemuan batu besar berbentuk seakan-akan kubah masjid ketika kerja-kerja penerokaan hutan dijalankan.

Sebagai seorang pencerita atau pelipurlara yang paling tersohor khususnya di negeri Perak, peranan serta sumbangan Pawang Ana mula dikesan oleh sejumlah orientalis peminat sastera yang pada masa itu merupakan pegawai kolonial Inggeris umpamanya R.O. Winstedt. Rakaman cerita-cerita lisan Pawang Ana dibuat oleh R.O. Winstedt dan Raja Haji Yahya bin Muhammad Ali di Rumah Rehat Temoh, selama beberapa minggu, biasanya bermula pada petang Sabtu dan berakhir pada petang Ahad hari berikutnya.

Daripada Pawang Ana terakamlah lima cerita lisannya yang sangat terkenal iaitu (1) *Hikayat Awang Sulung Merah Muda* (suntingan A.J. Sturrock, terbit di Singapura 1908), (2) *Hikayat Malim Dewa* (diterbitkan di Singapura, 1908), (3) *Hikayat Anggun Che Tunggal* (1914), (4) *Hikayat Malim Deman* (1914) dan (5) *Hikayat Raja Muda* (1914).

Pawang Ana bukan sahaja seorang pelipur lara yang hebat. Beliau juga seorang bomoh, dukun dan pendekar. Tidak banyak tulisan yang menyentuh ketiga-tiga aspek ini. Namun ada suatu catatan menarik tentang Pawang Ana yang pernah diminta jasanya oleh pihak Inggeris untuk menemukan mayat J.W.W. Birch – seorang pegawai kolonial Inggeris - yang mayatnya hilang di Sungai Perak setelah dibunuh ketika mandi di sungai tersebut pada 2 November 1875. Dengan ilmunya yang ada, Pawang Ana dapat menemukan mayat J.W.W Birch beberapa hari kemudian. Tulisan yang lebih rinci tentang riwayat hidup Pawang Ana boleh diikuti dalam makalah yang dihasilkan oleh Zabidin Haji Ismail (2010).

Kes Kajian: *Hikayat Anggun Che Tunggal* dan *Hikayat Malim Dewa*

Kes kajian ini memfokuskan dua karya sastera lisan Pawang Ana iaitu *Hikayat Anggun Che Tunggal* dan *Hikayat Malim Dewa.* Naratif kedua-dua hikayat ini telah meyimpang

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daripada kebiasaan hikayat-hikayat Melayu lama. Dalam hikayat-hikayat Melayu lama biasanya watak putera raja harus meninggalkan istana atas sesuatu sebab. Dalam pengembaraannya putera raja tersebut harus menghadapi pelbagai dugaan, termasuk melawan musuh dalam wujud manusia atau bukan manusia – seperti jin atau gergasi – dan menang. Bagaimanapun dalam kedua-dua hikayat ini, musuh yang ditentang bukan manusia sebangsa atau jin atau gergasi, tetapi bangsa lain yang mewakili gerakan kolonialisasi barat yang berkembang ke timur khususnya Portugis.

Menurut Jelani Harun (2010) peristiwa orang Melayu berperang dengan Portugis adalah satu realiti sejarah yang banyak terakam dalam peperangan-peperangan di Melaka, Aceh, Johor, negeri-negeri di kepulauan Sumatera dan lain-lainnya, dengan latar maritim yang sangat jelas. Peristiwa tersebut dirakam dan diolah dalam beberapa hikayat Melayu, termasuk *Anggun Che Tunggal* dan *Hikayat Malim Dewa* yang mana sebutan Portugal telah disebut sebagai "Portukal", "Pertokal", "Petukal" dan beberapa variasi yang lain, yakni sebutan yang disesuaikan dengan 'lidah Melayu'.

Satu ciri utama yang wajib ada pada diri seorang pujangga, seniman, sasterawan serta karyawan seni lainnya ialah kreativiti. Dengan adanya kreativiti ia berkemampuan atau berkelolehan, melalui daya kreatifnya, untuk mencipta sesuatu karya seni yang menjadi *forte*-nya. Seorang karyawan seni yang berkreativiti biasa-biasa hanya meneruskan kebiasan seni yang difahaminya. Akan tetapi bagi seorang karyawan seni yang mencari aras tinggi kreativitinya akan selalu berusaha menemukan pendekatan-pendekatan baharu termasuk melanggar konvensi sedia ada. Inilah yang dilakukan oleh Pawang Ana melalui *Hikayat Anggun Che Tunggal* dan *Hikayat Malim Dewa.* Ia membawa masuk ke dalam ruang hikayat-hikayatnya watak-watak asing serta realiti sejarah penjajahan yang mengetuk pintu alam Melayu. Ia mengadun fiksi dengan fakta. Dan cerita-cerita hikayatnya yang menyimpang dari konvensi itu ia lakukan sekitar akhir 1870-an hingga awal 1890-an atau lebih awal dari tarikh tersebut.

Konflik awal *Hikayat Anggun Che Tunggal* bermula apabila Raja Berdurai Putih tidak dapat memperisterikan puteri-puteri raja Tiku-Periaman, iaitu sebuah kerajaan Melayu lama yang terletak di Sumatera Barat, Indonesia. Akibatnya, berlaku serangan Raja Bedurai Putih yang kemudian memusnahkan Negeri Tiku-Periaman, serta Raja Berdurai Putih berhasil melarikan puteri raja dan tujuh ahli keluarga diraja, termasuk Raja Alam Syamsudin, Raja Megat Alang, Tuan Puteri Pinang Masak dan Tuan Puteri Warna Embun yang dibawa belayar ke Portugal.

Mujurlah di Tiku-Periaman ada seorang putera – Anggun Che Tunggal, yang ketika berlaku serangan Raja Berdurai Putih itu ia masih kecil dan terselamat. Anggun Cik Tunggal mendewasa dengan sifat-sifat keperwiraan gagah berani. Anggun CheTunggal telah mendengar cerita tentang serangan serta kekejaman Raja Berdurai Putih, dan bertekad untuk membalas dendam. Anggun Che Tunggal dan beberapa orang pengikutnya telah belayar ke barat. Di tengah samudera mereka bertembung dengan angkatan Raja Berdurai Putih yang diketuai oleh Komander Tehling., lalu melakukan serangan. Angkatan Raja Berdurai Putih dikalahkan. Komander Tehling dan Raja Berdurai Putih mati dibunuh oleh Anggun Che Tunggal dalam serangan tersebut.

Jika dalam *Hikayat Anggun Che Tunggal* memunculkan wira dari kerajaan Melayu Tiku-Periaman, *Hikayat Malim Dewa* pula memunculkan wira dari kerajaan Melayu Negeri Kuala Air Batu. Konflik bermula apabila Raja Portugal, dieja sebagai Pertokal, menyerang Negeri Kuala Air Batu untuk melarikan Puteri Andam Dewi, yang sudah pun bertunang dengan Malim Dewa. Bagaimanapun serangan pertama Raja Pertokal itu gagal dan Raja Pertokal serta saki baki anggota pasukannya berundur pulang.

Akan tetapi gelombang hasrat Raja Pertokal untuk memiliki Puteri Andam Dewi tidak pernah surut. Ia melakukan pelbagai ikhtiar termasuk menghantar utusan peminangan dan

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menggunakan ilmu sihir, tetapi usaha-usaha tersebut tidak berhasil. Lalu ia meminta pertolongan abangnya, Maharaja Sianggerai di Negeri Goa Batu Belang yang memiliki burung garuda beranak tujuh. Negeri Goa Batu Belang ini mengingatkan kita Goa di India yang merupakan kota pelabuhan yang penting dalam era penjajahan. Serangan garuda akhirnya telah memusnahkan Negeri Kuala Air Batu hingga begitu teruk sekali. Puteri Andam Dewi akhirnya dapat dibawa lari oleh Raja Pertokal.

Menyedari tunangnya telah dilarikan ke barat oleh Raja Pertokal, Malim Dewa mempersiapkan angkatan belayar ke negeri Raja Pertokal. Dengan tangannya Malim Dewa bukan sahaja berjaya membunuh garuda, malah membunuh Maharaja Sianggerai dan klimaknya membunuh Raja Pertokal itu sendiri.

Konsep Genius dan Hubungannya dengan Pawang Ana

Menyentuh tentang konsep dan definisi genius, Muhammad Haji Salleh (2013) menyebut bahawa "Persoalan 'genius' sudah menjadi tema kajian untuk beberapa ratus tahun, malah sejak Francis Galton pada tahun 1869. Kini tema ini menarik puluhan sarjana dari beberapa bidang, termasuk sastera, psikologi, dan kajian otak. Sebabnya bukan saja kerana genius ini mengandungi beberapa jalur rahsia yang sampai sekarang mengelak takrif yang jelas, tetapi juga kerana kesan genius terhadap khalayaknya sangat luas dan lama dan mengekor kita beberapa ratus tahun, dengan cara yang sangat intens dan menyerap masuk ke dalam kesedaran dan pemikiran kita. Kita diajar gagasan dan kata-kata serta naratif pemikir-pemikir besar ini di sekolah dan universiti. Seterusnya melalui kajian psikologi terkini ramai pula yang cuba mendekatinya melalui proses pergerakan fikiran dan dasar watak seseorang genius itu."

Menariknya, ketika Francis Galton, iaitu seorang tokoh polymath era Victoria Inggeris menimbulkan isu genius pada 1869, sekitar dekad tersebut juga merupakan era kecemerlangan Pawang Ana sebagai seorang pelipur lara Melayu.

Muhammad (2013) seterusnya memetik kesimpulan Dean Simonton yang menyebut bahawa "seseorang genius harus mencipta, meneroka, atau merekacipta sesuatu yang tahan oleh zaman dan dapat digunakan dalam berbagai-bagai budaya atau tamadun." Ketika menghubungkan konsep genius dengan sastera Melayu, Muhammad menyebut bahawa "genius sastera atau bahasa dituntut untuk menjadi bijaksana supaya membawa "manfaat" kepada masyarakatnya. Perkataan terdekat (bagi 'genius') dalam bahasa Melayu ialah "bijaksana" – yang berdasarkan keupayaan mengambil makna teras daripada pengalaman manusia dan menyimpulkan untuk khalayaknya. Pengarang yang menyumbang begini dapat kita katakan sebagai "bijaksana".

Muhammad juga berpendapat bahawa "dalam tradisi sastera Melayu atau Asia jarang pula terdapat keinginan untuk melawan tradisi atau mencipta yang baru, namun dalam kes Tun Seri Lanang pelanggaran tradisi dan kebiasaan ini nampaknya datang daripada akal budi, watak dan juga keperluan seni dan bahasanya. Maka diciptalah karyanya (Sulalat *al-Salatin)* yang melanggar definisi biasa genre."

Bahagian akhir pendapat Muhammad ini sangat menarik dan dapat dihubungkaitkan dengan Pawang Ana juga. Seperti kes Tun Seri Lanang melalui maha karyanya *Sulalat al-Salatin* yang melakukan pelanggaran tradisi dan kebiasaan, hal ini jugalah yang telah dilakukan oleh Pawang Ana melalui *Hikayat Anggun Che Tunggal* dan *Hikayat Malim Dewa.* Pawang Ana membawa masuk ke dalam ruang hikayat-hikayatnya watak-watak manusia imperialis asing dari barat serta realiti sejarah penjajahan di alam Melayu, yang melanggar definisi biasa hikayat Melayu. Pawang Ana berusaha merekonstruksi psikologi bangsanya, untuk melupakan pahit penjajahan dengan mengapungkan wira-wira Melayu yang 'superior'. Genius naratifnya berjalan beriringan dengan genius pemikiran baharu bagi para pendengar hikayat-hikayatnya.

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Penerapan Kritikan Etnosentrisme dan Pascakolonial

Pawang Ana lahir sebelum wacana etnosentrisme dan pascakolonial dibicarakan oleh sarjana-sarjana moden dari Barat dan Timur. Bagaimanapun jika kita meneliti *Hikayat Anggun Che Tunggal* dan *Hikayat Malim Dewa,* terdapat unsur serta pemikiran etnosentrisme dan pascakolonial di dalamnya.

Hal ini menjadi mungkin kerana dalam proses kreatif Pawang Ana ia sendiri menjadi saksi sekali gus mangsa kepada penjajahan barat khususnya Belanda di Sumatera. Ia melakukan perenungan, pemikiran semula terhadap seaneka akibat daripada situasi tersebut.

Kedatangan imperialis barat telah mengubah ekosistem perniagaan maritim semata-mata di alam Melayu selama ribuan tahun. Motivasi utama di sebalik imperialisme ialah ekonomi, melalui eksploitasi sumber hasil serta tenaga kerja yang murah serta membuka pasaran baharu, dalam masa yang sama imperialis membentuk citranya sebagai salah satu kuasa besar antarabangsa.

Justeru, imperialism menurut Mohamad Saleeh Rahamad (2014:26) merujuk kepada pembentukan sebuah empayar atau peluasan dominasi sebuah negara terhadap sebuah atau beberapa buah negara, atau peluasan kedaulatan atau kawalan, sama ada secara langsung mahupun tidak langsung, secara politik mahupun ekonomi, oleh sesebuah kerajaan, negara, atau masyarakat terhadap negara lain.

Kita telah mengetahui pokok peristiwa dalam cerita *Hikayat Anggun Che Tunggal* dan *Hikayat Malim Dewa* – yang membayangkan adanya unsur etnosentrisme di dalamnya. Etnik yang mendasari istilah etnosentrisme didefinisikan oleh Anthony D. Smith (1986) sebagai satu unit masyarakat yang mempunyai sentimen kebudayaan yang merangkumi bentuk, identiti, mitos, lambang dan kod komunikasi yang tetap, yang dapat mengenalpasti perbezaan dan persamaan antara 'kita' dengan 'mereka' (Zubir Idris: 2017:69).

Istilah etnosentrisme menurut W.G. Summer merujuk kepada suatu pandangan bahawa kelompok sendiri adalah pusat segalanya sementara yang lain dipatutkan menurut pandangan pusat tersebut (… *in which one's own group is the centre of everything, and all others are scaled and rated with reference to it).* Etnosentrisme juga merujuk kepada sentiment terhadap kesepaduan (*cohesion*), hubungan kesetiakawanan dan kesetiaan dalam kumpulan, yang kesemuanya mencetuskan perasaan unggul yang melebihi kelompok yang lain di samping kesediaan untuk mempertahankan kepentingan kelompok daripada ancaman luar. Sesungguhnya ia adalah sentiment kesetianegaraan (*patriotism*) yang sarat dengan falsafah, yang dapat menerangkan setiap tindak- tanduk yang diambil sama ada yang bersifat melampau ataupun bersifat rasional *(*Zubir Idris, 2017:74).

Salah satu gambaran etnosentrisme Pawang Ana ialah tatkala melakarkan kemampuan Malim Dewa pergi belayar dan menyerang Raja Pertokal, yang merupakan suatu manifestasi semangat keberanian yang kental seorang wira Melayu dalam menegakkan kebenaran, dan lebih-lebih lagi maruah bangsa dan negara (Jelani Harun: 2010). Baginya, kejahatan harus dihapuskan walau dengan apa cara sekalipun. Peri Malim Dewa membunuh Raja Pertokal diceritakan seperti berikut (*Hikayat Malim Dewa*, 1971: 102):

Hatta setelah memakai begitu, maka baginda pun turun mencari Maharaja Pertukal itu, tengah duduk di gelanggang melihat orang menyabung itu. Maka baginda pun berseru dengan nyaring suaranya, "Hai Maharaja Pertukal, jikalau sungguh engkau anak laki-laki, marilah bermain senjata dengan aku." Maka demi didengar oleh Maharaja Pertukal bunyi suara orang menyeru dia itu, maka ia pun terlalu amat murkanya … lalu segera menghunus pedangnya, lalu diparangkan kepada baginda. Maka baginda pun segera melompat menyalahkan parang Maharaja Pertukal, tiada mengena baginda, maka baginda pun segera menghunus pedangnya, berdering bunyinya, keluar darah daripada hujungnya, maka pedang itu pun diparangkan oleh baginda kepada Maharaja Pertukal, maka kenalah leher Maharaja Pertukal, putus terpelanting kepalanya ke tanah, maka ia pun lalu mati.

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Gambaran lain etnosentrisme turut tergambar pada citra Anggun Che Tunggal yang memiliki (Jelani Harun: 2010) "sifat-sifat kewiraannya yang penuh kehebatan telah membalas perbuatan ganas Raja Bedurai Putih. Dengan tekad keberanian, dia belayar menempuh gelombang lautan untuk menuju ke negeri Raja Bedurai Putih. Dalam satu peperangan laut, angkatan Raja Bedurai Putih hancur dimusnahkan dan Raja Bedurai Putih mati dibunuh. Saudara Raja Bedurai Putih yang bernama Raja Pertogal ketika itu terpaksa melutut meminta perdamaian dengan Anggun Che Tunggal kerana takut negerinya dibinasakan (*Hikayat Anggun Che Tunggal*, 1985: 103):

"Ayuhai sekalian raja-raja dan orang besar-besar tentera hina dina sekalian, sekarang ini pada fikiran beta, baiklah kita persilakan Raja Tunggal Junjungan itu masuk ke dalam negeri kita ini, kita permuliakan, supaya jangan jadi peperangan kita dengan dia, kerana sebab adik beta Raja Bedurai Putih pun sudah mati dibunuhnya, dan kapal jaga-jaga negeri ini pun sudah ditawannya. Jikalau kita lawan juga, tentulah tiada kita beroleh menang, akhirnya kita macam adik kita juga."

Kedua-dua hikayat petuturan Pawang Ana itu dilahirkan pada zaman pertengahan atau penghujung kolonisasi di Alam Melayu. Selepas Perang Dunia Kedua menyaksikan banyak negara terjajah mengalami proses dekolonisasi daripada penjajahan Eropah terutamanya. Akan tetapi di dalam kedua-dua hikayat ini terdapat idea-ideanya yang boleh ditanggapi dan didekati dengan wacana pascakolonial.

Kritikan pascakolonial terhadap karya sastera berusaha mendekati, memahami dan menilai aspek-aspek politik, sosial, budaya dan psikologi hasil daripada ideologi penjajahan atau anti penjajahan yang digarap oleh pengarangnya. Tema atau persoalan di dalam teks kesusasteraan pascakolonial adalaha *overlapping (*berlaku pertindanan) antara budaya kolonial dengan bangsa yang dijajah. Persoalan yang dipaparkan bermula dari saat pertembungan mereka, hingga membawa kepada kekacauan budaya dalam kehidupan bangsa tersebut. Ini termasuklah perjalanan masyarakat luar Eropah menerokai kawasan baharunya, sebarang penindasan kolonial dalam semua bentuk mimikri (peniruan budaya barat) , kehilangan jati diri, pengalaman menjadi masyarakat yang terpinggir dalam negara sendiri atau pengalaman pengembaraan ke negara-negara kolonial (Mana Sikana, 2013).

Sungguhpun Edward Said memberi judul karyanya *Orientalism* (1978), karya itu sebenarnya suatu titik tolak penting bagi wacana pascakolonialisme. Ini kerana *Orientalism* turut mendekonstruksi sumber dan bahan yang bersudut pandang orientalis sejak sekian lama. Tokoh-tokoh lain yang turut memperkasa medan wacana pascakolonialisme termasuklah Frants Fanon, Homi Bhabha, Helen Tiffin, Laura Chrisman dan Lois Tyson.

Oksidentalisme menurut Hassan Hanafi (Saleeh: 2014) meletakkan Eropah menjadi objek yang dikaji, sedangkan golongan bukan Eropah berperanan sebagai pengkaji. Tugas oksidentalisme ialah menguraikan sejarah hubungan non-Eropah dengan Eropah, menumbangkan keangungan Eropah dengan menjadikannya sebagai objek yang dikaji, dan melenyapkan rasa rendah diri non-Eropah (Timur) dengan menjadikannya sebagai subjek pengkaji. Pascakolonial menurut Ashcroft, Griffiths dan Tiffin (Saleeh: 2014) merangkumi seluruh kebudayaan yang menerima kesan daripada proses imperialisme sejak bermulanya kolonisasi.

Kritikan pascakolonial tidak terbatas pada penelitian terhadap karya pengarang Barat semata-mata, bahkan dapat diaplikasikan dalam penelitian terhadap karya pengarang peribumi. Unsur yang diberi perhatian ialah imej "yang lain" atau *the Other* dalam karya tersebut. Jika dalam karya penulis kolonial imej *the Other* itu dikesan pada persepsi penulis kolonial terhadap bangsa peribumi, dalam karya yang dihasilkan penulis peribumi pula kesannya terlihat pada imej bangsa kolonial yang dipersepsikan oleh penulis tersebut (Saleeh, 2014 : 37).

Melalui watak Malim Dewa dan Anggun Che Tunggal, Pawang Ana sebagai pelipurlara peribumi telah mencorakkan imej *the Other* – iaitu pembesar-pembesar Pertukal – berdasarkan

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persepsinya. Kemenangan Malim Dewa hingga membolehkannya mendapatkan semula tunangnya Puteri Andam Dewi, serta dapat mengalahkan Pertukal sebagai sebuah kuasa, adalah sesuatu yang ideologikal, menggarisbawahi kegeniusan pemikiran Pawang Ana meruntuhkan segala mitos tentang keagungan Barat.

Kritikan pascakolonial sangat menitikberatkan aspek penentangan yang bercorak representasi. Maksudnya paparan dalam teks pascakolonial dibentuk dan dicorakkan secara ideologikal bagi memenuhi matlamat untuk menghapuskan kolonialisme dan imperialisme... Dalam wacana penentangan, pelbagai strategi telah diperkatakan oleh tokoh-tokoh pascakolonial seperti Edward W. Said, Frantz Fanon, dan Ngugi wa Thiong'o. Menurut Edward Said pengarang pascakolonial mempunyai impian untuk meruntuhkan segala-gala mitos tentang keagungan Barat sebagai usaha untuk menyembuhkan luka penjajahan… Menurut Fanon, dalam era pascakolonial, peribumi akan melakukan proses dekolonisasi atau mengenyahkan segala unsur penjajahan, termasuklah dengan cara menghina dan memuntahkan idea kolonial semula untuk membina identiti baharu atau *new men* (Saleeh, 2014 : 41-42).

Melalui naratif Pawang Ana, kejayaan Anggun Che Tunggal dan Malim Dewa mengalahkan kuasa Portukal bukan sahaja bersifat penghinaan kepada sebuah kuasa kolonial. Ia juga merekonstruksi watak Melayu daripada terjajah kepada penjelmaan identiti baharu sebagai wira yang unggul.

Naratif tentang membina identiti baharu sebagaimana diwacanakan dalam kritikan pascakolonial juga digambarkan oleh Pawang Ana dalam *Hikayat Anggun Che Tunggal* melalui petikan berikut. Episod ini terjadi selepas Raja Pertukal dapat dikalahkan:

Arakian Raja Tunggal Junjungan pun segeralah mematahkan kunci penjara itu dengan tangannya. Maka dilihatnya ada empat orang di dalam penjara itu, terlalu amat pucat kurus rupanya. Maka Bujang Selamat pun dititahkan oleh Raja Tunggal Junjungan bertanya kepada orang yang empat orang itu. Maka Bujang Selamat berkata, "Ayuhai bapa yang kedua ini, siapa nama bapa dan ibu? Khabarkanlah kepada kami."

Maka beberapa diseru oleh Bujang Selamat, tiada disahut oleh Raja Alam Syamsudin, dan Raja Megat Alang, dan Tuan Puteri Pinang Masak, dan Tuan Puteri Warna Embun; tercengang sahaja kerana ia tiada tahu bahasa Melayu lagi, melainkan bahasa nasrani sahaja yang ia erti.

Sembah Bujang Selamat, "Kepada fikiran patik, inilah paduka nenda itu kerana ada tokoh orang Melayu lagi, tapi ia tiada erti cakap Melayu, baiklah tuanku ambil, kita bawa ke dalam kenaikan dendang panjang itu, kita ajar bahasa Melayu pula, supaya kita dapat kisah ceritanya akan nenda yang tiga orang lagi itu, ke mana perginya?"

Pada bahagian awal cerita *Hikayat Anggun Che Tunggal* disebut bahawa setelah kejatuhan kerajaan Tiku-Periaman, Raja Berdurai Putih telah turut melarikan tujuh ahli keluarga diraja kerajaan Melayu itu ke Pertukal. Pada masa itu Anggun Che Tunggal masih kecil, tetapi telah mendengar kisah nasib malang yang menimpa tujuh orang nendanya itu. Apabila Anggun Che Tunggal berjaya membunuh Raja Berdurai Putih, yang turut menandakan kejatuhan kerajaan Pertukal itu, Anggun Che Tunggal mencari tujuh nendanya. Anggun Che Tunggal hanya dapat menemukan empar orang nendanya sebagaimana petikan di atas. Akibat telah lama berada di negara asing, keempat-empat nendanya itu tidak boleh lagi bertutur dalam bahasa Melayu, sebaliknya bertutur dalam bahasa nasrani iaitu bahasa penakluknya.

Nyatalah bahawa persoalan yang dipaparkan oleh Pawang Ana dalam hikayat ini, sejajar dengan kritikan pascakolonial, bermula dari saat pertembungan kuasa Barat dan sebuah kuasa dari timur ini, hingga membawa kepada kekacauan budaya dalam kehidupan bangsa tersebut (yang dalam hikayat ini diwakili oleh empat nenda Anggun Che Tunggal). Episod itu juga menunjukkan suatu bentuk mimikri (peniruan budaya barat) , kehilangan jati diri, dan pengalaman menjadi anggota masyarakat yang terpinggir dalam negara penjajah itu sendiri.

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Sesuai dengan pemikiran Fanon, dalam era pascakolonial, peribumi akan melakukan proses dekolonisasi atau mengenyahkan segala unsur penjajahan, termasuklah dengan cara menghina dan memuntahkan idea kolonial semula untuk membina identiti baharu atau *new men* (Saleeh, 2014 : 41-42). Akan tetapi Pawang Ana mendahului beberapa dekad sebelum wacana pascakolonial dibicarakan oleh para sarjana dan penulis moden di Asia dan Afrika. Dengan kejayaan Anggun Che Tunggal menewaskan Raja Berdurai Putih, melalui hikayat ini Pawang Ana telah melakukan apa yang diistilahkan sebagai 'dekolonisasi." Cara Raja Berdurai Putih mati dibunuh begitu menghina sekali. Akhirnya apabila ada usaha Anggun Che Tunggal untuk membawa pulang empat nendanya bagi diajari bahasa Melayu semula, usaha ini adalah untuk membina identiti baharu atau *new men* (Saleeh, 2014) – watak yang menghargai warisan kebudayaannya serta mendapat jati dirinya semula.

Penutup

Tampaknya sebagai pelipurlara bangsa yang terkesan langsung oleh penjajahan Belanda (pada awalnya di Indonesia) dan kemudian Inggeris (apabila ia berpindah ke Tanah Melayu), Pawang Ana memindahkan pengalaman pahit penjajahan untuk diolah ke dalam naratif hikayat-hikayatnya. Proses kreatif yang dilakukan secara sedar itu bukan sahaja menyerlahkan keunggulannya sebagai pelipurlara hebat, malah telah merintis penolakan konvensi hikayat-hikayat Melayu lama yang tidak mengaitkan dengan realiti zaman baharu di mana masyarakat Melayu telah bersemuka dan berkonflik dengan bangsa asing yang sedang meluaskan penjajahan mereka.

Dalam hubungan ini terlihat kegeniusan Pawang Ana melalui naratif dan pemikirannya sebagai seniman yang peka akan kreativiti dan tema penceritaannya yang kontekstual. Sungguhpun penceritaannya masih memberatkan naratif berbanding sejarah sebenar melibatkan lokaliti dan pentarikhan, tetapi *Hikayat Anggun Che Tunggal* dan *Hikayat Malim Dewa* telah menjadi bukti akan peyimpangannya yang sangat ketara terhadap konvensi hikayat lama.

Pawang Ana juga tampaknya berusaha merekonstruksi psikologi bangsanya yang sedang terjajah, dengan memunculkan watak-watak Anggun Che Tunggal dan Malim Dewa yang memiliki kualiti insan luar biasa. Mereka digambarkan sebagai memiliki kemampuan untuk mengalahkan musuh-musuh utama mereka yang secara semiotiknya juga bererti meruntuhkan superioriti Barat. Pelayaran mereka ke barat juga bermakna bahawa bangsa Melayu memiliki kepakaran membina kapal, logistik serta ilmu pertempuran, di samping arif tentang segala cabaran di samudera. Melalui watak-watak protagonisnya Pawang Ana, dari sudut etnosentrisme, merujuk kepada suatu pandangan bahawa kelompok sendiri yakni bangsa Melayu adalah pusat segalanya sementara yang lain (Portugis dan sebagainya) dipatutkan menurut pandangan kehebatan Melayu. Hubungan kesetiakawanan dan kesetiaan dalam kumpulan dua protagonis itu kesemuanya mencetuskan perasaan unggul yang melebihi kelompok yang lain di samping kesediaan untuk mempertahankan kepentingan kelompok daripada ancaman luar. Anggun Che Tunggal dan Malim Dewa mewakili sentimen patriotisme Melayu yang luar biasa itu. Akhir sekali tetapi tidak kurang penting, di dalam kedua-dua hikayat ini iaitu *Anggun Che Tunggal* dan *Hikayat Malim Dewa* dapat dikesan amanat-amanat yang sejajar dengan kritikan pascakolonial; sungguhpun kedua-duanya dicipta lama sebelum pascakolonial muncul dalam wacana kritikan moden. Melalui naratif dalam dua hikayat ini Pawang Ana melakukan proses dekolonisasi serta menyingkirkan segala unsur penjajahan, termasuklah dengan cara menghina dan memuntahkan idea kolonial semula untuk membina identiti baharu bangsanya. Kedua-dua hikayat ini secara kreatif mencatat 'sejarah' dan natijahnya yang pernah ditempuh oleh bangsanya. Justeru ia merupakan warisan kebijaksanaan asli atau kearifan tempatan yang pernah kita miliki, yang sarat dengan pelukisan jati diri, serta dunia perasan dan konfrontasi antara manusia yang kompleks

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KOMIK /KARTUN (COVID-19) DALAM TALIAN SEBAGAI MEDIUM SATIRA WADAH KESEDARAN

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Abstrak: *Kajian ini bertujuan untuk mengkaji akan maksud serta gaya penyampaian satira menerusi komik dan kartun laman sesawang dengan menjadikan tema pandemik Covid-19 yang dimuatnaik menerusi laman sosial. Selain itu juga, pengkaji akan menyusuri akan sejarah permulaan kartun serta komik di Malaysia bermula dari zaman pra kemerdekaan dan pasca kemerdekaan secara ringkas sehingga ke era pendigitalan. Pendekatan kajian dan penulisan ini adalah memahami apresiasi bentuk dan makna karya dan juga konteks penghasilannya. Menggunakan metodologi sejarah seni berasaskan analisis mengikut konteks (contextual analysis) dijadikan asas di dalam pengkajian ini. Merangkumi aspek deskripsi, analisis, interpretasi dan pertimbangan digunakan sebagai panduan dalam penelitian karya. Selain dari itu, terdapat juga tema yang berkaitan dengan aspek budaya dan sosial yang mana amat dekat di jiwa para rakyat Malaysia dengan menggunakan kaedah analisis Edmund Burke Feldman. Penemuan kajian ini menunjukkan kemajuan penggunaan teknologi tidak mengabaikan perkaitan antara seni visual kartun laman sesawang dan isu semasa yang melanda dunia.*

Kata Kunci: *Kartun, Komik, Covid-19, Internet*

Pendahuluan

Semenjak dari awal Januari 2020 yang lalu, dunia secara am dan Malaysia secara khususnya digemparkan dengan kemunculan wabak Virus Corona yang dikenali sebagai Covid-19. Sifat mutasinya yang begitu pantas menjadi masalah pandemik di seluruh dunia sehingga ke hari ini. Wabak ini secara tiba-tiba telah, secara realitinya, menjerumuskan dunia ke dalam krisis yang belum pernah terjadi sebelumnya dengan penyebarannya yang cepat membawa perubahan besar dalam dunia politik, ekonomi, kesihatan, sosial budaya dan agama secara global. Sehingga penulisan ini dilakukan, kes positif Covid di Malaysia telahpun mencapai 1.2 juta. Kesan pandemik yang telahpun masuk tahun ke 2 ini secara dasar telah merubah norma-norma kehidupan manusia yang selama ini bebas bergerak ke mana sahaja. Namun kini segala-galanya terbatas dan memberi impak terhadap mental dan fizikal. Keseriusan pandemik ini sememangnya amat membimbangkan umat manusia seluruh dunia

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1 & 2 September 2021

kerana kebolehjangkitannya yang amat mudah. Orang ramai tidak lagi boleh bergerak secara bebas,diwajibkan memakai pelitup muka dan perlu sentiasa bersedia dengan pensanitasi tangan. Pergerakkan juga dihadkan dikawasan-kawasan tertentu.

Menerusi buku Pembudayaan Norma Baharu yang dikeluarkan oleh Kementerian Pengajian Tinggi (2020), YAB Perdana Menteri dalam ucapan beliau pada 9 Jun 2020 mengenai tujuh (7) strategi kerajaan dalam PKPP menegaskan kepentingan komuniti diperkasakan bagi memastikan pematuhan kepada semua arahan Kerajaan dan SOP yang telah ditetapkan bagi memastikan rantaian COVID-19 dapat diputuskan. Antara strategi-strategi nya adalah pengukuhan kesihatan awam, pembudayaan norma baharu, perundangan dan penguatkuasaan, perlindungan golongan berisiko, pemerkasaan tanggungjawab komuniti, pembukaan sepenuhnya sektor ekonomi, dan pengukuhan kawalan sempadan.

Pembudayaan norma baharu ini telahpun diaplikasikan oleh rakyat Malaysia, yang sekaligus memberi kesan pengaruh terutama dunia kartun dan komik di Malaysia. Kewujudan laman-laman sesawang yang memuat naik bahan-bahan komik dalam talian ini, telah melahirkan ekomik atau komik digital. (Mohamed Nazreen 2021). Memasuki era media sosial, kebanyakkan para kartunis ini mula memuatnaik karya-karya kartun mereka menerusi platform seperti *Facebook*, *Instagram*, dan *Twitter*. Sebelum para kartunis ini bergiat aktif di laman sosial seperti di *Facebook* dan *Instagram*, karya-karya kartunis ini kebanyakanya boleh didapati di laman-laman sesawang politik pembangkang dan juga *blogspot*. Karya-karya seperti kartunis Zunar, Rossem, dan Ronasina adalah yang paling popular pada ketika itu dan tema-tema yang digunakan adalah isu-isu sosial dan politikal. (Fazlina 2017)

Seiring dengan situasi semasa yang melanda dunia pada ketika ini, para kartunis laman sesawang ini sentiasa peka dengan isu-isu semasa dengan menjadikan perkara-perkara isu terkini sebagai tema dan jalan cerita di dalam karya mereka, termasuk isu-isu yang berkaitan dengan pandemik Covid-19. Dengan ini pengkaji ingin meneliti pendekatan yang digunakan oleh para kartunis ini dalam menyampaian penceritaan dan mesej mereka, adakah bersandarkan dari segi aspek humor semata atau menjadikan karya kartun mereka sebagai platform untuk memberikan kesedaran tentang masalah Covid-19 ini.

Sejarah Ringkas Komik dan Kartun di Malaysia: Peralihan Dari Penerbitan Kepada Dalam Talian

Menyusuri tentang sejarah penerbitan kartun dan komik di Malaysia, adalah dimulai dengan penerbitan kartun editorial yang bermula sejak dari awal tahun 1920an. Menurut penulis buku *The History of Malay Editorial Cartoons*, Profesor Dr. Muliyadi Mahamood yang merupakan pensyarah di Universiti Teknologi Mara (UiTM) dan pakar bidang kartun di negara kita menyatakan bahawa sejarah kartun Malaysia bermula sejak tahun 1920-1930-an melalui penerbitan surat khabar seperti Warta Jenaka, Utusan Zaman dan Majlis. Selanjutnya kartun Malaysia yang muncul pada akhir tahun 1920-an yang dihasilkan oleh beberapa pelukis terkenal ketika itu telah mempengaruhi pembaca di samping terdapat beberapa hasil kartun dikirimkan oleh pembaca sendiri untuk diterbitkan oleh akhbar.

Penggunaan tema-tema yang berkisarkan isu-isu semasa telahpun lama dipraktikkan oleh kartunis-kartunis pada zaman tersebut seperti Ali Sanat, AJL, dan Abd Manan yang banyak menyumbang kartun-kartun mereka untuk majalah dan akhbar penerbitan berbahasa Melayu sepeti Warta Jenaka, Utusan Zaman dan Majlis. Isu-isu yang banyak diutarakan seperti itu berkait rapat dengan isu kedatangan bangsa asing ke Tanah Melayu, sindiran terhadap kerajaan British di Tanah Melayu dan kelemahan bangsa Melayu sendiri serta propaganda perjuangan menuntut kemerdekaan daripada pihak British. (Shaliza 2016).

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1 & 2 September 2021



Ilustrasi 1 : Ali Sanat, "Susu Tanah Melayu diperah oleh sekalian orang", Utusan Zaman, 5 November 1939.

Industri penghasilan karya-karya kartun Melayu diteruskan dengan kebanyakkannya berbentuk lerang, sama ada ianya berkenaan dengan isu-isu semasa atau adaptasi dari kartun luar negara yang kemudian di bahasa melayukan. Bagi penghasilan berbentuk komik, ianya dikesan sudah wujud sejak awal 1950an. Saidin Yahya (Allahyarham) merupakan pelukis awal yang banyak menyumbang karya-karya untuk Majalah Guru yang diterbitkan oleh Kesatuan Guru-Guru Melayu Semenanjung. (Rudi 2017). Antara karya-karya beliau adalah seperti Puteri Langkawi, Hang Tuah, dan Badang Beroleh Gagah. Tahun 1950an subur dengan kemunculan beberapa lagi lagi pelukis komik yang lainnya seperti Mohd Salehuddin, Nik Mahmood Idris dan Raja Hamzah yang merupakan tokoh terpenting dan dianggap sebagai Tokoh Komik Melayu. Menyentuh tentang tema, kisah-kisah dongeng dan hikayat Melayu lama menjadi pilihan para pelukis komik Melayu ini dalam menyampaikan kisah-kisah ini dalam bentuk visual yang lebih jelas untuk di sampaikan kepada pembaca.

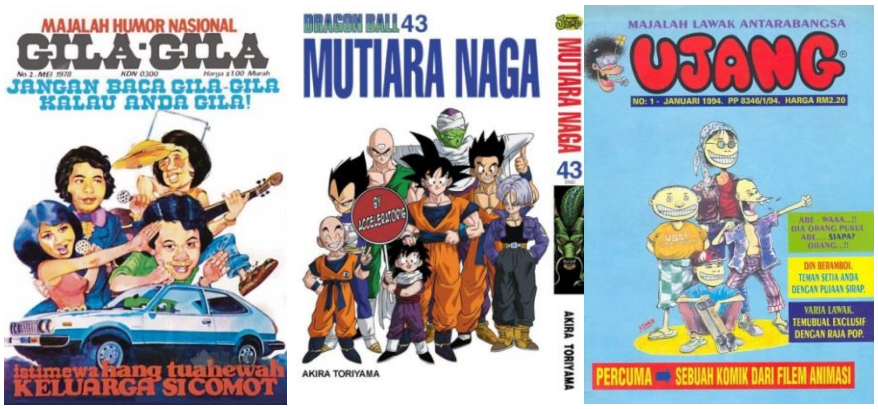
Memasuki era 1960an, komik-komik Melayu mula muncul dengan begitu meriah sekali dengan penubuhan beberapa penerbitan seperti Pustaka Antara, Sinaran Bros, The Sentosa Store Kuala Pilah, Geliga Limited, Melayu Raya Press dan beberapa lagi yang menunjukkan minat yang tinggi untuk menerbitkan komik-komik di Malaysia pada waktu itu. Kemunculan beberapa syarikat penerbitan komik ini berkemungkinan besar banyak dipengaruhi dengan kejayaan syarikat penerbitan komik dari US seperti DC Comic yang menerbitkan komik adiwira seperti Superman, Batman Wonder Women, Marvel Comics yang menerbitkan Captain America, Spiderman, Fantastic Four dan banyak lagi. Manakala dari UK pula, D. C. Thomson menerbitkan komik-komik seperti Beano dan Dandy yang amat popular pada awal-awal zaman pra kemerdekaan.

Pada lewat era 1970an, menyaksikan kemunculan buat pertama kalinya majalah kartun pertama di Malaysia iaitu Gila-Gila yang diterbitkan oleh Syarikat Creative Enterprise Sdn.Bhd. Di bawah syarikat ini juga, beberapa penerbitan pernah dihasilkan seperti Humor dan Fantasi (Majalah Grafik Illustrasi untuk pembaca dewasa). Mempunyai persamaan dengan konsep penerbitan majalah MADS dari Amerika Syarikat, majalah Gila-Gila sehingga kini masih lagi bertahan dengan penerbitan mereka meskipun majalah-majalah kartun yang muncul selepas mereka seperti Gelagat, Batu Api, Geli Hati, Apo?, UJANG, dan banyak lagi telahpun menamatkan penerbitan mereka pada sekitar awal dan akhir tahun 2000. Tahun 1980an dan 1990an adalah era kegemilangan penerbitan majalah-majalah kartun dan komik di Malaysia. Selain dari majalah yang mengenengahkan tema santai untuk bacaan umum, majalah komik dan kartun yang bertemakan nilai-nilai murni seperti Bujal, Kawan, Bambino, ALONG dan Anak-Anak Sidek juga mendapat perhatian.

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Era pengaruh komik manga dari Jepun mula memasuki pasaran komik di Malaysia yang mana komik-komik ini di alih bahasa ke dalam Bahasa Melayu dan Inggeris. Dasar pandang ke timur yang diperkenalkan oleh Perdana Menteri Malaysia pada ketika itu, di samping faktor utama seperti pasaran majalah kartun dan komik yang amat baik, peningkatan minat khalayak terhadap seni kartun, serta kemunculan syarikat penerbitan kartun dan komik, menyemarakkan lagi minat para pembaca komik di Malaysia terhadap komik dari negara matahari terbit ini (Muliyadi 2010) . Selain dari manga, penyiaran anime yang merupakan animasi yang diadaptasi dari komik manga Jepun, seiring dengan popularity pemilikkan televisyen dan syarikat penyiaran televisyen swasta turut diminati dan mendapat perhatian penonton dan pembaca komik di Malaysia. Mengambil contoh seperti Doraemon, Sailormoon, Slamdunk, Detective Conan, Naruto, Mutiara Naga (Dragon Ball), dan sebagainya telah mencipta fenomena dan minat yang mendalam terhadap pembacaan komik ke dalam bentuk animasi atau anime.



Ilustrasi 2 : Dari Kiri, Majalah Gila-Gila , Komik Manga Mutiara Naga, UJANG

Secara beransur-ansur, budaya pembacaan komik dan kartun ini merubah kedudukan platform mereka ke dalam bentuk digital. Seiring dengan pembangunan internet tanpa wayar, juga dengan penciptaan telefon pintar yang memudahkan penggunaan intenet menerusi paparan skrin di tapak tangan membuatkan pembacaan para peminat komik dan kartun di dunia merubah minat mereka dari pembacaan menerusi majalah kepada komik dalam bentuk digital. Pada permulaan, sisi diri mereka ini dikenali sebagai The Underground Comix movement yang bermula pada tahun 1960an di Amerika Syarikat. Penerbitan mereka tidak bersifat arus perdana. Ianya bersaiz kecil, bertemakan satira namun agak lantang dengan unsur-unsur dari aspek seksual, politik, dadah dan keganasan yang mana ianya sama sekali amat bertentangan dengan undang-undang dan Akta Percetakkan. Ini kerana mereka bebas menghasilkan penerbitan komik mereka dan tidak terikat dengan undang-undang penerbitan. Konsep kebebasan yang dibawakan ini diteruskan seiring dengan perkembangan pengunaan talian internet. Internet telah melahirkan generasi komik artis yang menggunakan internet sebagai satu-satunya kaedah pengeluaran dan pengedaran mereka. Maka dari situ munculah beberapa platform laman sesawang yang menawarkan ruang untuk para pelukis komik ini atau nama lain mereka web comic artist, seperti Webtoons (Korea) Tooncomics (China) Manga Plus (Jepun) secara percuma. Namun, ada juga para pelukis komik laman sesawang ini yang ingin beroleh pendapatan dengan memuatnaik karya mereka menerusi laman web seperti Tapas dan Patreon dengan mendapatkan pembaca yang dipanggil sebagai penaung, perlu membayar dengan harga yang ditetapkan dan dikhususkan untuk mereka.

Di Malaysia, tidak dapat dipastikan bilakah dan siapa yang memulakan pergerakkan komik yang bergerak secara *underground* ini, namun penghasilannya menerusi internet berlaku secara perlahan-perlahan oleh kartunis yang banyak menghasilkan kartun berbentuk editorial

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dan politikal. Antara yang terawal adalah Kartunis Zunar yang menyumbang karya beliau untuk Malaysiakini.com dan Kartunis Rossem menerusi laman blogspot persendirian beliau (kartunrossem.blogspot.com). (Fazlina 2011)

Kemunculan bak cendawan laman sosial seperti *Facebook*, *Instagram* dan *Twitter* menjadi landasan mudah kepada para kartunis indie ini untuk berkarya secara bebas. Ruangan yang disediakan menjadi tapak pengenalan secara terus dari pengkarya kepada pembaca mereka. Tema-tema yang disampaikan lebih bersifat bebas dan global. Kebanyakkan karya-karya yang dihasilkan adalah sebagai representasi diri mereka dalam menyampaikan pendapat mereka terhadap sesuatu perkara. Memasuki era 2000, populariti laman-laman sosial seperti Facebook dan Instagram yang pada mulanya secara umum adalah ruangan perkenalan yang mendekatkan sesama manusia melalui ruangan maya. Namun fungsi mereka menjadi lebih dari itu. Kini, pembinaan *page* untuk tujuan memuatnaik karya-karya kartun dan komik mereka semakin meluas dan bertambah jumlahnya. Para kartunis dan komik artis sesawang melihat potensi yang ada pada laman interaksi sosial ini bagi mendekatkan lagi para pembaca ini dengan karya-karya mereka.

Manfaat yang jelas dari internet sebagai media pengedaran bagi banyak artis komik laman sesawang adalah kebebasan untuk berkarya yang akan ditolak oleh pembaca dan syarikat penerbitan industri arus perdana. Selain dari penggunaan komputer, kemudahan telefon pintar memudahkan lagi kepada pengaksesan internet dan jumlah penggunanya juga semakin meningkat setiap hari. Jumlah muat turun aplikasi *Facebook* dan *Instagram* yang meningkat dari pengguna telefon pintar. Jumlah muat turun yang banyak menjadi penanda aras akan populariti sesebuah aplikasi tersebut dan menampakkan lebih ramai pengguna yang akan melayari dan mengikuti karya kartun dari kartunis indie ini. (Fazlina 2017)

Memahami Kartun/Komik Sebagai Perantara Visual

Seni Kartun adalah imajan lucu dan sindiran mengenai peristiwa dan isu penting dalam masyarakat. Kartun juga bukanlah sebuah penulisan teks sembarangan tetapi produk pemilihan yang berturutan, susunan, penstrukturan, penentu kedudukan, pembahagi, dan komunikasi kejadian dalam masyarakat (Huhn, 2009). Proses penghasilannya tidak jauh berbeza dengan teks sastera yang lain. Kartun sering bermain dengan visual metafora yang merupakan isi terpenting di dalam penyampaiannya. Kartunis juga menggunakan tanda dan petunjuk dalam pembentukan, penyederhanaan dan penggambaran idea sosial dan politik yang kompleks. Menurut Meister dan Schonert (2009), kartun 'mengurangkan kerumitan domain rujukan terhadap daya dukung mediumnya dan keupayaan pemprosesan pengirim dan penerima'.

Proses penghasilan dan penafsiran kartun disusun berdasarkan pengetahuan sosio budaya diantara kartunis (pengirim) dan pembaca (penerima). Ini menunjukkan bahawa tanda atau mesej harus difahami dalam konteks sistem sosial yang luas, seperti struktur yang membentuk secara keseluruhan. Tanda, metafora visual, dan kata-kata (yang berfungsi sebagai dialog) membentuk akan sesebuah kartun, tetapi untuk membedah mesej dalam kartun dengan betul, ada ciri-ciri dan kaedah untuk memahami tanda-tanda budaya kartun yang diperlukan terutama yang berkaitan dengan konteks penghasilannya. Di dalam ilmu Semiologi yang di asaskan oleh Roland Barthes, semuanya boleh dianggap sebagai tanda, termasuk fesyen (Barthes, 1983). Barthes berpendapat bahawa apa sahaja yang ada di sekeliling kita yang kita pakai, tempat kediaman, kenderaan yang dipandu (*material culture*) melambangkan status, identiti, jantina dan bangsa kita (*non-material culture*). Secara umum ianya disebut sebagai sistem tanda dan sering mengatakan lebih banyak tentang siapa kita dan keadaan dari kata-kata. (Davis, 1994). Ferdinand de Saussure menamakan sistem tanda ini sebagai semiotik. Tanda-tanda biasa terdapat dalam kartun, sekaligus yang menjelaskan mengapa ianya perlu difahami berkaitan dengan konteks penggunaannya.

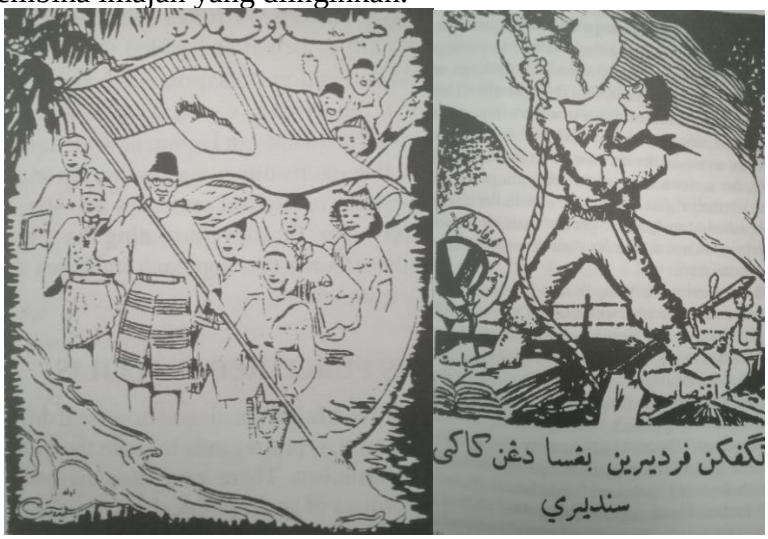
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Menerusi kartun juga, karikatur menjadi salah satu elemen di dalam penyampaian tanda komunikasi visual. Karikatur adalah seni lukis yang mempunyai kandungan penilaian yang kritikal; bertujuan untuk mengatasi masalah tertentu dengan gambar/imajan yang berlebihan. Karikatur bukan sekadar untuk melukis wajah yang kelihatan lucu. Kebiasannya wajah yang dikarikaturkan, menonjolkan ciri-ciri yang ketara pada individu tersebut seperti hidung, cermin mata, rambut, anggota tubuh badan dan sebagainya. Berbeza dengan genre komunikasi visual yang lain, karikatur bertujuan untuk menghantar mesej secara humoristik dan satira; yang menunjukkan adanya kekurangan bahagian dalam masyarakat.

Sejarah kartun editorial di Malaysia bermula sebelum kemerdekaan lagi. Mengambil contoh beberapa karya awal yang diterbitkan menerusi majalah Majlis, kartunis Saidin Yahya dan S.B Ally menggunakan subjek pengasas parti UMNO, Dato' Onn Jaafar sedang mengibarkan bendera UMNO. Penekanan diberikan pada pada ciri-ciri ketara pada wajah beliau seperti songkok dan cermin mata bulat yang selalu beliau kenakan. Ianya merupakan perincian yang karikaturis (pengirim) akan ambil kira bagi menyampaikan mesej yang boleh difahami dan mudah dikenali kepada pembaca (penerima). Dari segi konteks zaman pula, ianya merupakan simbol perjuangan yang di unjurkan oleh parti UMNO pada ketika itu iaitu tentang kepentingan pendidikan dan menolak kehadiran penjajah.

Imajan yang membentuk kartun bukan hanya bersifat kreatif atau estetik, seperti kata-kata yang mereka informasikan, memberi inspirasi, dan meyakinkan. Kartunis (dan amnya artis visual) mengikuti prinsip komposisi disulami dengan lapisan maksud yang ada di minda mereka dalam membina imajan yang diinginkan.



Ilustrasi 3 : Dari Kiri kartun Editorial oleh Saidin Yahya, Majlis, 29 Mav 1947. Kanan, 27 Januari 1948
(Sumber The History of Malay Editorial Cartoons, 1030s-1993)

Sebilangan besar kartun dan komik menggabungkan kapsyen, teks, dan, kadang-kadang, bahkan dialog, menjadikan maknanya lebih jelas. Oleh itu, pembaca diharuskan untuk memahami kedua-dua tanda / visual dan kapsyen / dialog yang disertakan dalam kartun; ini akan membolehkan mereka untuk memerhati, menguraikan makna tersirat, dan mengenal pasti khalayak yang dimaksudkan.

Analisa Kartun/Komik Covid-19

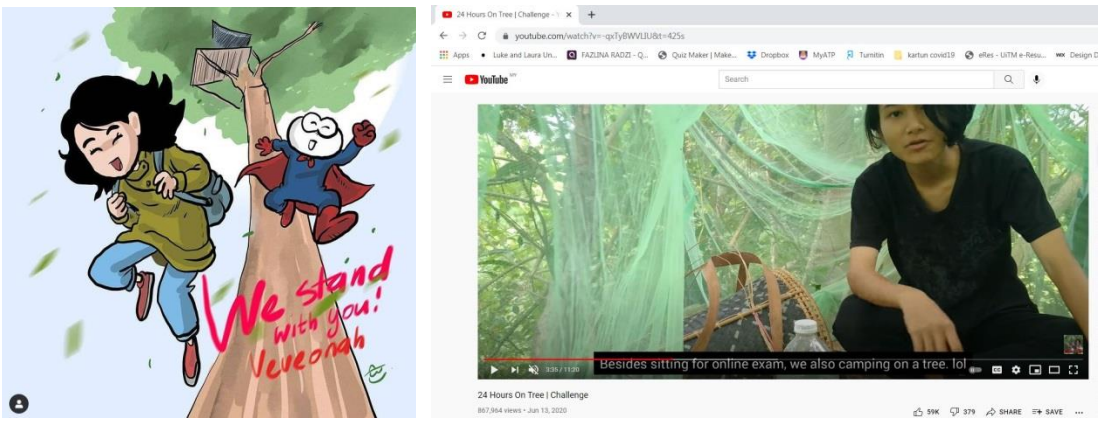
Kartun seringkali dijadikan sebagai eskapisme kerana ciri-cirinya yang menghiburkan dan memberikan rasa keseronokkan humor kepada pembaca. Walaupun matlamat utama adalah sebagai bentuk hiburan atau sindiran dalam bentuk lukisan yang menghiasi kolum kecil, namun peranan yang ditonjolkan adalah lebih besar kerana idealogi yang dibawakan mampu diserap oleh pemikiran para pembaca.

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1 & 2 September 2021

Peranan kartun dalam menyampaikan sesuatu mesej amat memberikan kesan, tambahan pula dunia pada hari ini mengalami pandemik global Covid-19 yang sekaligus merubah kehidupan norma manusia. Bermula dari awal Januari tahun 2020, sehingga artikel ini ditulis, kes seluruh dunia pada masa kini telahpun mencecah lebih 100 juta, dengan kes kematian sebanyak 2.14 juta. Keseriusan pandemik ini sememangnya amat membimbangkan umat manusia seluruh dunia kerana kebolehjangkitannya yang amat mudah.

Dalam usaha membendung wabak ini, kartunis indie (istilah kepada pelukis kartun yang berkarya secara bebas menggunakan internet sebagai platform utama) tidak terkecuali dalam memainkan peranan mereka sebagai penyebar maklumat-maklumat yang positif kepada rakyat. Segalanya bermula selepas Kartunis Artortoise menghasilkan sebuah kartun karikatur penghormatan kepada pelawak Arwah Abam Bocey yang meninggal dunia secara mengejut pada 10 Februari 2020. Hantaran kartun tersebut mendapat 'like' sebanyak 46,121 dari pengguna Instagram dan diulang ciap beribu kali di Twitter, dan seterusnya mendapat perhatian seluruh rakyat Malaysia. Popularity yang diraih oleh Kartunis Artortoise sememangnya membuka lebih banyak peluang kepada mereka untuk membuat kartun bagi menyebarkan kesedaran kepada rakyat Malaysia tentang bahayanya pandemik Covid-19 ini, dan juga yang bercirikan karikatur-karikatur selebriti dunia dan tanah air, ahli-ahli politik dalam dan luar negeri, dan tak ketinggalan juga insan insan hebat yang nama-nama mereka menjadi tular sepanjang Perintah Kawalan Pergerakan yang dimulakan pada 18 Mac 2020. Kuasa Allah S.W.T ternyata melebihi dari segalanya, Kartunis Artortoise telah meninggal dunia pada 1 Disember 2020 akibat Hepatitis B. Namun akaun sosial media beliau menerusi Instagram dan Facebook masih lagi aktif diusahakan oleh rakan kerja beliau dan masih lagi aktif dengan kartun editorial mereka meskipun pengasasnya telah meninggal dunia.



Ilustrasi 4 : Artortoise, "We Stand With You Veveonah!". Kanan, tangkap layar dari video tular Youtube Veveonah yang memaparkan situasi pengalaman beliau mengambi peperiksaan dengan membuat pondok di atas pokok

Kesan Pandemik Covid-19 bukan setakat mempengaruhi dari segi aspek kesihatan manusia, ianya juga turut mempengaruhi kaedah pembelajaran para pelajar di seluruh dunia. Dalam keadaan covid-19 dan permintaan terhadap P&P secara ODL juga semakin meningkat dan peningkatan terhadap permintaan ini berlaku secara global. Pelbagai lapisan masyarakat memerlukan akses kepada internet dan tidak ketinggalan bahawa sesetengahnya tidak mampu mendapatkannya (Salimah Yahaya, 2021). Mengambil contoh, mereka melakar wajah Veveonah Mosibin, seorang pelajar Universiti Malaysia Sabah yang mendapat perhatian setelah memuatnaik video yang memaparkan kesukaran beliau sebagai pelajar yang tinggal di kawasan pendalaman untuk mendapatkan capaian wifi bagi membantu beliau untuk menjalani pembelajaran dan ujian menerusi online. Isu ini merupakan perkara yang menjadi permasalahan kepada semua pelajar terutama sekali pelajar di pusat pengajian tinggi, dan rakyat Malaysia terutama sekali pelajar sekolah dan institut pengajian tinggi

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1 & 2 September 2021

merasakan kepayahan yang dilalui oleh Veveonah meskipun tidak berapa lama selepas itu timbul beberapa perkara kontroversi seolah-seolah apa yang dilakukan oleh beliau itu hanyalah semata-mata sebagai *'content'* untuk video di Youtube. Namun, tuduhan itu telah disangkal dan lakaran wajah Veveonah yang melompat turun dari pokok (simbol penceritaan asal video beliau yang membuat pondok sementara di atas pokok untuk mendapatkan liputan wifi) berserta dengan kata-kata *"We Stand with You Veveonah!"*

Seorang lagi kartunis yang terinspirasi dengan isu pandemik ini adalah Ernest Ng yang menghasilkan komik bersiri yang berjudul *'If Malaysia Was Anime: Covidball Z'*. Berbanding gaya Artortoise yang tampak lebih berbentuk editorial, komik yang dihasilkan oleh pemilik akaun halaman '*Bro, don't like that lah Bro'* ini secara kreatif mengolah kejadian isu pandemik Covid-19 ini sebagai satu bentuk penceritaan yang menyamai komik manga 'Dragon Ball Z'. Menjadikan virus Covid-19 sebagai antagonis utama dimana formalisitk watak itu sendiri gabungan dua watak antagonis didalam Dragon Ball Z, iaitu Frieza dan Piccolo. Watak-watak utamanya pula adalah insan-insan yang dipertanggungjawabkan untuk membendung penularan wabak ini tetapi diubah nama mereka atas dasar untuk tidak menjadikannya terlalu peribadi. Sebagai contoh, watak Muhidin yang diilhamkan dari nama Perdana Menteri Malaysia kini, Tan Sri Muhyidin Yassin, Tun Mahadir (Tun Mahathir Mohammad) General (DG Tan Sri Dr Noor Hisham Abdullah) serta beberapa lagi watak yang turut menghiasi jalan cerita komik ini. Di dalam erti kata lain, siri komik beliau ini merupakan satu bentuk parodi yang secara komikal menyindir isu-isu yang berlaku di dalam dan luar negara (jenaka mengenai Presiden US Donald Trump juga tidak terkecuali). Pelukis Komik Ernest Ng sebolehnya akan mengaitkan apa sahaja isu-isu semasa yang tular sebagai jalan cerita yang diberi rencah satira di dalamnya.

Pelukis Komik Ernest Ng memaklumkan menerusi temubual beliau bersama vulcanpost.com, penghasilan komik '*If Malaysia Was Anime: Covidball Z'* adalah pengaruh minat beliau yang membersar dengan komik-komik manga seperti Dragonball Z, Naruto, Bleach, Jojo's Bizarre Adventure dan lain-lain lagi. Prof. Dr. Muliyadi Mahamood (2010) ada menerangkan tentang pengaruh Japoinisme, iaitu pengaruh budaya dan seni Jepun yang pernah melanda di negara-negara Eropah pada abad ke-19 yang banyak tercermin menerusi karya-karya lukisan catan aliran Impresionism pada ketika itu. Namun dari segi konteks Malaysia, pengaruh tersebut banyak boleh didapati menerusi penghasilan karya-karya komik menerusi penerbitan majalah-majalah kartun dan komik tempatan.



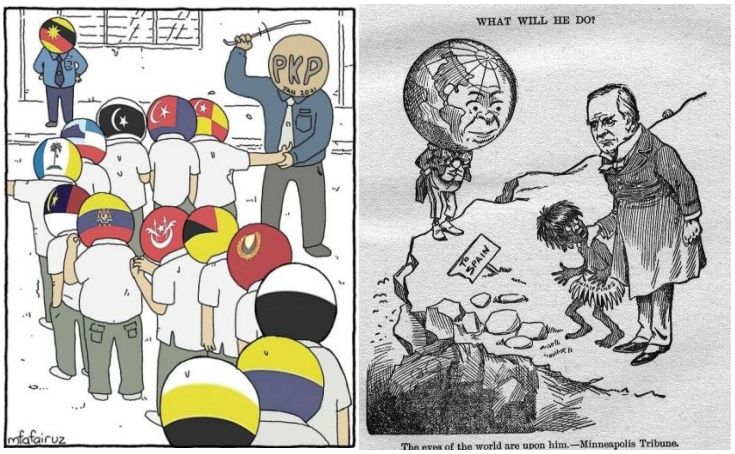
Ilustrasi 5 : Lakaran dari komik "If Malaysia Was Anime: Covidball Z". Watak Covid-19 yang digambarkan sebagai penjahat utama merupakan inspirasi dari watak antagonis Dragon Ball Z Frieza (atas) dan Piccolo (bawah)

Penggunaan imajan antropomorfisasi menerusi kartun kerap menjadi pilihan para kartunis terutama sekali bagi kartun editorial. Antropomorfisme berpotensi memainkan peranan yang berkesan di dalam kartun politik (Azahar Harun, 2015). Seorang lagi kartunis indie yang kini mendapat perhatian dengan lakarannya yang bersahaja. Bermula dengan kartun

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1 & 2 September 2021

jenaka tentang pasangan suami isteri dengan masalah kehidupan rumahtangga,karya-karya kartunis indie Mfafairuz mula mendapat perhatian apabila salah satu kartun beliau berkenaan PKP 2.0, yang memaparkan negeri-negeri di Malaysia (yang dikenakan arahan Perintah Kawalan Pergerakkan) yang antropomorfisasikan seperti pelajar-pelajar nakal yang sedang beratur menerima rotan dari Guru Disiplin akibat jumlah kes harian yang semakin meningkat, sambil diperhatikan oleh pengawas (negeri Sarawak tidak dikenakan PKP, hanya Perintah Kawalan Pergerakkan Bersyarat). Imajan yang dibentuk oleh kartunis Mfafairuz ini begitu menyamai denga imej kartun editorial yang pernah tersiar menerusi Minneapolis Tribune pada tahun 1889 iaitu imej globe dalam bentuk manusia (antropomorfisasi) yang sedang memerhatikan President US pada ketika itu William McKinley sedang memegang seorang anak kecil (representasi kepada negara Filipina) sama ada untuk menerima negara tersebut dari jajahan Sepanyol atau tidak.



Ilustrasi 6 : Kanan, kartun oleh Mfafairuz menerusi Instgram beliau. Kiri, kartun politik terbitan Minneapolis Tribune bertajuk "What Will He Do?"1889.

Penyampaian mesej yang dibawa oleh kartunis Mfafairuz ini adalah satu bentuk gurauan yang berjaya menawan hati pembaca kartun atas talian di Malaysia yang menghubungkaitkan peningkatan kes di negeri-negeri yang berkenaan dan mengakibatkan segala bentuk aktiviti seperti merentas daerah dan negeri, perjalanan tidak boleh melebihi radius 10 km yang serta merta menyekat kembali kebebasan rakyat Malaysia untuk menjalani kehidupan normal mereka seperti sebelum ini. Meskipun perintah pematuhan S.O.P (*Standard Operation Procedure*) telah pun menjadi sebahagian dari peringatan harian oleh pihak Majlis Keselematan Negara (MKN) namun sikap sesetengah yang masih enggan mematuhi peraturan yang telah ditetapkan, telah mengibatkan peningkatan kes yang mendadak, menyebabkan PKP terpaksa diadakan semula.

Kesimpulan

Tarikan kartun indie menerusi platform sosial media ini menampakkan meskipun mereka tidak terikat dengan mana-mana garis panduan dalam menyampaikan mesej karya mereka, namun itu tidak menjadikan para kartunis/pelukis komik ini ketinggalan dalam memberi penyataan dan pendapat mereka tentang sesuatu isu yang melanda dunia pada hari ini, dan rasa sensitivity mereka yang dikongsikan kepada pembaca. Apa yang diharapkan, seni kartun Malaysia akan terus hidup seiring dengan kemajuan teknologi yang ada pada hari ini.

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1 & 2 September 2021

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TRADISI BAHARU TEKNIK ALTERNATIF DALAM KARYA BATIK KONTEMPORARI

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Abstrak: *Seni batik adalah merujuk kepada teknik merekacorak tekstil melibatkan dua proses utama iaitu proses penebatan atau penahanan (‘resistant) dan pewarnaan (‘colouring’) yang telah lama wujud dan dilihat dari sudut perkembangan kepelbagaian aspek teknik penghasilannya. Tradisi baharu dalam teknik yang berasaskan alatan dan bahan alternatif dilihat sekaligus membebaskan karyawan dan artisan batik daripada kebergantungan kepada teknik konvensional sedia ada yang bersandarkan kepada fungsi lilin semata-mata. Dominasi dan tren masa kini karya batik serta revolusi penciptaan dalam konsep kontemporari terutamanya berunsurkan abstrak juga dilihat menjadi pemangkin kepada lebih banyak variasi-variasi teknik baharu dihasilkan. Metodologi kajian kualitatif ini dihasilkan melalui ekpslorasi bahan alternatif dari sumber bahan buangan industri batik dan campuran bahan alternatif untuk melihat potensi estetik jika digabungjalin bersama lilin sebagai bahan utama dalam seni batik. Kronologi proses kreatif ini juga direkodkan dan variasi hasil-hasil dianalisis dalam nilai estetik berasaskan aspek ketahanan dan kebolehgabungan dengan bahan lilin dan pewarna batik serta aspek. Kajian ini diharap dapat memberi impak inspirasi, rujukan dan galakkan kepada pengkarya batik dalam berkarya sekaligus memperlihatkan skop karya batik kontemporari dalam persepektif yang lebih luas melalui keunikan bahan dan media alternatif sebagai tradisi baharu penciptaan.*

Kata Kunci: *Alternatif Batik, Batik Kontemporari, Teknik Baharu*

Abstract: *The art of batik refers to the technique of designing textiles involving two main processes, namely the process of insulation or retention (resistant) and coloring which has long existed and seen from the perspective of the development of various aspects of production techniques. The new tradition in techniques based on alternative tools and materials is seen as freeing batik artists and artisans from dependence on existing conventional techniques that rely on the function of wax alone. The current dominance and trend of batik works as well as the revolution of creation in contemporary concepts, especially abstract elements, are also seen as a catalyst for more variations of new techniques to be produced. This qualitative research methodology is produced through the exploration of alternative materials from batik industry waste sources and a mixture of other materials to see the aesthetic potential if combined with wax as the main material in batik art. The chronology of this creative process is also recorded and the variation of the results is analyzed in aesthetic value based on the aspects of durability and coherence with wax materials and batik dyes as well as aspects. It is hoped that this study can provide inspiration, reference and encouragement to batik artists in their work as well as show the scope of contemporary batik work in a broader perspective through the uniqueness of alternative materials and media as a new tradition of creation.*

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1 & 2 September 2021

Keyword: *Batik alternative, Contemporary Batik, New technique*

Pengenalan

Kesenian batik telah wujud sejak lama di mana sejarah dan perkembangan awal permulaan industri batik di Malaysia bermula ada di Negeri Kelantan dan Terengganu (N.A Yunus, 2011). Penggunaan batik pada zaman itu agak minimal dan hanya dapat dipakai oleh keluarga diraja sahaja (Zamruddin et al., 2019). Batik adalah seni kraftangan unik iaitu kaedah merekacorak tekstil melibatkan dua proses utama iaitu proses penebatan atau penahanan (‘*resistant*’) dan pewarnaan (‘*colouring*’). Ia merujuk kepada salah satu teknik yang diaplikasikan di atas kain dengan olahan kreatif reka corak yang menggunakan lilin sebagai penahan bagi menghalang warna menembusi bahagian-bahagain yang lain di atas permukaan kain yang telah dicorakkan (Kheng, 2002). Adalah tidak dipanggil batik sekiranya tiada lilin dan pewarnaan, di mana lilin, pewarnaan dan batik adalah berpisahnya tiada, tidak banyak sedikit walau setitik cuma dimestikan ada pada permukaan karya. Begitu jua warna, tidak disapu banyak, cukup sedikit cuma tetap perlunya ia pada tempat yang dililinkan untuk menghasilkan imej, rupa atau corak. Lilin datang dengan fungsinya sendiri sebagai komponen utama dalam membatik. Fungsinya sebagai komponen penahan, tebatan ataupun ‘r*esistan*t’ tidak dapat dinafikan. Proses penahanan ini penting bagi menghasilkan rupa, motif, corak dan mahupun jalinan, sebelum proses pewarnaan dilakukan. Namun dominasi dan revolusi dalam seni reka batik menyebabkan perubahan trend pengkaryaan batik kontemporari kerana citrasa masa kini yang lebih ekspresif memerlukan teknik alternatif untuk menyokong fungsi lilin serta menambah nilai estetik dalam membatik. Batik kontemporari beridentitikan kebebasan dan dari segi rekaannya lebih abstrak serta rekacoraknya pula tidak terkongkong dengan motif di mana pereka bebas mengolah kreativiti mengikut aspirasi masa kini. Konsep asas bagi rekaan batik kontemporari adalah ia lebih bersifat bebas, ringkas, dan kreatif. (Zamruddin et.al, 2019).

Pernyataan masalah kajian ini ialah artisan batik kontemporari kini memerlukan idea baharu dalam proses pengkaryaan kerana kebergantungan terhadap teknik batik sedia ada menggunakan bahan lilin semata-mata telah menghadkan kreativiti, kebebasan dan inovasi batik kontemporari. Pengkaryaan batik di Malaysia masa kini juga kurang memperlihatkan perkembangan dalam aspek teknik kerana selain daripada teknik tradisional seperti canting dan terap, pengkarya perlu pendedahan kepada teknik alternatif seperti celupan dan sapuan berus untuk hasil yang lebih ekspresif, cepat, bebas dan mudah dihasilkan. Reka corak batik masa kini juga lebih terhad kepada penggunaan motif floral dan fauna meskipun rekaan bermotifkan elemen abstrak dan geometri dilihat lebih relevan dalam trend masa kini terutamanya kepada golongan muda yang menggemari batik kontemporari. Minat masyarakat yang merosot terhadap batik juga disebabkan oleh produk dan karya batik tempatan memaparkan corak yang konvensional iaitu berunsurkan motif-motif flora dan fauna yang tidak memenuhi citarasa masa kini yang inginkan lebih ekspresif dan minimalis. Batik kini tidak seharusnya terikat dengan identiti motif-motif tradisional yang sarat dan bersifat *‘intricate’* sebaliknya perlu lebih jauh meneroka ke dalam ruang lingkup konsep pengkaryaan kontemporari melalui eksplorasi teknik-teknik baharu agar tema rekaan dan pengkaryaan dapat dipelbagaikan.

Secara objektifnya kajian ini melihat aspek versatiliti dan estetika yang terhasil daripada ekpslorasi teknik alternatif gabungan bahan buangan sisa batik iaitu lilin lama, sodium silikat terpakai dan bahan-bahan alternatif dari kelompok bahan kegunaan harian seperti nila, krayon, minuman *Coke* dan peluntur pakaian yang digabungjalin bersama lilin batik dan pewarna batik remazol. Ini juga akan membuka skop kreativiti yang lebih luas kepada pengkarya batik untuk mengaplikasikannya di dalam penghasilan karya batik kontemporari seterusnya membantu menambah kajian berkaitan seni visual amnya dan seni batik khasnya.

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1 & 2 September 2021

Ia juga membantu mengukuhkan kelestarian seni kraf batik kontemporari dalam kelompok karyawan seni visual dan seniman batik agar lebih relevan dengan trend masa kini.

Kajian Literatur

Kajian berkaitan seni batik yang berkaitan dari segi teknik, media, tema dan motif-motifnya ternyata amat perlu untuk memperkayakan gaya seni kotemporari tempatan serta dalam masa yang sama bertindak menghubungkan seni tradisi dan seni moden dan kontemporari. Ini merupakan suatu proses kesinambungan seni di mana batik telah menjadi suatu alternatif kepada pencarian identiti seni moden dan seni kontemporari masa kini di rantau ini, termasuklah perubahan aspek gaya, tema batik dan pengolahan bentuk pengkaryaan yang membuktikan bahawa batik mempunyai keunikannya tersendiri (Muliyadi Mahamood, 2001).

Keunikan Batik Malaysia juga turut diiktiraf Majlis Kraf Dunia-Asia Pasifik (WCC-APR) sebagai negara yang menghasilkan hasil kraf tempatan yang terkenal sehingga ke peringkat global (Kraftangan Malaysia: Laporan Tahunan, 2012). Selain daripada itu, industri batik juga diramalkan akan mendepani lebih banyak persaingan pada masa akan datang dan aspek inovasi dari segi teknik dan produk perlu dipergiatkan lagi (N.H.M Akhir et al). Justeru lebih banyak kajian inovasi perlu dilakukan untuk menyemarakkan penghasilan produk batik khususnya batik kontemporari.

Batik kontemporari masa kini perlu kepada inovasi teknik dan bersifat lebih bebas, ringkas, dan kreatif dengan menekankan kepada aspek-aspek seperti kreativiti, reka corak, konsep, dan produktiviti mengikut trend semasa (Zamrudin et. al, 2019). Dalam masa yang sama batik tidak seharausnya dianggap sebagai kraftangan tradisional semata-mata akan tetapi perubahan perlu berlaku pada tradisi dan gaya penghasilan termasuklah aspek teknik, rekabentuk, palet warna serta konsep pengkaryaan agar ia lebih versatil seiring perubahan gaya dan konsep pengkaryaan masa kini yang lebih menjurus kepada karya berkonsep kontemporari dan moden. (Azmi, J., et al., 2009). Inovasi dalam peralatan dan alat, pembuatan, teknik, proses, dan reka bentuk corak dalam batik dapat menjadi inspirasi dalam memotivasi, membina dan mengembangkan industri batik (Minggu Fiesta Batik Malaysia, UMK,2016)

Batik Malaysia juga perlu kepada pelbagai teknik reka bentuk batik baru yang menarik, bergaya dan lebih serba boleh dengan gaya hidup masa kini, terutamanya dengan munculnya teknologi dan media baru yang serba pantas membawa bersama keperluan untuk lebih banyak pilihan dalam reka bentuk batik kontemporari yang segar dan menawan (Mohd Azhar Samin et. al, 2018)

Salah satu badan bukan kerajaan yang giat menjalankan program pembangunan dan mempromosi batik Malaysia adalah Yayasan Budi Penyayang Malaysia (PENYAYANG) yang mana pada saban tahun menganjurkan pertandingan Batik Piala Seri Endon yang telah dimulai sejak tahun 2003. Pertandingan ini popular sebagai platform kepada penggiat batik seluruh negara mengenengahkan pelbagi rekaan baharu seterusnya mewujudkan persekitaran berdaya saing dalam bidang batik (Majalah batik Guild, 2017). Tanpa pertendingan yang seumpama ini akan berlaku kekurangan daya kreatif dalam menghasilkan reka bentuk batik yang inovatif dan serta gagal memberikan sentuhan yang pelbagai, kontemporai dan berciri global (H. M. Noor, 2018). Inovasi produk oleh para pereka batik perlu dipertingkatkan dengan mempelbagaikan produk batik agar dapat bersaing seiring dengan perkembangan zaman moden (H M Razali, 2021).

Metodologi Kajian

Kaedah kajian yang dilakukan adalah menggunakan kaedah penciptaan karya kreatif melalui proses eksplorasi dengan merujuk Model Proses Kreatif sepertimana yang ditunjukkan di bawah:

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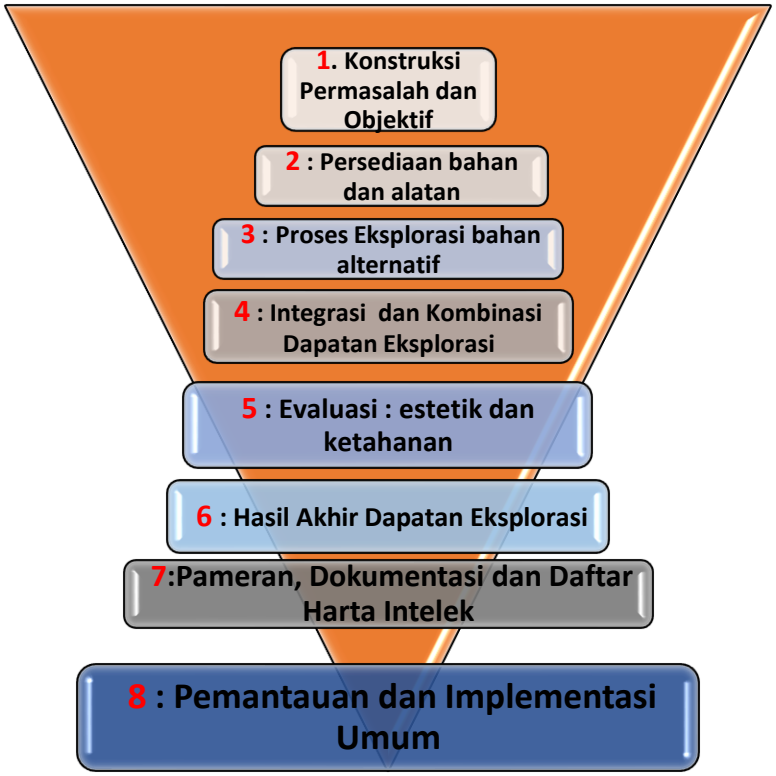


Figura 1: Carta Alir Proses Kajian dan Eksplorasi Melalui Proses Kreatif
Sumber: ('The Creative Process Funnel by Hunter, Friedrich, Bedell-Avers, Mumford' (2007)

Kaedah ini melibatkan lapan peringkat kajian ekpslorasi untuk memperolehi dapatan yang disesuaikan dengan permasalahan dan objektif kajian pada peringkat pertama. Seterusnya penyelidik memulakan persediaan bahan membatik dan alatan alternatif sebelum memulakan proses proses ekplorasi dan kombinasi dapatan dari hasil eksplorasi bahan alternatif. Dapatan eksplorasi akan dilihat dari segi estetik dan kebolehan untuk digabungjalin bersama lilin sebagai bahan utama membatik dan pewarna batik sebelum dapatan akhir dipamerkan untuk tujuan penilaian awal serta didokumetasikan untuk tatapan umum.

Hasil Kajian

Melalui kajian ekplorasi dan proses kreatif penyelidik telah memperolehi dapatan tradisi baharu dalam teknik pembuatan batik kontemporari dengan tema asbtrak melalui hasil-hasil ekplorasi estetik melibatkan bahan dan media sepertimana rajah dibawah:

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1 & 2 September 2021





Ekplorasi 1 : campuran dan pertindanan bahan alternatif lilin sisa batik, krayon dan remazol di atas fabrik *calico.*





Ekplorasi 2 : campuran dan pertindanan bahan alternatif lilin sisa batik, pewarna nila dan remazol di atas fabrik kapas dan kertas cat air




Ekplorasi 3 : campuran dan pertindanan bahan alternatif lilin sisa batik, pewarna naptol, air *Coke,* garam dan remazol di atas fabrik *calico.*




Ekplorasi 4 : bahan alternatif lilin sisa batik, dan sodium silikat terpakai dan peluntur di atas fabrik kapas.

Figura 2: Proses Eksplorasi Bahan Alternatif dan Hasil Kajian

Dapatan di atas menunjukkan melalui empat siri ekplorasi bahan dan media alternatif di mana penyelidik berjaya menghasilkan empat kesan visual dan jalinan yang mempunyai versatiliti dan nila estetik yang unik. Proses ekplorasi di atas dilakukan dengan cara pertindanan dan percampuran. bahan-bahan alternatif dari kelompok bahan kegunaan harian seperti nila, krayon, minuman *Coke* dan peluntur pakaian. Ujian ketahanan pula menunjukkan hasil eksplorasi teknik elternatif itu kekal dan tidak luntur setelah melalui proses *'colour fixing'.*

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1 & 2 September 2021

Fungsi Kajian

Penemuan kepada teknik alternatif dalam seni batik sangat penting membantu memberi nilai tambah kepada teknik sedia ada dari sudut estetik dan inovasi, Teknik alternatif ini juga mampu bertindak sebagai pemangkin, membuka minda dan keterujaan para karyawan seni batik kontemporari untuk menghasilkan karya catan mahupun produk kraf batik dalam dimensi dan tradisi baharu sekaligus mengurangkan kebergantungan kepada teknik batik sedia ada yang menggunakan bahan lilin batik dan pewarna remazol semata-mata. Ia juga akan memberi kesedaran bahawa pentingnya budaya penyelidikan melalui kaedah ekpslorasi sama ada terhadap bahan sisa buangan atau kitar semula mahupun bahan kegunaan harian yang mempunyai potensi estetiknya tersendiri.

Kesimpulan

Setelah melalui kajian ekplorasi dan proses kreatif, penyelidik telah memperolehi dapatan tradisi baharu dalam teknik pembuatan batik kontemporari berasaskan kepada keunikan nilai estetik, versatiliti dan ketahanan serta kebolehgabungan bahan dan media aletrnatif tersebut dengan teknik batik konvensional yang sedia ada. Dapatan kajian ini kelak boleh dijadikan modul untuk pendidikan formal senireka batik seterusnya bagi menyokong aspek dasar kelestarian seni kreatif, kraf dan budaya dalam Sasaran ke 4 dan ke 8 berkaitan kepentingan industri rekaan produk dan karya seni dalam Pelan *Sustainability Development Goal (SDG)2030* oleh PBB (Chapter 2, http//un.org) dan Dasar Industri Kreatif Negara (DIKN)2019 serta menambah perbendaharaan *R&D* dalam tradisi baharu konsep pengkaryaan batik kontemporari.

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FALSAFAH PATUNG WAYANG KULIT SIAM SEBAGAI NILAI CITRA ESTETIKA: SERI RAMA , MAHARAJA WANA

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Abstract: *Seri Rama dan Maharaja Wana merupakan watak utama dalam Hikayat Maharaja Wana – iaitu adaptasi dari Hikayat Seri Rama. Hikayat Maharaja Wana merupakan repertoire yang digunakan dalam persembahan Wayang Kulit Siam atau dikenali juga sebagai Wayang Kulit Kelantan. Watak-watak patung ini telah melalui asimilasi budaya pembentukan watak yang diasaskan kepada pemikiran, budaya dan kepercayaan masyarakat Melayu di Kelantan. Masyarakat biasanya menikmati persembahan wayang kulit Siam sebagai satu bentuk hiburan sedangkan wayang kulit itu sendiri sarat dengan falsafah dan pemikiran. Hal ini bermaksud bahawa wayang kulit mampu membentuk watak masyarakat dan peningkatan ilmu-ilmu kepada masyarakat. Oleh itu, fokus persoalan kajian ini adalah bagaimana falsafah patung Wayang Kulit Siam dibangunkan sebagai konsep citra estetika berasaskan kerangka Islam? Sehubungan dengan itu, kajian ini akan menganalisis patung WKS - Seri Rama dan Maharaja Wana, secara kritikal dari aspek citra estetika watak berdasarkan konsep keindahan Islam. Justeru itu, kajian ini juga akan mengunakan kerangka konsep keindahan berasaskan Islam melalui kaedah kualitatif yang bersifat analisis deskriptif terhadap watak Seri Rama dan Maharaja Wana dari perspektif psikologi, agama dan estetika.*

Keywords: *Hikayat Mahara Wana, Wayang Kulit Siam/Kelantan, Seri Rama, Maharaja Wana, Estetika*

Pendahuluan

Persembahan wayang kulit Siam (WKS) boleh ditemui di sekitar kawasan Kelantan, Pahang dan Pattani (yang terletak di selatan Thailand). Cerita Ramayana versi Malaysia yang digunakan dalam persembahan WKS merupakan adaptasi kepada epik Ramayana yang ditulis oleh Valmiki. Di Malaysia, adaptasi kepada epik Ramayana ini lebih dikenali sebagai Hikayat Seri Rama (versi sastera) dan Hikayat Maharaja Wana (versi persembahan). Dalang-dalang WKS telah mengadaptasi Hikayat Seri Rama bersesuaian dengan kebudayaan dan kepercayaan masyarakat di Kelantan dengan membahagikannya kepada dua bahagian cerita yang dikenali sebagai cerita pokok dan cerita ranting. (Ghulam Sarwar Yousuf, 1994, p9) Seri Rama merupakan watak protagonis dalam Hikayat Maharaja Wana. Watak Seri Rama diletakkan dalam kategori watak halus/baik kerana pencirian patung berbentuk cantik dengan kombinasi motif, warna dan bentuk patung yang disifatkan sebagai seorang putera yang gagah, tampan, sopan dan baik. Pencirian tersebut mewakili kesempurnaan dan keseimbangan secara fizikal, mental dan jiwa manusia di alam realiti. Sementara Maharaja Wana merupakan watak antogonis dalam Hikayat Maharaja Wana. Watak Maharaja Wana @ Rawana diletakkan di bawah kategori ini berdasarkan sifat kasar iaitu dari segi perwatakan juga gambaran visual patungnya (badanya berwarna merah, mata terjengil, mulut lidah terjelir dan bentuk badan hodoh). (Duratul Ain Dorothy Jonathan Linggang, 2009, p 13-14)

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Kajian ini memfokuskan estetika watak merujuk konsep keindahan Islam dalam menterjemahkan nilai Islam yang terdapat dalam WKS. Naluri manusia yang suka akan keindahan yang menghubungkan pengemar dan penonton untuk menonton wayang kulit. Naluri ini pada Mohd. Affandi Hassan (2014) merujuk kepada manusia yang sesuai dengan kejadiannya sangat mengemari kesempurnaan dan keindahan. Ini yang menjadi pendorong kepada gerak geri dan ilmu manusia dalam bertingkah laku. Dalam Islam, keindahan adalah sebahagian dari Islam. Ini kerana berkait langsung dengan keindahan pencipta Nya (Tuhan yang menciptakan keindahan itu) (Abdul Halim Ali, 2014) Justeru itu, hanya keindahan yang berasaskan keimanan yang mempertajamkan akal dan fikiran dan membentuk peribadi manusia. Manakala keindahan yang berasaskan keasyikan pula merosakkan akhlak manusia. (Habsah Mohd Nordin, 1999) Persoalannya, bagaimana falsafah patung WKS dibangunkan sebagai konsep citra estetika? Oleh itu, objektif kajian ini adalah untuk menganalisis patung WKS - Seri Rama dan Maharaja Wana, secara kritikal dari aspek citra estetika watak berdasarkan konsep keindahan Islam.

Kajian Literatur

Samikkanu Jabamoney Ishak Samule, Mahendran Maniam, Thinesh Subramaniam dan Govindan Maruthai telah melakukan kajian perbandingan untuk mengenalpasti persamaan dan perbezaan di antara wayang kulit Melayu dan wayang kulit Tamil dalam artikel yang bertajuk *A Comparison Of Malay And Tamil Tradition Shadow Play*. Analisa perbandingan ini dibincangkan berdasarkan kepada elemen yang terdiri daripada jalan cerita, persembahan, upacara permulaan persembahan, ruang persembahan, karektor, patung, alat muzik. bahasa, pembuatan patung dan dalang wayang kulit. Untuk perbincangan, penumpuan diberikan kepada elemen jalan cerita, karektor dan patung. Artikel ini merumuskan the *contents of both the Kelantanese and Tamil shadow play are almost identical because both traditions use the epic Ramayana*. Walaupun jalan cerita bersumberkan epik Ramayana tetapi kandungan cerita telah diberikan nafas baru oleh dalang wayang kulit Melayu bersesuaian dengan tradisi budaya Melayu. Cerita yang digunakan dalam wayang kulit Kelantan merupakan koleksi cerita yang diadaptasi dari epik Ramayana yang mengandungi 30 episod cerita yang dimainkan selama 30 malam. (Ainul Sham Ramli & Mohd Azmi,1996, as cited in Maniam, Subramaniam, and Maruthai, 2021) Sementara elemen karektor dirumuskan seperti petikan berikut:

The characters in the Malay and Tamils traditions are also very similar. In the shadow-play of both traditions, the characters are devided into main character, sub characters and comedians. The main charaters in both tradition are, seri Rama, Dewi Sita, Hanuman, Lakshamana and Emperors Ravana……The characters are devided into teo: the evil and the good (Patricia Matusky, 1997 as cited in Maniam, Subramaniam, and Maruthai, 2021)

Manakala elemen patung pula mengenalpasti persamaan pada ukiran patung. Bezanya patung wayang kulit Melayu hanya boleh menggerakkan sebelah tangan manakala patung wayang Tamil boleh menggerakkan kedua belah tangan. Patung watak baik berbentuk kecil, cantik dan menundukkan kepala. Berbeza dengan patung watak jahat dengan ukiran berhidung besar, mempunyai gigi garang dan kepala mendongak ke atas serta diwarnakan menggunakan warna yang lebih gelap. Oleh itu, dirumuskan bahawa jalan cerita, karektor dan watak patung wayang kulit Melayu dan Tamil masih mengekalkan asal usulnya dan pengaruhnya walaupun telah disesuaikan dan diadptasi dalam konteks masyarakat Melayu dan Tamil.

Seterusnya bagi artikel penyelidikan yang bertajuk *The Visual Elements in the Pohon Beringin Figure of the Kelantan Shadow Play,* merupakan penelitian terhadap konsep yang berkaitan dengan gunung dan pokok dalam sistem kepercayaan animisme pribumi, Hindu-Buddha dan Islam. Fiona Wong E Chiong dan Ghulam-Sarwar Yousuf (2018)

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menghubungkan perkaitan ini dengan Gunungan atau Kayon dari wayang kulit tradisional Indonesia dan pohon Beringin dari wayang kulit Kelantan, Malaysia. Fontana (1993, as cited in E. Chiong and Yousuf, 2018) menghuraikan *The tree is one of mankind's most potent symbols. It is the em-bodiment of life, the point of union of the three realms, heaven, earth and water, and a world axis around which the universe is organized*". Sementara dalam Islam, gunung dikaitkan kepada dua perkara iaitu 1) Gunung Hira' yang juga dikenali sebagai Jabal Nur atau gunung cahaya – dipuncaknya Nabi Muhammad (s.a.w) menerima wahyu Ilahi. 2) Ajaran tasawuf mengaitkan gunung sebagai simbolisme kepada mitos Qaf atau Kaf. Perbincangan dalam artikel dikembangkan lagi dengan tema berikut: Simbol dan kepentingan pokok dan gunung, figura pokok dan gunung dalam wayang kulit Jawa. Fungsi gunungan dan Pohon Beringin, Simbolisme, Bentuk dan corak dalam Pohon Beringin dan dua rekabentuk asas : 1) rekabentuk Arboreal dan 2)rekabentuk figuratif.

Wayang kulit Siam juga turut dikaji dari perspektif *archetype.* Fara Dayana Mohd. Jufri, Mohd. Kipli Abdul Rahman (2018) dalam artikel bertajuk *Archetypal Characters* in Wayang Kulit Kelantan merupakan satu analisa terhadap bentuk dan ukiran patung Seri Rama, Siti Dewi dan Maharaja Wana berasaskan konsep *archetype* oleh Carl Jung. Patung wayang dalam konteks kajian ini juga dikenali sebagai Gambalan. Untuk perbincangan, penumpuan diberikan kepada patung Seri Rama dan Maharaja Wana. Asmadi (2011 as cited in Jufry & Rahman, 2018) menyatakan *the concept of collective experience present in the unconscious mind of the individual or in short 'archetype" is one of the system theorized by Carl Gustav Jang. It is form of universal thought or idea that give a picture of normal life in relations to a particular aspect or situation.* Daripada 4 bentuk utama *archertype* iaitu 1)Persona 2)Anima-animus 3)Shadow dan 4)self. Kajian ini menumpukan kepada *archetype self* untuk memerihalkan Seri Rama, Siti Dewi dan Maharaja Wana melalui perlambangan pada imej dan spiritual. Pada Che Mat Jusoh (2012 as cited in Jufry & Rahman, 2018), *the creation of each character in WKK is taken from the epic Ramayana that has been mixed with the Malays elements, whereby the Gambalan's design in Hikayat Seri Rama is close related to the concept of archetyped as highlited by Carl Gustav Jung*. Hasil kajian telah melakukan penemuan *archetype* seperti berikut: a) Seri Rama dari aspek karektor menggambarkan Seri Rama sebagai wira utama, mempunyai moral yang tinggi, baik hati dan cantik manakala aspek ukiran yang penting pada Seri Rama terletak pada Mahkota Kecopong, postur badan, *back hand, Dragon hand, Dragon feet, steps*. B) Maharaja Wana dari aspek karektor dinyatakan sebagai gila kuasa dan berkahwin dengan ramai wanita. Aspek ukiran mempamerkan elemen penting seperti Mahkota, Wajah, *Rear Hand* dan Dragon *feet*.

Kajian Sugu Kingham (2002) berkaitan Pohon Beringin, menyatakan terdapat banyak penyatuan tentang konsep pohon Beringin dan merupakan lambang pokok kehidupan dalam WKS. secara visualnya, pohon Beringin mengandungi ukiran penyatuan tumbuh-tumbuhan, binatang dan alam semulajadi. Ia di bahagikan kepada 3 bahagian iaitu: bahagian atas mewakili langit, bahagian tengah mewakili pelbagai kehidupan yang wujud di bumi dan bahagian bawah mewakili alam ghaib. Pohon Beringin merupakan satu replika kecil yang melambangkan satu makrokosmo, iaitu imej yang melambangkan konsep tentang idea dan falsafah dan juga mitos alam sejagat termasuk idea dengan masa dan ruang.

Kajian warna dan patung dalam WKS membincangkan bahawa kebanyakan patung WKS diwarnakan (warna lutsinar) mengikut kehendak pembuatnya kecuali bagi patung – patung khusus bagi watak seperti Seri Rama, Siti Dewi, Laksamana, Maharaja Wana, Hanuman Kera Putih, Sirat Maharaja dan Pak Dogol sebagaimana yang dinyatakan dalam petikan di bawah:

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1 & 2 September 2021

One principle manifestation of Indian aesthetic principle and religious symbolism is seen in the manner in which certain colours are maintained for the figure, Seri Rama is always painted green, as he is Hindu iconography and art. Laksamana is painted pink, Sirat Mahara is yellow and Hanuman is invariably white. Interestingly the faces of ogre characters and often then bodies too are painted red. This possible refelction of the Islam view. Based on upon the Holy Quran, which holds that Jinn their origins in smokeless fire (Ghulam Sarwar Yousuf, 1997, p 18)

Warna bagi keempat watak tersebut dikekalkan kerana memberikan apresiasi makna yang mewakili budaya dan kepercayaan sesuatu agama. Selain itu warna juga merupakan identiti kepada watak Seri Rama (hijau). Maharaja Wana (merah). Siti Dewi (kuning), Hanuman Kera Putih (putih) dan Pak Dogol (hitam).

Dari tinjauan di atas, tiada yang memfokuskan kepada citra estetika watak dalam patung WKS yang merujuk kepada cerita Hikayat Maharaja Wana. Sehubungan dengan itu, kajian ini akan mengisi jurang dalam aspek citra estetika watak patung wayang kulit merujuk kepada peristiwa/ jalan cerita dalam Hikayat Maharaja Wana.

Seni, Estetika dan Keindahan Islam

Dewan Bahasa dan Pustaka (n.d) mendefinasikan citra sebagai gambaran atau imej peribadi seseorang, manakala bagi estetika sebagai cabang falsafah yang mengkaji konsep yang berkaitan dengan keindahan dan citarasa. Dessoir (1970) menyatakan bahawa keindahan adalah satu persetujuan yang sempurna dengan aktiviti dalaman manusia yang memuaskan jiwa. Ini berlaku apabila tiga keadaan wujud dan bersesuaian dengan tiga peringkat dalam diri kita iaitu 1) objek itu mestilah menyenangkan deria kita dalam bentuk psikologikal. 2) objek mestilah menepati dengan kehidupan mental iaitu keadaan dalam bentuk psikologikal. 3) objek mestilah memuaskan idea-idea kita, kepercayaan kita dan unsur-unsur universal yakni keadaan dalam bentuk metafizik. Apa yang dibincangkan oleh Max Dessoir ini lebih bersifat universal. Keindahan dalam kajian ini merujuk kepada keindahan berdasarkan kerangka Islam. Apakah konsep keindahan dalam Islam? Hal ini boleh dirujuk pada petikan berikut:

Sumber rujukan untuk memahami makna keindahan datangnya daripada sumber al-Quran dan al-Hadis. Inilah yang diberikan oleh al-Ghazali, Seyyed Hossein Nasr dan Shafie Abu Bakar, Abdul Hadi, Hamka, Haron Din dan lain-lain. Al-Ghazali merujuk surah an-Nur bagi menjelaskan konsep keindahan. Beberapa tokoh lain merujuk kepada hadis yang diriwayatkan oleh Muslim yang bermaksud `Sesungguhnya Allah itu Indah dan Dia suka kepada keindahan`. Keindahan Allah SWT bertaut erat dengan beberapa nama Allah seperti al-Jamal, al-Nur, al-Quddus, al-Hamiid, al Barr dan al Badii'. Maksud al-Jamal mendokong suatu makna yang komprehensif tentang sifat, nilai dan status keindahan yang tiada tolok bandingnya. Istilah al-Jamal sering digunakan oleh ahli sufi aliran Wahdatul Wujud terutama Abd al-Karim al-Jili yang memandang keindahan dalam sebagai keindahan Ilahi, manakala konsep keindahan luaran sebagai keindahan fizikal. (Abdul Halim Ali, 2014, p91)

Petikan di atas menghuraikan bahawa keindahan adalah sebahagian daripada Islam. Ini berkait langsung dengan keindahan penciptaan Nya (Tuhan yang menciptakan keindahan itu). Justeru itu, Imam Ghazali membahagikan peringkat keindahan seperti berikut iaitu 1) Keindahan indarawi dan nafsani (sensual) yang disebut juga sebagai keindahan lahir, 2) keindahan imaginatif emotif, 3) keindahan *akhliyah* atau rasional, 4) keindahan rohaniah atau *irfani*, dan 5) keindahan ilayah atau transenden.(M, 2009, p13)

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Pada Ayob (2004) , seni dalam Islam adalah merupakan aspek terpenting dalam menunjukkan ketinggian pencapaian peradaban satu satu bangsa. Seni itu harus berfungsi, etika (kebaikan) dan estetika (indah). Ini turut disokong oleh Iswahyudi (2019) yang menyatakan bahawa seni dan estetika selalu memikirkan hubungan antara kreativitas pikiran seseorang dengan moralitas untuk menciptakan karya seni yang betul-betul indah, suci dan memberi marwah pada karya seni yang sebenarnya. Oleh kerana itu, Islam menghargai keindahan, kerana keindahan itu sendiri memberikan ketenangan kepada manusia. Hasil kesenian yang dapat memberikan ketenangan kepada yang menikmatinya dikatakan mempunyai nilai keindahan dan nilai inilah yang ditekankan oleh Islam. Ini kerana keindahan ini jika dikaitkan dengan tauhid dan dillihat pula dari sudut estetika boleh bersifat menyembuhkan. (Ayob, 2004) Ini berlaku apabila keindahan diterima oleh penikmati/khalayak berasaskan keimanan dan bukannya berasaskan hawa nafsu. Sehubungan dengan itu, Iswahyudi (2019) menyatakan, dalam konsep filsafat Islam, pengalaman estetik yang berdimensi spiritual pada dasarnya merupakan asas kepada pemikiran imaginatif, bila mana seseorang menyatu dalam rasa kejiwaan yang memasuki kesedaran Ilahiyah.

Hikayat Maharaja Wana

Hikayat Maharaja Wana (versi persembahan) yang digunakan dalam Wayang Kulit Siam boleh dibahagikan kepada dua bahagian cerita yang dikenali sebagai cerita pokok dan cerita ranting. Cerita pokok berkisar mengenai perjalanan peristiwa dalam Hikayat Maharaja Wana dan cerita Kusi Serawi iaitu peristiwa yang bermula dari kayangan, kelahiran semula Seri Rama, Siti Dewi, Pak Dogol dan Maharaja Wana di bumi, perkahwinan Seri Rama dan Siti Dewi, penculikan Siti Dewi, penyelamatan Siti Dewi dari Maharaja Wana, Siti Dewi dihalau, kelahiran dua putera Seri Rama dan perkahwinan semula Siti Dewi dan Seri Rama. Sementara cerita ranting pula berkisar mengenai beberapa peristiwa penting yang berlaku selepas kematian Maharaja Wana dan kejayaan Seri Rama menyelamatkan Siti Dewi dan kembali ke Seusia Mendarapura. Cerita Ranting berbanding dengan cerita pokok, menampilkan watak sampingan sebagai watak utama dalam satu peristiwa seperti kisah Pak Dogol dan Wak Long dalam cerita Kerak Nasi dan sebagainya. WKS dipersembahkan mengunakan dialek Melayu Kelantan dan Patani (Ghulam Sarwar Yousuf, 1994, ms 9)

Pernyataan Masalah Kajian

Wayang kulit merupakan satu karya persembahan yang menggunakan lambang-lambang untuk menyampaikan makna dan maksud yang tertentu. Lambang-lambang ini dirujuk kepada elemen wayang kulit seperti panggung, dalang, patung, muzik, repertoire cerita. Setiap satu daripada elemen tersebut membawa kepada pengertian perlambangan. Oleh itu maka lahirlah kajian yang dilakukan oleh Ghulam-Sarwar Yousuf, Amin Sweeney, Patricia Matusky, Che Mat Jusoh, Mohd. Kipli Abdul Rahman, Farah Dayana Mohd Jurfri, Sugu Kingham memfokuskan kepada falsafah dan perlambangan dalam WKS. Hal ini turut disokong dan dirumuskan oleh Abdullah Mohamed (1979), bahawa persembahan wayang kulit memberikan sumbangan tersendiri kepada masyarakat Kelantan dan masyarakat Malaysia secara amnya dari aspek perwatakan masyarakat dan peningkatan ilmu masyarakat. Ini bermaksud bahawa wayang kulit mampu membentuk watak masyarakat dan peningkatan ilmu-ilmu kepada masyarakat. Pembentukan watak masyarakat dapat dirujuk kepada pertama iaitu beradab dalam hubungan sosial. Kedua, bijaksana dan sabar dalam menyelesaikan masalah yang amat rumit. Ketiga, berani dan keperwiraan, mengajar masyarakat berani dan bersifat perwira dalam menghadapi sesuatu masalah besar. Keempat, berkata-kata menurut stail dalang iaitu ketegasan, kelantangan suara dan rentak dalang dan tutur katanya. Persoalannya bagaimana perwatakan masyarakat dan peningkatan ilmu masyarakat yang berkonsepkan

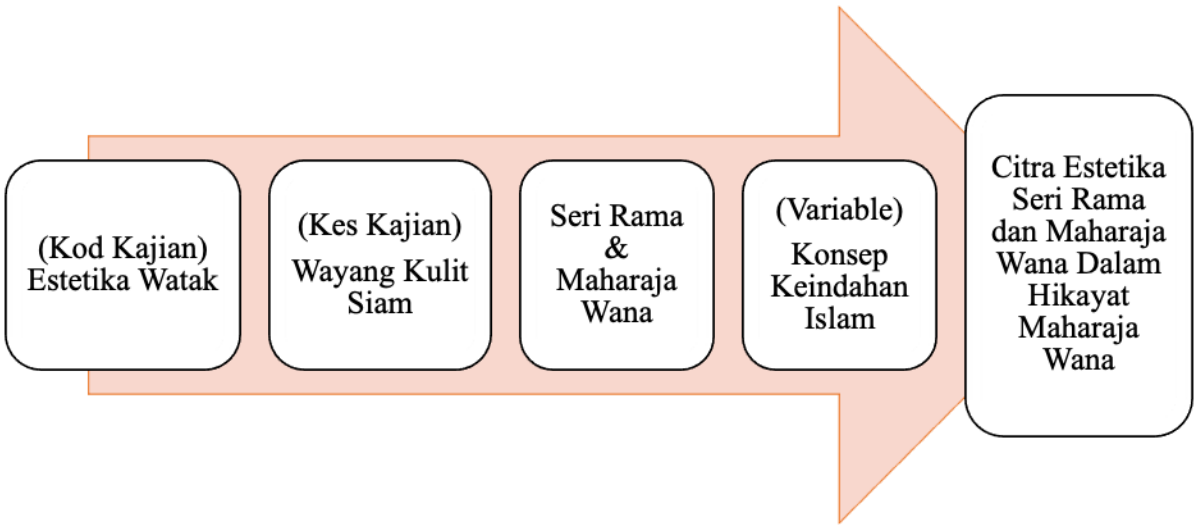
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Islam ditunjukkan dalam WKS? Apakah elemen WKS yang paling sesuai dalam membincangkan nilai-nilai dan konsep Islam ini?

Metodologi Kajian

Kajian ini bersifat kualitatif yang mengunakan kaedah deskriptif. Estetika watak berfungsi sebagai kod kajian. Kes kajian dirujuk Wayang Kulit Siam. Kajian ini mengkaji citra estetika watak Seri Rama dan Maharaja Wana. Variable yang akan dilihat adalah konsep keindahan Islam pada watak Seri Rama dan Maharaja Wana dalam Hikayat Maharaja Wana.



Rajah 1: Reka Bentuk kajian citra estetika Seri Rama dan Maharaja Wana dalam Hikayat Maharaja Wana.

Konsep Keindahan Islam

Kajian ini mengangkat falsafah keindahan yang merujuk kepada nilai-nilai yang berdasarkan kepada kerangka definisi Iswahyudi (2019) iaitu nilai-nilai yang terkait dengan keindahan berangkat dari keadaan positif dan nilai-nilai moral berangkat dari keadaan negatif. Keindahan dalam konteks ini adalah kebenaran, iaitu pernyataan tentang ideal, simbol, kesempurnaan, Tuhan serta manifestasi indrawi dari sesuatu yang baik.

Perbincangan.

Citra Estetika watak Seri Rama dan Maharaja Wana Dalam Hikayat Maharaja Wana

Karektorisasi atau perwatakan adalah cara dalang menggambarkan tokoh-tokoh dalam cerita wayang kulit. Peristiwa yang terjadi adalah akibat perbuatan yang dilakukan oleh watak-watak. Ini bermaksud penggambaran watak dalam cerita dapat diketahui melalui tindakan atau aksi, dialog serta pengambaraan fizikal. Sehubungan dengan itu, citra estetika watak dikenalpasti dari nilai-nilai keindahan dan nilai-nilai moral yang terdapat pada watak Seri Rama dan Maharaja Wana. Ini dirujuk kepada sikap dan sifat serta gambaran patung dalam Hikayat Maharaja Wana.

Seri Rama.

Perwatakan Seri Rama sebagai hero dalam cerita pokok dan perita-cerita ranting menampilkan ciri perwatakan yang berbeza. Seri Rama dalam cerita pokok lebih dikenali sebagai wira, kerana keberanian dan kejayaanya mendapatkan Siti Dewi setelah melalui pelbagai dugaan perjalanan dan cabaran berat contohnya seperti memanah pokok lontar. Seri Rama juga digambarkan sebagai *perfectman* dalam cerita pokok – seorang putera yang tampan, berbudi bahasa, gagah berani, menguasai permainan senjata seperti memanah dan sebagainya. Ciri perwatakan Seri Rama dalam cerita ranting adalah berbeza dan digambarkan sebagai

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putera yang mempunyai banyak kelemahan, iaitu seperti kaki perempuan, tidak bertanggungjawab terhadap perkara buruk yang dilakukan oleh beliau, tidak rasional dalam membuat keputusan dan dan pelbagai lagi kelemahan yang lain. Sehinggakan ditonjolkan watak Laksamana dan Pak Dogol lebih rasional dari Seri Rama (Ghulam Sarwar Yousof, 1994, ms 304-306).

Seri Rama merupakan watak mitos penting dalam kepercayaan Hindu. Seri Rama digambarkan sebagai dewa dari kayangan yang menjelma menjadi anak raja yang bersifat berani dan bijak. Kehadiran agama Islam telah membentuk ciri perwatakan Seri Rama seiring dengan kepercayaan Islam iaitu yang sempurna hanyalah Allah S.W.T. Manusia yang sempurna sekalipun tidak dapat lari dari mempunyai kelemahan kerana secara azalinya, baik harus ada jahat, kelebihan harus ada kelemahan dan keberanian harus ada ketakutan. Keadaan inilah yang dinamakan "keseimbangan" yang mana setiap satu sifat tersebut melengkapi satu sama lain. Setelah itu barulah terjadi proses perkembangan kepada jiwa dan rohani setelah menaakul baik buruk keadaan yang telah berlaku. Proses ini yang akan menaikkan tahap akal budi seseorang insan. Maka dalam Islam, kesimbangan itu perlu ada pada manusia bagi tujuan pengawalan nafsu agar lebih beriman (Hamka, 2006, ms463). Secara rumusannya Seri Rama merupakan perlambangan kepada kesempurnaan manusia, iaitu kesimbangan di antara sifat baik dan jahat yang ada pada diri manusia.

Kajian mendapati bahawa Seri Rama telah menunjukkan teladan melalui perlakuan baik dan buruk. Teladan ini dirujuk sebagai satu nilai estetika watak yang terdapat pada Seri Rama. Penonton mendapat iktibar dari peristiwa perjalanan yang dilalui oleh watak Seri Rama. Merujuk kepada peristiwa kelahiran Hanuman Kera Putih - sewaktu perjalanan kembalinya Seri Rama, Siti Dewi dan Laksamana ke Seusia Mendarapura setelah selesai pertandingan memanah pokok lontar, mereka telah berjumpa dua buah kolam di dalam hutan. Sebuah kolam air jernih manakala sebuah lagi airnya keruh. Walaupun telah dilarang oleh Laksamana, Seri Rama dan Siti Dewi telah minum dan mandi di kolam jernih. Perkara ini telah mengakibatkan Seri Rama dan Siti Dewi bertukar menjadi sepasang monyet. Kolam jernih tersebut adalah perangkap yang dipasang oleh Maharaja Wana. Laksamana telah bertindak menangkap dan melemparkan keduanya ke kolam air keruh. Keduanya kembali kepada keadaan asal tetapi Siti Dewi telah mengandung. Oleh kerana risau sekiranya Siti Dewi melahirkan monyet, Laksamana telah mengeluarkan fetus Siti Dewi dan melemparkannya ke udara. Fetus Siti Dewi masuk ke mulut Puteri Maya Angin yang kemudiannya telah melahirkan seekor monyet yang diberi nama Kera Baleh. Kera Baleh ini kemudiannya bertukar menjadi Hanuman Kera Putih. Setelah dihidupkan kembali oleh Dewa Sinar Matahari dari abu Kera Baleh yang terbakar kerana cuba menangkap matahari terbit yang disangkakan buah merah. (Sarwar,1997, p31). Nilai moral dari peristiwa ini terletak pada pertimbangan Seri Rama dan Siti Dewi yang dilakukan terburu-terburu kerana nafsu menyebabkan kedua bertukar menjadi monyet. Simbolik nafsu ini terletak pada perlambangan binatang – monyet.

Dalam satu siri peristiwa yang lain, Seri Rama telah jatuh hati dan memperisterikan Siti Mayang tanpa mengetahui bahawa Siti Mayang adalah adik kepada Maharaja Wana (Sweeny,1972, p99). Peristiwa ini merupakan antara bukti kelemahan Seri Rama terhadap wanita cantik. Walaupun begitu Seri Rama telah menghukum Siti Mayang apabila mengatahui identiti sebenar Siti Mayang. Terdapat nilai keindahan yang diperolehi dari peristiwa ini iaitu pertama, Seri Rama cuba berlaku adil kepada dua orang isterinya dengan cara bergilir bermalam di rumah kedua isterinya. Seterusnya membahagikan hasil buruan dengan sama rata antara kedua isterinya. Kedua, Seri Rama mendengar dengan adil apabila Laksamana dan Siti Dewi menyampaikan identiti sebenar Siti Mayang dan melakukan tindakan yang wajar apabila menjatuhkan hukuman ke atas Siti Mayang. Ketiga: Seri Rama sentiasa memelihara kepercayaan yang wujud antara Laksamana dan Siti Dewi.

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1 & 2 September 2021

Siri peristiwa yang seterusnya adalah Siti Dewi diculik oleh Maharaja Wana. Seri Rama telah berusaha untuk mencari Siti Dewi. Sebagai bukti, Seri Rama tidak pernah melupakan Siti Dewi, sanggup mengepalai sepasukan tentera dalam usahanya mencari Siti Dewi, berperang dengan sekutu-sekutu Maharaja Wana dan bersabar dengan pembinaan jambatan ke Langkapuri yang mengambil masa berbulan-bulan. Ini juga membuktikan bahawa Seri Rama amat menghargai Siti Dewi sebagai isterinya. Peristiwa ini merupakan fokus sebenar cerita Hikayat Maharaja Wana adalah mengenai kasih sayang yang terbina di antara Seri Rama dengan Siti Dewi yang kemudiannya berkembang dalam lingkungan anak, saudara, sahabat dan pahlawan-pahlawannya. Apabila kasih sayang itu berkembang maka akan wujudlah kesatuan, kebersamaan, usaha, keberanian, ketabahan, kepercayaan, kebijaksanaan, dan persaudaraan. Perkara yang dinyatakan di atas dirumuskan sebagai salah satu nilai keindahan dalam estetika watak yang terdapat Hikayat Maharaja Wana.

Seri Rama sebagai watak patung dijadikan sebagai watak contoh terhadap peribadi insan yang baik. Peristiwa-peristiwa dalam Hikayat Maharaja Wana yang dipertontonkan menggunakan medium wayang kulit. Khalayak yang menonton wayang kulit pasti akan mengikuti setiap tindakan dan perlakuan Seri Rama sebagai watak utama dalam menyelesaikan setiap masalah yang melingkungi kehidupan Seri Rama. Khalayak akan mendapat inspirasi dari setiap tindakan baik Seri Rama dan seterusnya mengembangkan pemikiran khalayak untuk memilih tindakan yang betul bagi diri mereka. Secara tidak langsung karektor Seri Rama sebenarnya dijadikan sebagai medium yang bersifat didaktik. Dalam WKS, Seri Rama adalah tokoh watak yang sangat dihormati kerana nilai dan kualiti yang telah diterapkan ke dalam watak Seri Rama. Pertama, watak Seri Rama merupakan seorang putera. Penilaian masyarakat, putera sememangnya telah dididik dengan ilmu dunia dan akhiratnya yang akan melengkapi seorang putera untuk memimpin rakyatnya. Kedua, watak Seri Rama merupakan seorang wira dalam Hikayat Maharaja Wana. Wira dalam konteks masyarakat Melayu merupakan seorang yang bertanggungjawab, penyelamat, baik, kuat dan sebagainya. Apabila watak Seri Rama dimainkan di kelir, khalayak akan menunggu wira melakukan tindakan yang seharusnya dilakukan oleh seorang wira. Ini bermaksud seorang wira yang baik akan selalu mengatasi setiap halangan dan masalah yang membelenggu dirinya. Perbincangan ini menyimpulkan konsep watak baik juga merupakan salah satu nilai keindahan yang terdapat pada watak Seri Rama.

Maharaja Wana.

Maharaja Wana @ Rawana merupakan watak antagonis dalam Hikayat Ramayana. Rawana digambarkan sebagai raksasa yang mempunyai 12 kepala dan kepala-kepala tersebut terletak di atas mahkotanya. Maharaja Wana yang merupakan pemerintah Langkapuri digambarkan sebagai watak jahat. Maharaja Wana merupakan penjelmaan semula seorang dewa jahat yang bernama Serajuk (Sweeney, 1972, ms 94-95). Peristiwa Maharaja Wana dan Mandudari itu telah membuktikan bahawa watak Maharaja Wana adalah watak yang bertindak mengikut nafsunya sehingga tidak mengenali bahawa Mandudaki bukanlah Mandudari. Ikut rasa binasa ikut hati mati, pepatah yang sesuai untuk membuktikan perlakuan dan akibat perlakuan Maharaja Wana sehingga menyebabkan kematiannya sendiri. Nilai moral yang kita perolehi dari peristiwa Maharaja Wana ini sangat besar. Pertama, kita harus bersyukur terhadap setiap kenikmatan hidup yang telah diberikan kepada kita dan bukannya menjadi tamak. Maharaja Wana walaupun telah diberikan keizinan oleh Nabi Adam untuk memerintah kawasan utara, selatan, barat, atas bumi, bawah bumi kecuali timur dan telah "memperisterikan" ramai makhluk. Maharaja Wana tidak pernah merasa puas sehingga sanggup menculik Siti Dewi (Sweeney, 1972, ms 93-99). Ketamakannya telah menjadikan Maharaja Wana binasa dan akhirnya musnah dan nyawanya berakhir di tangan Seri Rama. Kedua, perlu dipupuk dalam diri kita perasan rendah diri. Kerana keegoannya, Maharaja Wana

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tidak mahu menyerah kalah sehingga sanggup menculik Siti Dewi walaupun beliau tidak berhak untuk memilikinya kerana kalah dalam pertandingan memanah pokok lontar. Ketiga, keikhlasan juga penting dalam hidup bermasyarakat. Ini kerana Maharaja Wana, tidak digambarkan memiliki rasa ikhlas dalam dirinya. Setelah dihalau dari Dati Kuaca, Maharaja Wana telah mengamalkan *ascertism*, walaupun begitu Maharaja Wana tidak memperolehi kebaikan dari amalan yang dilakukan olehnya. Oleh kerana tidak ikhlas di dalam pengamalannya maka segala keistimewaan yang dimiliki olehnya telah hilang.

Maharaja Wana adalah watak protagonis dalam Hikayat Maharaja Wana. Tindakan yang diambil oleh watak ini menggambarkan bahawa watak Maharaja Wana mempunyai nafsu amarah yang sangat tinggi. Antara peristiwa yang menyokong pendapat di atas adalah:

A) Maharaja Wana telah memaksa Sirat Maharaja untuk menyerahkan isterinya yang bernama Mandudari agar Maharaja Wana dapat menjadikan Mandudari menjadi isterinya (Sweeney, 1972, ms 95).
B) Maharaja Wana telah melakukan pelbagai usaha untuk mendapatkan Siti Dewi daripada Seri Rama. Dengan kata lain, Maharaja Wana sangat mencemburui Seri Rama (Sweeney,1972, ms99-101).
C) Maharaja Wana telah menculik dan membawa lari Siti Dewi balik ke Langkapuri (Sweeney. 1972. Ms 110-111).

Merujuk kepada siri peristiwa di atas menunjukkan keinginan watak Maharaja Wana yang sangat tinggi kepada perempuan sehingga membentuk sifat ego yang menyerlah dalam Maharaja Wana. Sehubungan dengan itu, konsep psikologi (id,ego,superego) sangat sesuai digunakan untuk membincangkan perihal dalaman watak Maharaja Wana yang merupakan salah satu nilai estetika watak yang terdapat pada Maharaja Wana. Watak Maharaja Wana telah memberikan pelbagai kesan yang simbolik kepada manusia di alam realiti. Maharaja Wana merupakan simbol kepada nafsu amarah manusia yang sering menghalang sikap baik manusia. Dalam konteks psikologi, berdasarkan teori Freud, Maharaja Wana boleh dikategorikan sebagai sistem personaliti Id (kehendak naluri individu). Freud menyatakan personaliti manusia terdiri daripda tiga sistem yang berinteraksi sesame sendiri. Sistem-sistem ini dikenali sebagai Id, Ego dan superego. Id adalah kehendak-kehendak naluri manusia. Ego pula adalah penggerak kepada personaliti manusia. Superego adalah sistem di sebalik id dan ia adalah pegangan moral serta etika individu. Berdasarkan perwatakan Maharaja Wana, pengkaji merasakan id berkuasa penuh dalan diri Maharaja Wana. Ini berkemungkinan kehendak seks atau libido menurut Freud tidak pernah puas sebelum ini. Libido menurut Freud wujud semasa kita dilahirkan dan ia juga dikenali sebagai kuasa naluri (*instinct*) dan bertanggungjawab membentuk personaliti sewaktu dewasa.

Dalam cerita wayang kulit, perangai dan perwatakan ganas Maharaja Wana sejajar dengan rupa fizikalnya. Bertitik tolak dari keadaan tersebut beliau dihalau dari negara oleh ayahnya dan kemudian dibuang negeri ke negara Langkapuri. Sewaktu mengembangkan empayarnya, baginda telah berkahwin dengan ramai makhluk. Oleh itu kajian ini merumuskan bahawa kehendak seks (libido) Maharaja Wana berkemungkinan telah mengalami krisis. Ini berikutan kehendak nalurinya (*instinct*) yang tidak pernah dipenuhi oleh kerana beliau merupakan seorang putera.

Maharaja Wana secara visualnya adalah gambaran amarah dan dendam yang tidak terukur besarnya. Visual tubuhnya yang berwarna merah adalah lambang kepada ukuran amarah yang ada pada wataknya. Dalam Islam, warna merah adalah gambaran warna tubuh iblis. Sewaktu Nabi Adam a.s diciptakan, iblis yang bangga dengan kewujudannya (dicipta dari api) dan kerana cemburu telah ingkar kepada perintah Allah dan telah berjanji akan menyesatkan manusia di dunia. Begitulah sifat Maharaja Wana dalam cerita wayang kulit.

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Kisahnya menjadi teladan iaitu sifat amarah tidak seharusnya dipupuk dalam diri manusia. Walaupun begitu, terdapat pendapat lain yang menarik untuk dibincangkan di sini. Nafsu amarah yang memuncak dalam diri Maharaja Wana terjadi akibat rasa dendam. Siti Mayang atau Puteri Bota yang telah diperisterikan oleh Seri Rama tanpa mengatahui identitinya yang merupakan adik kepada Maharaja Wana telah dicacatkan wajahnya oleh Laksamana. Perbuatan Laksamana memotong hidung, telinga dan bibir mulut Siti Mayang berpunca dari keadaan Laksamana yang tidak tahan dengan serangan dan maki hamun Siti Mayang kerana Laksamana dengan tidak sengaja mencantas kepala anak Siti Mayang. Sehubungan dengan itu, kerana amarah Maharaja Wana telah bersumpah untuk membalas perbuatan Seri Rama dan Laksamana tanpa mengetahui Seri Rama dan Laksamana adalah anak kepada Sirat Maharaja iaitu sahabat baik Maharaja Wana.(Jusoh, 2007) Amarah ini terjadi akibat rasa kasih dan sayang yang wujud di antara Maharaja Wana dan adiknya, Siti Mayang. Inilah nilai keindahan yang diangkat dari peristiwa ini, disebalik keburukan sifat dan tingkahlaku terdapat kasih dan sayang yang masih wujud dalam Maharaja Wana.

Kesimpulan.

Rumusan kajian adalah keindahan berasaskan Islam terletak pada nilai pengajaran yang diperolehi dari sikap dan sifat yang ada pada perwatakan Seri Rama dan Maharaja Wana. Sikap dan amalan baik serta buruk membentuk dan mempengaruhi perkembangan watak sehingga terhasil akibat. Ia mempengaruhi kesudahan yang baik atau buruk kepada watak Seri Rama dan Maharaja Wana. Oleh itu, nilai pengajaran yang diperolehi dari perjalanan watak Seri Rama dan Maharaja Wana dalam Hikayat Maharaja Wana telah menyarankan kepentingan konsep keseimbangan menurut Islam. Konsep keseimbangan merujuk kepada sifat manusiawi bagi tujuan pengawalan hawa nafsu agar berlaku kebergantungan kepada akhlak mulia yang berteraskan kepada pegangan tauhid mutlak kepada Zat Yang Maha Suci.

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ANALISIS KEPEMIMPINAN GURULATIH SEBAGAI PENGAMAL PERUBATAN TRADISIONAL DALAM SENI SILAT PUSAKA GAYONG MALAYSIA DI KELANTAN MENGIKUT TEORI MAX WEBER.

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Abstrak

Seorang gurulatih memainkan peranan yang sangat penting dalam menyampaikan ilmu seni silat bagi menjamin kesahihan ilmu tersebut dipelajari. Selain itu, guru juga dianggap sebagai lambang kesempurnaan dan bertanggungjawab dalam institusi mempertahankan diri. Menerusi kajian ini, pengkaji telah melakukan analisis secara lebih mendalam mengenai kepemimpinan seseorang gurulatih mengikut pandangan teori Max Weber di dalam mengendalikan sebuah pertubuhan seni silat, kewujudan proses perubatan secara tradisional dalam seni silat, mengenal pasti jenis penyakit yang dialami oleh pelatih dan seterusnya melihat keberkesanan rawatan terhadap pesakit. Untuk melancarkan lagi kajian ini, pengkaji telah menjalankan kaedah pemerhatian secara ikut serta dan menemuramah responden yang terdiri daripada gurulatih Seni Silat di Kelantan bagi mendapatkan info lain. Hasil daripada analisis kajian ini, pengkaji mendapati bahawa seorang gurulatih bukan sahaja berperanan dalam mengajar ilmu silat semata-mata malah terdapat juga taggungjawab lain yang perlu digalas misalnya perlu mempelajari dan mempraktikkan kemahiran ilmu rawatan tradisional dan sebagainya.

***Kata Kunci**: peranan gurulatih, teori Max Weber, perubatan tradisional*

Abstract

A trainer plays a very important role in imparting martial arts knowledge to ensure the validity of the knowledge learned. In addition, trainers are also considered as a symbol of perfection and responsible in self-defense institutions. Through this study, researchers have conducted a more in-depth analysis of the leadership of a trainers according to Max Weber's theoretical views in operating a martial arts organization, the existence of traditional healing processes in martial arts, identify the type of disease experienced by trainees and further to see the effectiveness of treatment towards the patient. To further launch this study, the researcher has carried out the method of observation by participating and interviewing respondents consisting of martial arts trainers in Kelantan to get another info. As a result of the analysis of this study, the researcher found that a trainer not only plays a role in teaching martial arts but there are also other responsibilities that need to be borne for example need to learn and practice traditional treatment skills and so on.

***Keywords:** trainer's role, Max Weber Theory, traditional healin*

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1 & 2 September 2021

Pengenalan

Sepanjang melakukan kajian terhadap perubatan tradisional dalam seni silat, tonggak utama dalam sesebuah pertubuhan persilatan terletak kepada gurulatih iaitu sebagai pengajar, pengamal ilmu perubatan dan juga dianggap sebagai pemimpin. Oleh itu, penggunaan teori-teori sosial yang telah dikemukakan oleh Max Weber mengenai kepemimpinan amat sesuai diaplikasikan menerusi kajian ini. Menurut Yesmil Anwar dan Adang (2008), Max Weber merupakan seorang ahli sosiologi dan sejarah yang berbangsa Jerman. Beliau telah dilahirkan di Erfurt, Thuringia pada tahun 1864 dan telah dibesarkan di Berlin. Menurutnya lagi, sosiologi merupakan ilmu yang membincangkan mengenai tindakan manusia terhadap aktiviti sosial misalnya dalam bidang politik, ekonomi, sejarah dan sebagainya.

Menurut Nazarudin Zainun (2015), Max Weber telah mengemukakan beberapa buah model autoriti. Autoriti merupakan kuasa atau hak untuk seseorang pemimpin mengeluarkan perintah, memberikan keputusan dan sebagainya. Melalui model tersebut, autoriti dapat dibahagikan kepada tiga bahagian iaitu autoriti tradisional, karismatik dan legal-rasional. Antara teori yang sesuai digunakan dalam kajian ini ialah teori 'Autoriti Tradisional' dan 'Autoriti Karismatik'. Autoriti tradisional bermaksud masyarakat menumpahkan sepenuh kepercayaan dalam tradisi yang diamalkan sejak zaman-berzaman. Dalam teori ini, pelaksanaan kuasa akan dilaksanakan kepada seseorang yang telah diberikan hak untuk memerintah dan menyatakan bahawa seseorang itu diberi kepercayaan serta dianggap sebagai pemimpin. Selain itu, penyerahan kuasa mengikut teori ini juga diberikan kepada pemimpin berdasarkan keturunan seperti dalam sistem feudal. Mengikut sistem feudal, proses pemilihan pemimpin lebih menumpukan kepada keturunan untuk mewarisi peralihan kuasa.

Dalam penulisan oleh Stephen P. Robbins dan Timothy A. Judge (2008) pula menjelaskan mengenai teori 'Autoriti Karismatik'. Perkataan 'karisma' berasal dari perkataan Yunani yang bermaksud anugerah dan kekuatan yang tidak dapat dijelaskan secara logik. Antara ciri-ciri pemimpin yang berkarisma ialah bertanggungjawab dalam mencipta perubahan dan pembaharuan, dianggap sebagai pahlawan, membawa tuah dan menjanjikan keselamatan untuk melindungi rakyat. Teori kepimpinan mengikut autoriti karismatik ini juga bukan sahaja wujud pada zaman moden ini malah sebenarnya telah diamalkan oleh masyarakat zaman dahulu.

Sementara itu, Perubatan tradisional merupakan salah satu kaedah rawatan kesihatan yang tertua di dunia. Menurut Nur Aqidah A.Aziz et al, (2013), hal ini telah dibuktikan oleh ahli arkeologi bahawa kaedah ini telah wujud sejak 6000 tahun sebelum masihi lagi. Masyarakat Melayu pada zaman dahulu juga berpegang kepada fahaman animisme iaitu mempercayai alam ini mempunyai roh dan turut didiami oleh makhluk halus (Ismail Hamid, 1998; Taha Abd Kadir, 2005; Nor Izzati Abd Ghani, 2015). Hal ini dapat dilihat dengan lebih jelas di dalam proses perubatan dan rawatan tradisional Melayu. Berkenalan secara lebih lanjut mengenai definisi asas perubatan tradisional, ianya boleh dirujuk sebagai:

''Amalan, pendekatan, pengetahuan dan kepercayaan terhadap kesihatan yang melibatkan tumbuh-tumbuhan, haiwan dan ubat-ubatan berasaskan mineral, terapi-terapi spiritual, teknik-teknik manual dan senaman, yang diaplikasikan secara khusus mahupun gabungan bagi merawat, diagnosis serta mencegah penyakit dan mengekalkan kesihatan".
(WHO Traditional Medicine Strategy 2002-2006, ms. 5).

Perubatan tradisional Melayu yang terkandung dalam 'Kitab Tibb Pontianak' oleh Faisal@Ahmad Faisal dan Nurul Wahidah Fauzi (2012), pula ditakrifkan sebagai:
"Ilmu perubatan merupakan suatu ilmu yang menjelaskan perihal tubuh badan manusia sama ada dari segi kebaikan, keburukan, kawalan kesihatan dan menghilangkan kesakitan."

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Perkataan tradisional pula membawa maksud bercorak tradisi atau masyarakat yang mengamalkan cara hidup secara turun-temurun. Oleh itu, perkataan perubatan tradisional dapat dijelaskan sebagai satu amalan perubatan yang bertujuan untuk menjaga kesihatan masyarakat dan diwarisi sejak sekian lama.

Di Malaysia, perubatan secara tradisional telah diamalkan oleh hampir semua masyarakat di seluruh negeri. Kaedah dan jenis perubatan juga turut berbeza ekoran daripada perbezaan budaya dan pegangan kepercayaan masing-masing dalam usaha untuk menyembuhkan penyakit tanpa menggunakan sebarang kaedah perubatan moden.

Di Kelantan, pelbagai kaedah perubatan tradisional masih digunakan sebagai usaha untuk membantu pesakit dalam menyembuhkan beberapa jenis penyakit yang dihidapi. Kaedah perubatan yang digunakan pula dikatakan tradisional kerana masyarakat di Kelantan masih lagi menggunakan khidmat bomoh untuk mengubati penyakit. Segelintir masyarakat juga mengubati penyakit dengan menggunakan rawatan Islam sama ada sepenuhnya menggunakan asas Al-Quran dan As-Sunnah dan ada juga yang mencampur-adukkan perubatan Islam dan tradisional. Antara kaedah perubatan tradisional yang paling tersohor sehingga menjadi tumpuan para pengkaji ialah perubatan yang biasanya dilakukan seiring dengan pementasan seni persembahan tradisi masyarakat seperti Main Puteri dan Mak Yong.

Perubatan tradisional dalam persilatan pula sebenarnya telah bergerak seiring dengan mempelajari ilmu silat. Hal ini kerana, hampir kesemua guru silat mempunyai kemahiran untuk mengubati pelbagai jenis penyakit yang biasanya tidak dapat dirawat dengan perubatan moden seperti saka, amalan sihir, histeria dan sebagainya. Tegasnya, perubatan dalam persilatan bukan menjadi satu kepentingan dalam menuntut ilmu silat namun ianya tetap berguna kepada masyarakat khususnya bagi mereka yang ingin mendapatkan rawatan melalui kaedah berubat dalam silat.

Analisis Kepemimpinan Gurulatih Sebagai Pengamal Perubatan Tradisional Dalam Seni Silat Pusaka Gayong Malaysia di Kelantan Mengikut Teori Max Weber.

Hasil daripada pemerhatian dan kajian yang dilakukan mendapati bahawa sememangnya wujud aktiviti merawat penyakit secara tradisional khususnya di dalam seni silat. Dalam hal ini, gurulatih seni silat yang mempunyai kemahiran berubat akan bertindak sebagai pengamal perubatan dan memberikan rawatan kepada setiap orang pelatih yang diserang penyakit atau mengalami kecederaan. Penyakit-penyakit ini terdiri daripada penyakit berbentuk fizikal dan spiritual. Selain itu terdapat juga beberapa orang pelatih seni silat yang mengalami penyakit yang di luar kebiasaan pelatih seperti penyakit paru-paru berair namun tetap mendapatkan rawatan daripada gurulatih seni silat.

Melalui penulisan ini, pengkaji akan menerangkan analisis dapatan kajian mengenai kepemimpinan gurulatih sebagai pengamal perubatan tradisional dalam Seni Silat Pusaka Gayong Malaysia di Kelantan mengikut teori Max Weber. Antara perkara yang akan dbincangkan dalam analisi ini meliputi pemilihan seseorang gurulatih, gurulatih sebagai tonggak utama dalam organisasi seni silat pusaka gayong, perbezaan yang ketara antara penyakit fizikal dan spiritual, persamaan serta perbezaan antara kaedah rawatan bagi penyakit fizikal dan spiritual, keberkesanan rawatan, kelebihan ayat-ayat Ruqyah dalam rawatan penyakit spiritual, dan kepercayaan masyarakat terhadap perubatan tradisional Melayu.

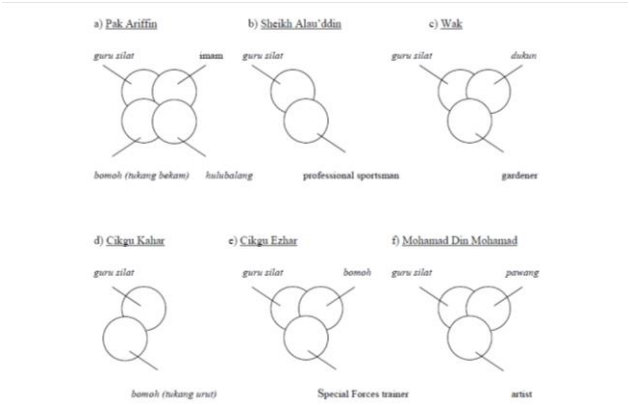
Pemilihan Seseorang Gurulatih

Kajian yang membincangkan mengenai seni silat sama ada di dalam negara dan di luar negara telah banyak diterokai oleh para pengkaji. Pengkajian mengenai peranan gurulatih juga telah dikaji oleh beberapa orang pengkaji. Namun, Setiap bahan kajian yang diperoleh daripada

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pengkaji lain terdiri daripada pertubuhan seni silat yang berlainan dan membicarakan perihal peranan gurulatih mengikut gaya dan pendapat yang berbeza. Oleh itu, menerusi kajian ini pengkaji ingin mengetahui secara lebih lanjut mengenai tanggungjawab lain yang dimainkan oleh seorang gurulatih selain mengajar ilmu persilatan.



Rajah 1: Menunjukkan identiti gurulatih seni silat.
Sumber: Douglas Stephen Farrer (2006).

Menurut Farrer (2006), beliau telah merujuk kepada beberapa orang guru silat yang sangat baik hati dan bersikap mulia yang sesuai dengan identiti beliau sebagaiseorang pemimpin. Di samping itu, identiti gurulatih yang dikaji juga jelas menunjukkan guru silat masih lagi mengamalkan amalan tradisional seperti mempunyai ilmu berurut, terdiri daripada seorang dukun, dan hulubalang. Manakala, dalam aspek memenuhi tuntutan fardu ain dan fardu kifayah pula, guru silat tersebut terdiri daripada seorang imam, artis ahli sukan dan sebagainya.

Dalam mempelajari ilmu persilatan, pangkat gurulatih juga diperlihat daripada bengkung yang diperoleh. Setiap bengkung yang diperoleh pula merupakan pencapaian seseorang dalam kemahiran menuntut ilmu seni silat. Terdapat beberapa jenis peringkat bengkung dalam pertubuhan Seni Silat Gayong iaitu hitam mulus, awan putih, pelangi hijau, pelangi merah, pelangi merah cula I,II,III, pelangi kuning, pelangi kuning cula I,II,III,IV,V, dan harimau pelangi hitam cula sakti I,II,III,IV,V,VI.



Rajah 2: Menunjukkan warna bengkung atau tali pinggang mengikut pangkat.
(Sumber: Firdaus Zulfaa, 2011)

Menurut Hafidzul Azam (2010), disebalik warna bengkung mempunyai maksud yang tersendiri. Misalnya, sukatan pelajaran bagi peringkat hitam mulus sehingga pelangi merah lebih menumpukan kepada asas gerakan, golongan anak harimau, elakan, kombat (serangan anak harimau), kunci mati, pentas hidup, tenggiling anak harimau dan tempur bebas.

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1 & 2 September 2021



Bengkung jurulatih, pelangi kuning cula V



Bengkung jurulatih pelangi hitam cula sakti VI

Rajah 3: Menunjukkan bengkung jurulatih pelangi kuning cula V dan bengkung jurulatih pelangi hitam cula sakti VI.
(Sumber: Laman Web Rasmi Pertubuhan Silat Seni Gayong Malaysia)

Gambar 3 diatas menunjukkan bengkung kejurulatihan. Bengkung tersebut diberikan kepada ahli seni gayong yang telah menjalani kursus kejurulatihan dan mempunyai kelayakan untuk melatih ahli segayong yang lain. Untuk menentukan jurulatih, dapat dilihat dengan tanda warna merah panjang pada bengkung seperti yang tertera pada gambar 3 diatas.

Gurulatih Sebagai Tonggak Utama Dalam Organisasi Seni Silat Pusaka Gayong

Dalam keseluruhan kajian ini mendapati bahawa tonggak utama dalam pertubuhan seni silat ini terletak kepada gurulatih. Seorang gurulatih bukan sekadar menumpahkan ilmu pengetahuan dalam mengajar bela diri malah, mereka juga mempunyai kemahiran dan kepakaran dalam mengubati penyakit. Hal ini sangat bertepatan dengan teori yang telah dikemukakan oleh Max Weber seperti yang dibincangkan oleh Sutarto Wijono (2018), iaitu teori autoriti tradisional dan autoriti karismatik. Dalam teori autoriti tradisional, gurulatih seni silat merupakan seorang pemimpin yang telah diberi kepercayaan dan dipilih oleh ahli-ahli tertinggi dalam pertubuhan untuk terus memberikan ilmu seni bela diri. Proses ini merupakan satu tradisi yang diwarisi sejak turun temurun dan institusi pertubuhan Seni Silat Pusaka Gayong juga masih lagi dijaga dengan baik serta masih diguna pakai sehingga ke hari ini. Selain itu, dalam pertubuhan seni silat juga masih mengekalkan hubungan yang baik dan saling menghormati antara satu sama lain meskipun pengasas utama telah meninggal dunia.

Dalam apa-apa jua institusi atau pertubuhan semestinya mempunyai seorang pemimpin. Malah bagi masyarakat Melayu, seseorang pemimpin mempunyai sifat-sifat yang utama. Menurut Tenas Effendi (2013), telah menjadi adat bagi masyarakat Melayu dalam memberi keutamaan kepada pemimpin. Menurutnya lagi, pemimpin amat disanjung dan menjadi lambang kepada identiti masyarakat Melayu yang bernilai murni. Menurut Muhammad Takari Jilin Syahrial (2015), tugas seorang pemimpin amat berat. Hal ini kerana, pemimpin wajib membuat segala keputusan dan setiap perbuatannya haruslah bersandarkan kepada nilai-nilai agama. Tambahnya lagi, pemimpin yang sentiasa menjaga agama biasanya akan menjadi seorang yang berakhlak mulia dan mengamalkan sikap yang terpuji. Menurut Sutarto Wijono (2018) dengan memetik kata-kata daripada Max Weber pula menyatakan bahawa pemimpim yang berkarisma biasanya terdiri daripada seorang pahlawan yang mempunyai kualiti yang baik. Di samping itu, pemimpin tersebut juga merupakan seorang individu yang mempunyai visi dan misi yang tersendiri dalam memerintah sesebuah organisasi sehingga dikagumi oleh rakyat.

Bagi seseorang guru silat yang betul-betul berpegang dengan prinsip Islam pula mestilah mengetahui dengan lebih jelas mengenai asas-asas agama. Di samping itu, mereka hendaklah mengerjakan ilmu fardu ain dan fardu kifayah serta menjauhi perkara-perkara yang boleh menyebabkan syirik sama ada melalui perkataan, perbuatan atau niat. Selain itu, seorang guru juga dilarang sama sekali untuk memasukkan unsur-unsur yang bercanggah dengan

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1 & 2 September 2021

agama di dalam pembelajaran seni silat contohnya menuntut ilmu kebal (Othman Mustapha, 2008).

Menurut Noresah Baharom (2010), perkataan ‘mahaguru’ membawa dua maksud iaitu guru yang tertinggi pangkatnya di perguruan tinggi di universiti. Maksud kedua iaitu ketua sesuatu kumpulan silat. Seterusnya, ‘khalifah muda’ bermaksud ketua murid. Dari sudut Islam, perkataan khalifah merujuk kepada pengganti Nabi Muhammad S.A.W dan setiap insan yang diamanahkan oleh Allah untuk mengurus dan mentadbir dunia ini. Manakala, perkataan ‘srikandi’ bermaksud wanita yang gagah berani dan pahlawan wanita. Perkataan ‘gurulatih’ pula tiada definisi khusus untuk menerangkan maksudnya. Namun, dalam pertubuhan seni silat, perkataan gurulatih amat gemar digunakan misalnya Majlis Gurulatih kebangsaan. Mengikut kefahaman pengkaji, perkataan gurulatih mempunyai persamaan dengan maksud ‘jurulatih’ iaitu merujuk kepada orang yang melatih dan menunjuk ajar pelatih lain secara berulang-ulang untuk menjadikan orang yang diajar itu benar-benar mahir.



Rajah 4: Menunjukkan Cikgu Zain sebagai jurulatih dan pengamal perubatan dalam seni silat.
(sumber: Nur Amalina, 2015)

Selain itu, dalam teori autoriti karismatik pula, gurulatih seni silat sememangnya dilihat sebagai seorang yang berkarisma dan diberi kepercayaan serta dihormati oleh para pelatih. Gurulatih dilihat sebagai seorang yang mempunyai keupayaan fizikal dan spiritual yang luar biasa yang membolehkan beliau diangkat sebagai seorang pemimpin. Misalnya dalam rajah 4 diatas mnunjukkan, ciri-ciri keperibadian yang luar biasa terdapat pada diri Cikgu Zain menyebabkan mantan gurulatih beliau memilihnya untuk diperturunkan ilmu berubat dan ilmu batin yang lain. Antara ciri-ciri lain yang dapat dilihat pada kesemua gurulatih yang telah ditemubual ialah mempunyai ilmu pengetahuan yang sangat tinggi dalam bidang agama meskipun mereka bukan dari golongan alim ulama.

Di samping itu, proses perubatan yang lebih mementingkan ajaran Islam, penggunaan ayat-ayat suci dari al-Quran dan mengikut syariat juga membuktikan bahawa seseorang pemimpin mempunyai kemampuan yang luar biasa. Sebagai contoh, masyarakat yang beragama Islam mempercayai bahawa Nabi Muhammad S.A.W merupakan seorang pemimpin yang berkarisma dan turut diberikan keistimewaan oleh Allah S.W.T dalam mengetuai pelbagai bidang yang diceburi khususnya dalam merawat pelbagai jenis penyakit. Menurut Abdullah Hassan Ainon Mohd (2007), Nabi Muhammad S.A.W adalah seorang insan yang luar biasa sehingga mampu meyakinkan orang ramai mengikuti ajaran yang dibawa oleh baginda. Hal ini juga telah dibincangkan oleh Yudi Santono (2019) melalui terjemahan beliau mengenai karya Max Weber (1962). Dalam terjemahan tersebut, Max Weber menjelaskan mengenai kepimpinan Nabi Muhammad bahawa baginda dilihat sebagai seorang hamba yang sentiasa

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1 & 2 September 2021

beriman kepada Allah dan taat dengan segala perintah serta menyeru seluruh masyarakat beragama Islam agar mengikut segala ajaran yang telah disampaikan oleh Allah menerusi baginda misalnya menjaga pergaulan.

Jenis Penyakit Yang Kerap Dialami Oleh Pelatih

Terdapat dua jenis penyakit dan kecederaan yang sering diubati oleh pengamal perubatan iaitu penyakit fizikal dan penyakit spiritual seperti yang ditunjukkan dalam rajah 5 di bawah. Penyakit fizikal merupakan penyakit yang paling kerap berlaku dalam kalangan pelatih seni silat. Penyakit spiritual pula akan menyerang apabila badan pelatih lemah, disampuk makhluk halus dan sebagainya. Sesetengah penyakit spiritual yang telah menimpa diri pesakit juga tidak boleh dipertontonkan misalnya penyakit yang berkaitan dengan gangguan makhluk halus. Hal ini kerana, mengikut hasil temubual mendpati bahawa manusia tidak seharusnya berkawan dengan makhluk ghaib seperti jin. Semasa mengubati pesakit, pelbagai teknik dan helah yang telah digunakan oleh makhluk halus sebelum meninggalkan jasad pesakit dan jika yang menyaksikan rawatan tersebut berkeadaan lemah, kemungkinan besar makhluk tersebut akan berpindah ke badan individu yang menyaksikan rawatan itu.



Rajah 5: Menunjukkan penyakit fizikal dan penyakit spiritual yang menimpa pelatih.
(Sumber: Nur Amalina, 2019)

Perkataan fizikal pada dasarnya mengikut Kamus Dewan Edisi Keempat (2005), ialah berkenaan dengan badan dan jasmani. Manakala perkataan spiritual pula lebih kepada sifat rohani atau jiwa dan bukan bersifat fizikal. Seterusnya, Amran Hassan et al, (2012), pula menjelaskan perihal penyakit fizikal dan spiritual dengan berpandukan sabda Rasulullah S.A.W dan diriwayatkan oleh Al-Bukhari sebagaimana berikut:

"Dan diri kamu mempunyai hak ke atas kamu."
(sumber: Amran Hassan, 2012)

Melalui riwayat tersebut dapat disimpulkan bahawa setiap manusia bertanggungjawab untuk menjaga kesihatan diri. Hal ini demikian kerana, setiap anggota tubuh badan manusia mempunyai peranan tersendiri dan bertindak mengikut had yang telah ditetapkan (ibid). Di samping itu, menurut Mat Saad (2008), pula keperluan fizikal merujuk kepada kehendak harian manusia seperti makan, minum, rehat yang cukup, perlindungan dan lain-lain. Manakala, keperluan dari segi spiritual pula merujuk kepada pegangan akidah yang kuat dan menjaga amal ibadat kepada Allah S.W.T.

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1 & 2 September 2021

Perbezaan Antara Penyakit Fizikal dan Spiritual

Penyakit fizikal yang dihadapi oleh pelatih biasanya akan kelihatan dengan lebih jelas di badan pesakit misalnya kecederaan sendi dan otot, patah pada bahagian anggota badan, tertusuk atau tertikam senjata dan luka. Manakala bagi penyakit spiritual pula biasanya agak sukar untuk dikenalpasti kerana ianya lebih melibatkan bahagian dalaman badan pesakit dan hanya akan diketahui oleh orang di sekeliling apabila pesakit tidak sedarkan diri, berkelakuan ganjil, mengamuk dan sebagainya. Antara penyakit spiritual yang sering dihadapi oleh pelatih seperti terkena gangguan makhluk halus akibat daripada keturunan keluarga, sihir, gangguan saka, histeria dan pengamalan ilmu yang salah misalnya mempelajari ilmu kebal.

Persamaan Antara Kaedah Rawatan Penyakit Fizikal dan Spiritual

Proses perubatan bagi penyakit fizikal dan spiritual menggunakan pendekatan yang sama, iaitu dengan menggunakan ayat-ayat suci al-Quran samada sebagai amalan seharian dan memulakan perubatan. Amalan ini jelas berpandukan hadis yang diriwayatkan oleh Abu Daud dan Abu Hurairah bahawa Rasulullah S.A.W telah bersabda yang bermaksud:

"Barangsiapa membaca al-Quran dan mengamalkan apa yang ada di dalamnya, maka kelak kepada kedua orang tuanya akan dipakaikan mahkota pada hari kiamat. Cahaya mahkota tersebut lebih baik dari cahaya matahari di dalam rumah-rumah di dunia."
(Amru Jumu'ah 2011, ms. 63)

Al-Quran merupakan kalam Allah yang diwahyukan kepada Nabi Muhammad S.A.W untuk dijadikan panduan kepada seluruh umat manusia di dunia ini khususnya bagi mereka yang beragama Islam. Selain itu, setiap orang Islam juga dituntut untuk membaca al-Quran secara bertajwid. Dalam erti kata lain membaca al-Quran dengan lancar, fasih dan memperelokkan sebutan huruf. Hal ini demikian kerana, orang yang mahir membaca al-Quran akan ditempatkan bersama-sama dengan orang yang mulia di akhirat nanti (Ismail bin Md Noor, 2006).

Antara ayat yang menjadi amalan sebelum memulakan sesuatu pekerjaan ialah membaca lafaz 'bismillah' yang bermaksud 'dengan nama Allah' dengan harapan supaya setiap pekerjaan yang ingin dilakukan akan diberkati dan mendapat keredhaan Allah serta haruslah diakhiri dengan ucapan 'Alhamdulillah' sebagai tanda kita bersyukur dengan setiap yang diberikan oleh Allah S.W.T. Di dalam solat pula, surah al-Fatihah sudah menjadi suatu kewajipan bagi umat Islam untuk diamalkan sekurang-kurangnya membaca surah tersebut sebanyak 17 kali didalam menunaikan ibadat solat lima waktu (ibid.). Sepanjang meneliti hasil kajian daripada pelbagai sumber yang diperoleh, jelaslah surah al-Fatihah merupakan surah yang paling afdhal di dalam kitab al-Quran. Rasulullah S.A.W pernah bersabda sebagaimana berikut:

"Barang siapa membaca surah al-Fatihah, nescaya dikurniakan baginya pahala seperti pahala orang yang membaca tujuh kali Kitab Taurat,Injil, Quran, Suhuf Nabi Idris dan Nabi Ibrahim. Tiap-tiap huruf yang dibacanya itu dikurniakan kepadanya satu darjat di dalam syurga. Luas setiap darjat tersbut adalah jarak antara langit dan bumi".
(Mohd Fadil bin Ariffin 2008, ms.1).

Persamaan lain yang terdapat pada rawatan fizikal dan spiritual ialah penggunaan zikir, doa dan selawat. Seperti yang telah diterangkan dalam sub-topik sebelum ini, kombinasi pengamalan bacaan zikir, doa dan selawat keatas Nabi adalah amat dianjurkan kepada semua

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1 & 2 September 2021

lapisan masyarakat yang beragama Islam. Malah, amalan tersebut perlu dilazimi pada setiap hari baik pada waktu pagi, tengahari, petang dan juga malam supaya manusia sentiasa mengingati Allah dan mencegah diri daripada melakukan perkara yang dilarang.



Rajah 6: Menunjukkan adat membuka dan menutup gelanggang.
(Sumber: Nur Amalina, 2015).

Semasa menghadiri latihan seni silat, pengkaji mendapati bahawa para pelatih dan gurulatih seni silat akan membaca doa, berzikir dan berselawat setiap kali membuka dan menutup gelanggang seperti yang ditunjukkan dalam rajah 6 diatas. Mengikut kefahaman pengkaji, semasa membuka gelanggang, mereka diharuskan untuk membaca surah al-Fatihah sebanyak satu kali, surah al-Ikhlas sebanyak 11 kali, berselawat keatas junjungan besar Nabi Muhammad S.A.W sebanyak tiga kali dan berdoa kepada Allah S.W.T.

Antara doa yang sentiasa dianjurkan oleh gurulatih semasa dalam gelanggang ialah doa untuk keselamatan diri, doa untuk kesejahteraan ibu bapa, doa kepada Allahyarham Dato' Meor Abdul Rahman dan semua ahli gayong, serta berdoa supaya memberkati ilmu seni silat yang dipelajari. Setelah selesai berdoa dan hendak berdiri, para pelatih dan gurulatih akan bertakbir 'Allahuakbar' sebanyak satu kali dan bersiap sedia untuk memulakan latihan. Selain itu, menurut ahli pemikir bidang sosiologi iaitu Max Weber (1962), di dalam penulisannya yang diterjemahkan pada Julai, 2019 menyatakan bahawa orang-orang Islam perlu mematuhi perintah-perintah Allah dan meninggalkan segala laranganNya supaya hidup akan sentiasa diberkati.

Perbezaan Antara Kaedah Rawatan Penyakit Fizikal dan Spiritual

Dalam merawat penyakit fizikal, proses rawatannya lebih bergantung kepada penggunaan herba, air dan tumbuh-tumbuhan semulajadi yang terdapat di sekeliling kita. Antara herba dan tanaman yang digunakan ialah daun kapal terbang, rumput, buah delima, madu, pucuk gajus dan sebagainya. Sebenarnya terdapat banyak lagi herba dan tanaman yang digunakan oleh masyarakat Melayu pada zaman dahulu namun pengkaji hanya menyenaraikan beberapa jenis herba sahaja yang sering dijadikan bahan rawatan oleh pengamal.

Menurut Faisal@Ahmad Faisal Abdul Hamid dan Nurul Wahidah Fauzi (2012), dengan memetik beberapa penulisan daripada para sejarawan terdahulu mengenai perubatan tradisional berasaskan herba misalnya kajian H.C Ong (1994). Melalui penulisan beliau, terdapat sebanyak 54 jenis herba yang digunakan oleh penduduk untuk merawat pelbagai jenis penyakit yang ringan. Selain itu, dalam penulisan oleh Ibrahim Jantan (2006), pula mengulas secara lebih terperinci mengenai nilai produk herba dalam beberapa kategori. Kategori tersebut dikelaskan mengikut aspek kualiti, keselamatan dan efikasi (kepercayaan) agen penyembuh penyakit.

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1 & 2 September 2021

Seterusnya, untuk mencari herba yang hendak dijadikan ubat juga mempunyai adab dan perlu mengambil kira perihal masa, hari dan arah untuk mengambilnya. Antara adab yang perlu diamalkan sebelum mengambil herba ialah membaca 'bismillah', selawat ke atas Nabi S.A.W sebanyak tiga kali dan memberi salam kepada Nabi Alias A.S yang dipercayai sebagai penjaga tumbuh-tumbuhan. Mengenai faktor masa, hari dan tarikh pula amat penting dan perlu diambil kira. Menurut penulisannya, waktu yang sesuai untuk memetik tumbuh-tumbuhan herba ialah pada waktu pagi, petang dan malam serta perlulah mengadap ke arah kiblat jika mengambil herba tersebut pada hari Isnin, Rabu dan Khamis. Manakala, hari Jumaat hendaklah menghadap ke arah Tenggara, hari Sabtu dan Ahad, muka pemetik herba hendaklah menghadap kearah Barat Laut dan hari Selasa pula hendaklah menghadap kearah Barat Laut (ibid.).

Semasa menemubual beberapa orang informan yang terdiri daripada gurulatih silat dan peneraju pusat perubatan pula, mereka juga sememangnya menggunakan sepenuhnya bahan herba. Namun, kesemua informan tidak menitikberatkan faktor masa, hari dan arah untuk mengambil herba. Bagi mereka, dengan mengamalkan adab-adab untuk mengambil herba adalah sudah memadai dan boleh diambil pada bila-bila masa. Malah, herba-herba yang digunakan juga kebanyakannya ditanam di halaman rumah, dijadikan sebagai makanan dan juga banyak dijual di Pusat Perubatan Islam.

Keberkesanan Rawatan

Menerusi penulisan oleh pengkaji lain iaitu H. Zulkifli, (2016) menyatakan bahawa setiap penyakit dan kecederaan yang diturunkan adalah daripada Allah S.W.T dan daripada Dia jugalah yang menurunkan penawar bagi kegunaan hambanya tanpa mengira agama. Rasulullah S.A.W telah mengajar umat Baginda bahawa Allah S.W.T adalah Dzat Yang Maha Penyembuh. Baginda juga menganjurkan pelbagai jenis doa yang mudah dan senang dihafal oleh pesakit sekiranya berhadapan dengan penyakit (Muhadi dan Muadzin, 2012) Antara doa yang dianjurkan ialah doa nabi Yunus seperti berikut, yang bermaksud:

"Ya Allah, Rabb pemelihara manusia, hilangkanlah penyakit ini dan sembuhkanlah, Engkaulah Yang Maha Penyembuh, tidak ada kesembuhan melainkan kesembuhan dari-Mu, kesembuhan yang tidak meninggalkan sedikit pun penyakit."
(Hadis riwayat Bukhari)

Selain kebergantungan kepada Allah S.W.T, pengamal perubatan juga menggunakan kaedah rawatan yang berpandukan 'Pengubatan cara Nabi'. Dalam sejarah Islam, Rasulullah S.A.W merupakan seorang pemimpin yang amat digeruni di mata dunia. Selain menjadi seorang pemimpin dan mengetuai angkatan perang, Baginda juga merupakan seorang khalifah yang amat menitikberatkan soal penjagaan kesihatan dan mempunyai kepakaran dalam mengubati pelbagai jenis penyakit (ibid.)

Kelebihan Ayat-Ayat Ruqyah Dalam Rawatan Penyakit Spiritual

Antara rawatan lain yang kerap digunakan oleh pengamal perubatan dalam merawat penyakit spiritual ialah dengan cara Ruqyah. Ruqyah dalam Islam iaitu membaca ayat-ayat al-Quran seperti ayat Qursi, ayat dari surah Yasin, al-Falaq dan lain-lain adalah dibolehkan berdasarkan dalil syarie seperti dibawah:

Nabi S.A.W bersabda: "Tidak apa-apa ruqyah itu selagi tidak mengandungi syirik....."
(Riwayat Muslim, ms. 182)

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1 & 2 September 2021

Menurut Khairul Ghazali (2014) dalam penulisannya menyatakan bahawa untuk memastikan rawatan secara Ruqyah adalah bersesuaian dengan syarie, para pengamal hendaklah menitikberatkan beberapa perkara. Perkara yang perlu dilaksanakan adalah seperti membaca ayat-ayat al-Quran dan berpandukan hadis Rasulullah, doa yang dibaca mestilah jelas dan terang, tidak memintan tolong dari makhluk lain selain Allah S.W.T., dan tidak menggunakan barang-barang yang menimbulkan syirik

Sepanjang melakukan pemerhatian secara ikut serta dan temubual bersama informan, kesemua mereka mengatakan bahawa kaedah yang paling berkesan dalam merawat pesakit yang terkena gangguan adalah dengan cara melakukan Ruqyah. Bertepatan dengan penulisan oleh Khairul Ghazali (2014), pengkaji melihat sendiri bagaimana persiapan yang dilakukan oleh pengamal perubatan sebelum melakukan rawatan keatas pesakit. Antara persiapan yang dilakukan oleh pengamal ialah meminta izin untuk merawat, menyediakan barang-barang keperluan pesakit seperti air dan bekas serta menjaga aib pesakit. Semasa merawat pula, pengkaji mendapati ayat-ayat yang dibaca oleh pengamal adalah seratus peratus ayat al-Quran dan ianya dibaca dengan penuh semangat sehingga dapat mengeluarkan makhluk halus yang mengganggu.

Kepercayaan Masyarakat Terhadap Perubatan Tradisional Melayu

Pada pengamatan pengkaji mengenai perubatan pada masa ini, terdapat juga sesetengah masyarakat yang lebih bergantung kepada ubat-ubatan, jampi serapah, penggunaan mantera dan sebagainya. Selain itu, mereka juga merasa yakin dan menganggap bahawa bahan ubatan tersebut yang memberikan kesembuhan kepada mereka. Jika dilihat kepada keyakinan kepada bahan ubatan tanpa memohon penyembuhan kepada Allah S.W.T akan mengakibatkan berlakunya syirik. Perkataan syirik membawa maksud perbuatan menyekutukan Allah S.W.T sama ada secara lisan atau berniat di dalam hati (Abu Taqiy Hussein, 2015). Allah S.W.T juga berfirman dalam surah Yunus, ayat 106 yang bermaksud:

“Dan janganlah engkau menyembah atau memuja yang lain daripada Allah, yang tidak dapat mendatangkan manfaat kepadamu dan juga tidak dapat mendatangkan mudharat kepadamu. Sekiranya engkau mengerjakan yang demikian maka jadilah engkau orang-orang yang berlaku zalim (terhadap diri sendiri dengan perbuatan syirik itu”.
(Surah Yunus, ayat 106)

Dalam kalangan masyarakat yang terdiri daripada pelatih seni silat pula, pengkaji mendapati bahawa mereka menumpahkan sepenuh kepercayaan kepada gurulatih. Menurut gurulatih yang ditemubual, mereka mengakui bahawa pada mulanya amat sukar untuk menarik kepercayaan pelatih perihal perubatan tradisional. Hal ini kerana kebanyakan pelatih terdiri daripada golongan remaja yang kurang pengetahuan mengenai perubatan tradisional dan tidak pernah menerima rawatan secara tradisional. Namun apabila rawatan yang dilakukan berkesan, para pelatih masing-masing percaya bahawa diri mereka akan selamat selagi berada di bawah pengawasan gurulatih. Pengkaji juga melihat setiap informan suka memberikan motivasi, nasihat dan kata-kata semangat untuk pesakit mereka supaya menguatkan ketahanan mental dan fizikal sepanjang menempuhi ujian kesakitan serta menganggap bahawa ujian tersebut menandakan Allah S.W.T sayang akan hambaNya.

Dalam satu penulisan oleh H. Zulkiflee (2016) menyatakan bahawa, pengaruh rohani yang kuat akan memberi kesan yang baik kepada kesihatan fizikal dan begitu juga berlaku jika sebaliknya. Tambah beliau, amalan seperti sentiasa bersyukur, redha, tawakkal dan positif akan menyihatkan jasmani seseorang. Begitu juga dengan amalan bacaan ayat al-Quran yang

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1 & 2 September 2021

berfungsi sebagai penawar bagi penyakit fizikal dan spiritual namun menurutnya tidak semua orang yang diberikan hidayah untuk mengubati dengan al-Quran. Beliau menjelaskan bahawa jika rawatan tersebut dilakukan dengan penuh keikhlasan dan pengaharapan yang penuh terhadap kekuasaan Allah S.W.T dalam menyembuhkan penyakit maka dengan izin Allah penyakit tersebut akan sembuh.

Limitasi Perubatan Tradisional Dalam Seni Silat Pusaka Gayong

Melalui pendapat dan pengalaman informan tersebut hanya segelintir sahaja daripada pelatih yang tidak dapat meneruskan rawatan melalui kaedah perubatan tradisional. Jika ditanya perihal mengapakah tidak dapat dirawat melalui perubatan tradisional? Jawapan yang diterima dari informan memberitahu bahawa kesemua pesakit perlu merujuk kepada hospital dan klinik terlebih dahulu. Hal ini demikian bagi mengetahui dengan lebih jelas punca berlakunya penyakit dan memberikan rawatan yang sewajarnya. Di samping itu, jika pihak hospital tidak mampu untuk memberi rawatan barulah pesakit bebas untuk memilih kaedah perubatan tradisional.

Kesemua informan yang telah ditemubual menyatakan bahawa mereka hanya berikhtiar dengan menggunakan kepakaran yang ada untuk menyembuhkan setiap penyakit yang dihadapi oleh pesakit. Menurut pengamal perubatan lagi, dalam kes mengubati penyakit fizikal, mereka hanya boleh merawat penyakit seperti luka-luka kecil dan kecederaan yang kecil sahaja. Jika kecederaan tersebut dikhuatiri sukar untuk sembuh, para pengamal perubatan akan merujuk pesakit tersebut ke hospital untuk menerima rawatan yang lebih dijamin selamat

Manakala bagi urusan penyembuhan penyakit spiritual untuk masyarakat yang beragama Islam pula kebanyakan pesakit akan sembuh dengan izin Allah namun pesakit tetap memerlukan kesabaran yang tinggi untuk kembali sembuh. Tambahan pula, pesakit juga haruslah melengkapkan diri dengan ilmu agama yang cukup kuat untuk dijadikan pembenteng daripada ditipu makhluk halus. Pengamal juga memberitahu bahawa setiap penyakit yang dihadapi merupakan tanda ujian dari Allah Yang Maha Kuasa dan pesakit haruslah percaya dengan Qada' dan Qadar yang telah ditetapkan olehNya.

Kesimpulan.

Sebagai kesimpulannya, mengikut penggunaan teori sosial oleh Max Weber terhadap analisis kepimpinan yang dimainkan oleh gurulatih seni silat sememangnya amat bertepatan. Hal ini demikian kerana, gurulatih bukan sekadar bertindak sebagai tenaga pengajar ilmu seni silat semata-mata malah turut menggalas tanggungjawab yang lebih besar. Mengikut teori autoriti tradisional jelas dilihat bahawa seseorang gurulatih telah dipilih mengikut ketinggian pangkat dan kemahiran yang dimiliki serta dikurniakan gelaran gurulatih oleh Lembaga Perstubuhan Seni Silat Pusaka Gayong. Manakala mengikut teori autoriti karismatik pula, gurulatih dilihat sebagai seorang yang mempunyai karisma, berani mengambil risiko dan mempunyai kepakaran dalam mengubati penyakit serta memberi jaminan bahawa setiap penyakit yang diubati akan sembuh.

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KESINAMBUNGAN CAT AIR ASIA TENGGARA KE ARAH GAYA KONTEMPORARI

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Abstrak: Kertas kerja ini adalah pemerhatian terhadap Pameran Cat Air Asia Tenggara (PACA) yang dipamerkan di Balai Seni Negara Cawangan Langkawi, Kedah. Pameran ini telah disertai oleh 86 pelukis dari Malaysia dan 35 pelukis Asia Tenggara. Keseluruhan 121 penyertaan ini mempamerkan sebanyak 232 buah karya yang julungkali diadakan di Balai Seni Negara. Pameran (PACA) ini memperlihatkan perkongsian terhadap teknik pengkaryaan pelukis, tidak hanya dalam kontek sejarah sahaja, ia merangkumi perkongsian pelukis terhadap gambaran, pengalaman, kebudayaan dan kearifan serantau. Idea-idea tentang "lanskap" yang bersifat konversional dan abstrak ini telah dikongsikan oleh pelukis Jalaini Abu Hassan dan Rafiee Ghani di dalam program dan bengkel cat air yang telah diadakan. Bengkel cat air turut menyentuh tentang bentuk karya cat air dan menghasilkan alternatif baru *(upskilling)* perubahan penggayaan karya, penggunaan bahan berasaskan air (cat air) dan teknik persembahan dalam seni kontemporari. Implikasi dari pemerhatian ini, akan memberikan satu perkongsian besar kepada kumpulan pelukis cat air dan peminat seni bagi memacu hala tuju lukisan cat air tanah air dalam perkembangan seni sezaman. Pemerhatian ini juga dapat menyumbangkan perkongsian dikalangan pelukis dan penggiat seni tentang pendekatan penggayaan teknik dalam karya cat air di Malaysia.

Kata kunci: cat air, asia tenggara, gaya, kontemporari

Pengenalan

Pada hari ini, terdapat pelbagai aktiviti seni cat air aktif dijalankan dari kalangan pelukis-pelukis muda dan pelukis-pelukis baru dengan penyertaan aktiviti-aktiviti pameran seni seminar cat air antarabangsa dan bengkel-bengkel seni cat air.

Suatu ketika dalam acara pameran seni, beberapa pelukis pernah menyuarakan dimana peluang-peluang baru bagi generasi pelukis cat air ini. Karya cat air dikalangan pelukis amatur dan baru kurang mendapat tempat di galeri-galeri besar dan galeri persendirian kerana kebanyakan karya pelukis ini lebih menjurus kepada produk perlancongan dan koleksi peminat seni cat air sahaja.

Jika dilihat, perungkaian Identiti pelukis cat air tanahair di Malaysia perlu ada pendefinasian perkembangan seni terkini yang bersifat seni sezaman. Tema- tema karya pelukis cat air kini jika di nilai dari susur galur perkembangan sejarah seni tanahair sejak tahu 30-an, masih lagi sama. Terdapat juga segelintir pelukis negara telah membuat beberapa percubaan menggunakan teknik dan gaya baru ini, namun ianya tidak ramai.

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1 & 2 September 2021

Menurut Redza Piyadasa (1981), peninjauan peranan lukisan lanskap seperti ini melibatkan perbincangan tentang proses evolusi tradisi seni lukis moden tempatan. Penelitian ini memerlukan kajian tentang karya dan karyawan dalam satu kontek sejarah perkembangannya. Beliau memberi pengertian "lanskap" sebagai "persekitaran fizikal". Ide-idea tentang lanskap yang bersifat konvensional selalu menegaskan perhubungan di antara manusia dan alam semula jadi.

Walaupun lukisan cat air telah melalui era berkembangnya dalam sejarah seni tanah air melalui arus perkembangan seni konversional, seni lanskap, tema-tema yang digunakan masih sama iaitu subjek-subjek lukisan cat air masih memaparkan imej flora, fauna dan perkembangan pembangunan infra-struktur modenisasi. Menurut Hasnol Jamai Saidon (2005), proses evolusi seni catan lanskap di Malaysia seakan tiada rumusan yang mampu direncanakan secara tepat. Hanya kepelbagaian ideologi dan cara pembawakan berlegar-legar tanpa arah dan tinjauan yang benar-benar mampu berdiri pada landas yang sempurna. Pelukis cat air dan kumpulan seni cat air perlu lebih bersifat 'keterbukaan' dalam mencabar diri melepasi zon selesa jika ingin terus maju seiring dengan perkembangan seni senilukis tanahair.

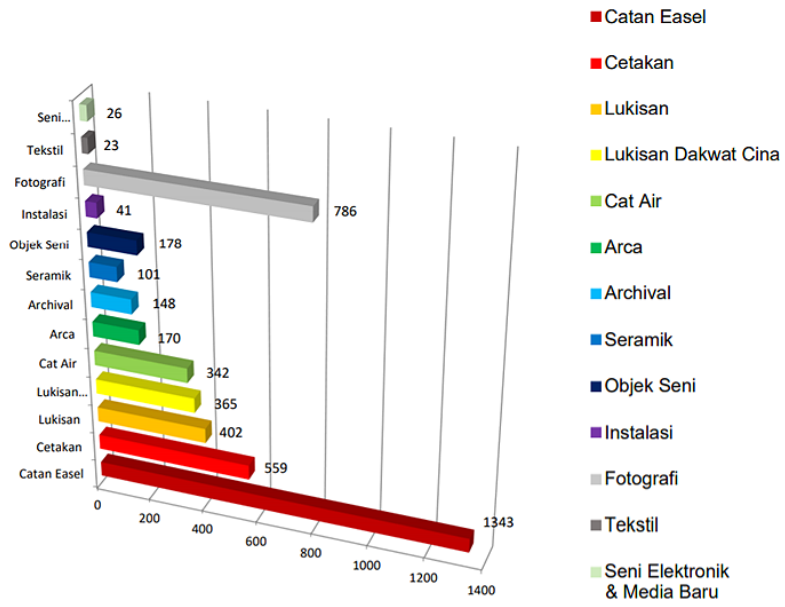
Objektif

Objektif penyelidikan ini sebagai satu perkongsian kepada umum terhadap perkembangan seni melalui Pameran Cat Air Asia Tenggara (PACA) berdasarkan perkara-perkara seperti berikut;

i) Mengenalpast gaya, proses dan teknik lukisan cat air di Balai Seni Negara
ii) Mengenalpasti aktiviti komuniti dan bengkel seni yang diadakan bagi pengumpulan data pelukis cat air
iii) Menghasilkan karya seni cat air melalui program bengkel di Balai Seni Negara

Kajian Literatur

iv)



Rajah 1: Data Koleksi Karya Balai Seni Negara

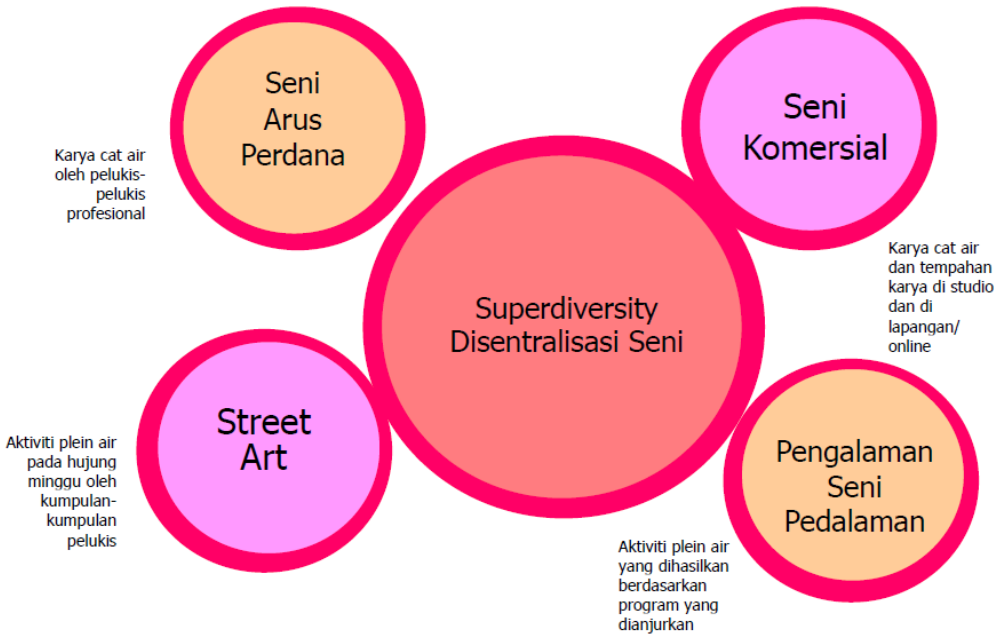
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1 & 2 September 2021

Penganjuran Pameran Cat Air Asia Tenggara ini tercetus daripada satu tinjauan melalui perkembangan senilukis tanahair. Ia dapat dilihat melalui perkembangannya di dalam garis masa (*timeline)* seni tanahair dan melalui himpunan karya koleksi tetap Balai Seni Negara (Rajah 1).

Pameran Cat Air Asia Tenggara (*Southeast Asia Exhibition)* yang telah diadakan di Balai Seni Negara Cawangan Langkawi, Kedah pada November 2020 merupakan perancangan Balai Seni Negara dalam menghimpunkan pelukis-pelukis pelapis negara bagi melihat perkembangan lukisan cat air pada masa hadapan. Pameran ini telah disertai oleh pelukis-pelukis cat air tempatan dan Asia Tenggara. Program sokongan, bengkel seni dan bicara seni *(art talk)* telah diadakan dalam penganjurannya sebagai memberikan pendedahan baru kepada pelukis dalam pendedahan melalui teknik *'upskillng' dan 'reskilling'* bersama pelukis profesional Jalaini Abu Hassan dan Rafiee Ghani.

Pameran Cat Air Asia South East Asia (PACA) ini membariskan seramai 86 penyertaan pelukis-pelukis dari Malaysia dan 35 pelukis-pelukis Asia Tenggara. Keseluruhan 121 penyertaan ini menjadikannya sebanyak 232 buah karya telah dihimpunkan dalam pameran cat air ini. Antara pelukis-pelukis yang terlibat adalah Direk Kingnok, Namchai Saensupha, Myint Naing, Arkar Myo, Dr Wong Seng Tong, Galuh Taji Malela, Guruh Ramdani, Nyoman Wijaya, Long Thien Shih, Sharifah Zuriah Aljefri, Leong Yim Kuan, Lee Eng Beng, Koay Shao Peng, Jailani Abu Hassan, Rafiee Ghani, Khin Maung Zaw, Min Wae Aung, Mon Thet, Hnin Thiri, Thongsuk Sawatnatee, Dario B. Encinas, Calvin Chua, Azman Nor, Aminah Abdul Rahman, Maamor Jantan, Abey Zoul dan Choo Cheang Jin



Rajah 2: Program Dan Aktiviti Cat Air

Balai Seni Negara dalam perancangan kesenian tanahair telah merancang mengadakan program-program kesenian dikalangan pelukis-pelukis tanahair tidak hanya terumpu kepada lokasi di sekitar Kuala Lumpur sahaja, malah menggunakan lokasi-lokasi lokaliti diseluruh Malaysia. Aktiviti- aktiviti dan pameran yang dijalankan ini merupakan satu perancangan jangka panjang terhadap perkembangan senilukis negara melalui kepelbagaian sumber dan

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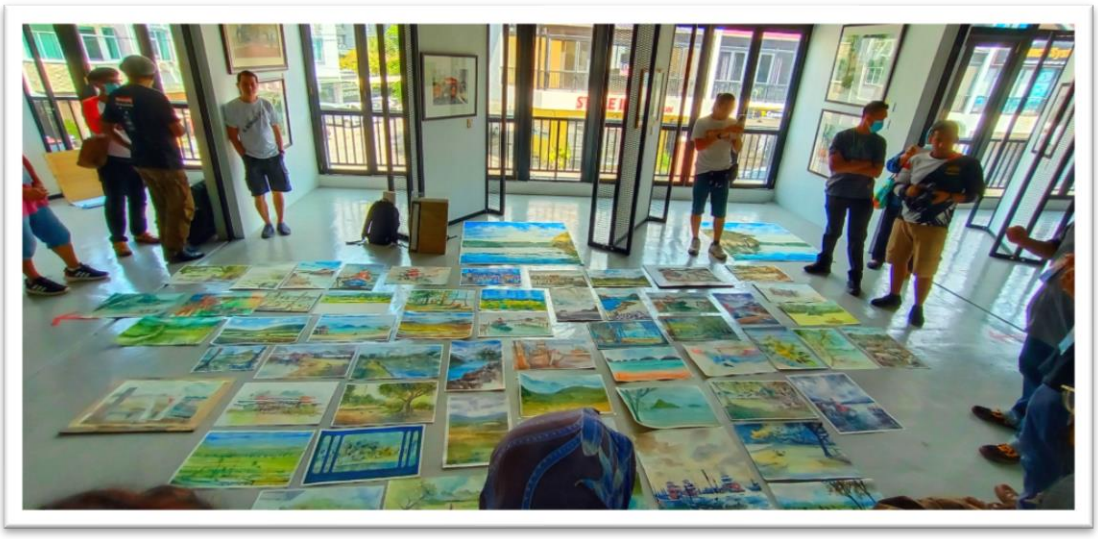
pemusatan seni. Perancangan ini dapat dilihat melalui aktiviti pelukis-pelukis dalam aktiviti seni komersial, pengalaman seni di pedalaman (Rural art), Seni di jalanan (street art) dan seni arus perdana dikalangan pelukis-pelukis professional (Rajah 2).

Perkembangan Lukisan Cat Air Di Kalangan Generasi muda.

Sepanjang beberapa tahun kebelakangan ini minat terhadap seni lukis cat air telah berkembang pesat di seluruh dunia. Memandangkan semakin ramai pencinta seni telah menghargai lukisan-lukisan cat air ini, maka semakin giat aktiviti berbentuk pertandingan, pameran, festival, dan bengkel seni diadakan di seluruh dunia. Ini satu fenomena yang tidak pernah terjadi sebelum ini, dan semestinya satu fenomena yang mengujakan ramai pelukis cat air.

Menurut Calvin Chua, Presiden Malaysia Watercolour Society (MWS), media cat air merupakan satu bentuk bahasa yang istimewa, dengan pelbagai semantik dan sintaksnya sendiri. Sama ada lakaran yang dibuat secara langsung dan spontan atau karya lukisan yang dipamerkan dengan bantuan kurator di dalam ruang studio yang terbatas, pelukis-pelukis cat air pada hari ini boleh berkongsi bakat dan kreativiti lukisan cat air menerusi dialek, ekspresi dan artikulasi mereka dengan menggunakan bahasa yang indah.

Di beberapa lokasi negeri-negeri di Malaysia, aktiviti melukis secara langsung boleh dikatakan rancak berlaku (sebelum pendamic Covid-19). Kumpulan-kumpulan cat air seperti Gangsta Watakala, Malaysia Watercolor Society (MWS), Gabungan Pelukis SeMalaysia, Angkatan Pelukis SeMalaysia, Persatuan Seni Rupa Malaysia (PERUPA), Persatuan Pelukis Terengganu (PeTer), Persatuan Pelukis Kelantan, Persatuan Pelukis Negeri Perlis, Kumpulan Pelukis Negeri Sembilan dan persatuan-persatuan pelukis negeri yang lain.



Gambar 1: Aktiviti Melukis Secara Langsung Di Lokasi

Kebanyakan pelukis muda kini menjadikan rujukan disekeliling dan alam semula jadi sebagai guru, teman dan model dalam kekuatan karya. Adakalanya alam dilihat sebagai simbol kehidupan, manakala selainnya dijadikan penghayatan sebagai menghayati keindahan. Keindahan seni yang dirakam merupakan cerminan sebahagian daripada keharmonian manusia dan alam yang merujuk kepada lanskap sejadi yang masih belum terusik oleh pembangunan.

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1 & 2 September 2021



Gambar 2: Sudut pelukis ketika aktiviti *plein air* di lokasi

Bagi pelukis lanskap, hal ini menjadi dari sebahagian subjek yang digemari dan menjadi kebiasaan bagi mereka. Penggayaan gaya realisme atau naturialism digunakan dalam melahirkan rasa keindahan dan kepuasan meraikan suasana pemandangan yang mempersonakan. Ini dapat dilihat dalam karya-karya menggambarkan lanskap alam tempatan seperti di kawasan-kawasan pedalaman, pinggir-pinggir sungai, air terjun, hutan belukar, serta flora dan fauna yang mempersonakan. Subjek tempatan yag diaplikasi dalam karya ini jelas menunjukkan percubaan pelukis untuk merakam dan memberikan sumbangan yang ketara dikalangan pelukis dalam usaha menunjukkan gaya seni rupa tempatan.

Tema dan Gaya Lanskap Dalam Karya

Pelukis-pelukis cat air di Malaysia kebanyakannya menjadikan pemandangan alam dan masyarakat sebagai rujukan dalam karya seni. Sesetengah mereka menjadikan tema alam sebagai simbol kehidupan dan ada diantaranya pula menggambarkan alam sebagai satu bentuk keindahan yang perlu dihayati. Melalui karya seni juga lahir ‘rasa’ dan ‘jiwa’ bagai wujudnya hubungan antara manusia dan alam yang akrab sehingga lahirnya falsafah yang mengkagumi keindahannya.

Pengolahan karya adakalanya mempunyai pelbagai persepsi dan kebanyakannya berlandaskan kepada pemerhatian dan peniruan alam. Pendekatan yang berbeza ini telah melahirkan pelbagai gaya dan variasi menerusi warna, ruang dan jalinan sehingga mewujudkan unsur-unsur psikologi yang mampu mempengaruhi kehidupan masyarakat.

Terdapat beberapa prinsip yang menjadi faktor penggerak dalam pemahaman tentang *Art-Base Research*. Penyelidikan ini memberikan manfaat kepada pelukis-pelukis baru dalam mengenalpasti bentuk gaya dan perubahan (transformasi) dalam pengembangan idea, kaedah dan teknik dalam menghasilkan seni kontemporari.

Menurut penulisan Dr Zakaria Ali (2005), renungan ke atas catan lanskap, kebanyakan pelukis-pelukis yang meminati catan lanskap mewarisi lima pengajaran dari apa yang pernah diutarakan oleh pelukis pelawat inggeris yang pernah mewarnai dunia seni tempatan pada awal tahun 1940an. (Dewan Budaya, Jun, 2006).

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Gambar 3: Lukisan Lanskap Dan Permandangan Oleh Azman Nor
dan Ekaraj Worasamutprakarn (Thailand)

Lima pengajaran itu adalah:

1. Rakaman lanskap merupakan usaha yang selektif, memebenarkan pelukis memilih hal benda yang digemari dan menolak sebaliknya.
2. Pepohon dan gunung menjadi lambang kebesaran alam yang tabiatnya sukar untuk dijangka dan dikawal.
3. Tema yang tersirat itu ialah penaklukan melalui aktiviti perdagangan dan ketenteraan.
4. Aktiviti melukis itu berfaedah demi menteteramkan jiwa, malah boleh menjadi sumber tempatan.
5. Lanskap sebagai bukti bahawa permanangan yang liar di sesuatu tempat di benua asing, ia boleh di jinakkan dengan rakaman dan dipamerkan untuk perkongsian di ruang pameran.

Muliyadi Mahmood (2001) berpendapat dalam memperkatakan tentang karya-karya permandangan, pelukis sering menggabungkan imej-imej figura dengan keindahan alam tempatan. Menurutnya, karya-karya bukan sekadar rakaman aktiviti harian, tetapi melibatkan nilai-nilai budaya masyarakat dengan sosioekonomi. Pendekatan ini adalah selaras meletakkan seni sebagai wadah penyaluran nilai-nilai budaya.



Gambar 4: Lukisan Lanskap Bandar Oleh Leong Yim Kuan
dan Aood Ampawa (Thailand)

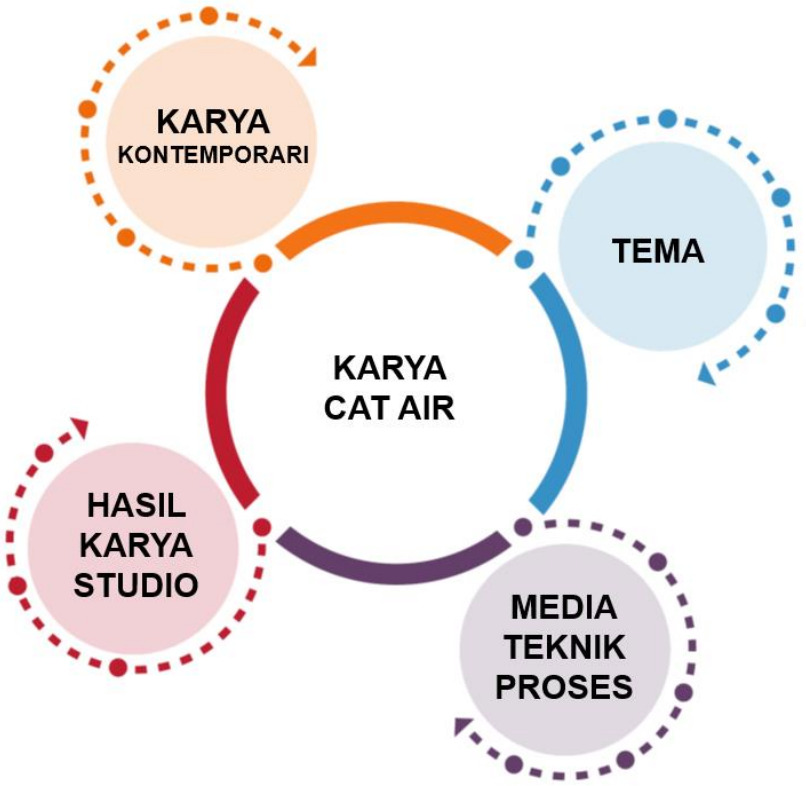
Keindahan alam yang dirakam pelukis merupakan cerminan sebahagian daripada keharmonian manusia dengan alam. Suasana asli dan segar seperti digambarkan adalah merujuk lanskap yang indah. Penciptaan karya gaya realisme atau naturalism melalui kaedah

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1 & 2 September 2021

pemerhatian melahirkan rasa puas, rasa meraikan suasana alam seakan berada di kampung pedalaman, hutan rimba, kawasan air terjun dan sungai; juga keindahan flora dan fauna. Ia menggambarkan suatu percubaan dan sumbangan yang ketara bagi pelukis-pelukis ini dalam usaha memberi daya serta nilai baru terhadap seni lukis tempatan.

Program Bengkel Ekstraksi Seni '*Upskilling dan Reskilling*'



Rajah 3 :Kerangka penyelidikan

Penyelidikan di Program *Upskilling* Bengkel Ekstraksi seni yang diadakan sebagai salah satu pengisian aktiviti sempena Pameran Cat Air Asia Tenggara (PACA) yang diadakan di Balai Seni Negara Cawangan Langkawi, Kedah. Program ini telah diadakan pada 16 September hingga 30 November 2020 bersama perkongsian pelukis Jalaini Abu Hassan dan Rafie Ghani. Antara yang menarik dari tinjauan ini adalah mendapatkan informasi tema dan teknik yang sering diaplikasikan oleh pelukis cat air dalam karya disamping mengenali karya-karya dari 121 pelukis dari Malaysia dan Asia Tenggara di dalam pameran ini.

Antara tema-tema yang sering digunakan oleh pelukis cat air adalah lukisan-lukisan yang menggambarkan satu pemandangan di tepi sungai dan pantai, gambaran pemandangan, bunga-bungaan, permandangan bandar, pemandangan desa, sebuah pondok, rumah ibadat, pekerja ekonomi seperti pelombong, nelayan, peniaga, pekebun sayur, dekoratif rumah, perahu-perahu nelayan, kenderaan lama seperti basikal tua, motorsikal usang, beca, kereta lama dan kereta lembu merupakan subjek yang dirakam membangkitkan nostalgia.

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Gambar 5 : Bengkel Upskilling pelukis Rafiee Ghani

Bengkel *Upskilling* yang diadakan ini juga sebagai salah satu perkongsian diantara pelukis cat air tempatan dan pelukis cat air profesional bagi mengupas satu anjakan baru bagi pengkaryaan cat air yang dilihat daripada penggunan dan teknik. Jelas melalui bengkel ini Balai Seni Negara memberikan pendedahan baru bagi pelukis-pelukis ini bagi mempertingkatkan kemahiran dan mendalami pelbagai variasiasi ilmu tentang penggunaan media dan penerokaan teknik, komposisi dan warna dalam menghasilkan catan media cat air.



Gambar 6 : Bengkel Upskilling pelukis Jalaini Abu Hassan

Pelukis Jalaini Abu Hassan (2020) menyatakan apa yang menarik mengenai cat air bukan hanya pada peralatan *(tool),* tetapi adalah *'spirit on making art'* oleh pelukis di lapangan kerana segala *'energi'* pelukis itu berada lokasi sebenar .

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Pengarah Balai Seni Negara, Amerrudin Ahmad (2020) merumuskan dalan penganjuran progran ini sebagai satu strategi untuk melihat perkembangan seni cat air dikalangan generasi kini dan dibantu bersama pelukis Jalaini Abu Hassan dan Rafie Ghani bagi berkongsi pengalaman baru bagi mewarnai karya pelukis cat air. Ini bertepatan dengan penggayaan tema dan gaya cat air kini yang masih sama dilihat dari perkembangan seni lukis cat air sejak tahun 30-an tanahair yang lalu. Di sini peranan Balai Seni Negara dalam memberi nilai baru kepada karya-karya seni cat air untuk terus berkembang pada tahun- tahun akan datang.



Gambar 7 : Aktiviti *'Plein Air'* Bersama Pelukis Jalaini Abu Hassan

Bengkel seni yang diadakan ini telah dijayakan oleh empat (4) pelukis dalam memberikan suntikan baru terhadap perkembangan gaya dan teknik dalam penghasilan teknik cat air. Pelukis tersebuat merupakan Jalaini Abu Hassan, Rafiee Ghani, Maamor Jantan, Azman Nor dan Calvin Chuah. Pemilihan pelukis ini merupakan dikalangan pelukis profesional, pelukis *self taught* dan pelukis generasi kini yang mempunyai kemahiran dan kekuatan dalam proses penyelidikan yang akan dihasilkan ini.

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1 & 2 September 2021



Gambar 8 : Studio Pelukis Jalaini Abu Hassan



Gambar 9 : Studio Pelukis Rafiee Ghani



Gambar 10 : Studio Pelukis Maamor Jantan

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1 & 2 September 2021



Gambar 11 : Demonstrasi Cat Air Bersama Pelukis Maamor Jantan



Gambar 12 : Demonstrasi Cat Air Bersama Pelukis Azman Nor

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1 & 2 September 2021



Gambar 13 : Demonstrasi Cat Air Bersama Pelukis Calvin Chua

Proses penghasilan karya ini merupakan sebahagian besar dari perancangan menghasilkan satu pembaharuan terhadap gaya, teknik dan tema dalam lukisan cat air. Teknik pengkaryaan ini bermula dari perancangan lakaran awal dan eksplorasi terhadap bahantara berasaskan air, warna-warna konvevsional dan industri serta bentuk persembahan di atas pemukaan *(surface)* baru. Terdapat beberapa peringkat dalam penyediaan karya ini iaitu di mana proses ini akan menerangkan secara jelas dan terperinci tentang proses perkembangan dan perubahan proses kerja di lapangan.

Kesimpulan

Pameran Cat Air Asia Tenggara yang telah dianjurkan oleh Balai Seni Negara ini diharap dapat membuka ruang dan peluang kepada pelukis disamping dapat mewujudkan satu pengkongsian visual serantau melalui gambaran kehidupan masyarakat, ekonomi dan politik di Asia Tenggara yang merupakan penghubung kepada keharmonian nilai kehidupan di Asia Tenggara. Semoga penganjurannya memberikan impak kepada pelukis-pelukis dalam membina hasil seni cat air sezaman yang dapat menyatukan hubungan persempadanan yang baik diantara negara-negara Asia Tenggara.

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1 & 2 September 2021

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PERANTI PENGAPUNGAN PERIBADI BAGI BENCANA AIR DI MALAYSIA- SATU PENGKAJIAN FUNGSI PROTOTAIP

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Abstrak: *Kajian bertujuan untuk mengenalpasti elemen dan fungsi reka bentuk yang bersesuaian dengan keperluan komuniti yang terdiri daripada golongan yang berisiko tinggi dalam menghadapi bencana air. Kejadian lemas merupakan tragedi yang kedua tertinggi bagi kanak- kanak di negara ini selepas kemalangan jalan raya. Kebelakangan ini isu malapetaka yang melanda negara berkaitan kemalangan air telah semakin meningkat. Banjir besar, kes lemas didalam sungai, lemas didalam kolam mandi yang membabitkan golongan kanak- kanak dan dewasa adalah amat besar. Tambahan lagi ribuan masyarakat telah terlibat didalam bencana yang melanda dan mereka ini merupakan golongan yang lemah dan memerlukan bantuan bagi menghadapi bencana yang melanda diri dan keluarga. Proses penyelidikan berbentuk art based research (ABR) adalah merupakan metodologi yang digunakan melalui pengkaryaan studio dan eksperimentasi bahan bagi menghasilkan prototaip produk yang bukan hanya mempunyai nilai estetika bahkan ianya berfungsi. Pemahaman terhadap sesuatu isu adalah merupakan satu paradigma yang penting didalam ABR ini. Beberapa sampel produk bervariasi dihasilkan bagi melihat keberkesanan dan kesesuaian terhadap pengguna disamping bahan yang digunakan perlu mempunyai kesesuaian dan mempunyai nilai estetika untuk digunakan oleh golongan yang berisiko. Daripada penghasilan variasi prototaip ini, beberapa data akan dihasilkan dan dicatat sebagai proses yang kreatif di dalam diari yang disediakan bagi merekod input dan menterjemah setiap tahap proses pembuatan dan pengkajian yang dijalankan dari masa ke semasa secara sistematik. Di akhir kajian ini, impak yang akan dicapai adalah merupakan satu prototaip yang berfungsi serta ilmu daripada penyelidik dapat dipindahkan kepada sasaran komuniti. Komuniti sasaran akan mendapat pendedahan mengenai kepentingan keselamatan diri sekiranya menghadapi bencana air yang boleh membawa maut. Hasil penyelidikan ini merupakan satu bentuk sumbangan akademik kepada komuniti yang dapat memberikan faedah yang besar disamping dapat mengurangkan risiko kematian terutamanya kanak- kanak dan golongan yang lemah yang memerlukan ketika bencana melanda. Disamping itu selari dengan sasaran Kementerian Pendidikan Malaysia (KPM) terhadap pemindahan ilmu ini yang membolehkan pembangunan dan peningkatan kualiti produk, perkhidmatan atau dasar bagi dikongsi bersama bagi saling menguntungkan antara pihak-pihak berkepentingan.*

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1 & 2 September 2021

Pengenalan

Kejadian lemas merupakan tragedi yang kedua tertinggi bagi kanak- kanak di negara ini selepas kemalangan jalan raya. Kemalangan yang melibatkan kejadian lemas seperti banjir besar, lemas didalam sungai, lemas didalam kolam mandi yang membabitkan golongan kanak-kanak dan dewasa adalah amat besar. Lebih menyedihkan lagi ialah mereka yang terlibat merupakan golongan yang lemah dan memerlukan bantuan bagi menghadapi bencana yang melanda diri dan keluarga. Sebagai contoh, penduduk di pantai timur seringkali terlibat dengan banjir besar yang melanda tidak kira bulan atau tahun. Tidak kurang juga keadaannya dengan penduduk yang bukan berada dikawasan air.

Kejadian lemas di negara ini di kalangan kanak- kanak merupakan 'pembunuh kedua tertinggi' selepas kemalangan jalanraya dengan kira- kira 500 golongan berumur antara 1 ke 18 tahun dilaporkan menjadi mangsa setiap tahun. Justeru, kanak- kanak dan orang dewasa merupakan sasaran utama dalam kajian ini. Kesedaran dalam mengenalpasti kawasan berisiko lemas yang adalah perlu bagi sebagai langkah proaktif mengelakkan kejadian lemas daripada berlaku. Mereka juga perlu mengetahui Langkah- Langkah yang perlu diambil sebagai persediaan awal sekiranya berlaku kejadian yang tidak diingini samada di sungai, tasik, kolam renang atau sebagainya. Kebiasaannya produk keselamatan yang ada di pasaran adalah dalam bentuk yang sukar untuk dibawa dan agak besar. Antara contoh peranti keselamatan bencana air ini seperti (Rajah 1). Ianya berbentuk kekal dan agak meyukarkan pergerakan terutamanya kepada penyelamat dan mangsa bencana air. Jaket keselamatan pula juga mempunyai saiz yang pelbagai dan menyukarkan pergerakan mangsa yang terdiri dari pelbagai saiz untuk menggunakannya, ianya juga berbentuk kekal dan besar. Cara pemakaian perlu mengambil masa yang lama dan terdapat pelbagai jenis tali keselamatan yang memungkinkan risiko terbelit kepada mangsa apabila dalam keadaan panik.

Tujuan Dan Kepentingan Kajian

Alat peranti baharu direka dengan melalui beberapa proses pembuatan dari sudut rekaan yang mengambil kira aspek bahan yang mesra komuniti, tahan lasak dan dalam masa yang sama adalah ringan. Peranti ini dapat dibawa kemana sahaja dengan rekaan yang praktikal tanpa menggunakan tenaga yang banyak bersesuaian dengan semua peringkat umur. Saiz peranti yang direka yang bersesuaian serta mempunyai ciri estetik dan keselamatan seperti *reflector*, poket keselamatan, zip kecemasan, wisel yang dapat dibawa kemana mana sahaja. Dengan kewujudan produk baharu ini, mangsa dapat menggunakannya dengan pantas dan bergaya pada bila- bila masa. Kajian ini dilakukan secara amnya ialah untuk mengenal pasti permasalahan sebenar pengguna ketika menghadapi bencana serta impak kepada pengguna dalam menggunakan produk yang direka. Permasalahan ini akan dapat membantu penyelidik membuat satu kajian ilmiah dengan betul, jelas dan tepat mengikut keperluan komunitiyang memerlukan. Menguasai kemahiran mencari, mengumpul, merekod, menebual dan menganalisis maklumat tentang keperluan sasaran pengguna. Kajian yang dijalankan dapat menjadikan sasaran komuniti menerima manfaat dari hasil kajian yang dijalankan melalui rekabentuk produk yang dapat memudahkan pengguna dalam menghadapi kesukaran ketika bencana yang melanda melalui *manual* yang disediakan. hasil kajian dijangka dapat mewujudkan penghakupayaan dalam diri pengguna untuk mengenalpasti perkara yang harus dilakukan sewaktu bencana melanda dengan menggunakan produk yang dijangka dapat membantu pengguna dan keluarga mereka. Jangkaan impak daripada kajian yang dijalankan dapat mengurangkan kadar kematian berpunca dari bencana air.

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Kajian Literatur

Isu Keselamatan

Insiden mati lemas merupakan kejadian yang mencapai sebanyak 400 ratus kes setiap tahun mengikut statistik yang didedahkan oleh Jabatan Bomba dan Penyelamat Malaysia (JPBM).(Md Amin Md Taff, 2018). Dalam perkara ini, penglibatan agensi kerajaan dan swasta adalah digalakkan dalam menangani dan memberi pendedahan terhadap kepentingan keselamatan air kepada masyarakat dan sekali gus dapat mengurangkan kadar kematian. Secara purata, lebih 300 kematian direkodkan setiap tahun akibat lemas, jauh lebih tinggi berbanding kematian direkodkan akibat kebakaran yang mencatatkan kurang separuh daripada angka terbabit, terutama ketika musim tengkujuh. Beberapa pemegangtaruh perlu dikenalpasti dalam usaha pengurangan kadar kematian ini seperti guru- guru, pelajar- pelajar, penyelamat, persatuan, ibu bapa serta penggubal dasar yang juga terdiri daripada agensi swasta dan kerajaan dijangka dapat membuahkan hasil yang memberi kesejahteraan kepada masyarakat. Golongan kanak- kanak merupakan golongan yang tinggi membabitkan kematian akibat lemas di Malaysia. Kepentingan aktiviti fizikal adalah amat penting dalam Pendidikan awal kanak-kanak kerana dengan melakukan aktiviti fizikal, kanak- kanak dapat menguasai kemahiran fizikal dan meningkatkan keupayaan pergerakan. (Zainun Ishak, 2006).

Ironinya ialah sehingga ke hari ini kes-kes kemalangan,kecederaan dan kematian yang berlaku dalam kalangan pelajar masih berlaku tidak kira sama ada di dalam atau luar premis sekolah. Keselamatan bermaksud pelajar di sekolah bebas daripada sebarang kecederaan, kesakitan atau bahaya (Gregory, Cornell, & Fan, 2012). Di Malaysia pula, pelbagai peristiwa kemalangan dan kecederaan yang berlaku yang dilaporkan di dalam akhbar. Dalam kajian yang dijalankan, terdapat pelbagai kemalangan dan kecederaan yang berlaku di dalam dan di luar premis sekolah dari tahun 2000 hingga 2017. Himpunan peristiwa tersebut menunjukkan bahawa kebanyakan insiden melibatkan kematian, kecederaan di kepala, patah tulang dan luka. Berdasarkan kepada jenis insiden pula, majoriti kematian adalah disebabkan oleh tertimpa objek, keruntuhan struktur binaan, jatuh dan berkaitan dengan kejadian alam seperti banjir, sambar petir dan tanah runtuh. Di dalam kajian tersebut, terdapat insiden lemas yang berlaku pada tahun 2009 dimana dua murid perempuan berumur diantara 11 dan 12 tahun telah mati lemas disebabkan jambatan gantung runtuh di tapak perkemahan di kawasan sungai. Dalam kejadian lain pada tahun 2010 pula, 5 pelajar lelaki dan seorang guru lelaki telah terkorban dalam tragedi bot naga karam sewaktu sesi latihan mendayung untuk pertandingan bot naga di kawasan perairan. Pada tahun 2012, seorang pelajar leaki berumur 16 tahun telah mati lemas apabila dipukul ombak sewaktu program perkemahan dijalankan. (Marinah Awang, Norhazwani Suyanto, 2017). Bagi ibubapa yang *paranoid* atau terlampau obses dengan keselamatan anak pula akan mengambil tindakan yang lebih ekstrim dengan tidak membenarkan anak-anak mereka menyertai sebarang aktiviti sekolah. Ada pula yang memindahkan anak mereka ke sekolah yang pada pendapat mereka mempunyai risiko lebih rendah berbanding sekolah asal (Furedi, 2001). Sekiranya keadaan ini berterusan akan membawa kerugian kepada diri pelajar dan ibubapa kerana tujuan para pelajar menjalankan aktiviti ialah untuk perkembangan kognitif, psikomotor dan afektif yang sihat (Brussoni et al., 2012; Ward et al., 2010; Sandseter, 2013, PlayEngland, 2008; PlayScotland, 2011).

Keselamatan Dan Kesedaran

Keselamatan merupakan satu situasi yang bahaya, tiada ruang yang boleh menyebabkan bahaya dan perlindungan serta keadaan yang tidak berisiko dengan kemalangan (Holt, 2005). Keselamatan merujuk kepada suatu keadaan di mana suasana kerja itu selamat

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dan bebas dari risiko kemalangan (Raudhiah, Nakiah & Hashim, 2015). Keselamatan juga ditakrifkan sebagai perihal selamat, kesejahteraan, keamanan yang baik (Nurul Fazreen, 2013). Keselamatan dalam konteks sekolah meliputi aspek keselamatan bangunan, peralatan dan kemudahan sekolah (Zakaria & Ismail, 2014). Kesedaran tentang amalan keselamatan merupakan satu perkara yang penting kepada majikan iaitu guru besar dan juga guru serta pelajar bagi memastikan keselamatan di Kawasan sekolah terjamin serta dapat mengurangkan risiko kemalangan. Menurut statistik jabatan Perangkaan Malaysia (DOSM) pula, purata kes kematian akibat lemas setahun bagi 2009 hingga 2013 ialah 596 kes dengan lokasi kejadian lemas tertinggi sepanjang tahun adalah di kawasan sungai atau tali air dengan purata 57 peratus kes berbanding, lokasi lain.

Sementara 25 peratus lemas di pantai dan di tasik atau lombong dengan purata 12 peratus kes setiap tahun, Kanak -kanak dan remaja adalah golongan mangsa paling ramai iaitu hampir 50 peratus daripada jumlah kematian sepanjang tahun. (Harian Metro, Jun 2017). 693 kes diikuti 677 kes membabitkan remaja berusia antara 15 hingga 24 tahun. Kejadian lemas boleh berlaku di kawasan badan air seperti air terjun, pantai, sungai, tasik, lombong, kemudahan akuatik seperti kolam renang hotel, kolam renang di kawasan rumah pangsa dan sebarang aktiviti rekreasi air. Kematian akibat lemas boleh dielakkan jika langkah keselamatan yang secukupnya diambil dan dielakkan serta masyarakat, mengambil.berat akan keselamatan masing- masing. Angka kematian boleh dibendung jika pelajar, guru, ibu bapa atau masyarakat didedahkan dengan ilmu Keselamatan Air. (Tengku Fadilah, 2017). Pada 23 Mac lalu, ahli 'Majlis Keselamatan Aktiviti Air (MKAA) Datuk Lee Lam Thye melalui artikel bertajuk ‘Lindungi Malaysia Daripada Kes Lemas’ melahirkan kebimbangan dengan kadar kematian lemas dalam kalangan pelaiar sekolah dan beliau mengesyorkan, setiap sekolah di Malaysia mengadakan kempen keselamatan air.

Faktor Berlakunya Kejadian Lemas

Beberapa faktor telah dikenalpasti menyebabkan berlakunya kejadian lemas antaranya adalah kurangnya rasa waspada apabila berada dikawasan yang mempunyai air. Dalam masa yang sama pemahaman mengenai keadaan air itu sendiri seperti contohnya kawasan yang mengalami kepala air apabila berlakunya hujan, kawasan berisiko tsunami, air laut pasang dan surut dan macam – macam lagi. Pendidikan atau kesedaran yang di ajar secara formal tidak diberikan kepada komuniti yang memerlukan ilmu. Dalam masa yang sama pengguna tidak berkeupayaan untuk menyelamatkan diri apabila berlakunya kejadian lemas serta mereka juga panik. Akhir sekali adalah kurangnya pengetahuan mengenai teknik atau menggunakan peralatan di sekeliling untuk menyelamatkan mangsa. (Tengku Fadilah, 2017).

Bagi bencana banjir pula, senario kejadian banjir dan kemusnahan akibat banjir bukan sahaja direkodkan di Malaysia tetapi juga di seluruh dunia. Menurut Pertubuhan Meteorologi Sedunia (WMO), kejadian banjir merupakan bencana alam ketiga terdahsyat di dunia dan bencana ini telah mengorbankan ribuan nyawa serta memusnahkan harta benda nilaian ratusan ribu juta. Misalnya, kejadian banjir besar di Beijing, China pada 17 Julai 2011 telah menyebabkan lebih daripada 460 orang terbunuh atau hilang dan memaksa pemindahan ke atas lebih 2.3 juta orang (Foon Weng Lian, 2013). Pada tahun 2011 juga, negara Thailand telah dilanda banjir besar iaitu terburuk dalam tempoh 50 tahun yang melanda 28 daripada 77 wilayahnya (satu pertiga) daripada Thailand telah digenangi banjir untuk tempoh masa berbulan-bulan. Seramai 2.45 juta penduduk dari lebih 10,000 kampung di 24 wilayah di kawasan utara dan tengah Thailand telah dilanda banjir secara berperingkat-peringkat mulai 25 Julai 2011. Lebih 900 kilang (200,000 pekerja) terjejas akibat dilanda banjir yang turut meragut

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1 & 2 September 2021

373 nyawa. Lebih 800,000 buah rumah dianggarkan musnah, 720,000 penduduk dirawat ekoran jangkitan kuman air dan stres. Malah, tujuh kawasan perindustrian besar di utara Bangkok dihentikan operasinya dan 640,547 orang pekerja tidak bekerja sementara (sektor industry) (Foon Weng Lian, 2013).

Kejadian bencana banjir di Malaysia pula, begitu sinonim dengan kawasan Pantai Timur Semenanjung (Kelantan, Terengganu Pahang dan Johor). Fenomena banjir dianggap sebagai bencana apabila kejadiannya membawa bahaya dan risiko yang tinggi seperti kematian, kemusnahan harta benda, terputusnya kemudahan asas dan memberikan kesan psikologi atau trauma kepada mangsanya (Chan & Parker, 2000). Kejadian banjir sebenarnya bukan hanya memberikan kesan secara fizikal dan persekitaran sahaja malah bencana ini juga mampu, meninggalkan kesan secara mendalam (psikologi) kepada mangsa yang pernah mengalaminya. Kajian mengenai kesan banjir secara dalaman (psikologi) pernah dilakukan oleh Chan (1995), kepada isi rumah yang menghuni dataran banjir di Malaysia termasuklah di Kuala Lumpur, Pulau Pinang, Pekan (Pahang) dan Kelantan. Hasil mendapati terdapat kesan psikologi yang dialami oleh mangsa banjir iaitu dari segi tekanan jiwa, kesihatan, kebimbangan dan kekacauan ekoran daripada kerosakan dan kemusnahan harta benda yang dialami penduduk terbabit. (Tuan Pah Rokiah,Baharum Mohamed, Hamidi Ismail, 2014)

Kesediaan Diri Untuk Bencana

Kesediaan ini adalah berkaitan kaedah proaktif yang diambil sebelum berlaku kejadian di kawasan berisiko tinggi untuk berlakunya kejadian lemas. Biasanya kita akan mengambil langkah berjaga- jaga sebelum, semasa dan selepas kejadian yang telah dinyatakan, walaubagaimanapun langkah- langkah yang diambil dari sumber berbentuk risalah, poster radio dan televisyen nampak terlampau idealistik bagi pengguna yang mungkin berada didalam keadaan panik. Secara sikologinya, mangsa akan lebih mengambil langkah bagi menyelamatkan diri dan orang tersayang tanpa mengikut langkah yang telah dinasihatkan. Perkara yang lebih membahayakan adalah apabila kejadian bencana air ini berlaku secara tiba-tiba dan tidak dijangkakan kejadiannya. Terdapat juga faktor lain yang mengakibatkan berlakunya kejadian lemas, misalnya akses yang tidak terhad ke pantai, kurang pengetahuan dan pemahaman mengenai keadaan air, kejahilan, pengabaian atau salah anggaran terhadap keadaan air yang berbahaya, kurang kesedaran dan kurang pendidikan tentang keselamatan air. (New Sabah Times, 2012). Atas sebab inilah kebanyakkan mangsa akan terkorban berpunca daripada tidak bersedia secara fizikal dan secara sikologi. Langkah yang diambil sepertimana yang disaran hanya akan digunakan ketika fikiran mangsa dalam keadaan waras dan secara rasional. Bagi mangsa yang terdiri dari golongan kanak- kanak, akan lebih bermasalah untuk mengambil langkah – langkah keselamatan disebabkan kematangan umur mereka. Mereka juga tidak dapat membuat apa – apa tindakan bagi menyelamatkan diri. Peningkatan nilaian kemusnahan harta benda dan kehilangan nyawa yang tinggi adalah diandaikan berpunca daripada tahap kesediaan dalaman yang rendah atau kurang baik dalam kalangan masyarakat. Sekiranya semua pihak bersedia dan membuat perancangan serta penyesuaian terhadap bencana air, dipercayai akan dapat mengurangkan nilai kemusnahan harta benda dan kehilangan nyawa. (Tuan Pah Rokiah,Baharum Mohamed, Hamidi Ismail, 2014).

Metodologi

Satu proses penyelidikan berbentuk *art based research* (ABR) adalah merupakan metodologi yang akan digunakan melalui pengkaryaan studio dan eksperimentasi bahan bagi menghasilkan prototaip produk yang bukan hanya mempunyai nilai estetika bahkan ianya

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1 & 2 September 2021

berfungsi. Paradigma didalam penyelidikan ini akan dihasilkan dan merupakan satu lonjakkan persoalan yang besar didalam penyelidikan rekabentuk. Ini adalah sangat penting bagi seseorang penyelidik mengenal pasti nilai estetika perlu digabungkan dengan beberapa pendekatan sains sosial bagi mengenal pasti hubungan kemanusiaan serta kepentikan sains dan teknologi bagi memastikan kemenjadian sesuatu produk yang dihasilkan. Dalam kajian ini, penggabungan pelbagai disiplin adalah amat penting bagi menghasilkan output penyelidikan dan seterusnya dapat menghasilkan impak yang besar kepada penyelidikan dan dapat memberikan *contribution* kepada kajian ilmiah yang dijalankan.

Kaedah Kajian

Didalam kajian ini, produk yang direka akan dijadikan sebagai prototaip yang dapat dijadikan sebagai kajian melalui pengadaptasi material dan rekabentuk yang mengambil kira kesesuaian pemakaian keatas pengguna dari sudut keselesaan dan keselamatan. Daripada penghasilan variasi prototaip ini, beberapa data akan dihasilkan dan dicatat sebagai proses yang kreatif di dalam diari yang disediakan bagi merekod input dan menterjemah setiap tahap proses pembuatan dan pengkajian yang dijalankan dari masa ke semasa secara sistematik. Dalam kaedah penyelidikan *Art Based Research,* pemerhatian adalah antara perkara yang amat penting dan disokong dengan kuat melalui hasil temubual dengan pakar dan tokoh yang bersesuaian dengan kajian yang dijalankan. Didalam kajian ini, proses memahami (kualitatif) amat dititikberatkan melalui data yang diambil melalui proses yang kreatif yang dihasilkan dari *studio practice* oleh penyelidik.

Penyelidik telah mendapatkan input yang amat berguna bagi menghasilkan cadangan prototaip agar ianya dapat mencapai saranan pakar dan pihak berkuasa. Perkara yang amat penting adalah mendapat input dan saranan daripada mangsa banjir itu sendiri. Berikut adalah beberapa hasil daripada temubual yang telah dijalankan dan dirangkumkan dalam bentuk data yang dikumpul dalam bentuk diskriptif berupa kata – kata lisan yang direkodkan. Selain daripada itu, penyelidik telah menyediakan satu dokumentari awal pemerhatian dan temubual yang telah dijalankan.

	Responden	Naratif temubual
1	Mangsa Banjir 1	-‘Sewaktu kejadian, hanya sempat mengambil barang-barang penting seperti beg tangan, dokumen dan seterusnya bawa anak- anak keluar dari rumah menuju ke tempat selamat’ - ‘Menghadapi masalah untuk menyelamatkan/ membawa anak anak keluar mengharungi air banjir yang deras dan kian naik’ -‘Takut jatuh, lemas dan hanyut ke tempat lain disebabkan arus yang deras’ -‘Tiada apa- apa alat perlindungan/ peranti’ -‘Barang yang dibawa basah disebabkan air banjir’ - ‘Perasaan panik dan tidak menyangka perkara tersebut akan terjadi’ -‘Tidak berani untuk berenang walaupun tahu cara untuk berenang’ -‘Perlu kesedaran atau Awareness terhadap perkara yang perlu dilakukan

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1 & 2 September 2021

		semasa banjir’
2	Mangsa Banjir 2	-‘Mengharungi air banjir melepasi paras dada dan hanya berpaut pada tali yang digunakan untuk pergi ke kawasan tinggi dengan memegang barangan peribadi seperti beg telekung dan beg tangan.’ -‘Air banjir yang datang dari sungan sangat laju dan menolak badan beliau’ -‘Mengharungi air banjir tanpa memakai kasut’ -‘Tidak memikirkan tentang keselamatan diri beliau dan hanya memikirkan untuk menyelamatkan diri beliau dalam keadaan tidak rasional’ -‘Beliau merasakan keperluan untuk mempunyai peranti pengapungan yang dapat digunakan semasa kejadian banjir didalam setiap rumah untuk setiap ahli keluarga’ -‘Sekurang- kurangnya dengan adanya alat pengapungan peribadi dapat menyelamatkan diri sekiranya hanyut dibawa arus deras.’
3	Pakar OSH (**Senior HSE Executive, Carigali Hess Operating Company)**	-‘Beliau mengkaji dan mendapati peranti pengapungan diri yang terdapat di pasaran adalah sangat mahal’ -‘Beliau mencadangkan agar setiap mangsa mempunyai Floating Kit yang mempunyai keperluan seperti makanan, air minuman, lampu suluh, radio dan keperluan lain semasa bencana banjir berlaku’ -‘Beliau merasakan setiap rumah yang berisiko mengahapi bencana banjir perlu ada kit pengapungan bagi membantu menyelamatkan nyawa’ -‘Beliau memberi contoh pelampung yang digunakan oleh kanak kanak di bahagian atas lengan adalah amat berfungsi dengan baik bagi mengapungkan seseorang mangsa’ -‘Cadangan untuk merekabentuk beg kecil yang memudahkan mangsa serta mempunyai keperluan yang mencukupi semasa kejadian banjir berlaku.’ -‘Beliau telah menzahirkan kerisauan sekiranya mangsa banjir merupakan warga emas yang tidak tahu untuk melakukan apa – apa serta lemah, sekurang

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1 & 2 September 2021

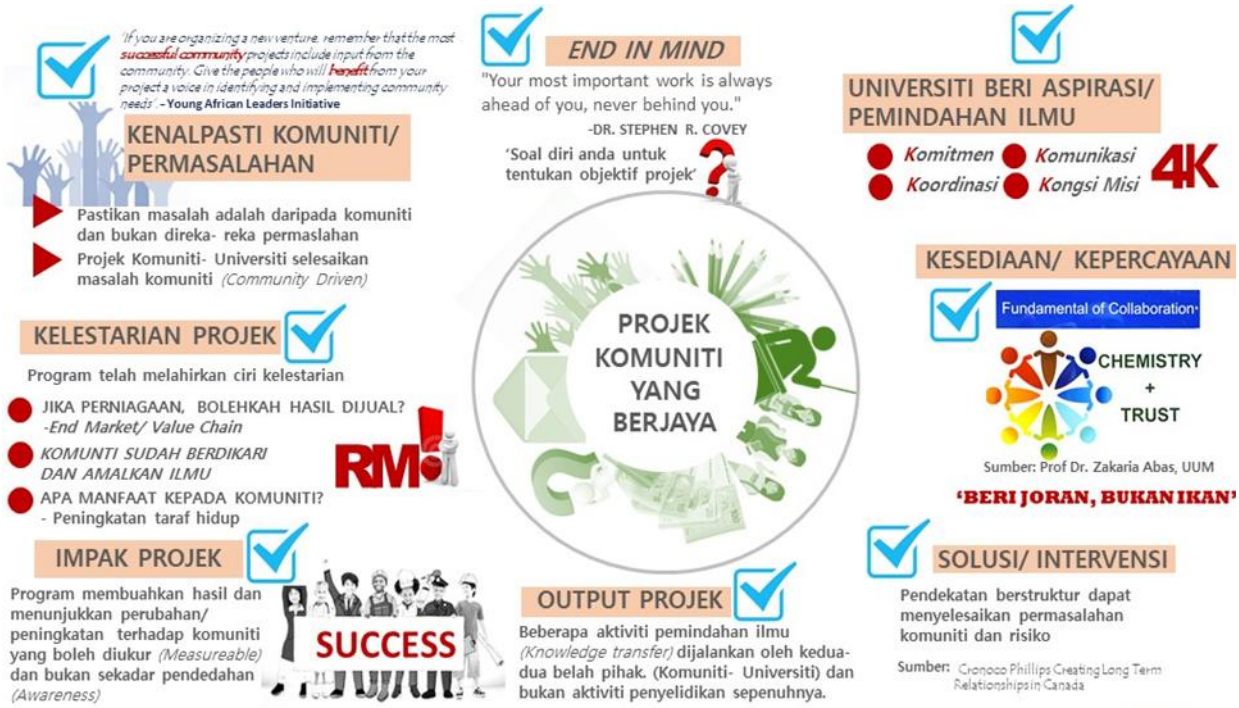
		nya mereka dapat mengurangkan risiko hanyut dan lemas dengan menggunakan peranti pengapungan' -'Mencadangkan pendedahan yang efektif kepada komuniti yang berisiko menjadi mangsa banjir dan kaedah menghadapi keadaan panik'
4	Penguasa Bomba Kanan 1(Bomba dan Penyelamat)	-'Komunti perlu lebih proaktif dalam mengahadapi bencana banjir' -'Mangsa banjir perlu memanggil untuk pertolongan dengan menggunakan wisel sekiranya ada' -'Mengenalpasti pusat gerakan banjir berdekatan agar segera ke sana sekiranya banjir berlaku' -'komuniti perlu mempunyai peranti pengapungan peribadi untuk tujuan menghadapi banjir' -'Komuniti perlu bergerak dengan pantas sekiranya diberitahu untuk berpindah sekiranya berlaku banjir'

***Participatory Design/* Reka Bentuk Partisipatif**

Pengetahuan, sikap kemahiran dan aspirasi (PSKA) merupakan satu proses yang menunjukkan pembangunan komuniti dengan jelas yang diterapkan melalui pemindahan ilmu daripada akademia kepada komuniti. (Garis Panduan Pelaksanaan Jaringan Komuniti, UPM). Komunti tersebut merupakan penerima manfaat daripada projek yang dijalankan dan sesuatu projek itu tidaklah berbentuk *one off* sebaliknya berbentuk berterusan dan dapat membangunkan sesebuah komuniti dan mereka akan dapat mengamalkan ilmu yang disampaikan. Dalam mendapatkan PSKA, sesuatu projek itu perlu dijalankan dengan berfokus dan mengambil masa yang lama untuk sesebuah komuniti itu berubah. Berikut merupakan beberapa langkah bagi mendapatkan sesuatu projek komuniti yang memberikan impak yang tinggi melalui pendekatan sosial.

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Sumber: Pendekatan sosial kerangka konsep projek komuniti - Rudie

Kenalpasti Permasalahan Komuniti

Penyelidik mengenalpasti permasalahan sebenar komunti. Permasalahan adalah merupakan permasalah yang tidak direka oleh penyelidik. Melalui permasalahan ini, penyelidik dapat mengenalpasti dan menjadikan sesuatu projek komuniti tersebut asli dan berpaksi kepada isu komuniti *(Community Driven).*

End in Mind

Kebiasaannya sesuatu projek yang dijalankan adalah untuk menyelesaikan masalah sesebuah kelompok masyarakat atau komuniti. Dengan ini, sesuatu kejayaan projek tersebut sebaiknya telah diramal oleh sesorang penyelidik. Kebiasaanya penyelidik merangka objektif projek komuniti tersebut dan melalui objektif tersebut, penyelidik dapat merancang dan menjalankan projek komuniti dengan jangkaan penyelsaiaannya pada akhir projek dijalankan.

Aspirasi dan Pemindahan Ilmu

Penyelidik merupakan individu yang mencari jalan penyelesaian, walaubagaimanapun apabila penyelesaian yang ada hasil daripada penyelidikan dapat disalurkan kepada komuniti dan memberikan aspirasi bagi komuniti dan dapat memberikan manfaat kepada mereka dan menyelesaikan permasalah yang dihadapi oleh mereka. Tambahan pula, setelah mereka menggunakan solusi yang diberikan oleh seseorang penyelidik itu diamalkan dan mengubah sikap komuniti tersebut. Ini merupakan satu kejayaan dalam pemindahan ilmu yang diberikan kepada komuniti daripada pihak penyelidik tersebut. Penglibatan komuniti adalah merupakan sesuatu perkara yang sangat penting dalam mengukur kejayaan sesuatu projek komuniti tersebut. Tanpa komitment mereka, sesuatu projek komuniti tersebut tidak akan berjaya. Komunikasi yang baik antara penyelidik dan komuniti itu penting dalam mencari kesesuaian dan keserasian kerana melalui komunikasi yang efektif, kepercayaan yang tidak berbelah bagi

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1 & 2 September 2021

dapat diberikan bagi melancarkan projek komuniti kerana kedua- dua belah piahk berkongsi misi yang sama disamping koordinasi yang berstruktur yang diberikan oleh penyelidik.

Kesimpulan Dan Cadangan

Prototaip



Prototaip merupakan satu rekaan produk yang menggunakan bahan separa kalis air yang bertujuan untuk melihat fungsi rekaan peranti pengapungan yang terletak di bahagian atas lengan yang membolehkan mangsa banjir untuk menyarungkan produk tersebut dan mengetatkannya bagi menyesuaikan dengan saiz tangan dan umur pengguna tersebut. Produk ini boleh dipakai dengan pantas tanpa perlu dibantu oleh orang lain untuk memakainya. Pada peringkat ini, terdapat beberapa elemen keselamatan yang diambil kira yang terdapat pada prototaip 1 sebagai contohnya:

Lampu LED

Lampu LED yang dijahit ke atas produk ini dapat digunakan semasa kecemasan dengan menekan butang on/off. Lampu ini dicadangkan adalah untuk kalis air dan dapat digunakan didalam keadaan gelap sewaktu kejadian banjir berlaku.

Poket lampu suluh/ power bank/ wisel

Poket yang disediakan pada produk ini boleh digunakan untuk meletakkan lampu suluh, wisel atau power bank bagi tujuan kecemasan. *Power bank* boleh digunakan untuk mengecas telefon dikala kecemasan. Wisel keselamatan turut disediakan bagi pengguna menggunakannya dengan hanya meniup sekuat kuatnya. Poket tersebut disediakan bersama dengan dengan penutup yang mempunyai pita *zap on* bagi memudahkan dan mencepatkan proses membuka dan menutup poket tersebut.

Ruang barang ber zip

Ruangan barang berzip digunakan untuk meletakkan barangan persendirian lain seperti dompet, telefon, makanan kering dan sebagainya. Ruangan ini desediakan adalah bertujuan

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untuk mengelakkan pengguna daripada memegang barangan persendirian ketika usaha untuk menyelamatkan diri.

Ruang berzip pelampung kecemasan

Ruangan ini menyimpan pelampung kecemasan yang dapat dikeluarkan semasa kejadian kecemasan banjir berlaku. Pada peringkat prototaip ini, pelampung itu ditarik keluar secara manual dan ditiup dengan mengangkat sedikit lengan dan ditiup secara berterusan sehingga pelampung tersebut kembang. Pelampung kecemasan ini tidak menggangu pergerakan pengguna terutamanya semasa pengguna berenang bagi menyelamatkan diri. Pelampung tersebut juga boleh ditanggalkan sekiranya pelampung tersebut rosak atau perlu diganti baharu. Setelah pengguna menggunakan produk ini, pelampung yang diisi angin tadi boleh dikempiskan dan disimpan semula didalam produk tersebut.

Pita pantulan cahaya

Pita pantulan cahaya di jahit pada badan produk ini bertujuan sekiranya pengguna hanyut dan kejadian berlaku pada waktu malam memudahkan pihak penyelamat untuk menjejak pengguna produk ini

Lakaran Awal Dan Cadangan Bahan



Proses Pembuatan Prototaip

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Prototaip yang dihasilkan





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Pembentangan Prototaip Kepada Pensyarah Dan Agensi Pengurusan Bencana (Nadma)





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SEJARAH REKA BENTUK MASJID DI NUSANTARA: SATU TINJAUAN

HISTORY OF MOSQUE DESIGN IN NUSANTARA: A REVIEW

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Abstrak: *Perkembangan Islam di Nusantara seiring dengan pembinaan masjid-masjid tradisional. Ia terus berkembang mengikut peredaran zaman. Kebanyakan masjid yang dibina berasal dari buatan kayu dan juga menggunakan batu. Kewujudannya semakin berkembang pada abad ke- 18 dan ke-19 Masihi dengan reka bentuk yang tersendiri. Dalam menghuraikan sejarah reka bentuk masjid di Nusantara, penulis mengklasfikasi kepada enam reka bentuk utama iaitu reka bentuk atap rumah tumpang, reka bentuk rumah Melayu Nusantara, reka bentuk rumah kampung, reka bentuk limas, reka bentuk potong bawang dan reka bentuk payung. Kajian yang dijalankan oleh penulis adalah kaedah kualitatif yang menggabungkan kajian kepustakaan dan kajian lapangan. Untuk mendapatkan maklumat dalam kajian ini, penulis menggunakan dua kaedah utama iaitu melalui kaedah temu bual dan observasi.Tulisan ini turut menghuraikan reka bentuk tersebut dipengaruhi oleh faktor iklim dan budaya setempat berdasarkan kepada lokasi masjid tersebut didirikan. Pembinaannya banyak dipengaruhi oleh unsur-unsur luar dalam konteks seni binanya dan memiliki keunikan yang tersendiri sebagai kelangsungan mengekalkan nilai-nilai Nusantara .*

Kata Kunci: *masjid tradisional, sejarah reka bentuk, klasfikasi, faktor*

Abstract: *The development of Islam in The Archipelago was in line with the construction of traditional mosques. It continued to evolve with the circulation of the times. Most of the mosques built were made of wood and stone. Its existence flourished in the 18th and 19th centuries with its own unique design. In describing the history of mosque design in Nusantara, the author classifies the six main designs – namely the roof design of the guesthouse, the Malay Nusantara house design, the village house design, the limas design, the sliced onions and the umbrella. The study carried out by the authors is a qualitative method that combines literature*

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1 & 2 September 2021

and field studies. To obtain information in this study, the authors used two main methods, namely through interview and observation methods. This article also describes the design influenced by the climate and local culture based on the location of the mosque. The construction was heavily influenced by external elements in the context of its architecture and has its own distinctiveness as the continuity of maintaining Nusantara's values.

***Keywords**: traditional mosque, history of design, classification, factors*

Pengenalan

Kepelbagaian reka bentuk masjid di Nusantara telah membuktikan kegemilangan Islam serantau sebagai sebuah tamadun yang dikenali di dunia. Pembinaan masjid-masjid tradisional pada permulaan Islam di Nusantara mempunyai pelbagai reka bentuk dan rupa yang mencerminkan budaya masayrakat setempat. Ia juga turut dilihat dalam konteks melalui keupayaan masyarakat ketika itu memiliki sifat terbuka dan sifat tolerensi dan mudah menerima pelbagai budaya seperti Cina, Arab, India dan Eropah terhadap pembangunan masjid. Hakikatnya, seni bina tidak dapat dipisahkan dan merupakan identit sesuatunegara bangsa dan budaya dan sentiasa mengalami proses perubahan. Ia bermula dalam reka bentuk yang bersifat tradisional sehingga berwajah moden. Pelbagai aspek dimabil kira termasuklah reka bentuk atap, ruang dekorasi dan sebagainya yang ditelah dipengaruhi oleh pelbagai seperti faktor iklim, budaya dan pengaruh luar yang membantu perubahan tersebut.

Objektif

Antara objektif kajian ini ialah :

1. .menghuraikan faktor-faktor kemunculan reka bentuk masjid di Nusantara.
2. menghuraikan klasfikasi reka bentuk masjid di Nusantara pada abad ke 16-18.

Metodologi

Jenis kajian yang akan dijalankan oleh penulis adalah gabungan antara kajian kepustakaan dan kajian lapangan yang melibatkan kaedah kualitatif. Metode ini akan dilaksanakan sepanjang kajian untuk mendapatkan data dan fakta bagi membantu penulis dalam membuat ulasan literatur yang berkaitan dalam bidang yang dikaji.
Dalam kajian lapangan lapangan, ia melibatkan dua pendekatan iaitu pemilihan kawasan kajian dan pemilihan objek kajian. Penelitian juga menggunakan kaedah observasi iaitu membuat pengkajian melalui kaedah fotografi iaitu mengkaji dan merujuk melalui foto-foto yang diambil selain daripada foto-foto melalui majalah dan buku yang diterbitkan. Selain itu juga, penulis bertindak melihat bangunan-bangunan masjid terawal pada abad ke-18 dan 19. Antaranya ialah Masjid Kampung Laut di Kelantan, Masjid Papan di Perak, Masjid Tengkera di Melaka dan lain-lain masjid di Indonesia. Kesemua bentuk maklumat akan dianalisis dan ditafsirkan dalam bentuk kualitatif.

Kajian Literatur

Nangkula Utaberta ,M. Tajuddin M.Rasdi (2011) dalam tulisannya Analisis Tipologi Dan Pendekatan Perancangan Masjid Moden Di Dunia menghuraikan tipologi bentuk dan gaya rupa masjid -masjid tradisional dan masjid moden dengan mengutamakan aspek morfologi , pengaruh dan perkembangan di Malaysia. Kajian ini memberi gambaran dengan pelbagai pendekatan terhadap perancangan masjid di Malaysia. Menurut Tessa Eka Darmayanti (2015) yang bertajuk pula, Kajian Aspek Seni Bina Masjid Agung Banten, Indonesia menyatakan

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1 & 2 September 2021

kebudayaan sesebuah tempat mencorakkan seni bina dan reka bentuk sesuatu bangunan. Ianya tidak dapat dipisahkan kerana ia merupakan identiti sebuah negara. Kepelbagaian budaya yang sedia ada telah menyebabkan reka bentuk diadaptasi dari luar. Pengaruh tersebut dapat dilihat melalui atap berbentuk meru yang merupakan jelmaan daripada gunung Mahmeru gunung yang dianggap suci yang mewakili reka bentuk bumbung tersusun.

M.Surat,N.AG. Abdullah, IMS Usman, N.M.Tawil, A.H Ismail (2011) yang bertajuk Kajian dan Analisis Terhadap Asas Dan Akar Rekabentuk Masjid-Masjid Warisan Di Alam Melayu memfokuskan kepada reka bentuk masjid warisan Alam Melayu di Malaysia dan di Indonesia. Ia turut membincangkan pelbagai rahsia yang tersirat disebalik tiplogi masjid tersebut yang belum terungkai. Antaranya ialah kepelbagaian reka bentuk bumbung seperti berbentuk meru yang mempunyai peranan yang tersendiri termasuk bersifat mistik dan terpengaruh dari hasil seni bina luar.

Menurut Halim Nasir (1995) pula dalam bukunya Senibina Masjid di Dunia Melayu Nusantara iaitu menghuraikan secara terperinci bentuk-bentuk masjid di alam Melayu Nusantara. Hal ini termasuklah kawasan luaran dan dalaman bangunan masjid yang masih terikat lagi dengan pengaruh sekitaran, adat dan kebudayaan tempatan.

Tulisan Drs Abdul Rochym (1983) yang bertajuk Mesjid Dalam karya Arsitektur Nasional Indonesia mengupas serba sedikit fungsi dan peranan masjid yang terdapat di Indonesia. Antaranya ialah Masjid Demak yang mempunyai sejarahnya yang tersendiri di mana reka bentuk masjid tesebut menyerupai masjid yang terdapat di Melaka.

Perbincangan

Faktor-faktor yang mempengaruhi reka bentuk masjid .

Menurut pandangan penulis, setelah dibuat penelitian terhadap reka bentuk masjid di Nusantara ialah faktor geografi, persekitaran, iklim, pengaruh asing dan juga cara hidup orang Melayu.

Faktor geografi memainkan peranan penting dalam pembinaan sesebuah bangunan pada sesuatu tempat apatah lagi biasanya dikaitkan dengan pola penempatan sesebuah masyarakat atau sesebuah kerajaan. Bermula dengan perkampungan-perkampungan di tepi atau muara sungai yang berhampiran dengan laut menjadi pengangkutan utama dalam kalangan penduduk ketika itu. Oleh itu, bangunan seperti masjid banyak didirikan untuk memudahkan menunaikan ibadah di samping melaksanakan tugas harian mereka. Hal ini dapat dilihat terdirinya kedudukan Melaka yang terletak di tebing Sungai Melaka dan berada di tengah-tengah jalan perdagangan antara timur dan barat. Oleh kerana kedudukannya menjadi laluan mudah para pedagang untuk menyinggah, keadaan ini telah membawa kepada terdirinya masjid-masjid sebagai tempat mereka menunaikan ibadat.

Melalui faktor iklim dan cuaca, turut mempengaruhi reka bentuk seni bina tersebut. dalam sesebuah kawasan dan tempat. Oleh itu, sesebuah bangunan yang dibina mempunyai sifat dan ciri-ciri yang tersendiri dan dengan bangunan yang mempunyai iklim yang berbeza. Contohnya, di Nusantara, amnya mendapat hujan yang lebat dan matahari terik sepanjang tahun memerlukan material yang sesuai dengan bangunan yang didirikan. Biasanya bangunan tradisional di Nusantara terutamanya masjid tradisional menggunakan bumbung yang curam dan sistem pengudaraan yang baik manakala sistem jendela menggunakan ruang terbuka keseluruhan masjid itu bersesuaian dengan iklim panas dan lembap (M.Surat,N.AG. Abdullah, IMS Usman, N.M.Tawil, A.H Ismail ,2011) Fungsi anjung juga berperanan membolehkan udara bergerak terus dan melenyapkan kepanasan yang terdapat di ruang rumah atau masjid.

Pengaruh asing memang tidak dapat dielakkan kerana Alam Nusantara menjadi tumpuan perdagangan Cina dan India. Bermula disinilah Hindu-Buddha yang telah meresapi

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1 & 2 September 2021

ke atas penduduk tempatan. Oleh hal yang demikian, masyarakat China yang datang ke Melaka melalui aktiviti perdagangan telah membawa teknologi dan kemahiran dalam pembuatan bangunan turut memberi sumbangan terhadap seni bina masjid di Nusantara terutamanya bumbung berbentuk piramid (Nor Adina Abdul Kadir, Salahuddin Sayorno,2018) Hasil seni bina tersebut kemudiannya diterima oleh masyarakat tempatan ketika itu tanpa meminggirkan seni bina tempatan.

Hakikatnya, seni bina juga tidak dapat dipisahkan melalui cara hidup orang Melayu. Hal ini kerana kedua-duanya saling berkaitan dan mempengaruhi antara satu sama lain (Tessa Eka Darmayanti, 2015). Cara hidup orang Melayu yang sentiasa meminda, memperbaik, mengubah, bertindak balas dengan alam seni bina amat sesuai dengan cara hidup mereka yang sentiasa berubah-ubah. Perubahan juga menjadi satu warisan dan mencerminkan ketamadunan sesuatu bangsa.

Klasfikasi reka bentuk masjid dj Nusantara.

Terdapat 6 klasfikasi yang boleh dilihat dalam reka bentuk masjid di Nusantara iaitu :

Bentuk atap rumah tumpang

Bumbung bentuk meru dan beratap tumpang merupakan fenomena biasa bagi masjid-masjid terawal. Ia juga disebut bumbung som pecah empat atau bentuk tajuk. Perkara ini jelas menunjukkan pengaruh bangunan *stup*a atau bangunan kuno pada zaman kebudayaan Hindu atau Buddha yang bertapak di sini dari abad ketujuh sehingga keempat belas. Pada puncak bumbung dipasang ragam rias. Di Malaysia, bentuk ini disebut masjid bumbung berlapis atau som (rabung) pecah empat atau dinamai juga masjid bumbung bertingkat.(Abdul Halim Nasir, 1995) Masjid berbumbung mudah dikenali kerana bumbungnya berlapis lebih daripada satu. Jumlah susunan atap terdiri daripada tiga tahap dan atap terakhir disokong oleh tiang seri. Selain disebut sebagai atap tumpang reka bentuk masjid yang terdapat di Melaka ini juga disebut sebagai masjid berbumbung piramid.

Teori ini dikemukakan oleh Pijper dan Stutterheim. Mereka berpandangan atap yang bertingkat adalah daripada pengaruh kosmologi Hindu dan seni bina bertingkat ini dikatakan menerima pengaruh daripada seni bina Bali di Jawa. Pendapat ini juga disokong oleh Abdul Halim Nasir melalui tulisannya menyifatkan seni bina awal di alam Melayu ini sudah mempunyai pengaruhnya yang tersendiri sebelum kedatangan Islam lagi. Menurut beliau lagi, bumbung jenis ini sebenarnya mendapat pengaruh daripada kebudayaaan Hindu- Buddha yang sangat kuat pada abad ke-7M sehingga ke-14M.(Abdul Halim Nasir,1979)

Teori yang kedua dipelopori oleh Graaf (2004) dan Lombard (1996), mereka berpendapat binaan bumbung bertingkat ini adalah pengaruh Cina yang kuat pada masjid-masjid kuno di Jawa kerana atapnya yang berbentuk pagoda. Bukti yang boleh dikaitkan dengan teori ini adalah ramai pedagang-pedagang Cina yang dominan menetap di pantai Utara Jawa sambil menyebarkan ajaran Islam. Menurut Slametmuljana, ciri-ciri masjid berbumbung meru ini sebenarnya diambil daripada pertukangan China dan Jepun (Nur Adina Abdul Kadir, Salahudin, 2018).Gaya reka bentuk bumbung berlapis ini tidak diketahui di Timur Tengah. Oleh kerana Islam tidak berkembang dengan meluas di Jepun, maka beliau berpendapat reka bentuk ini datang sepenuhnya dari China. Gaya dan reka bentuk bumbung meru masjid ini dikatakan diambil daripada seni bina yang dipraktikkan sewaktu zaman Dinasti Ming(Nur Adina Abdul Kadir, Salahudin , 2018). Hasil penghijrahan masyarakat Cina ke Asia Tenggara telah membawa bersama reka bentuk bumbung meru ini dengan sedikit pengubahsuaian agar sesuai dengan persekitaran yang terdapat di alam Melayu.

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1 & 2 September 2021



Rajah 1: Masjid Tengkera di Melaka

Bentuk rumah Melayu Nusantara

Secara umumnya, masjid bentuk Melayu Nusantara keseluruhannya diperbuat daripada kayu. Ciri utama yang terdapat pada masjid bentuk Melayu Nusantara ialah atapnya berlapis atau beratap tumpang dengan bentuk kerucup mengecil ke atas seperti bentuk gunungan. Menurut Pijper, ciri-ciri ini merupakan salah satu seni bina sebelum kedatangan Islam dan telah wujud di Bali dengan puncak bumbungnya dipasang ragam hias yang disebut pelbagai nama.(Abdul Halim Nasir, 1979)

Masjid bentuk ini biasanya mempunyai tiga lapisan atap tumpang yang mempunyai pengertian yang tersendiri dalam masyarakat Islam di rantau ini. Lapisan pertama atap tersebut ialah bumi sebagai tempat manusia yang berpijak, lapisan kedua pula memberi pengertian manusia yang beragama Islam menjadi pendukung agama yang diredaiNya manakala lapisan yang terakhir mempunyai maksud yang berkaitan dengan soal akidah dan keimanan.



Rajah 2 : Masjid Kampung Laut

Bentuk rumah kampung

Bentuk rumah kampung pula bercirikan bumbung panjang lurus yang membentuk dua lapis bumbung yang ditelangkup atau dilipat. Ia dapat dilihat senibina yang terdapat di pantai Timur Malaysia. Kebiasaannya reka bentuk tersebut mempunyai tiang berjumlah 12-16 batang tiang.

Contoh reka bentuk ini ialah reka bentuk Masjidal-Rahman di Kelantan(1830an) dan Masjid Kg Tuan, Chukai Terengganu(1830).

Dalam membincangkan reka bentuk Masjid al-Rahman, ia dibina tanpa menggunakan paku dengan bumbung berbentuk meru empat tingkat. Atapnya mempunyai buah gutong yang diperbuat dari tembaga. Persamaaan juga dapat dilihat di Jawa iaitu Rumah Kampung Pokok, Rumah Gotong Mayit.

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1 & 2 September 2021



Rajah 3 : Masjid Kg Tuan, Chukai di Terengganu



Rajah 4: Masjid Al- Rahman di Kelantan

Bentuk limas

Reka bentuk masjid limas berkonsepkan bumbung limas bungkus yang berlapis atau dikenali sebagai bumbung Juglo. Ini disebabkan oleh lapis bumbungnya yang bertingkat-tingkat. Bumbungnya berbentuk dua piramid yang membesar dan meruncing di bahagian bawahnya.Contoh masjid yang mempunyai reka bentuk limas ialah Masjid Papan (1888) di Perak (Mohamad Tajudin Mohamad Rasdi, 2010) .

Struktur pembinaan masjid ini mengunakan bahan daripada kayu jenis cengal, merbau dan damar laut merah untuk lantai, alang, pintu, dinding, tingkap dan tiang. Manakala tangga hadapannya diperbuat daripada kemasan simen. Bumbungnya pula dilitupi dengan atap zink dan tempat mengambil wuduk dijalankan di telaga yang berhampiran.Masjid ini juga dihiasi dengan motif ukiran berdasarkan tumbuhan, kosmos dan geometri seperti awan larat dan bunga gerimis yang boleh dilihat pada ruang penting seperti pintu masuk, mihrab dan mimbar. Ia menggunakan teknik pembuatan silat ukiran tradisional secara separuh tebuk dan tebuk timbul. Masjid Agung Demak di Pulau Jawa juga memiliki atap yang sedemikian.



Rajah 5: Masjid Papan di Perak.

Bentuk Payung

Selepas Tanah Melayu mencapai kemerdekaan, seni bina masjid terus berubah dengan menggunakan konsep bumbung payung. Bumbung berbentuk payung memperlihatkan satu adunan antara seni bina tradisi dengan idea baru. Bumbung berbentuk ini melambangkan bahawa agama Islam perlu dilindungi daripada sebarang unsur negatif. Seni bina ini diperlihatkan terdirinya Masjid Negara di Kuala Lumpur yang dibina pada tahun 1963.

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Kemudiannya, beberapa masjid telah dibina dengan mengambil contoh seni bina bumbung payung. Apa yang dilihat reka bentuk payung ini kelihatan tidak menarik minat arkitek dan mereka lebih menumpukan masjid bentuk potong bawang seiring dengan kehendak masyarakat Islam. Dalam aspek kubah bentuk ini biasanya berkonkrit dan berfungsi sebagai bumbung menutup ruang di dalam masjid iaitu sesuai di Semenanjung Tanah Melayu yang beriklim panas dan lembap. Kelemahan bentuk ini pula ialah konkrit yang dibina agak mudah retak dan ini membahayakan jemaah di dalam masjid berkenaan.



Rajah 6: Masjid Negara di Kuala Lumpur

Bentuk potong bawang

Kubah potong bawang merupakan ciri yang paling menonjol dalam reka bentuk masjid di seluruh dunia. Ia berasal daripada Timur Tengah dan menjadi daya tarikan utama masyarakat Islam. Masjid yang pertama memakai bentuk kubah bawang di Nusantara ialah Masjid Sultan di Singapura yang telah dibina pada tahun 1828 Masihi. Manakala di Indonesia pula ialah Masjid Raya Baitul Rahman yang didirikan pada 1883 yang terletak di Banda Aceh merupakan masjid pertama di negara tersebut yang menggunakan bentuk kubah sedemikian

Masjid terawal sekali Malaysia, masjid yang paling awal menggunakan bentuk kubah bawang ialah Masjid Ubudiah di Perak iaitu telah direka oleh Hubback seorang arkitek Barat dengan mengambil contoh seni bina kerajaan Moghul–Islam sebagai asas mereka bentuk masjid tersebut. Kemudiannya, Masjid Sultan Salahuddin Abdul Aziz di Shah Alam memakai kubah potong bawang yang terbesar di dunia berasaskan kepada masjid di Iran yang berbentuk separuh bulat dengan kemuncak yang tajam manakala warna biru pada kubah diilhamkan daripada Masjid Sultan Ahmad di Istanbul.



Rajah 7 : Masjid Sultan di Singapura.



Rajah 8:Masjid Salahuddin di Shah Alam.

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1 & 2 September 2021

Hasil Kajian

Melalui kajian di atas, jelas menunjukkan bahawa agama Islam tidak mengharuskan keseragaman dalam menetapkan reka bentuk masid atau model masjid yang dibina Kepelbagaian reka bentuk masjid didunia menujukkan Islam itu bersifat universal yang berpaksikan kepada ketauhidan Allah. Reka bentuk fizikal seperti bumbung bertingkat mempengaruhi keadaan iklim dan cuaca dan budaya pada sesuatu tempat. Ia memberikan gambaran integratif melalui perkembangan melalui kemajuan teknologi dan ide pemikiran yang dibawa oleh pengaruh luar telah membentuk reka bentuk yang terkini tanpa meminggirkan ciri-ciri seni bina tempatan.

Penerimaan masyarakat terhadap reka bentuk yang datang dari luar menyifatkan mempunyai sifat yang lebih terbuka dan mengutamakan konsep perpaduan dalam seni bina. Mereka tidak menolak pengaruh asing dan ia adalah satu keperluan ketika itu.

Penutup

Kesimpulannya, kebanyakan reka bentuk masjid-masjid di Nusantara memang tidak dapat dipisahkan dengan pengaruh luar. Sifat toleransi masyarakat dalam penerimaan pengaruh asing tidak menghalang masjid sebagai tempat ibadat ketika itu. Ia terus membuktikan masyarakat Islam ketika itu mempunyai kemahiran teknologi yang tinggi terutamanya pembinaan bumbung, tata hias dekorasi dan elemen-elemen bangunan masjid.

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PROJEK 'ROAD TO OSCAR': PEMBENTUKKAN NARATIF DAN JATI DIRI BUDAYA SINEMA MALAYSIA KE 'SINEMA OSCAR'

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***Abstract*:** *Projek Road to Oscar, pelan tindakan yang dipertanggungjawabkan kepada FINAS oleh Menteri Komunikasi dan Multimedia pada sidang akhbar 16 Jun 2020. Objektif utama, memastikan Sinema Malaysia berjaya diperingkat Anugerah Akademi atau Oscar dalam kategori International Feature Film Award. Menurut Datuk Saifuddin Abdullah (Menteri Komunikasi dan Multimedia), sebuah roadmap atau blueprint bersifat patriotism yang mengangkat alam budaya Melayu, selaras dengan dasar kreatif negara, dasar kerajaan dan etika penyiaran perlu direka. Filem Roh (2019) yang diilhamkan dari filem Jepun, Onibaba (1964), diinspirasikan ke dalam ruang dan waktu tema alam Melayu melalui mitos masyarakat alam Melayu, diputuskan oleh Jawatankuasa Pemilihan Filem FINAS (merangkumi penggiat industri filem tempatan professional dan berpengalaman), mewakili Sinema Malaysia ke 93rd Academy Award (bulan April, 2021 lalu). Pemilihan ini telah melalui proses penilaian terperinci berdasarkan kriteria perfileman Oscar. Sungguhpun begitu, Roh tidak berjaya disenaraikan pendekkan (12 terbaik). Justeru melalui kaedah kualitatif yang bersifat analisa kandungan, kajian ini akan menumpu kepada perbincangan elemen pencirian kerangka penceritaan sinematik atau naratif yang bersifat pembentukkan jati diri budaya Malaysia atau 'Malaysian cultural identity' yang berkonsepkan citarasa (look and feel) Oscar. Kajian ini akan menganalisa dua sampel perbandingan, filem Roh (2020) dan filem Parasite (2019, Korea Selatan) - Best International Feature Film Award yang ke 92 (2019).*

Keywords: *Road to Oscar, Sinema Malaysia, Penceritaan Sinematik, Sinema Oscar, Sinema dan jati diri budaya*

Pendahuluan

Kejayaan filem *Parasite* (2019) dari Korea Selatan dianugerahkan sebagai filem terbaik bagi kategori *International Feature Film Award* di Anugerah Akademi ke 92 atau Oscar (2020), diikuti dengan kejayaan filem ini dinobatkan sebagai Filem Terbaik pada majlis tersebut pada 9hb Februari 2020 di Los Angeles, Amerika, telah membentuk satu fenomena penting baik terhadap industri sinema Asia mahupun sinema Asia Tenggara. Khususnya kepada sinema Malaysia.

Filem *Roh* (2019) yang diinspirasi dari filem Jepun, *Onibaba* (1964), diputuskan oleh Jawatankuasa Pemilihan Filem FINAS ke Oscar, sebagai layak mewakili sinema Malaysia ke 93rd *Academy Awards* untuk kategori *International Feature Film Award* pada bulan April, 2021 lalu. Jawatankuasa Pemililihan ini terdiri dari penggiat industri filem tempatan professional dan berpengalaman. Pemilihan ini telah melalui proses penilaian terperinci berdasarkan kriteria perfileman Oscar. Sungguhpun begitu, *Roh* tidak berjaya disenaraikan pendekkan dalam kategori *International Feature Film Award* pencalonan 12 terbaik.

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1 & 2 September 2021

Rentetan dari fenomena kejayaan filem *Parasite*, pada 16hb Jun 2020, projek *Road to Oscar* dilancarkan oleh Menteri Komunikasi dan Multimedia. Bertujuan merealisasikan impian kerajaan untuk melihat sinema Malaysia juga berjaya dinobatkan sebagai filem terbaik dalam kategori *International Feature Film Award* di masa hadapan. Menurut Menteri Komunikasi dan Multimedia, Datuk Saifuddin Abdullah, filem dibawah projek ini haruslah berpotensi 'yang boleh eksport budaya jati diri ke peringkat antarabangsa. Tidak semestinya menggaut untung. Matlamatnya adalah patriotism,' (Farihad Shalla Mahmud dan Serimah Mohd Sallehuddin, Berita Harian, 17/6/2020). Perbadanan Kemajuan Filem Nasional (FINAS), sebagai sebuah agensi kerajaan dalam industri sinema Malaysia dipertanggungjawabkan untuk merangka dan membentuk satu plan tindakan khusus untuk mencapai misi dan visi ini

Sungguhpun begitu, projek *Road to Oscar* yang dirancang oleh Kementerian Komunikasi dan Multimedia untuk sinema Malaysia sampai ke peringkat akhir dalam kategori *International Feature Film Award*, harus bermula dari peringkat penghasilan skrip. Sebuah skrip yang diangkat melalui kerangka 'sinema Oscar' yang menjadi dasar kepada konsep naratif sinema Malaysia.

Dalam masa yang sama sinema khususnya sinema Malaysia sebagai medium sistem pembudayaan yang merujuk kepada pembentukkan jati diri budaya sesebuah masyarakat atau bangsa, harus peka dalam mencari dan memilih konsep nilai dan norma budaya masyarakat untuk diangkat dalam kerangka sinema Oscar. Diadaptasi dan diperkembangkan melalui pencirian kerangka naratif sinema Oscar yang bersifat orientalis. Melalui pendekatan tema lokal yang telah dinyatakan oleh Wu, X.G, (2017), iaitu kebebasan hak asasi manusia, kemanusian dan semangat juang individu yang bersifat global

Justeru penumpuan kajian ini adalah untuk mengkaji konsep pencirian kerangka penceritaan atau naratif sinematik Sinema Malaysia untuk 'sinema Oscar' sahaja. Oleh yang demikian, objektif kajian ini akan berfokus hanya kepada kriteria pencirian utama naratif sinema Malaysia untuk sinema Oscar. Perbincangan kajian akan menumpu kepada analisa perbandingan filem *Roh* (2020) dan *Parasite* (2019, Korea Selatan)

Kajian Literatur

Sinema Sebagai Sistem Pembudayaan

Sinema berfungsi sebagai sistem pembudayaan sesebuah masyarakat yang diangkat melalui naratif filem. Sistem ini dibentuk melalui proses pembentukkan 'realiti sosial' yang dibingkai atau *framed* melalui naratif dan diangkat melalui konsep ruang dan waktu atau *mise en scene* cerita. Sinema sebagai sistem pembudayaan, baik kepada masyarakat sendiri mahupun masyarakat luar dan antarabangsa berlaku melalui proses terjemahaan dan interpretasi sosio budaya masyarakat yang ditengahkan melalui naratif filem. Geoff King (2019, p.44), berpendapat bahawa;

'[…] cinema [is] seen as offering important insights into the nature of humanity, human existence and the state of contemporary society, either in broad and general philosophical sense or in relation to more specific social-political circumstances, or perhaps ideally, a combination of the two.'

Justeru, sinema selaku sistem pembudayaan berfungsi sebagai mekanisma representasi jati diri budaya atau *cultural identity* bersifat *'an imagined community'* kepada masyarakat sendiri dan juga terhadap masyarakat luar serta antarabangsa.

Sungguhpun begitu, sinema bukan cerminan realiti sosial budaya masyarakat yang diangkat sebagai latar dan pencirian naratif sesebuah filem. Sinema selaku sistem pembudayaan

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1 & 2 September 2021

menterjermah realiti masyarakat yang direpresentasi melalui konsep fiksyen. Unsur fiksyen yang diangkat adalah bersifat ideologi yang didasari oleh elemen kreativiti. Sifat ideologi ini sering dihubungkait dengan sosio budaya sejarah. Pada Stuart Hall (di dalam Guy Baron, Marie Stock, Antonio Pitaluga dan I.B. Tauris: 2017, p.30):

'Cultural identities reflect the common historical experiences and shared cultural codes which provide us, as ''one people', with stable unchanging and continuous frames of reference and meaning beneath the shifting division and vicissitudes of our actual history'

Maka dengan ini, sinema sebagai sistem pembudayaan harus membentuk masyarakat atau bangsa yang bersifat *'us'* sebagai '*one people'* melalui pembentukkan jati diri budaya yang bersifat *'common historical experiences and shared culture codes'*. Justeru, *'common historical experiences and sharculture codes'* ini berfungsi sebagai indeks patriotism. Oleh yang demikian, proses sistem pembudayaan melalui *'cultural identities'* atau jati diri budaya inilah yang harus sinema Malaysia digali dan representasi melalui ekspresi naratif sinematik kepada masyarakat luar dan antarabangsa.

Pada Guy Baron, Marie Stock, Antonio Pitaluga dan I.B. Tauris (2017, p.31), *'stable unchanging and continuous frames of reference and meaning'* dinyatakan oleh Hall inilah yang membentuk keunikan jati diri budaya atau identiti budaya sesebuah masyarakat dan bangsa sebuah negara.

Maka dengan ini, dirumuskan bahawa rekonstruksi identiti budaya yang terbentuk dari apa yang dinyatakan oleh Hall sebagai *'stable unchanging and continuous frames of reference and meaning'* menyumbang sebagai indeks perhubungan antara masa lepas, sekarang dan masa depan dan ianya bersifat patriotism. Justeru, jati diri budaya adalah bersifat teras dan tetap yang dibentuk melalui sejarah sesebuah masyarakat.

Sungguhpun begitu, pencirian konsep dan nilai jati diri budaya yang bersifat teras dan kukuh ini menurut Wilfred April (2018, p.ix), '*provide myth, because they satisfy a deep-rooted human need: the need to make sense of life'.* Kerana sifat dan fungsi budaya ini pada Reginald B. Monjoi pula (2018, p.8) adalah;

the logical way of defining culture consists defining and representing the culture of the targeted community. Culture can also be characterised as a learned activity, which is associated with groups of people and whose content embraces a wide range of phenomena, among others, norms, values, shared meanings and patterned ways of behaving.

Oleh yang demikian, budaya adalah bersifat *'groups of people'* yang didefinasikan sebagai masyarakat atau bangsa dan bukannya individual yang menggamalkan satu ciri nilai dan cara hidup yang dibentuk melalui 'myths' yang berfungsi sebagai *'the need to make sense of life'*. *'The need to make sense of life'* ini merujuk kepada konsep cara hidup masyarakat dan bangsa tersebut yang didasari kepercayaan, adat dan agama. Di mana sifat 'myths' yang terbentuk dari proses pensejarahan masyarakat setempat ini menyumbang kepada norma pola dan corak pemikiran dan interaksi masyarakat tersebut antara semasa ahli dan juga interaksi kepada alam. Justeru, nilai bentuk dan rupa jati diri budaya sesebuah masyarakat atau bangsa diterjemah dan diangkat dari hasil dari porses pembentukkan pembudayaan ini. Dengan itu, jati diri budaya sebuah masyarakat dan bangsa adalah unik dan bersifat individualistik-hanya kepada masyarakat dan bangsa tersebut dan ianya bersifat patriotism.

Maka dengan ini, sinema (dalam konteks kajian ini) sinema Malaysia, berperanan sebagai medium sistem pembentukkan jati diri budaya atau *cultural production system* yang

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1 & 2 September 2021

penting kepada masyarakat tempatan dan juga masyarakat luar serta antarabangsa. Oleh yang demikian sinema sebagai sebuah sistem pembentukkkan jati diri budaya bertanggunjawab sebagai mekanisma intergrasi dan patriotism terhadap masyarakat sendiri. Dalam masa yang sama, sinema berfungsi sebagai medium representasi dan sirkulasi jati diri budaya sesebuah masyarakat tertentu kepada masyarakat luar dan antarabangsa.

Sinema melalui naratif pada Carlo Celli (2017), merepresentasi suatu pencirian identiti budaya yang tertentu yang berfungsi sebagai indeks identiti budaya atau jati diri budaya nasional. Pencirian indeks ini secara langsung menyumbang kepada sifat patriotism. Unsur patriotism ini didasari oleh suatu konsep kerangka ideologi yang diangkat melalui 'realiti' penceritaan sinematik. Justeru itu, pencirian ideologi ini pada Ruby Cheung dan D Fleming (2009, p.3), menyumbang kepada pembentukkan unsur politkal.

'every film is political, in as much it is determined by the ideology which produce it (or within which it is produced) […] cinema becomes branches of ideology […].'

Sinema sebagai medium sistem pembudayaan jati diri yang bersifat ideologi patriotik bertindak sebagai mekanisma komunikasi penting dalam menyampaikan mesej melalui proses penterjemahan naratif yang bersifat sinematik melalui indeks, ikon dan simbol baik dari aspek kefahaman, tanggapan mahupun pemikiran. Di mana proses ini menurut Peter C. Pugsley (2013), diartikulasikan melalui *'ready-to-hand images'* dan unsur mitos yang digabung-cipta melalui nilai estika budaya masyarakat yang dikenalpasti. Sungguhpun begitu, pada Pugsley (2013, 6),

'There is of course a caveat here, we must be wary of putting too much emphasis on the role of film [cinema] in presenting nation-after all, if the nation is merely an 'imaginary' construct (in Anderson's reading) or a 'discursive formation' (in Foucault's) then it is perhaps overly ambitious to expect a 90-minutes fictional narrative to shoulder the responsibility for identity of an entire nation.'

Oleh yang demikian, signifkasi sinema sebagai medium sistem pembentukkan jati diri budaya yang bersifat ideologi patriotik harus berakar umbi kepada naratif filem yang diterjemahkan melalui elemen. Justeru, realiti budaya masyarakat yang bersifat *'myths'* yang diperkatakan oleh Wildfred April (2018), tadi, menyumbang kepada 'imaginary construct' atau 'discursive formation' yang diperkatkan oleh Pugsley (2013).

'Sinema Oscar'

Maka dengan ini, projek *Road to Oscar* yang dirancang oleh Kementerian Komunikasi dan Multimedia ke peringkat antarabangsa, dalam kontek kajian ini Oscar (*Academy Awards*), harus bermula dari frasa penghasilan skrip yang merujuk kepada naratif filem. Oscar adalah konotasi budaya dan berfungsi sebagai indeks mekanisma trend seni sinematik dan industri sinema globalisasi.

Wu, X.G, (2017) melalui kajiannya telah menganalisis nilai dan pencirian yang dikenalpasti dalam filem antarabangsa (bukan Hollywood) yang berjaya dinobatkan sebagai filem terbaik. Beliau berpendapat bahawa hampir semua filem antarabangsa yang berjaya dinobatkan sebagai filem terbaik dalam Oscar didasari oleh tiga atau salah satu pencirian berikut - kebebasan merujuk kepada hak asasi manusia, kemanusian, perjuangan individu-merujuk kepada untuk diri sendiri atau masyarakat yang bersifat global. Sungguhpun begitu, pemilihan dasar ini harus merujuk atau diinspirasi dari budaya masyarakat setempat.

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1 & 2 September 2021

Pada pendapat Wang, H., Huang, Y. dan Dong, L (2021), pula,

'The Academy Award is the nobel Prize of the film industry. Among numerous film awards in the world, it is undoubtedly the award of great influence, the highest gold content, and the longest history and the greatest population.'

Dengan mengambil dua sampel kajian, *The Last Emperor* (1987) dan *Slumdong Millionaire* (2008), kajian ini berpendapat bahawa pencirian utama yang perlu diketengahkan adalah konsep *'[the] control of the oriental culture'* melalui *'a pure westerners' perspective'*. Dua element ini pada pendapat para pengkaji ini, menyumbang kepada ideologi *'as to meet Western Orientalists particular taste, reflecting the unequal relationship of cultural discourse between the suzerain and the colony in post-colonial period*' (2021, p. 1661). Dalam erti kata lain, sinema timur dalam konteks kajian ini, sinema Asia Tenggara yang merujuk kepada sinema Malaysia, *'in its traditional border sense emerges as a site to be exploited via 'fertile cross-referencing, the discovery of similarities, analogies, and models; in other words, the underpinning of a productive hermeneutical relationship'* (Clarke 1197:27)', (dalam Peter Pugsley, 2012, p. 4). Oleh yang demikian, sinema timur dari konteks dan perspektif sinema Oscar harus bersifat '*exploited'* melalui kerangka naratif orientalis.

Kerangka naratif orientalis dalam konteks kajian ini adalah merujuk kepada Edward Said (Sharmani Particia Gabriel dan Bernard West, 2021, p. 84) sebagai '*a mechanism for the West to demonstrate its own superiority over the 'uncivilized' and 'exotic' Orient (Said 1978 1-2)*'. Maka konsep ini harus menjadi dasar naratif yang diangkat melalui ruang pembudayaan jati diri masyarakat tersebut yang berkonsepkan 'an imaginary community,' (Anderson, 2006), di mana konsep ini merujuk kepada pembentukkan satu pola corak pemikiran tentang kekitaan dalam sebuah masyarakat yang bersifat patriotism.

Dari tinjauan literatur di atas, tiada kajian akademik tentang sinema timur yang berfokus kepada Asia Tenggara khususnya sinema Malaysia yang dihubungkaitkan dengan Oscar. Kajian sinema dan Oscar hanya menumpu kepada sinema Asia, khususnya sinema Asia Timur. Dalam kata lain, sejauh ini, kajian tentang sinema Malaysia dan Oscar tiada yang bersifat khusus.

Oleh yang demikian, kajian ini akan mengisi kelompongan dalam dunia kajian akademia filem sinema Malaysia mengenai fokus kajian iaitu projek '*Road to Oscar*'sebagai pembentukkkan jati diri budaya sinema Malaysia ke sinema Oscar.

Penyataan Masalah

Filem *Roh* (2019) yang diinspirasi dari filem Jepun, *Onibaba* (1964), diputuskan oleh Jawatankuasa Pemilihan Filem FINAS ke Oscar, sebagai layak mewakili sinema Malaysia ke 93rd *Academy Awards* untuk kategori *International Feature Film Award* pada bulan April, 2021 lalu. Jawatankuasa Pemililihan ini terdiri dari penggiat industri filem tempatan professional dan berpengalaman. Pemilihan ini telah melalui proses penilaian terperinci berdasarkan kriteria perfileman Oscar. Sungguhpun begitu, *Roh* tidak berjaya disenaraikan pendekkan dalam kategori *International Feature Film Award* pencalonan 12 terbaik.

Metodologi Kajian

Kajian ini bersifat kualitatif yang menggunakan kaedah teksual analisis dan bersifat kajian perbandingan naratif. Justeru, naratif filem berfungsi sebagai kod kajian. Teksual adalah merujuk kepada filem *Roh* (2019) dan filem *Parasite* (2019). Kajian ini akan mengkaji naratif filem *Roh* yang telah dipilih oleh Jawatankuasa Pemilihan Filem FINAS berdasarkan kriteria

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1 & 2 September 2021

perfileman Oscar. Variable yang akan dilihat adalah konsep jati diri budaya dan konsep naratif sinema Oscar. Melalui dua variable ini satu kerangka modul naratif sinema Malaysia untuk projek *Road to Oscar* akan dibentuk.

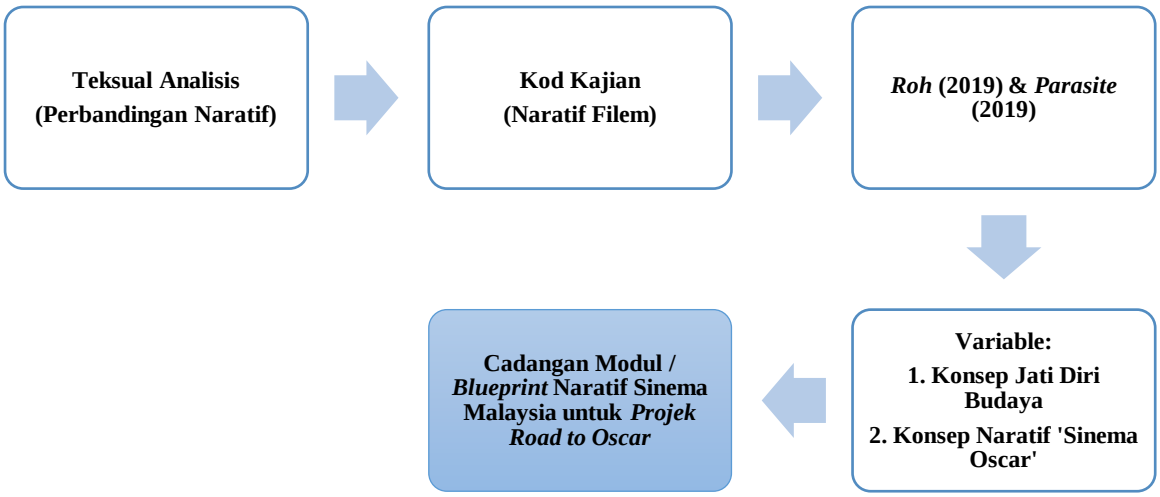


Figure 1: Reka Bentuk Teksual Analisis - Proses Pembentukkan Modul Naratif Sinema Malaysia Sebagai Mekanisma Pembentukkan Jati Diri Budaya untuk *Projek Road to Oscar*

Kerangka Teori Konseptual Naratif Sinema Malaysia – Oscar

Kerangka konseptual teori yang digunakan merujuk kepada dua variable yang diukur iaitu, pertama konsep jati diri budaya yang merujuk kepada jati diri budaya Malaysia. Kedua, merujuk kepada konsep naratif sinema Oscar.

Konsep Jati Diri Budaya

Konsep jati diri budaya dibina melalui kerangka definisi Stuart Hall (2017), dan konsep jati diri budaya Wilfred April (2018). Di mana Hall (di dalam Guy Baron, Marie Stock, Antonio Pitaluga dan I.B. Tauris: 2017, p.30);

'Cultural identities reflect the common historical experiences and shared cultural codes which provide us, as ''one people', with stable unchanging and continuous frames of reference and meaning beneath the shifting division and vicissitudes of our actual history'

dan Wilfred April (2018, p.ix) berpendapat jati diri harus '*provide myth, because they satisfy a deep-rooted human need: the need to make sense of life'.* Justeru, sinema Malaysia untuk sinema Oscar sebagai sistem pembudayaan harus membentuk masyarakat atau bangsa yang bersifat *'us'* sebagai '*one people'* melalui pembentukkan jati diri budaya yang berfungsi sebagai 'myth' atau mitos yang didasari oleh *'common historical experiences and shared culture'*, yang berperanan sebagai indeks patriotism.

'Sinema Oscar'

Konsep 'sinema Oscar' dibentuk melalui dua konsep pencirian penceritaan atau naratif Oscar. Pertama oleh Wu, X.G, (2017) yang merujuk kepada kebebasan yang didefinasikan

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1 & 2 September 2021

sebagai hak asasi manusia, kemanusian, perjuangan individu untuk diri sendiri atau masyarakat yang bersifat global. Justeru, pencirian tema ini harus merujuk atau diinspirasi dari budaya masyarakat setempat.

Kedua adalah kerangka konsep naratif 'sinema Oscar oleh Wang, H., Huang, Y. dan Dong, L (2021) serta Peter Pugsley (2012), iaitu dirujuk sebagai sinema Oscar dari konteks sinema timur yang harus bersifat '*exploited'* melalui kerangka naratif orientalis.

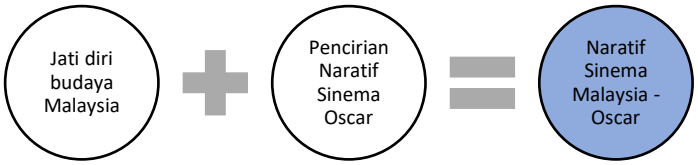


Figure 2: Kerangka Teori Konseptual Sinema Malaysia-Oscar

Sinopsis

***Roh* (2019)**

Filem *Roh* (2019) adalah diinspirasi dari filem Jepun, *Onibaba* (1964) ke alam Melayu yang diangkat melalui subtek keagamaan petikan ayat 12 dan 14 dalam surah Al-A'Raf.

'[…] aku lebih baik daripadanya: Engkau ciptakan aku dari api sedangkan dia Engkau ciptakan dari tanah' […] 'Berilah tempoh kepadaku hingga hari mereka dibangkitkan (Hari Kiamat)'

Bernaung dibawah genre seram-thriller. Berkonsepkan *issue driven*. Dalam konteks kepercayaan masyarakat setempat tentang penunggu hutan atau pemburu hantu yang disumpah hutan. Di mana, kesakitan atau kematian akan menimpa individu yang melihat dirinya.

Mak: Benda yang orang tua selalu cerita tu. Tentang Rusa. Orang kata dia suka merayau dalam hutan dengan anjing-anjing dia. Siapa yang jumpa mesti jatuh sakit atau mati. Dia bersumpah tak akan balik selagi tak jumpa rusa putih. Siang malam dia memburu. Dah banyak binatang dibunuh. Terutama rusa…budak-budak. Yang mana dia tak nak, dibuang. Sampai satu hari hutan sumpah dia. Jadilah penunggu hutan atau orang kata pemburu hantu. Makan daging, minum darah. Sampai sekarang dia masih memburu.(*Roh*, 2019)

Naratif cerita *Roh* digerakkan melalui sumpahan kanak-kanak perempuan misteri yang mengikut Along dan Angah pulang dari 'jengok' perangkap di hutan. Berakhir dengan kebenaran kepercayaan 'cerita orang tua selalu cerita' dan sumpahan budak perempuan misteri dari hutan sebelum dia membunuh diri dengan menyembelih dirinya sendiri.

Budak Perempuan: Bila bulan mengambang kau semua akan mati (*Roh*, 2019)

Kisah berlatarkan ruang dan waktu dunia Melayu yang tidak dikenalpasti. Sungguhpun begitu, ruang yang diangkat keluarga Along dan Angah tinggal di dalam hutan. Ini merujuk kepada kata-kata mak

Mak: Dalam hutan ni jangan nak pandai-pandai ambik. Dengar sini, jangan percaya kepada semua apa yang kau nampak atau dengar dalam hutan.
(*Roh*, 2019)

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1 & 2 September 2021

***Parasite* (2019)**

Filem bernaung dibawah genre komedi gelap atau *dark comedy* yang bersifat *character driven* melalui watak keluarga Kim dari masyarakat kelas bawahan (kelas pekerja) yang terdiri dari Ki-taek (bapa), Chung-sook (ibu), Ki-woo (anak lelaki) dan Ki-jung (anak perempuan). Mengangkat isu polarisasi status quo masyarakat Korea Selatan. Tinggal di flat merangkap basemen di kawasan perumahan miskin dan tapak perkumbahan di dearah bandar besar Selatan Korea. Tiada pekerjaan tetap dan mengambil upah membungkus kotak penghantaran pizza.

Cerita berfokus kepada impian dan keinginan yang tinggi keluarga Kim untuk keluar dari kemiskinan hidup. Bergerak melalui absurditi keluarga Kim yang optimis menggunakan peluang yang 'diberi', untuk masuk ke dunia masyarakat elite keluarga Park sebagai pembantu di rumah keluarga tersebut. Bapa sebagai pemandu peribadi, ibu sebagai pembantu rumah, anak lelaki sebagai tutor bahasa Inggeris kepada anak perempuan keluarga Park dan anak perempuan sebagai guru atau kaunselor terapi seni kepada anak lelaki keluarga itu. Sungguhpun begitu, mereka ketika berada di dalam keluarga Park adalah orang asing dan bukan satu keluarga.

Naratif *Parasite* berakhir dengan insiden tragedi-pembunuhan. Di mana Park dan Ki-jung terbunuh di rumah mewah keluarga Park.

Perbincangan

Pencirian Jati Diri Budaya Dalam Naratif Filem Kajian

Signifikasi sinema sebagai medium sistem pembudayaan atau *cultural production* yang bersifat ideologi patriotism diangkat melalui idea dan konsep cerita filem tersebut. Yang kemudiannya dikembangkan ketika proses pembentukkan naratif filem. Sepertimana yang dinyatakan oleh Hall (2017) dan Wilfred April (2018), jati diri budaya adalah bersifat pengalaman pensejarahan dan nilai budaya yang sama dan perlu berfungsi sebagai *myth* atau mitos yang berperanan sebagai indeks patriotism. Di mana konsep kesamaan ini menyumbangkan kepada indek kesatuan yang bersifat kekitaan yang merujuk kepada '*provide us, as one people'.* Justeru, *'us'* menyumbang kepada konsep kekitaan yang berperanan sebagai analogi kesamaan. Maka konsep kesamaan yang representasi melalui nilai budaya inilah yang berfungsi sebagai *'one people'* yang bersifat kesatuan berkonsepkan masyarakat atau bangsa. Justeru, jati diri budaya yang menjadi indeks analogi sesuatu masyarakat atau bangsa yang direpresentasi melalui sinema, khususnya sinema Malaysia bersifat unik dan tersendiri. Bersifat kukuh dan stabil dalam ruang arus pensejarahan dan proses assimilasi nilai budaya masyarakat dan bangsa tersebut.

Jadual 1: Pencirian Jati Diri Budaya Dalam Naratif Filem *Roh* (2019) dan *Parasite* (2019)

Jati Diri Budaya	***Roh* (2019)**	***Parasite (2019)***
'*Us'* sebagai *'One People':'common historical experiences and shared culture'*	Bersifat ketuhanan. Hubungan manusia dengan dengan alam yang bersifat kejahatan.	Isu realiti polarisasi kelas masyarakat Korean Selatan yang bersifat lokal dan juga isu polarisasi masyarakat global
Bersifat mitos: *'common historical experiences and shared culture'*	Direpresentasikan melalui konsepKepercayaan; penunggu hutan	Direpresentasi melalui elemen atau absurditi konsep optimistik, dan konsep *pretension* atau kepura-puraan segolongan masyarakat kontempari Korea yang ingin keluar dari kemiskinan.

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1 & 2 September 2021

Merujuk kepada Jadual 1 di atas, konsep pencirian jati diri budaya dalam naratif filem *Roh* (2019) yang diinspirasi dari cerita klasik Jepun *Onibaba* (1964), dan kemudiannya diterjemahkan ke alam Melayu melalui tema ketuhanan melalui surah Al-A'Raf ayat 12 dan 14, mengangkat tema subtek hubungan manusia dengan alam. Konsep alam dalam naratif *Roh* merujuk kepada watak 'aku' dalam kedua-dua ayat dalam surah Al-A'Raf yang merujuk kepada iblis. Maka dengan ini, indeks pencirian jati diri budaya *us as one people* yang diangkat melalui naratif *Roh* merujuk kepada konsep kepercayaan yang bersifat ketuhanan yang menjadi nilai, norma dan pola pemikiran masyarakat alam Melayu.

Justeru indeks kepercayaan yang bersifat ketuhanan dalam naratif filem ini diangkat melalui mitos yang berfungsi sebagai *'common historical experiences and shared culture'* (Guy Baron, Marie Stock, Antonio Pitaluga dan I.B. Tauris: 2017, p.30) dalam konsep penunggu hutan, iaitu melalui cerita dari watak Mak kepada anak-anak. Tentang percayaan penunggu hutan atau pemburu hantu rusa putih yang disumpah hutan, 'benda yang orang tua selalu cerita tu. Tentang rusa', (*Roh*, 2019). Di mana indeks kepercayaan tentang kewujudan penunggu hutan ini berfungsi sebagai penyumbang kepada signifikasi kepercayaan, pola pemikiran dan interaksi masyarakat alam Melayu terhadap konsep alam yang dihuni oleh makhluk bukan manusia yang bersifat syaitan. Signifikasi ini merujuk kepada indeks mitos yang didefinisikan oleh Wilfred April (2018) sebagai '[to] *satisfy a deep-rooted human need: the need to make sense of life'.*

Dalam konteks filem *Roh* (2019), konsep penunggu hutan atau pemburu rusa putih ini adalah adaptasi longgar dari cerita *Rusa Putih Bawa Akibat* dari blogspot Manjalara, *Siri Bercakap Dengan Jin* - Koleksi Cerita-Cerita Mistik dan Seram […], (Ahad, 21 Disember 2014,https://siriceritabercakapdenganjin.blogspot.com/2014/12/104-rusa-putih-bawa-akibat.html,retrieved 14/8/2021).

Rusa Putih Bawa Akibat mengangkat kisah Pak Malim Panjang, seorang pemburu, masuk ke hutan bersama anjingnya Si Birik, memburu rusa putih kerana isterinya Ibah yang mengandung anak sulung, mengidamkan daging rusa itu. Dia tidak akan pulang selagi rusa putih tidak berjaya dibawa balik. Pak Malim Panjang yang dikatakan hilang di dalam hutan dicari oleh orang kampung tetapi gagal. Kerium, anak sulung Pak Malim yang sudah besar masuk ke hutan mencari ayahnya untuk dibawa pulang. Tetapi terpaksa melupakan hajat itu apabila Pak Malim Panjang yang ketika ini dikenali dengan gelaran Tok Puaka sudah menjadi lembaga hitam yang tinggi mencecah awan dan bersuara gemuruh bagaikan bergegar segenap penjuru hutan (Manjalara, Ahad 21 Disember 2014). Watak Birik-Birik yang disebut Mak di dalam cerita 'benda yang orang tua selalu cerita tu. Tentang rusa', (*Roh*, 2019),

Mak: Bila kau dengar anjing menyalak atau Birik-Birik terbang tengah malam, kau tahu yang dia ada dekat dengan kau merujuk kepada anjing Si Birik Pak Malim Panjang dalam cerita *Rusa Putih Bawa Akibat*, 'birik-Birik yang didengar lalu pada hujung malam itu, kononnya berasal dari Si Birik Pak Malim Panjang itulah', (Manjalara, Ahad 21 Disember 2014).

Manakala dalam konteks jati diri budaya yang diangkat dalam naratif filem *Parasite* (2019), yang telah berjaya dinobatkan sebagai pemenang bagi kategori *International Feature Film Award* dalam Akademi Award ke 92 (2019), adalah bersifat isu polarisasi kelas masyarakat setempat. Merujuk kepada Jadual 1, pencirian jati diri budaya bersifat *us as one people* atau kekitaan diangkat melalui tema isu polarisasi kelas masyarakat Korea Selatan yang bersifat lokal. Juga boleh dibaca sebagai isu polarisasi masyarakat global. Menurut Nam Lee (2020), pengarahnya Bong Joon-ho menyatakan bahawa,

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'"The film is full of humor and comedy only Koreans can understand". But he added that he was "happy to see that Korean sentiment and sensibilities also worked in the west".'

Kenyataan *'only Koreans can understand'* yang merujuk kepada isu polarisasi masyarakat di dalam naratif filem membentuk konsep kekitaan bersifat pencirian indeks jati diri budaya *us as one people*. Oleh yang demikian pencirian indeks ini menyumbang kepada konsep 'an imagined community' pada setiap individu masyarakat Korea yang berfungsi sebagai nilai, norma dan pola pemikiran masyarakat Korea.

Justeru indeks mitos yang berfungsi sebagai *'common historical experiences and shared culture'* (Guy Baron, Marie Stock, Antonio Pitaluga dan I.B. Tauris: 2017, p.30) yang merujuk kepada isu polarisasi kelas masyarakat dalam naratif filem ini diangkat melalui konsep absurditi *character driven*. Konsep absurditi ini direpresentasi melalui pencirian konsep optimistik dan konsep *pretensions* atau kepura-puraan watak.

Konsep optimistik adalah indeks utama dalam proses kerangka *character driven* direpresentasi melalui, pertama unsur sindiran kepercayaan masyarakat Korean pada batu *scholar's rock* milik datok Min (sahabat Ki-woo) kepada keluarga Kim Ki-woo. Di mana Min dan keluarganya yang mewakili masyarakat atasan begitu taksub pada kepercayaan batu ini yang dikatakan mampu memberi rezeki kekayaan. Justeru, kekayaan milik keluarga Min menjadi bukti kepada masyarakat kelas bawahan Ki-woo tentang kebenaran mitos kepercayaan tentang *scholar's rock* ini.

Min: *y grandpa has collected scholar's rock since his cadet days. Now the annex, the study…every room in the house is filled with these things. This stone is said to bring material wealth to family.*

Ki-woo: *This is so metaphorical.*
(*Parasite*, 2019)

Batu ini menyumbang sebagai pemangkin utama kepada keberanian Ki-woo dalam proses kerangka *character driven* yang bersifat optimistik. Di mana kita lihat batu ini sering diusung oleh Ki-woo ke mana saja jika perlu. Oleh yang demikian, peluang menjadi tutor pada anak keluarga kaya Park, menggantikan Min yang akan menyambung pelajaran di luar negara diangkat sebagai indeks optimistik terhadap Ki-woo. Apatah lagi, setelah dicadangkan Min untuk menipu dan memalsukan sijil ijazah dari salah sebuah university berprestij di Korea Selatan sebagai mekanisma untuk diterima oleh keluarga Park.

Kedua, konsep optimistik disindir melalui nilai dan norma budaya rekomendasi golongan masyarakat atasan. Mengikut pendapat isteri Park, dia lebih suka mengambil pekerja untuk keluarga atas dasar rekomendasi kerana itu adalah paling terbaik.

Puan Park: *I only trust someone recommended by a person I know well. This chain of recommdations is best. A belt of trust.*

Justeru konsep optimistik ini menyumbang sebagai pemangkin kepada konsep absurditi *pretension* atau kepura-puraan oleh watak. Menurut Nam Lee (2020),

'The whole film is triggered by their pretensions. […] The four members of the Kim family succeed in getting hired by the rich family all by pretending to be somebody else, presenting false identities and resumes. They also pretend to be strangers to the one another.'

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1 & 2 September 2021

Merujuk kepada Jadual 1, konsep jati diri budaya dalam naratif filem *Roh* dan *Parasite* yang diangkat melalui elemen *us as one people* atau kekitaan dan unsur norma mitos, yang direpresentasi sebagai *'common historical experiences and shared culture'* mempunyai perbezaan yang sangat ketara. Fungsi konsep jati diri budaya penunggu hutan yang bersifat ketuhanan -hubungan manusia dengan alam yang bersifat kejahatan hanya bersifat lokal alam Melayu. Justeru, konsep jati diri budaya ini bersifat terhad dan sukar untuk difahami oleh masyarakat luar, khususnya masyarakat Oscar.

Berbanding konsep jati diri budaya dalam naratif *Parasite* yang bersifat isu polarisasi kelas masyarakat Korea yang bersifat lokal dan global. Maka konsep jati diri budaya Korea yang merujuk kepada isu polarisasi kelas masyarakat boleh dibaca atau diterjemah oleh masyarakat Oscar sebagai isu sejagat.

Pencirian Sinema Oscar Dalam Naratif Filem Kajian

Konsep sinema Oscar dalam konteks kajian yang merujuk kepada kategori *International Feature Film Award* secara signifikasi didasari oleh tiga unsur utama. Iaitu pertama, unsur kebebasan yang merujuk kepada kebebasan hak asasi manusia. Kedua unsur kemanusiaan dan ketiga, unsur perjuangan yang bersifat individu yang mampu diterjemahkan sebagai perjuangan bersifat sejagat. Namun begitu, ketiga-tiga unsur ini harus berada dalam kerangka naratif bersifat Orientalis.

Table 2: Pencirian Sinema Oscar Dalam Naratif Filem *Roh* (2019) dan *Parasite* (2019)

Sinema Oscar	***Roh* (2019)**	***Parasite (2019)***
Kebebasan – Merujuk kepada hak asasi	Tidak dikenalpasti	Kebebasan dari kemiskinan yang berpunca dari ketidakseimbangan polarisasi kelas masyarakat.
Kemanusiaan	Hubungan manusia dengan alam dan tuhan.	Hubungan manusia sesama manusia
Perjuangan Individu	Tidak dikenalpasti	Perjuangan untuk keluar dari kemiskinan
Kerangka Naratif Orientalis	Tidak dikenalpasti	Isu polarisasi kelas masyarakat diangkat melalui hegemoni orientalis- konotasi pola pemikiran masyarakat elite –keluarga Park terhadap keunggulan barat.

Merujuk kepada Jadual 2 di atas, konsep pencirian sinema Oscar dalam naratif filem *Roh* hanya merujuk kepada unsur kemanusiaan. Sungguhpun begitu, unsur kemanusian yang diangkat adalah bersifat hubungan manusia dengan alam dan hutan.

Jelas melalui filem ini kehidupan Mak dan anak-anak adalah bersifat individualistik. Dengan kata lain, kehidupan mereka di hutan adalah sebuah kehidupan di luar lingkungan konsep sebuah masyarakat. Kenyataan ini adalah dirujuk apabila baik Tok atau Mak sendiri mentermakan masyarakat yang wujud adalah 'kampung seberang sungai'. Justeru kampung seberang sungai menurut Mak pada Along, apabila Along mengajak dia pindah dari kawasan hutan, jauhnya adalah sehari perjalanan.

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1 & 2 September 2021

Pola pemikiran dan norma budaya yang diamalkan oleh Mak dan anak-anak direprentasikan sebagai individu alam Melayu yang mempercayai kepada mitos dan perkara ghaib. Kepercayaan ini merujuk kepada subtek ketuhanan yang diperkatakan pada awal perbincangan. Justeru, kerangka naratif yang diangkat adalah bersifat ketuhanan alam Melayu berkonsepkan Islam.

Manakala dalam konteks naratif filem *Parasite* yang berjaya dinobatkan sebagai pemenang bagi kategori *International Feature Film Award* dalam Akademi Award ke 92 (2019), didasari oleh ketiga-tiga unsur sinema Oscar yang diangkat oleh isu polarisasi kelas masyarakat Korea. Kebebasan yang merujuk kepada konsep hak asasi direpresentasikan melalui konsep kebebasan dari kemiskinan keluarga Kim. Unsur kemanusiaan yang merujuk kepada hubungan sesemasa manusia berfungsi sebagai pencirian dominan dalam naratif filem ini. Direpresentasikan melalui hubungan kekeluargaan yang rapat, baik keluarga Kim dan juga keluarga Park. Juga direpresentasi melalui pola interkasi dan pemikiran hubungan keluarga Kim dan keluarga Park dengan masyarakat di luar kelas kelompok mereka. Iaitu, representasi hubungan keluarga Kim yang mewakili masyarakat kelas bawahan melalui konsep kepura-puraan mereka dengan keluarga Park yang mewakili masyarakat kelas atasan. Juga representasi keluarga Park dengan pola pemikiran terhadap golongan bawahan yang diindeks melalui 'smell of the power' yang secara tidak sengaja dihidu oleh anak lelaki Park dan 'subway people'.
Unsur perjuangan individu dalam naratif filem *Parasite* merujuk kepada konsep keluarga yang diangkat melalui keluarga Kim. Terdiri dari Kim Ki-teak (bapa), Kim Chong-sook (mak), Kim Ki-woo (anak lelaki) dan Kim Ki-jung (anak perempuan). Perjuangan mereka adalah untuk keluar dari kemiskinan. Justeru perjuangan ini secara langsung bertindak sebagai analogy perjuangan masyarakat kelas bawahan global.

Representasi pencirian sinema Oscar yang telah dikupas ini, menyumbang kepada isu polarisasi kelas masyarakat Korea terbentuk oleh modenisasi bersifat kapitalis yang berunsur imprialism. Konsep ini bertindak sebagai kerangka naratif bersifat Orientalis. Di mana *character driven* melalui konsep absurditi optimistik dan kepura-puraan ini digerakkan oleh pola pemikiran dan nilai budaya yang bersifat kapitalis.

Konotasi *scholar's rock* sebagai kepercayaan mistikal masyarakat timur sebagai *'this stone here is said to bring material wealth to families'* (*Parasite*, 2019), menyumbang kepada sindiran kepercayaan kolot masyarakat timur yang malas dan inginkan jalan pintas tanpa perlu berusaha kuat untuk ke arah itu. Justeru masyarakat timur ini harus menerima sebab dan akibat. Dalam konteks naratif file mini adalah berkonsepkan trajedi - kematian salah seorang dari ahli keluarga (Ki-jung), Ki-woo dan Chong-sook dihadapkan ke mahkamah dan Ki-teak terperangkap dan terkurung di basemen bawah tanah rumah mewah masyarakat elit.

Merujuk kepada Jadual 2, naratif sinema Oscar yang diketengahkan oleh filem *Parasite* (2019) mempunyai perbezaan yang sangat ketara berbanding naratif sinema Oscar yang diangkat oleh sinema Malaysia –*Roh* (2019). Pencirian naratif Roh adalah bersifat lokal semata-mata. Berbanding naratif *Parasite* yang bersifat lokal dan mempunyai citarasa global merujuk kepada naratif Oscar.

Kesimpulan

Rumusan kajian ini adalah sinema Malaysia untuk projek sinema Oscar perlu bermula dari peringkat penghasilan skrip yang bersifat naratif filem. Merujuk kepada hasil perbincangan naratif sinema Malaysia untuk sinema Oscar perlu mengangkat tiga pencirian utama i) Kebebasan ii) Kemanusian bersifat lokal dalam citarasa global dan iii) Perjuangan individu yang bersifat sejagat. Di mana ketiga-tiga dasar atau tema ini harus didasari oleh kerangka naratif bersifat Orientalis. Ketiga-tiga pencirian utama sinema Oscar ini harus

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menyumbang kepada pembentukkan jati diri budaya masyarakat setempat yang dipilih. Di mana jati diri budaya yang dipilih haruslah mampu berinteraksi dengan citarasa global yang merujuk kepada sinema Oscar.

Kajian ini sinema Malaysia untuk sinema Oscar ini hanya bertumpu kepada naratif filem sahaja. Justeru kajian ini boleh diperkembangkan ke bidang kajian yang sinematik filem yang lain seperti sinematografi, penyuntingan, *production design* dan lakonan.

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PENGURUSAN SENI PERSEMBAHAN: PERANCANGAN YANG GAGAL KERANA GAGAL MERANCANG

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Abstrak: *Kejayaan mencapai sesuatu matlamat yang telah ditetapkan adalah melibatkan suatu proses kerja yang yang dirancang dengan teliti dan melibatkan pelbagai proses yang harus dilalui sebelum hasilnya dapat dicapai. Proses melakukan sesuatu perkara yang teratur dan tersusun dikenali sebagai proses pengurusan. Pengurusan boleh ditakrifkan sebagai suatu proses kerja terancang yang dilaksanakan secara bersistematik, teratur dan mempunyai garis panduan tertentu. Pengurusan seni persembahan juga memerlukan suatu proses pengurusan kerjanya yang tersendiri sebagaimana pengurusan kerja industri yang lain. Hal ini perlu dititikberatkan bagi memastikan semua agenda untuk mamajukan industri seni dan budaya dapat dijalankan dengan jayanya sekaligus mencapaikan sesuatu objektif yang telah ditetapkan. Kertas kerja ini membincangkan kepentingan proses perancangan yang sistematik bagi memastikan aspek keseluruhan proses pengurusan sesuatu produksi seni persembahan dapat mencapai matlamat penganjurannya. Kegagalan merancang diperingkat awal bakal menyumbang kepada kegagalan diperingkat pengurusan seterusnya serta tidak mencapai kualiti yang telah dirancangkan. Bagi proses perancangan dalam pengurusan seni persembahan pula menumpukan kepada tiga komponen utama iaitu penentuan matlamat produksi, penentuan sasaran khalayak dan pelan pelaksanaan produksi. Hasil dapatan kajian mendapati bahawa proses perancangan dalam menjayakan sesuatu produksi seni persembahan telah wujud. Namun, terdapat kelemahan-kelemahan tertentu yang perlu diatasi oleh pihak pengurusan seni persembahan seperti matlamat produksi, sasaran khalayak, pelan pelaksanaan produksi (srtuktur organisasi, tahap kepakaran kakitangan, jadual gerak kerja), amalan pengurusan berasaskan andaian dan sistem pengurusan kerja yang tidak konsisten. Justeru, semua pihak ditekankan agar mengamalkan proses perancangan yang betul dan sistematik sebelum sesuatu kegagalan muncul. Hal yang berlaku adalah amat terkait dengan perancangan yang gagal kerana gagal merancang. Isu-isu yang berbangkit perlu diatasi kerana hal tersebut melibatkan keberkesanan sistem pengurusan seni persembahan pentas secara keseluruhannya sekaligus akan menggagalkan kemajuan industri seni kreatif.*

Kata kunci*: Pengurusan Seni Persembahan, Pengurusan Produksi, Prinsip Pengurusan.*

Pengenalan

Secara umumnya gerak kerja pengurusan dalam semua bidang kerja adalah sama iaitu merangkumi fungsi perancangan, pengorganisasian, kepimpinan, penyelarasan dan pengawalan. Hal yang sama juga diguna pakai ketika menjayakan sesebuah produksi seni persembahan. Walaubagaimanapun, gerak kerja perancangan merupakan suatu proses gerak kerja awalan yang akan menentukan kejayaan peringkat seterusnya. Kegagalan merancang boleh menyebabkan matlamat atau tujuan sesuatu perkerjaan tidak mencapai matlamatnya. Proses pengurusan seni persembahan bermula dengan peringkat Pra-Produksi, Proses Produksi, Minggu Produksi dan Pasca-Produksi. Pada peringkat Pra-Produksi seni

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persembahan terdapatnya proses perancangan yang bertindak sebagai kompas perjalanan yang memandu semua tenaga kerja produksi berkerja dalam sistem pengurusan yang berkesan dan sistematik. Antara gerak kerja pada proses perancangan termasuklah penentuan matlamat produksi, penentuan sasaran khalayak dan pelan pelaksanaan (tindakan) produksi. Kepincangan proses perancangan menyebabkan sesebuah produksi yang dipentaskan menjadi lemah dan tidak berkualiti. Sebaliknya, keberkesanan proses perancangan akan memberikan pulangan yang lumayan samada berbentuk kewangan kepada penganjur mahupun kepuasan emosi penonton.

Pada dasarnya perancangan mempunyai tiga (3) proses iaitu meletakkan misi (mission) yang menyatakan tujuan sesebuah organisasi diwujudkan, sasaran (goal) yang ingin dicapai oleh organisasi dan pelan (plan) tindakan yang dilakukan bagi mencapai sasaran (Norlida Kamaluddin, Za'faran Hassan, Rabiah Abdul Wahab, Rohaya Mohd Hussein, 2011). Ketiga-tiga proses perancangan tersebut dilakukan bagi memperoleh hasil kejayaan berunsur kecekapan dan keberkesanan organisasi tersebut. Hal ini diperkuatkan lagi dengan kenyataan oleh Angelo Kinicki & Brian K. Williams (2013), perancangan adalah perkara pertama yang berlaku dalam proses pengurusan melibatkan penentuan sasaran dan pada masa yang sama, menentukan bagaimana untuk mencapai sasaran tersebut. Melalui proses perancangan juga dapat membantu melihat status terkini sesuatu proses pengurusan, penyelarasan aktiviti, berfikir serta berpandangan ke hadapan dan proses perrsediaan menghadapi sebarang kemungkinan yang bakal berlaku. Dengan adanya fungsi perancangan dalam proses pengurusan dapat menentukan hala tuju sesuatu perkerjaan mahupun perjalanan sesebuah organisasi. Kepentingan kepada menitikberatkan sesuatu perancangan yang rapi dan berkesan di peringkat awal akan menentukan proses pengurusan seterusnya berjalan lancar.

Pengurusan Seni Persembahan

Pengurusan seni, sejak kemunculannya pada tahun 1960-an, adalah istilah yang lebih kompleks daripada pertama apa yang dibayangkan. Perhatian awal untuk menyokong organisasi seni yang bukan berasaskan keuntungan, yang sering mendapat subsidi awam, kini telah merangkumi organisasi komersil yang beroperasi dalam industri kreatif (Derrick Chong, 2010). Pengurusan seni difahami secara umum sebagai pengurusan organisasi seni dan budaya sesuatu masyarakat bukan berasaskan keuntungan, profesional atau awam. Dalam keadaan beberapa tahun kebelakangan ini, bagaimanapun, pengurus seni telah diambil bekerja dalam pelbagai bidang dan organisasi bukan berasaskan keuntungan dalam muzik, teater, opera, tarian, muzium, sastera, seni/kemanusiaan majlis, organisasi penyampaian, organisasi perkhidmatan, taman tema, media penyiaran, filem industri, dan industri rakaman (Evard & Colbert, 2000; Byrnes, 1999, ms 1-25). Persatuan Pendidik Pentadbiran Kesenian (AAAE) di Amerika Syarikat menyedari bahawa "dalam perkembangan terkini pentadbiran seni adalah merupakan sebagai profesion" dan bahawa "pendidikan tinggi mempunyai tanggungjawab tetap terhadap tuntutan ini" (institusi seni menuntut tahap kecanggihan yang lebih tinggi dari pentadbir mereka) dan kepada keperluan pengurusan seni masa kini dan masa depan. Manakala, Pusat Latihan Pentadbiran Rangkaian Budaya Eropah (ENCATC) di Belgium pula berusaha untuk "merangsang dan mendorong pengembangan pengurusan dan dasar budaya dalam konteks perubahan besar dalam bidang budaya, seni dan media".

Pengurusan seni persembahan juga memerlukan suatu proses pengurusan kerjanya yang tersendiri sebagaimana pengurusan kerja industri yang lain. Hal ini perlu dititikberatkan bagi memastikan semua agenda untuk mamajukan industri seni dan budaya dapat dijalankan dengan jayanya sekaligus mencapaikan sesuatu objektif yang telah ditetapkan. Contoh terawal wujudnya pengurusan dalam seni pentas adalah dalam kegiatan yang bersangkut dengan

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upacara keagamaan oleh masyarakat pada zaman tamadun awal. Menurut Byrnes (1993:16), persembahan itu telah diurus oleh ketua agama atau paderi yang kehadiran dan keupayaannya diterima umum. Dalam perkembangan drama pula orang-orang Yunani atau Greek telah mula mengadakan festival drama sejak 534SM dibawah tajaan pemerintah atau "state sponsored" dengan corak pengurusan yang tersusun dan kemas. Festival ini membuktikan wujudnya kaedah atau kemahiran pengurusan dalam aspek perancangan, pengaturan kerja, kepimpinan dan juga pengawalan seperti yang dipraktikkan pada hari ini (Hatta Azad Khan, 2013).

Dalam situasi semasa, corak pengurusan seni di Malaysia telah melalui pelbagai proses penambahbaikan apabila pelbagai pihak telah menyedari bahawa proses pengurusan seni yang lebih sistematik perlu diterapkan kepada semua penggiat seni dan budaya agar tahap kemajuan produk seni dan budaya lebih baik dan cemerlang. Di era tahun 70an, misalnya telah tertubuh beberapa kumpulan kebudayaan dan kesenian yang bersifat pertubuhan bukan kerajaan (NGO) seperti Kumpulan Anak Alam yang telah mula melaksanakan tugasan pengurusan berdasarkan pembahagian tugasan yang lebih teratur. Pada masa ini juga, Kompleks Budaya Negara (KBN) dibawah Kementerian Kebudayaan, Belia dan Sukan ditubuhkan bagi mengangkat aktiviti seni dan budaya agar lebih terurus dan seterusnya memastikan aktiviti seni dan budaya dapat diurus tadbir dengan baik mencapai objektif seni budaya negara. Hasil dari perancangan tersebut, pada tahun 1994 maka terbinalah sebuah Panggung Negara di Jalan Tun Razak, Kuala Lumpur sebagai Pusat Pembangunan Seni dan Budaya Malaysia yang bertaraf dunia yang kini dikenali sebagai Istana Budaya.

Pernyataan masalah

Hasil daripada penelitian selama 28 tahun dalam kerja-kerja pengurusan seni persembahan merangkumi pelbagai agensi kerajaan, swasta serta Pertubuhan Bukan Kerajaan (NGO), didapati terdapat perbezaan yang ketara dari segi amalan pengurusan yang diamalkan. Sebagai contoh, dari segi terminologi peranan "Pengarah Artistik" yang diamalkan oleh agensi kerajaan dan swasta telah membawa kepada tafsiran yang berbeza. Pengarah Artistik dalam konteks agensi kerajaan merujuk tugasan seorang individu yang bertanggungjawab kepada seseorang yang merekabentuk visual sesuatu persembahan. Manakala, dalam konteks agensi swasta tugasan Pengarah Artistik dirujuk sebagai peneraju utama sesebuah syarikat atau produksi yang bakal menentukan hala tuju perjalanan syarikat termasuk memilih produksi yang bakal dipersembahkan bagi memastikan keuntungan syarikat atau produksi. Berdasarkan kajian terkini yang dilakukan oleh pihak JKKN pada tahun 2017 bersama-sama dengan tenaga penyelidik dari universiti tempatan, masih mendapati bahawa isu kefahaman, kepakaran dan kekurangan ilmu yang berkaitan dengan pengurusan kerja seni persembahan yang berkualiti terus wujud dalam kalangan penggiat seni, budaya dan warisan tempatan.

Andika Aziz Hussin (2008) misalnya, memperkatakan bahawa sesebuah pementasan sepatutnya diukur daripada proses memulakan persiapan produksi, perjalanan penghasilan produksi, semasa berlangsungnya produksi, dan sehingga pengakhiran sesebuah produksi. Namun, masyarakat kerap memandang sepi peranan yang dimainkan oleh semua tenaga produksi, khasnya tenaga yang menjadi tulang belakang produksi. Industri kreatif merupakan industri yang unik kerana memerlukan modal insan yang terdiri daripada mereka yang mempunyai minat, bakat dan kebolehan tersendiri. Pada masa ini, negara masih kekurangan modal insan yang terdiri daripada karyawan seni dan pekerja berkemahiran tertentu. Selain itu, kebanyakan karyawan memperoleh kemahiran melalui *tacit knowledge* (DIKN 2009).

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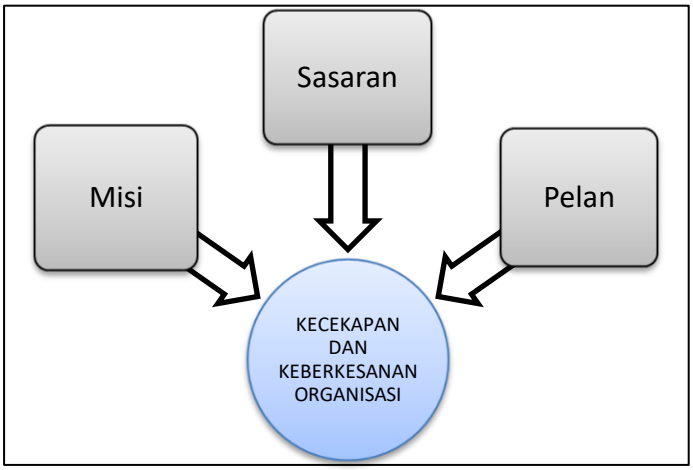
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1 & 2 September 2021

Metodologi kajian

Penyelidikan adalah proses untuk mendapatkan gambaran yang lebih mendalam mengenai konsep, isu atau proses apa pun. Ia adalah kajian terperinci simtematik mengenai subjek, terutama untuk mengetahui apa-apa (baru) maklumat atau mencapai pemahaman (baru) (Cambrige Dictionaries Online, 2003). Pada dasarnya kajian ini menggunakan kaedah kualitatif. Menurut Denzin & Lincoln (1994), penyelidikan kualitatif adalah penyelidikan yang menggunakan latar alamiah dengan maksud menafsirkan fenomena yang terjadi dan dilakukan dengan jalan melibatkan pelbagai kaedah yang ada. Erickson (1986), menyatakan bahawa penyelidikan kualitatif adalah berusaha untuk menemukan dan menggambarkan secara naratif kegiatan yang dilakukan dan nampak dari tindakan yang dilakukan dalam kehidupan mereka. Isu yang terdapat dalam industri kreatif khususnya bagi sektor seni persembahan pentas perlu dikaji dan ditambahbaik dari segi amalan sistem pengurusan seninya. Bagi mencapai hasrat tersebut, adalah amat wajar perkara tertentu yang melibatkan sistem pengurusan seni persembahan disemak dan diperhalusi bagi memastikannya terus berkembang dan maju, khususnya hal yang berkaitan dengan pengurusan artistik dan kemahiran praktikal tenaga kerja yang terlibat (Zulkifli Ab Rashid, 2014). Justeru, data kajian ini telah melibatkan 14 orang informen yang secara langsung terlibat dalam pengurusan seni persembahan anjuran agensi kerajaan yang bertindak sebagai peneraju seni budaya Malaysia. Kajian ini juga mengaplikasikan fungsi perancangan dari teori pengurusan Henri Fayol (1841-1925). Dalam hal ini, Henri Fayol telah mengagaskan lima fungsi pengurusan yang meliputi perancangan (planning), pengorganisasian (organizing), kepimpinan (commanding), penyelarasan (coordinating) dan pengawalan (controlling).

Batasan kajian

Sebagaimana sedia maklum bahawa proses pengurusan seni persembahan merangkumi empat peringkat iaitu Pra-Produksi, Proses Produksi, Minggu Produksi dan Pasca-Produksi. Walaubagaimanapun, kertas kerja ini hanya menfokuskan kepada peringkat Pra-Produksi yang melibatkan proses perancangan. Perbincangan akan lebih tertumpu kepada tiga komponen utama dalam proses perancangan bagi memastikan kecekapan dan keberkesanan sesuatu organisasi sebagaimana yang digambarkan dalam Rajah No. 1.

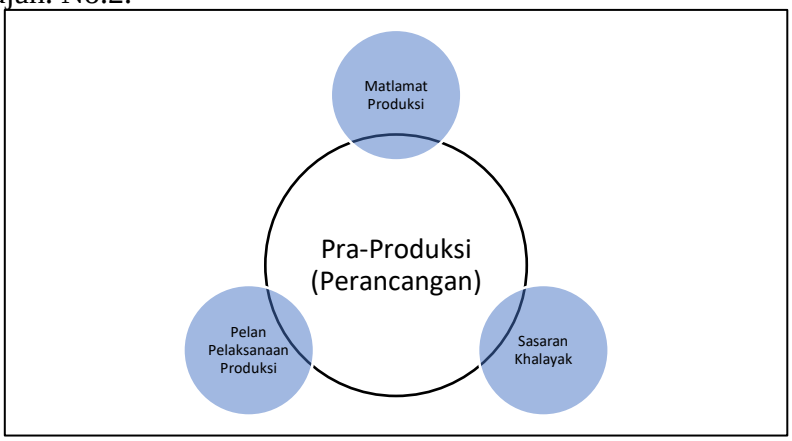


Rajah No. 1: Proses keseluruhan perancangan
Sumber daripada Principle of Management
(Norlida Kamaluddin, Za'faran Hassan, Rabiah Abdul Wahab, Rohaya Mohd Hussein, 2011).

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1 & 2 September 2021

Bagi proses perancangan dalam pengurusan seni persembahan pula menumpukan kepada tiga komponen utama iaitu penentuan matlamat produksi, penentuan sasaran khalayak dan pelan pelaksanaan produksi. Konsep kajian perancangan pengurusan seni persembahan sebagaimana Rajah. No.2.



Rajah No. 2: Proses Perancangan Pengurusan Seni Persembahan
Adaptasi daripada Principle of Management
(Norlida Kamaluddin, Za'faran Hassan, Rabiah Abdul Wahab, Rohaya Mohd Hussein, 2011).

Perbincangan

Proses perancangan menjayakan sesuatu persembahan pentas memerlukan suatu pendekatan gerak kerja yang terancang pada peringkat awal permulaan untuk menjayakan sesuatu produksi seni persembahan. Perbincangan boleh bermula dengan hanya perbualan tidak rasmi dan boleh berlaku dalam apa jua keadaan. Walaubagaimanapun, hal tersebut tidak boleh terhenti setakat itu sahaja, malah segala idea yang dibincang secara tidak rasmi tersebut hendaklah diangkat ke dalam satu proses yang rasmi dan digerakkan dengan suatu sistem pengurusan kerja yang sistematik dan berkesan. McCaffery (2000) menyatakan bahawa organisasi yang berkesan ditambah dengan perancangan kehadapan yang teliti dapat menghasilkan produksi yang memberangsangkan. Pengalaman menunjukkan bahawa persiapan yang baik sebenarnya akan membebaskan imaginasi kreatif dan memberi ruang untuk berkembang. Manakala menurut Abd. Ghani Ahmad (2009), kejayaan penerbitan sesebuah pementasan menurut kajian ini dipengaruhi oleh pengurusan pentas. Perlunya perancangan dan persediaan, latihan serta komitmen setiap ahli untuk menghasilkan sebuah persembahan yang berjaya.

Penentuan matlamat

Pada dasarnya, proses perancangan adalah bermula dengan penentuan matlamat atau tujuan yang ingin dicapai dalam sesuatu program atau produksi yang ingin dilaksanakan. Merancang adalah memikirkan cara-cara dan kaedah yang rasional dan lebih rapi untuk merealisasikan tujuan tertentu. Ianya adalah proses menjangkakan dan mendahului tindakan - ini melibatkan membuat keputusan yang berkaitan dengan tindakan masa hadapan (Norlida Kamaluddin, Za'faran Hassan, Rabiah Abdul Wahab, Rohaya Mohd Hussein, 2011). Penentuan matlamat yang jelas akan membantu melicinkan proses pengurusan sesuatu produksi. Hal ini amat penting kerana semua tenaga kerja produksi yang terlibat dalam menjayakan sesuatu produksi atau program perlu memahami matlamat atau tujuan sesuatu program itu diadakan. Dalam hal ini, setiap produksi yang ingin dilaksanakan mempunyai matlamat penganjuran yag berbeza. Sebagai contoh, terdapat produksi yang matlamat

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penganjurannya adalah berdasarkan tanggungjawab sosial, mendapat pulangan berbentuk kewangan, pembangunan khalayak serta memenuhi tanggungjawab korporat. Perbezaan matlamat-matlamat tersebut akan menyebabkan strategi pengurusannya akan berubah dalam memastikan segala matlamat tersebut tercapai.

Penentuan matlamat juga boleh berlaku berdasarkan dasar atau polisi yang telah ditetapkan oleh pihak penerbit yang menjayakan sesuatu produksi tersebut. Sebagai contoh, jika produksi tersebut anjuran pihak kerajaan, secara kebiasaannya matlamat penganjuran produksi yang dianjurkan tidak berasaskan kepada kejayaan berbentuk kewangan tetapi lebih kepada tanggungjawab sosial, apresiasi seni serta pembangunan khalayak. Manakala, bagi produksi anjuran syarikat pula lebih mengutamakan kepada kejayaan berbentuk kewangan. Dalam aspek lain pula, penentuan matlamat adalah merupakan suatu dasar kepada perjalanan sesuatu produksi, mahupun syarikat yang terlibat. Oleh itu, tanggungjawab menentukan matlamat adalah menjadi tanggungjawab pengurus sesuatu produksi atau pengurus syarikat tersebut. Untuk perancangan yang berkesan, pengurus harus mahir dalam seni mengurus tenaga manusia, berjiwa besar dan mempunyai keberanian moral yang tinggi, memiliki beberapa pengalaman yang lampau, berkemahiran dalam bidang yang dipertanggungjawabkan, mempunyai pengalaman perniagaan secara umum dan kemampuan menjana idea kreatif (Charted Management Institute, 2020).

Penentuan sasaran khalayak

Setelah sesuatu matlamat atau tujuan penganjuran sesuatu produksi atau program itu ditetapkan, peringkat seterusnya yang perlu dilakukan adalah penentuan sasaran khalayak. Dalam hal ini, terdapat juga perbincangan diperingkat penentuan sasaran lebih menumpukan kepada strategi untuk mencapai matlamat atau tujuan organisasi tersebut diwujudkan. Namun, bagi pengurusan seni persembahan, penentuan sasaran lebih menumpukan kepada sasaran khalayak atau sasaran penonton yang bakal menyaksikan sesuatu persembahan yang dirancangkan. Pada masa yang sama, gerak kerja tersebut juga akan mengambil kira sasaran yang ingin dicapai berdasarkan kepentingan pihak penerbit produksi tersebut. Penentuan sasaran khalayak amat berkait rapat dengan penentuan matlamat atau tujuan sesuatu produksi atau program yang telah dirancangkan. Dalam hal ini, pendekatan atau strategi untuk mendapatkan khalayak akan lebih terfokus apabila matlamat atau tujuan sesuatu produksi atau program tersebut difahami oleh semua pihak khususnya tenaga kerja produksi yang terlibat dalam kerja-kerja pemasaran dan promosi.

Menurut Joanne Scheff Benstein (2014), dalam seni, nilai intrinsik berbeza dari produksi ke produksi dan dari pelanggan ke pelanggan. Selanjutnya, minat dan keperluan orang berubah sepanjang hayat mereka. Untuk merumitkan lagi masalah, dalam masyarakat kita yang dinamik, tingkah laku pelanggan seni semasa dan bakal pelanggan berubah secara mendadak. Oleh itu, pentingnya pemasaran. Peranan pemasaran adalah untuk membawa penonton ke seni dan seni kepada penonton dengan cara yang relevan, bermakna dan menarik. Justeru, berdasarkan kenyataan Joanne Scheff Benstein bahawa proses mendapatkan khalayak memerlukan suatu proses terperinci kerana sikap khalayak juga tidak konsisten dan amat memerlukan suatu strategi yang terbaik dalam menanggani isu ini.

Penentuan pelan pelaksanaan produksi

Peringkat terakhir dalam proses perancangan adalah menentukan pelan pelaksanaan produksi. Di peringkat ini, suatu garis panduan atau strategi pelaksanaan hendaklah diwujudkan oleh pihak pengurusan sesebuah organisasi. Pelan pelaksanaan adalah merupakan suatu strategi atau tindakan yang perlu dilakukan bagi mencapai matlamat serta sasaran

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khalayak yang telah ditetapkan. Strategi pelan pelaksanaan (tindakan) merangkumi pelbagai aspek termasuk penyediaan struktur organisasi, tahap kemahiran kakitangan, teknik penyampaian, jadual gerak kerja dan manual prosedur kerja (SOP). Kesemua elemen yang terdapat dalam pelan pelaksanaan produksi perlu diwujudkan secara bertulis, difahami serta diamalkan oleh semua pihak yang terlibat dalam menjayakan produksi tersebut. Kepentingan mewujudkan pelan pelaksanaan di peringkat perancangan adalah bagi memastikan keberkesanan sumber yang ada agar dapat diurus serta diukur kualiti pencapaiannya. Kebanyakkan organisasi tidak mengira kecil atau besar, menggunakan perancangan formal dalam usaha mencapai matlamat mereka. Perancangan formal adalah merujuk kepada perancangan yang dibuat untuk mencapai sesuatu matlamat dalam satu tempoh yang telah ditetapkan. Matlamat yang ingin dicapai itu ditulis dan dikongsi bersama dengan semua ahli organisasi. Perancangan itu juga adalah proses merangka tindakan yang bakal disusun supaya langkah-langkah yang perlu dapat diambil untuk mencapai matlamat tersebut (Sabri Hj Hussin, Raida Abu Bakar, Mohd. Radzuan B. Rahid & Ruhana Busu, 2004).

Dapatan kajian

Hasil dapatan kajian mendapati bahawa proses perancangan dalam menjayakan sesuatu produksi seni persembahan telah wujud. Namun, terdapat kekuatan serta kelemahan tertentu yang perlu diatasi dan ditambahbaik oleh pihak pengurusan seni persembahan seperti matlamat produksi, sasaran khalayak, pelan pelaksanaan produksi (srtuktur organisasi, tahap kepakaran kakitangan, jadual gerak kerja), amalan pengurusan berasaskan andaian dan sistem pengurusan kerja yang tidak konsisten.

Matlamat produksi

Pada dasarnya, dapatan kajian mendapati bahawa pihak penerbit produksi yang terlibat dalam menjayakan sesuatu produksi atau program telah menggariskan secara jelas tentang matlamat atau tujuan sesuatu program tersebut dilaksanakan. Hal ini telah diperjelaskan oleh informen bahawa mereka amat mengambil berat penentuan matlamat bagi setiap penganjuran program kerana hal tersebut adalah bersangkutan dengan visi dan misi agensi mereka. Dalam hal ini, semua pihak yang terlibat khususnya diperingkat pengurusan dasar dan peringkat pelaksana dasar amat berpegang teguh kepada matlamat yang cuba dicapai pada setiap kali merancang sesuatu produksi atau program.

Sasaran khalayak

Kaedah untuk mendapatkan khalayak seramai mungkin pada setiap kali penganjuran program menjadi keutamaan kepada agensi penerbit produksi tersebut. Dapatan kajian mendapati bahawa agensi tersebut menggunakan pendekatan mengekalkan khalayak sedia ada dan pada masa yang sama berusaha mendapatkan khalayak baharu. Hal ini dinyatakan oleh informen yang terlibat secara langsung dalam hal yang berkaitan dengan tugasan mendapatkan khalayak, yakni Bahagian Komunikasi Korporat agensi tersebut. Pada aspek lain pula, penentuan kandungan kreatif program juga memainkan peranan penting seperti memasukkan acara kesukaan ramai yang telah menjadi ikutan khalayak dan hal ini juga dapat memastikan khalayak sedia ada terus mengikuti program yang dianjurkan.

Manakala pihak pemasaran dan promosi pula menggunakan pelbagai saluran media khususnya media sosial untuk mengwar-warkan program yang dianjurkan bagi menarik khalayak berkujung atau menonton program yang bakal dilaksanakan. Dalam memastikan setiap program yang dianjurkan mendapat sambutan khalayak, agensi penerbit produksi tersebut juga menggunakan pendekatan kajian penonton (audience survey) bagi mendapat

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1 & 2 September 2021

maklum balas khalayak berkaitan penganjuran sesuatu program. Hasil daripada jumlah *like* atau *dislike* daripada khalayak akan dimaklumkan oleh pihak pemasaran dan promosi kepada pihak yang menganjurkan sesuatu program.

Pelan pelaksanaan (tindakan)

Di peringkat pelan pelaksanaan (tindakan) produksi, dapatan kajian mendapati bahawa terdapat kekuatan dan kelamahan yang timbul dalam agensi penerbit produksi tersebut. Kelemahan yang timbul boleh menyebabkan proses pengurusan yang terbaik yang cuba diterapkan dalam agensi tersebut terganggu dan akhirnya hasil atau kualiti yang diharapkan juga sukar dicapai dan pada masa yang sama matlamat penganjuran sesuatu program juga tidak tercapai.

Struktur organisasi

Dari segi struktur organisasi pula adalah didapati bahawa pihak penerbit produksi tersebut telah menyediakan carta atau struktur organisasi yang bersesuaian dengan struktur kerja bagi menjayakan sesuatu produksi atau program seni persembahan. Hal ini telah diamalkan dengan menentukan carta aliran kerja atau kuasa yang telah ditugaskan kepada setiap individu sebagai panduan dalam menjalankan tugasan yang telah diarahkan. Sebagai contoh, secara umumnya setiap produksi atau program yang dirancangkan hendaklah diketuai oleh seorang Pengarah Projek (Produksi), Pengarah Artistik atau Pengarah Persembahan, Pengurus Produksi, Pengurus Teknikal, Pengurus Pentas, Pembantu Produksi serta lain-lain tenaga produksi berdasarkan jenis dan skala produksi.

Tahap kepakaran kakitangan

Dalam aspek ini, dapatan kajian mendapati terdapat kepakaran kakitangan yang tidak konsiten kerana kebanyakkan kakitangan yang terlibat datangnya daripada latarbelakang, kemahiran serta kelayakan akademik yang berbeza-beza. Terdapat juga kakitangan yang pada awal perkhidmatannya tidak mempunyai pengalaman dalam bidang tugas yang dipertanggungjawabkan. Hal ini diperakui oleh informen diperingkat pengurusan produksi dan pembantu produksi yang bertanggungjawab menjayakan sesuatu produksi atau program di lapangan. Dalam hal ini, terdapat tenaga pengurusan produksi dan pembantu produksi yang tidak pernah terlibat dalam kerja-kerja pengurusan produksi sebelum mereka dipertanggungjawabkan terhadap tugasan tersebut.

Walaubagaimanapun, kelemahan tersebut cuba diatasi oleh pihak pengurusan (pelaksana dasar) dengan mengamalkan sistem berkerja sambil belajar kepada kakitangan yang tidak mempunyai ilmu atau sesuatu kemahiran. Kaedah yang diamalkan adalah dengan menggalakkan kakitangan baharu melihat tugasan yang dilakukan oleh orang lain dan pada masa yang sama membantu menjayakan tugasan tersebut dan akhirnya kakitangan tersebut akan mendapat ilmu serta kemahiran yang sepatutnya.

Jadual gerak kerja

Pihak pengurusan produksi amat mengutamakan jadual gerak kerja produksi atau lebih dikenali sebagai *gun chart* atau *timeline*. Penggunaan jadual gerak kerja ini diamalkan di semua peringkat proses pengurusan produksi seni persembahan bermula daripada peringkat Pra-Produksi, Proses Produksi, Minggu Produksi dan Pasca-Produksi. Dapatan kajian juga mendapati semua pihak yang terlibat dalam menjayakan produksi samada bahagian, unit atau individu amat mematuhi jadual gerak kerja tersebut. Pematuhan kepada jadual gerak kerja tersebut adalah bagi memastikan semua peringkat pengurusan kerja dapat berjalan dengan

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1 & 2 September 2021

lancar dan tidak menggangu proses kerja yang telah ditetapkan dan telah dipersetujui oleh semua pihak.

Manual prosedur kerja (SOP)

Dari aspek penyediaan manual prosedur kerja, dapatan kajian mendapati bahawa terdapat kelemahan terhadap agensi tersebut dalam menyediakan manual prosedur kerja yang lengkap khususnya informasi yang berkaitan dengan proses penyelarasan kerja yang lebih terperinci. Walaubabagaimanapun, agensi penerbit produksi tersebut mempunyai S.O.P pengurusan tetap yang diamalkan seperti penyediaan kertas kerja, kelulusan kertas kerja, menentukan peruntukan kewangan, mengadakan mesyuarat produksi, menyediakan jadual gerak kerja produksi serta menyediakan laporan dan proses penutupan akaun produksi.

Kelemahan S.O.P yang ketara adalah diperingkat proses kerja pelaksanaan produksi di lapangan, dimana kakitangan yang terlibat diperingkat tersebut tidak mempunyai suatu garis panduan kerja yang khusus dan kebanyakkan kakitangan yang terlibat menjalankan tugas berasaskan kefahaman dan sebarang keputusan adalah berdasarkan kemampuan diri. Hal ini telah digambarkan oleh informen yang terlibat bahawa mereka hanya diberikan taklimat sahaja semasa sesi mesyuarat bagi menjayakan sesuatu program dan proses menjayakannya adalah berdasarkan kepada tugasan masing-masing.

Amalan pengurusan berasaskan andaian

Berdasarkan dapatan kajian juga, terdapat amalan pengurusan kerja berasaskan andaian yang diamalkan di agensi penerbit produksi tersebut. Hal ini berlaku di pelbagai peringkat pengurusan dan hal tersebut juga dibuktikan dengan pengakuan informen bahawa kebanyakkan arahan, informasi atau sesuatu proses kerja yang ingin dilaksanakan adalah berdasarkan kefahaman serta pengalaman masing-masing. Berdasarkan kenyataan ini, dapat disimpulkan bahawa kualiti sistem pengurusan kerja akan terjejas dan proses pemantauan kualiti pengurusan produksi juga sukar diukur. Pada masa yang sama, amalan pengurusan berasaskan andaian juga akan menyebabkan punca kelemahan sistem pengurusan akan wujud secara berterusan dan proses penambahbaikan sistem pengurusan yang lebih baik sukar ditanggani.

Sistem pengurusan kerja yang tidak konsisten.

Perbincangan berkaitan dengan sistem pengurusan kerja yang tidak konsisten ini adalah berakait rapat dengan isu amalan pengurusan berasaskan andaian. Hasil dapatan kajian juga mendapati bahawa sistem pengurusan kerja yang tidak konsisten wujud dalam agensi penerbit produksi tersebut. Hasil daripada maklumat yang dinayatakan oleh informen serta pemerhatian penyelidik terhadap proses kerja yang diamalkan, didapati bahawa proses kerja pengurusan seni yang diamalkan adalah bercampur aduk dan tidak konsisten di pelbagai peringkat proses pengurusan produksi. Berdasarkan perbincangan diatas, didapati wujudnya sistem pengurusan kerja yang tidak konsisten tersebut bermula daripada peringkat perancangan yang seharusnya dititikberatkan kerana proses perancangan adalah merupakan proses Pra-Produksi iaitu gerak kerja awal bagi menjayakan sesuatu produksi atau program. Kesan daripada sistem pengurusan kerja yang tidak konsisten juga mendapati bahawa terdapat sebahagian daripada proses pengurusan kerja yang menjadi amalan serta amat dipatuhi oleh semua pihak dan pada masa yang sama terdapat pula proses pengurusan kerja dilakukan sambil lewa dan tanpa pemantauan yang rapi. Kelemahan yang timbul diperingkat perancangan ini bakal menggangu proses pengurusan yang lain khususnya di peringkat pengawalan. Menurut Norlida Kamaluddin, Za'faran Hasan, Rabiah Abdul Wahab & Rohaya Mohd Hussein (2011) bahawa fungsi pengawalan adalah berkait rapat dengan fungsi-fungsi yang lain. Fungsi pengawalan berkait

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1 & 2 September 2021

rapat secara langsung dengan fungsi perancangan dalam memastikan proses perancangan dan pencapaian yang tepat, dan seterusnya sesuatu polisi atau perancangan dapat dihasilkan.

Kesimpulan

Secara kesimpulannya, kajian ini menyarankan agar semua pihak mengamalkan proses perancangan yang betul dan sistematik sebelum sesuatu kegagalan muncul. Kesan daripada proses perancangan yang sistematik juga bakal melicinkan gerak kerja pengurusan berikutnya. Hal yang berlaku adalah amat terkait dengan perancangan yang gagal kerana gagal merancang. Isu-isu yang berbangkit dalam pengurusan seni persemabhan perlu diatasi kerana hal tersebut melibatkan keberkesanan sistem pengurusan seni persembahan pentas secara keseluruhannya sekaligus akan menggagalkan kemajuan industri seni kreatif negara.

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1 & 2 September 2021

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RUANG DAN WAKTU SEBAGAI ELEMEN NARATIF PENTING DALAM PENCERITAAN FILEM CEREKA BERDASARKAN TEORI SEMIOTIK FILEM OLEH CHRISTIAN METZ

SPACE AND TIME AS IMPORTANT NARRATIVE IN FICTION FILMS STORYTELLING BASED ON FILM SEMIOTIC BY CHRISTIAN METZ

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Abstrak: *Kajian ini membuktikan ruang dan waktu sebagai elemen naratif penting dalam penceritaan filem cereka. Matlamat kajian ini adalah mengetahui jenis ruang dan waktu yang digunakan dalam filem pendek Tafsir dan keberkesanannya. Elemen naratif yang dibina dalam filem pendek Tafsir sebagai proses studio adalah untuk menghubungkan teori semiotik Metz melalui ruang dan masa dalam shot, seterusnya membuktikan kedudukannya sebagai medium elemen naratif penting untuk membentuk komunikasi dengan penonton. Kajian ini menggunakan kaedah kualitiatif yang menerangkan secara terperinci teori semiotik yang berasaskan kepada teknik Bracket Syntagma dan Parallel Syntagma oleh Metz. Kerangka konseptual yang digunakan dalam kajian ini ialah ruang dan waktu divisualkan di dalam shot. Kajian ini mendapati menentukan kedudukan yang terbaik bagi jenis ruang dan waktu adalah penting dan kemudian menjadi peraturan bagi keseluruhan cerita. Komponen ruang dan waktu boleh bermakna apa sahaja yang pengarah mahu sampaikan kepada penonton. Apa yang perlu adalah membuat keputusan, menerangkannya dalam pengembangan plot cerita, dan kemudian membawa penonton kepada maklumat emosi dan tindak balas andaian dari pendedahan shot. Strategi ini adalah cara bagi membuktikan keberkesanan naratif dapat dibina.*

Kata kunci: *Ruang dan Waktu, Elemen Naratif, Filem Cereka, Semiotik Christian Metz.*

Abstract: *This research proves that space and time as important narrative elements in fiction films storytelling. The aim of this study is to find out the type of space and time used in the short film Tafsir and it's effectiveness. The narrative element constructed to the short film interpretation as a studio process is to link Metz's semiotic theory through space and time in the shots proving it's position as a medium of important narrative elements in shaping communication with the audience. This study uses a qualitative method that describes in detail the semiotic theory based on the Bracket Syntagma and Parallel Syntagma techniques by Metz. The conceptual framework used in this study is space and time visualized in the shots. This study finds that determining the best position for the type of space and time is important and then became the rule for the whole story. The director can give any meaning to the space and time component in the narative. The most important is to decide, explanation while building the story plot and guide the audiance to the emotional information and their assumptions from shots exposition. This is the strategy to justify and prove in building an effective narative.*

Keywords*: Space and Time, Narrative, Fiction Films, Film Semiotic Christian Metz.*

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Pendahuluan

Membincangkan tentang filem, ia mempunyai dimensi pentakrifan dan ruang lingkup kontekstual yang luas. Banyak pengertian tentang filem telah diberikan dengan menjangkau peranannya sebagai produk kebudayaan yang digambarkan sebagai proses produksi dan pertukaran makna yang terus menerus. Ini kerana filem ialah sebuah wahana kreatif yang bersifat perbincangan (discursive) serta melibatkan idea dan pemikiran, analisis, kritikan, fungsi, matlamat dan pelbagai kemahiran dan kepakaran. Filem merupakan proses kesenian yang semestinya mencabar seorang karyawan filem untuk memperlihatkan daya imaginasi dan kreativiti sinematiknya. Karyawan filem bertanggungjawab dalam filemnya untuk menjadikan naratif sesebuah filem itu dipukul dan dikuasai oleh kehebatan dan kekuatan. Semua fungsi tersebut dapat berjalan dengan baik kerana filem memiliki karakteristik yang berbeza dengan media komunikasi lainnya. Ia bererti, sesebuah filem mempunyai tujuan untuk menyampaikan mesej kepada masyarakat, serta memberikan pengaruh terhadap jiwa manusia. Mesej dalam konteks ini merujuk kepada gagasan atau idea yang disampaikan penulis skrip dan pengarah yang berfungsi sebagai komunikator untuk tujuan tertentu kepada penonton. Proses komunikasi tersebut diwujudkan melalui sistem tanda atau simbol (sign) yang mengandungi makna tertentu dan menggambarkan sesuatu, sesuai dengan bentuk-bentuk komunikasi antara penulis skrip, pengarah dan penonton. (Metz, 2014: 72).

Pendekatan semiotik, dapat digunakan untuk menganalisis sebuah filem, kerana genre tersebut adalah bidang untuk mengkaji aspek-aspek komunikasi yang diwujudkan melalui fakta yang membezakan naratif dari dunia sebenar. Inilah atara cabaran besar khalayak filem yang menonton tetapi tidak celik "membaca" kod-kod sinematik yang disulam halus oleh pengarah filem. Pada dasarnya filem terbentuk dari dua unsur penting, iaitu visual (gambar) dan audio (suara) yang saling melengkapi antara satu sama lain. Menurut pengasas teori semiotik filem, Christian Metz, shot berfungsi sama seperti sebuah bahasa, meskipun ia wujud dalam bentuk visual dan audio. (Metz, 2014: 78). Oleh itu, memahami sesebuah filem dalam perspektif semiotik filem menurut Metz harus menggunakan fungsi the large syntagmatic category berdasarkan kepada bahasa struktur filem yang terdiri daripada lapan komponen iaitu the autonomous shot (establishing shot,insert) (pemilahan gambar), the parallel syntagm (penjajaran gambar), the bracketing syntagm (pengambilan gambar secara singkat), the descriptive syntagm (penggambaran adegan), the alternating syntagm (pergantian adegan), the scene (adegan), the episodic sequence (pembabakan pada setiap adegan) dan the ordinary sequence (urutan tiap babak). (Metz, 2014: 72).

Filem juga disifatkan sebagai salah suatu sumber yang penting dalam kajian bidang sosiobudaya kerana ia memainkan peranan penting dalam kehidupan sosial masyarakat. Hal ini kerana filem berpotensi mempengaruhi minda, emosi dan gaya kehidupan khalayak penonton. Ini kerana filem menggambarkan pengalaman kehidupan individu penonton, bidang ini menjadi sebagai saluran media hiburan yang paling berjaya sehinggakan ianya sudah sebati dengan kehidupan sosial manusia. (Madsen, 1973:3). Ilmu-ilmu sosial seperti sosiologi dan antropologi budaya saling berkaitan dengan penemuan psikoanalisis Freud pada 1920-an adalah merupakan alternatif bagi mengkaji media filem dalam merangkum wacana dan perkembangan filem sebagai media untuk diketengahkan kepada masyarakat, pengaruhnya meliputi seluruh bidang kesenian baik dalam seni rupa, kesusateraan dan bidang filem. Menurut Mahadi J. Murat hal ini sedemikian kerana filem bukan hanya berperanan sebagai alat hiburan tetapi juga berkuasa mempengaruhi emosi, minda dan bentuk kehidupan khalayak penonton. (Naim Haji Ahmad, 2006:xi).

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Fungsi filem telah banyak mengalamai perubahan secara substantial sebagaimana perubahan pada khalayak penontonnya. Semiotik filem oleh Metz dijadikan sebagai kaedah bagi menyelesaikan persoalan dan mencari hubungan ruang dan waktu yang diletakkan sebagai latar set di dalam shot membantu kesempurnaan strategi naratif dalam filem. Ia bermakna, strategi ruang dan waktu berfungsi sebagai salah satu medium berkomunikasi kepada penonton dengan lebih mendalam sebagaimana yang diketengahkan dalam pembikinan filem pendek *Tafsir* yang mengadaptasi konsep ruang dan waktu berasaskan pendekatan *The Large Syntagmatic* oleh Metz. Filem pendek ini merupakan bagaimana dapatan kajian mengenai konsep ruang dan waktu dalam penghasilan shot yang divisualkan dalam filem pendek kajian ini. Menurut Metz, fokus utama sesebuah semiotik filem adalah proses pemaknaan yang muncul dan disampaikan melalui unsur denotatif dalam filem iaitu kaedah menjelaskan pola-pola dan makna visual yang terhasil daripada fungsi-fungsi the large syntagmatic category. (2014: 103). Kenyataan ini bermaksud, filem dihasilkan daripada rangkaian sistem tanda, perlambangan dan penggunaan elemen ruang serta waktu untuk membina satu struktur naratif dan dramatik yang berfungsi untuk mewujudkan komunikasi antara pengarah dan penulis skrip. Kajian terhadap sesebuah filem menurut Metz, bertujuan memperlihatkan bagaimana sesebuah filem itu berfungsi dalam memberikan makna terhadap visual yang dipersembahkan. Dengan menggunakan elemen ruang dan waktu di dalam konteks rekaan produksi, hubungan aspek verbal dan non-verbal di dalam shot akan berfungsi sebagai unsur pergerakan naratif dan struktur dramatik yang boleh mempengaruhi persepsi penonton dalam sesebuah shot. Ia bererti, ruang dan waktu dalam sesebuah shot berfungsi seperti sebuah ungkapan dalam karya tekstual yang melontar simbol-simbol untuk melengkapi elemen dramatik dan naratif.

Menurut Block (2001:227), komponen visual dari empat jenis ruang harus diterokai dari awal dan setiap skrip haruslah mempunyai pendekatan idea bahawa terdapat satu set komponen visual untuk menyampaikan struktur naratif dengan baik serta berkesan. Komponen ruang yang dimaksudkan terbahagi kepada empat iaitu Flat space, Limited Space, Deep Space dan Ambiguous Space. Oleh itu, ruang dalam konteks ini merujuk kepada tiga perkara iaitu ruang fizikal di hadapan kamera sewaktu proses penggambaran yang menjadi latar set yang telah dikenal pasti pada scene, kedua; perbezaan antara ruang sebenar di lokasi dan ruang yang sama seperti yang dipaparkan pada skrin, bagaimana pengarah menggambarkan ruang sebenar itu menjadi komponen ruang yang diinginkan dan ketiga adalah karakteristik shot yang dipaparkan bagi mewakili kod-kod sinematik yang sepatutnya dibaca oleh penonton sebagai usaha pengarah membina sesuatu interpretasi yang kreatif serta kesimpulan yang munasabah. Konsep ruang yang divisualkan dalam shot merujuk kepada elemen pendiri masyarakat iaitu konsep utama bagi orang ramai dalam melihat dunia tempat mereka tinggal dan mencari diri mereka di dunia ini. (Özçınar, 2009: 90).

Masa atau waktu pula merujuk kepada komponen yang mewakili latar bagi sesebuah naratif. (Barnwell, 2004: 80). Menurutnya, semua imej di skrin mempunyai latar waktu dan penetapan latar waktu ini boleh mengubah interpretasi sesebuah cerita. Sebuah penceritaan yang sama boleh disampaikan dengan latar waktu dahulu, waktu kini ataupun waktu hadapan. Dengan mengambil elemen ruang dan waktu di dalam kajian ini adalah untuk memahami adakah komponen visual dan struktur visual adalah sebagai menyokong dan membantu struktur penceritaan kepada penonton. Dalam konteks pendekatan semiotik filem oleh Metz, kedua-dua unsur ini berfungsi sebagai kaedah bagi menyelesaikan persoalan dan sebagai element penting dalam penceritaan filem. Berdasarkan konsep ruang dan waktu dalam perspektif semiotik filem Metz, pendekatan syntagma sebagai bantuan menggabungkan shot dilihat sebagai ayat yang menghubungkan ruang dan waktu sebagai medium dalam membantu kesempurnaan strategi naratif untuk menyampaikan mesej dan membentuk persepsi penonton. Konsep syntagma ini

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merupakan asas bagi pendekatan saintifik dalam naratif filem. Dengan mengenal pasti segmen filem, Metz mengasingkan dan menggambarkan "teknik menulis" yang menjadi retorik di dalam penghasilan filem. Penggunaan syntagma adalah sebagai terma untuk membahagikan unit-unit di dalam naratif. Dengan mengenal pasti jenis syntagma yang bersesuaian imej-imej shot dapat disusun lalu membentuk gaya penyampaian dan membantu struktur naratif. Pembikin filem khususnya pereka produksi perlu peka isi dalaman sesebuah naratif supaya hanya imej dan visual yang simbolik sahaja akan berbicara kepada penonton. Dalam filem, kandungan sesuatu yang simbolik tersebut adalah sebagai daya penarik kepada audien untuk membandingkan dan imej yang berkaitan atau lebih dikenali sebagai Resonant shot merujuk kepada istilah dalam sesebuah filem untuk menerangkan sesebuah shot dengan lebih jelas dan bermakna (Kawin, 1987:232).

Pendekatan semiotik filem oleh Christian Metz dijadikan sebagai kaedah bagi menyelesaikan persoalan dan mencari hubungan ruang dan waktu sebagai elemen naratif penting dalam penceritaan sebuah filem pendek bertajuk "Tafsir" sebagai produk daripada penyelidikan berasaskan studio (studio-based research) yang dibuat berdasarkan dapatan kajian filem dengan menggunakan Teori Semiotik Filem oleh Christian Metz.

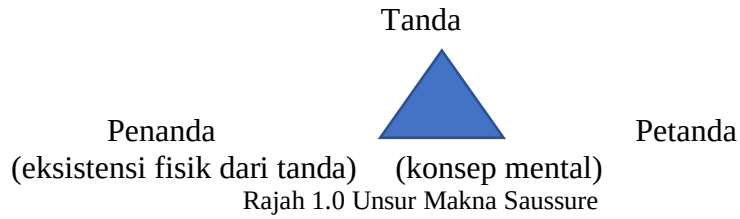
Semiotik Filem Christian Metz

Pendekatan teori semiotik filem Christian Metz digunakan untuk memahami kedudukan konsep ruang dan waktu dalam sesebuah shot. Ia seterusnya merujuk kepada pembikinan filem pendek *Tafsir* sebagai proses kreatif daripada penyelidikan berasaskan studio (*studio-based research*) yang dibuat berdasarkan dapatan kajian filem dengan menggunakan Teori Semiotik Filem Metz. Metz menghubungkan pertentangan-pertentangan binari dalam konteks perluasan makna bahasa visual (gambar-gambar) yang merangkumi unsur makna antara tanda – penanda – petanda digambarkan sebagai sekumpulan bahasa visual. Ia diadaptasi daripada pemikiran-pemikiran strukturalisme de Saussure yang membuktikan tanda atau simbol merupakan objek fizikal yang memiliki makna dan sesebuah tanda terdiri atas penanda dan petanda (Fiske,2001:65).

Semiotik digunakan sebagai pendekatan untuk menganalisis teks media dengan menggangarkan bahwa media itu sendiri dikomunikasikan melalui peringkat tanda (text, simbol, audiovisual) yang membawa makna dan ideologi tertentu. Semiotik adalah ilmu tanda-tanda. Salah satu tokoh terkemuka dalam kajian semiotik adalah Ferdinand De Saussure. Ia memfokuskan kepada tanda itu sendiri. Bagi Saussure, tanda merupakan objek fizik dengan sebuah makna. Beberapa elemen penting dalam teori semiotik Saussure ialah *Signifier* dan *Signified* Bahasa merupakan suatu sistem tanda (sign) penanda (signifier) dengan sebuah idea atau petanda (signified). Tanda tersusun atas penanda dan petanda. Dengan kata lain penanda adalah "bunyi yang bermakna" atau "coretan yang bermakna". Jadi, penanda adalah aspek material dari bahasa: apa yang dikatakan atau didengar dan apa yang ditulis atau dibaca. Petanda adalah gambaran mental, fikiran atau konsep. Jadi petanda adalah aspek mental dari bahasa. Hubungan unsur makna antara tanda – penanda – petanda digambarkan dalam bentuk berikut:

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Rajah 1.0 Unsur Makna Saussure

Diperhatikan dalam tanda bahasa yang konkrit kedua unsur tadi tidak bisa dilepaskan. (Sobur, 2006:46). Hubungan antara keberadaan fizik tanda dan konsep mental tersebut dinamakan *signification*. Dengan kata lain, *signification* adalah upaya dalam memberi makna terhadap dunia. *Langue* dan *Parole* dalam konsep Saussure, dimaksudkan bahasa merupakan milik bersama dari suatu golongan bahasa tertentu. *Langue* ada dalam benak orang, bukan hanya makna abstrak saja. *Langue* harus dianggap sebagai sistem. *Langue* mempunyai objek sistem atau tanda atau kod, maka *parole* adalah *living spech*, iaitu bahasa yang hidup atau bahasa sebagaimana terlihat dalam penggunaannya. *Parole* merupakan bahagian dari bahasa yang sepenuhnya individual. (Agustus 2014:185).

Dapat dimengertikan *parole* adalah kombinasi yang memungkinkan penutur mampu menggunakan kod bahasa untuk mengungkapkan fikiran pribadinya. Di samping itu, *parole* pun dapat dipandang sebagai mekanisme penyuburan dan perkembangan psiko-fisik yang memungkinkan penutur penampilkan kombinasi tersebut. Aspek kombinasi ini mengimplikasikan bahwa *parole* tersusun dari tanda-tanda yang identik dan sentiasa berulang. Dengan adanya pengulangan ini maka setiap tanda boleh menjadi elemen dari *langue*. Secara singkat dapat dikatakan bahwa *parole* merupakan penggunaan aktual bahasa sebagai tindakan individu-individu.

Demikian dapat dibezakan dalam pengertian umum, *langue* adalah abstraksi dan artikulasi bahasa pada tingkat sosial budaya, sedangkan *parole* merupakan ekspresi bahasa pada tingkat individu dan setara dengan kalam yang tersusun sehingga penerima memahami maksudnya. *Syntagmatic dan Associative* (Paradigmatic) Sintagma adalah kumpulan tanda yang berurutan secara logik dan paradigma adalah hubungan yang saling menggantikan. Semiotik Christian Metz Pada bukunya, *Film Language : A Semiotics of the Cinema* (1974) , Metz berpendapat bahwa sinema yang terstruktur seperti bahasa. Meminjam model Saussure, Metz membuat perbezaan antara "langue" sistem bahasa, dan "bahasa". Metz (1991:74) berpendapat : *"... the cinema is certainly not a language system (langue.).."*. Ini dapat dimengertikan filem itu tidak dapat dianggap sebagai terdiri dari "langue" dalam erti kata lain memiliki tata bahasa yang ketat dan sintaks setara dengan kata-kata tertulis atau lisan yang merupakan sebuah bahasa berhubungan dengan struktur bahasa.

Berbeza dengan kata-kata tertulis, ini kerana menurut Metz, filem dihasilkan dari serangkaian babak yang disebut sebagai *Syntagmas.* Metz menjelaskan bahawa bentuk dasar dari semiotik dalam sinema memberi maksud tersendiri iaitu paradigma dan syntagma. Paradigma adalah berkaitan dengan apa yang boleh dijadikan pengganti dalam mana-mana istilah dan lokasi dimana ia merujuk kepada peraturan dan kombinasi yang meliputi istilah-istilah seperti *cut, fade, dissolve* dan *wipe* yang merujuk kepada cara-cara penukaran shot. Manakala syntagma pula merujuk kepada peraturan kombinasi atau penggabungan yang menyediakan ayat-ayat yang berurutan atau berhubungan antara satu shot dengan shot-shot seterusnya. Paradigma dan syntagma bergerak dalam satu gabungan supaya ayat mempunyai bentuk syntagma yang khusus. Dengan pergerakkan satu imej kepada dua, filem menjadi bahasa yang secara langsung membentuk struktur fonem dan morfem untuk membentuk ayat, manakala filem menggabungkan imej dan bunyi untuk membentuk syntagma. Syntagma wujud

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1 & 2 September 2021

dengan menghubungkan tanda-tanda dari pada set-set paradigma yang di pilih pada asasnya sama ada ia dianggap biasa atau mungkin memerlukan peraturan sistem (*grammar*).
Bahasa sinematografi dianggap sebagai penanda sinematografi yang mempunyai hubungan motivasi atau beralasan antara tanda atau benda dan tidak berkaitan. Ia merujuk seperti suntingan, gerakkan kamera, skala shot, hubungannya dengan imej dan ucapan secara keseluruhannya ia adalah filem atau filem pendek (Sitepu, 2011 :10). Model senimatografi adalah terdiri daripada beberapa komponen dan elemen yang dapat diinterpretasikan melalui unsur-unsur sinematografi dalam babak-babak yang diteliti atau dalam erti kata lain mencari makna dalam filem dengan menggunakan lapan model utama untuk menganalisis berlandaskan kelompok sintagmatik imej (*Sygntagmatic Category of Image Track*). Konsep Syntagma yang diperkenalkan oleh Metz adalah: (The Large Syntagmatic), perhatian utama semiotik filem adalah bagaimana makna dibangkitkan dan disampaikan melalui analisa unsur denotatif filem atau makna asal, yang merupakan titik tekan semiotik filem. Unsur denotatif ini dapat membina, menyusun dan mengekod atau melakukan proses signifikansi, tanda-tanda yang terlihat dalam layar, disinilah sebuah proses permaknaan terjadi (Metz, 1991:70-72). Bahasa struktur filem kemudian dibahagi kepada lapan pengelompokan.

"The Large Syntagmatic Category" : *Autonomous Shot, Paralel Syntagma, Bracket Syntagma, Descriptive Syntagma, Alternate Syntagma, Scene, Episodic Sequence dan Ordinary Sequence*. (Metz, 1991:145-162) .

Penjelasannya lapan pengelompokkan ini adalah: *Autonomous Shot* (establishing shot, insert) : tahap ini merupakan single shot yang ditambah dengan empat jenis insert . Menampilkan episod dari plot yang dimaksudkan adalah: *non diegetic insert, subjective insert, displaced insert dan explanatory insert*.

Ke-dua adalah *Paralel Syntagma* : merupakan syntagama non-kronologi yang terdiri dari gabungan dari beberapa shot dengan gambar-gambar kontra. Memiliki jalinan dua atau lebih motif, dengan maksud simbolik. Contoh: gambar sihat dengan gambar sakit, gambar kemiskinan dengan gambar kekayaan; simbol paradoks.

Ke-tiga adalah *Bracket Syntagma* : bahagian dari syntagma non-kronologis yang menggabungkan gambar-gambar dengan tema yang senada. Walaupun tidak berurutan, namun berusaha menampilkan serpihan kejadian dalam filem.

Ke-empat pula adalah *Descriptive Syntagma* : merupakan bahagian dari syntagma kronologis, yang mengurutkan peristiwa dalam satu layar atau setting secara langsung. Menjelaskan secara deskriptif pesan yang terangkai secara langsung. Menghubungkan fakta yang ditemukan di layar atau dengan kata lain menampilkan pesan yang terangkai secara langsung dalam level denotatif (ditampilkan di layar).

Ke-lima, *Alternate Syntagma* : peristiwa kronologi yang terjadi dalam dua shot secara bergantian dan berhubungan. Menyatukan shot-shot yang berbeza, namun memiliki satu kesamaan dan disajikan secara serentak.

Ke-enam adalah *Scene* : secara kronologi dan kesinambungan atau berlanjutan menampilkan adegan-adegan spesifik atau khusus yang dapat membentuk keperibadian tokoh. Dapat dimengertikan seperti setting tempat, peristiwa, moment atau aksi. Bersifat berterusan tanpa henti dan pada akhirnya berakhir dalam satu shot.

Ke tujuh adalah *Episodic Sequence* yang bermaksud penyajian shot berkesinambungan atau memiliki lompatan, namun cenderung konsistan atau tiada variasi dan masih membicarakan tentang tujuan yang sama.

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1 & 2 September 2021

Terakhir adalah *Ordinary Sequence* : shot yang lompatannya berasa tidak teratur, tidak memiliki tema/tujuan yang sama. Tetapi berada pada setting yang sama. Perpindahan/break menandakan kebalikannya, dan tidak terduga (Agustus 2014 : 189). Maka dengan adanya struktur oleh Metz proses menganalisis sesebuah filem akan lebih sistematik untuk membaca serta menganalisis filem.

Bagi mencapai objektif kajian ini, jenis syntagma telah diteliti sebagai komponen landasan bagaimana teknik penyampaian visual ruang dan waktu dapat memberikan keberkesanan kepada penonton. Komponen tersebut adalah *Achronological Syntagma*, yang terbahagi kepada *Parallel syntagma* dan *Bracket syntagma* yang dikemukan oleh Metz. Kedua-dua komponen dalam Teori Semiotik Metz juga berfungsi untuk menjelaskan bagaimana konsep ruang dan waktu mampu dirancang bagi mencipta tanda dan memberikan kesan emosi kepada penonton. Pada waktu yang sama, ia juga dapat memperjelaskan tentang jenis-jenis ruang dan waktu yang digunakan sebagai elemen penting yang menyokong latar filem di samping melahirkan tanda atau sesuatu yang wujud sebagai tanda dan mampu memberikan makna. Dapatan-dapatan ini kemudian diaplikasikan di dalam pembikinan filem pendek *Tafsir*.

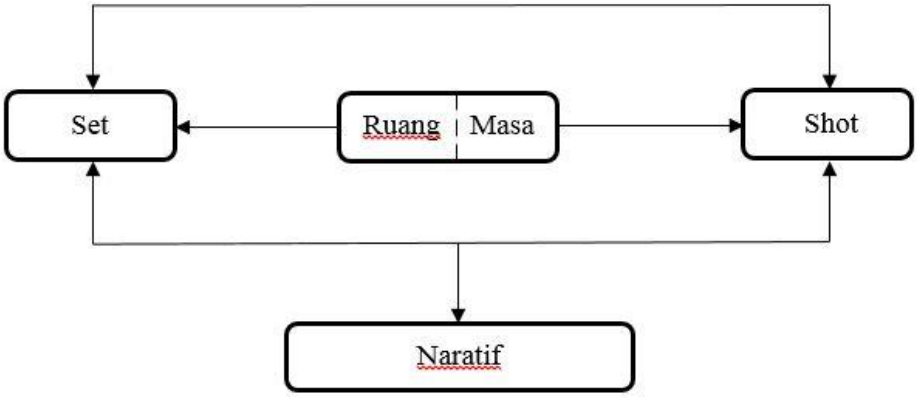
Proses kreatif

Komponen visual harus diterokai dari awal dan setiap skrip mempunyai pendekatan idea bahawa terdapat satu set komponen visual yang unik untuk menyampaikan struktur naratif dengan baik serta berkesan. Komponen ruang yang dimaksudkan terbahagi kepada empat iaitu *Flat space, Limited Space, Deep Space dan Ambiguous Space* Block (2001:227). Oleh itu, ruang dalam konteks ini merujuk kepada tiga perkara iaitu ruang fizikal di hadapan kamera sewaktu proses penggambaran, kedua; perbezaan antara ruang sebenar di lokasi dan ruang yang sama seperti yang dipaparkan pada skrin dan ketiga; adalah karakteristik shot yang di paparkan. Konsep ruang dan waktu dalam filem adalah antara instrumen asas yang membolehkan pencarian ruang dalam aktiviti dan hubungan manusia. Ruang dan waktu adalah simbol konseptual yang mewakili beberapa jenis aktiviti, selain berfungsi sebagai pendekatan dalam menentukan lokasi mereka mengikut titik-titik yang pasti atau jarak antara titik tersebut (Sofuoğlu, 2004:7). Ruang dan waktu juga merujuk kepada konsep utama penonton melihat dunia `tempat tinggal mereka' yang dibina dalam sesebuah filem. (Özçınar, 2009:90). Waktu pula merujuk kepada komponen yang mewakili latar bagi sesebuah naratif (Barnwell, 2004:80). Menurutnya, semua imej di skrin mempunyai latar waktu dan menetapkan latar waktu ini boleh mengubah interpretasi sesebuah cerita. Sebuah penceritaan yang sama boleh disampaikan dengan latar waktu dahulu, kini ataupun di waktu hadapan. Dengan mengambil elemen ruang dan waktu sebagai set di dalam kajian ini adalah untuk memahami adakah komponen visual dan struktur visual adalah sebagai menyokong dan membantu struktur penceritaan kepada penonton. Pendekatan semiotik filem oleh Metz dalam konteks ini berfungsi sebagai kaedah bagi menyelesaikan persoalan dan mencari hubungan ruang dan waktu sebagai set itu boleh membantu kesempurnaan strategi naratif dalam filem disamping membentuk komunikasi antara filem dan penonton dengan lebih mendalam. Pada waktu yang sama ia berfungsi sebagai satu kaedah dengan menggunakan ruang dan waktu sebagai set untuk pergerakan struktur naratif dan struktur plot seperti yang digarapkan dalam pembikinan filem pendek *Tafsir* yang dibuat berdasarkan konsep ruang dan waktu yang dikemukakan oleh Metz. Dengan kata lain, filem pendek *Tafsir* merupakan karya yang mengadaptasi elemen *parallel sytagma* dan *bracket syntagma* yang dikemukakan dalam Teori Semiotik Filem Metz. Ia bermakna, filem pendek ini mengasingkan dan menggambarkan "teknik menulis" bahasa visual yang menjadi retorik di dalam penghasilan filem. Syntagma-syntagma ini yang dikaitkan dengan ruang dan waktu membahagikan unit-unit di dalam naratif yang membetuk sombol-

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simbol, kod dan sistem bahasa visual untuk difahami oleh seseorang penonton secara sedar atau tanpa sedar.



Rajah 2.0 : Kerangka Konsep Ruang Dan Waktu Berdasarkan Teori Semiotik Filem Metz

Kerangka konsep kajian yang dibina dalam kajian ini adalah untuk melihat apakah jenis-jenis ruang dan waktu yang digunakan sebagai elemen dalam filem dan sejauh mana keberkesanannya membantu keberkesanan dalam pembinaan naratif. Merujuk kepada kerangka konsep ruang dan waktu berdasarkan teori semiotik Metz pada rajah 2.0, ruang dan waktu diletakkan dalam elemen set yang saling bergantungan. Ruang dan waktu yang divisualkan sebagai set dan kemudian diletakan dalam kelompok shot yang dirangka sebagai sistem cara menemukan tanda dan memperkukuhkan stratagi naratif yang akan dibina. Kerangka konsep ruang dan waktu menjadi asas kepada pemahaman tentang hubungan antara konsep *syntagma* dan set dalam filem bagi menyampaikan mesej kepada penonton. Dalam konteks kajian terhadap ruang dan waktu dalam pembikinan sesebuah filem, rekabentuk kajian dilakukan untuk memberi makna (*interpretative*) untuk memahami isu atau waktulah adalah dengan memperlihatkan gambaran secara kompleks dan holistik terhadap fenomena-fenomena dalam filem yang dikaitkan dengan konsep bahasa sinematografi yang menjadi asas idea kajian. Pengkaji memainkan peranan sebagai pentafsir secara berterusan terhadap sesebuah ruang dan waktu dalam filem. Ini akan meletakkan kajian sebagai binaan realiti pengkaji yang cuba memahami apa yang tersembunyi di sebalik fenomena-fenomena yang digarap oleh seseorang pengarah. Melalui pendekatan ini, dasar kepada penelitian ialah memahami interaksi simbolik antara ruang dan waktu dalam shot filem berdasarkan pemikiran-pemikiran Metz yang meletakkan filem sebagai sebuah komunikasi dengan penonton. Kajian berdasarkan kedudukan ruang dan waktu dalam sesebuah filem ini bertujuan memahami gejala, fenomena dan konsep yang cuba diketengahkan oleh pengarah.

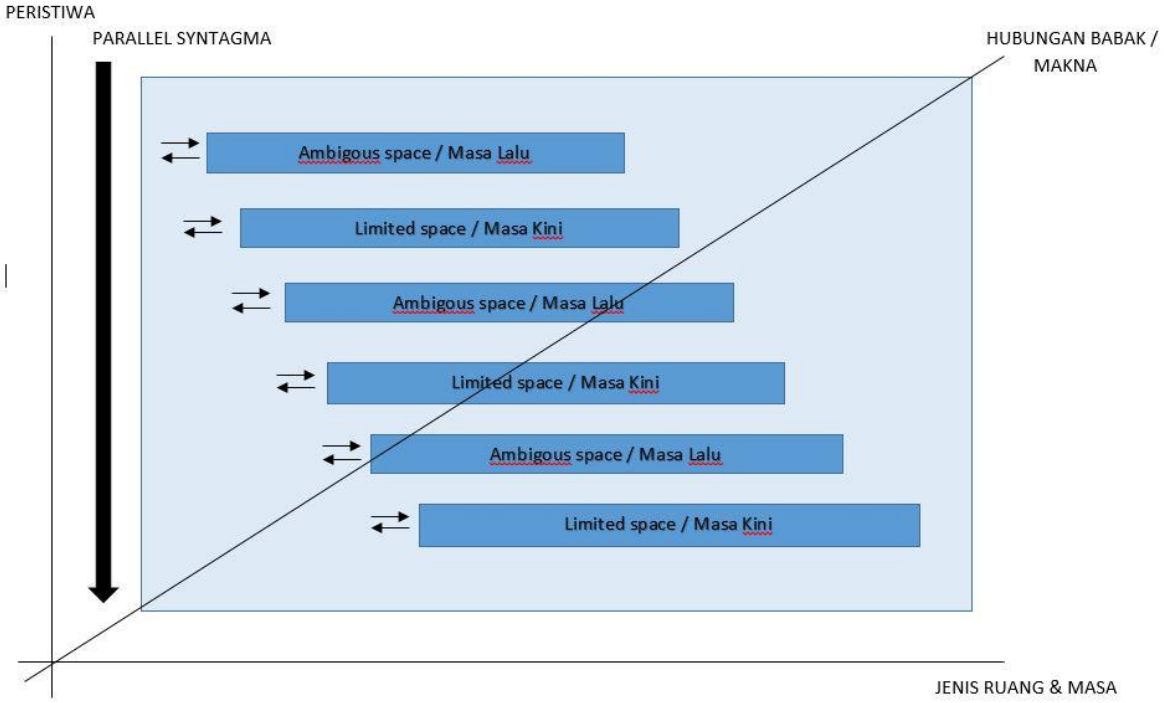
Ruang Dan Waktu Berdasarkan *Parallel Syntagma* Serta *Bracket Syntagma*

Konsep *Achronological Syntagma* terdiri dari unit kecil seperti *Parallel Syntagma* dan *Bracket Syntagma* dimana menghubungkaitkan antara objek-objek yang hendak ditunjukkan dan tidak boleh didefinisikan (Metz, 1991: 89-91). Oleh yang demikian, pada dasarnya *Achronological Syntagma* adalah penghubung untuk menjelaskan bagaimana ruang dan waktu yang ingin diletakkan di dalam sesebuah shot. Ia bermaksud, konsep *syntagma* yang dikemukakan oleh Metz ini merupakan sebahagian daripada sistem tanda dan kod yang membentuk bahasa-bahasa visual dalam penyampaian sesebuah naratif filem.

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Untuk membaca filem dan memahaminya dengan lebih mendalam, kaedah sistematik dari pengelompokan lapan *syntagma* dapat dijadikan sebagai fungsi menghuraikan mesej yang terdapat di dalam sesebuah filem. Pecahan unit *Achronological syntagma* pertama yang diambil adalah P*arallel Syntagma*. Ia merupakan *syntagma non-chronology* atau peristiwa yang berlaku secara tidak teratur dan terdiri dari gabungan beberapa shot dengan gambar-gambar yang kontra dan tidak berkaitan yang diletakkan di dalam babak tertentu. Untuk menggambarkan bagaimana ruang dan waktu berfungsi sebagai tanda digambarkan dalam bentuk kerangka konseptual seperti berikut.



Rajah 3.0 : Fungsi *Parallel Syntagma* menggambarkan jenis ruang dan waktu membantu kesempurnaan naratif.

Rajah 3.0 menjelaskan bagaimana teknik *Parallel Syntagma* dapat diimplementasi untuk menggambarkan jenis ruang dan waktu yang sesuai untuk membantu kesempurnaan naratif. Peristiwa yang berlaku di dalam skrip perlu dikenal pasti agar teknik *Parallel Syntagma* dapat memperkukuhkan plot. Fungsi teknik *Parallel Syntagma* adalah menjawab bagaimana strategi naratif mampu dibina melalui pengunaan ruang dan waktu dalam sesebuah shot itu membantu kesempurnaan filem berdasarkan teori semiotik Christian Metz. Ruang dan waktu yang telah dikenal pasti melalui skrip dapat dibina melalui shot-shot yang diatur untuk diaplikasikan ke dalam penghasilan teknik *Parallel Syntagma* agar lebih dramatik untuk menghasilkan mood penonton. Pendekatan inilah yang berupaya menonjolkan pemikiran pengarah untuk menggerakan struktur naratif dengan baik dan berkesan.

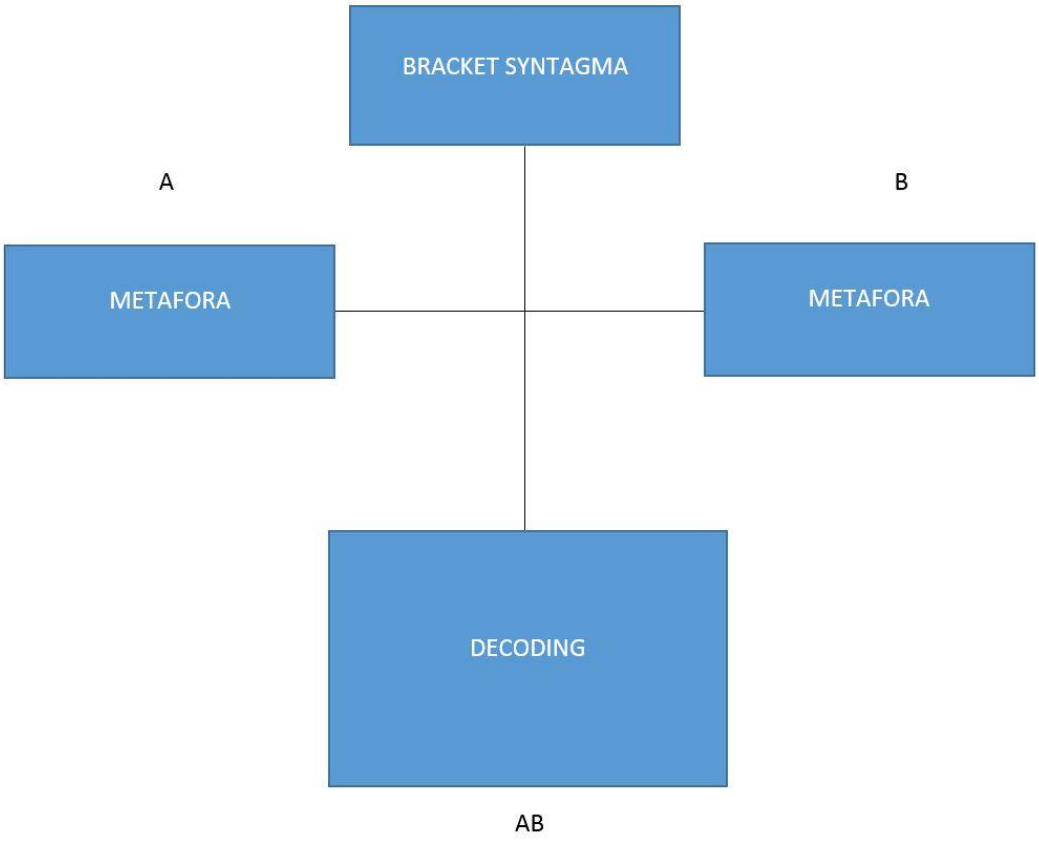
Pecahan unit *Achronological Syntagma* kedua yang sesuai untuk digunapakai dan menggambarkan ruang dan waktu adalah konsep *Bracket Syntagma* yang merujuk kepada penggabunggan shot-shot yang tidak berurutan atau berkaitan antara ruang dan waktu tetapi bekaitan dari segi tema yang dibawa. *Bracket syntagma* ini dikelompokkan sebagai *Syntagma Achronological* kerana peristiwa yang disampaikan tidak ada kesinambungan dalam peristiwa filem tetapi masih menggunakan tema yang senada. (Metz, 1991: 124-125). Pengarah menggunakan kreativiti pemikirannya yang membawa konsep metafora untuk memberikan gambaran kepada penonton apa yang cuba disampaikan di dalam filem itu sebagai medium

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perantara bagi penyampaian maklumat, kehendak, mesej, ideologi, nilai dan emosi di antara pengarah dan penonton. Pendekatan ini adalah melambangkan suatu sistem komunikasi berpengaruh buat penonton filem. Mengambil contoh filem *Potemkin* oleh Sergei Eisentein (1925) yang membawa tema peperangan, terdapat gabungan shot tembakan meriam pada tiga patung singa yang bangun dari tidur, ia memberikan maksud simbol revolusi yang telah bangkit. Peristiwa ini mungkin tidak mempunyai hubungan ruang dan waktu yang sama bersama plot yang berjalan, namun pengarah menyelitkan teknik ini sebagai sisipan maksud tertentu secara abstrak menterjemah (*encoding*) pertembungan dua nilai yang berbeza yang diletakkan di posisi sama (*juxtapositions*) melalui penyampaian komunikasi visualnya yang

harus diperhalusi oleh penonton (*decoding*) dengan intrepretasi yang sewajarnya. Pendekatan ini adalah bagi menjelaskan fungsi teori semiotik filem *Achronological Syntagma* oleh Metz dalam membuktikan hubungan antara ruang dan waktu dalam sesebuah babak dengan para penonton dapat disampaikan dengan gambaran konseptual seperti dibawah:



Rajah 4.0 : Konsep *Bracket Syntagma* dengan hubungan ruang dan waktu

Rajah 4.1 menjelaskan bagaimana teknik *Bracket Syntagma* diimplementasikan untuk membuktikan hubungan antara ruang dan waktu dalam sesebuah shot kepada penonton dengan lebih jelas untuk melahirkan *dream symbolism* iaitu kebebasan memberi sebarang makna serta interpretasi yang luas pengertianya. Di bawah hukum *subconciousness* (Sharot, 2015:66), manusia mampu melakukan apa sahaja yang disifatkan sebagai realiti pada dimensi pemikiran dan sistem sekelilingnya dengan mewujudkan ruang dan waktu yang dilihat dan dirasai. Jalur *Bracket Syntagma* adalah sebagai hubungan dan pertembungan dua nilai yang berbeza diletakkan dalam posisi yang sama melalui penyampaian yang harus diperhalusi oleh penonton

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(decoding) untuk menterjemahkannya *(encoding)*. Metafora-metafora yang digabungkan dari shot A dan shot B adalah mewakili peristiwa yang membawa ruang dan waktu yang berbeza. Interpertasi penonton akan mula terbentuk pada akhir gabungan shot A dan B. Shot A+B menggambarkan logik yang dikaitkan dengan ruang dan waktu yang mewakili ideologi pengarah melalui perletakkan objek, teks, watak dan sebagainya yang diletakkan dalam bingkai. Perhatian utama *Bracket Syntagma* adalah bagaimana makna ruang dan waktu boleh disampaikan melalui analisa unsur konotatif, iaitu makna yang ditambah dari makna denotatif atau makna asal yang ada hubungannya dengan nilai dan rasa. Teknik ini dilihat sebagai titik mula semiotik dalam filem. Unsur denotatif ini dapat dikembangkan, diberikan simbol atau kod sebagai proses logik tanda-tanda yang terlihat dalam shot dan disinilah sebuah proses pemaknaan terjadi. Sebagaimana yang diperakui oleh Andre Bazin (2003:Vol 7) bahawa filem harus dilihat sebagai pengembangan peristiwa yang menyingkap pemikiran emosi. Proses ransangan visual yang diterima oleh mata penonton yang kemudian diterjemahkan ke dalam aspek kenyataan yang boleh diterima akal dan pada akhirnya dapat menzahirkan perasaan dan emosi tertentu.

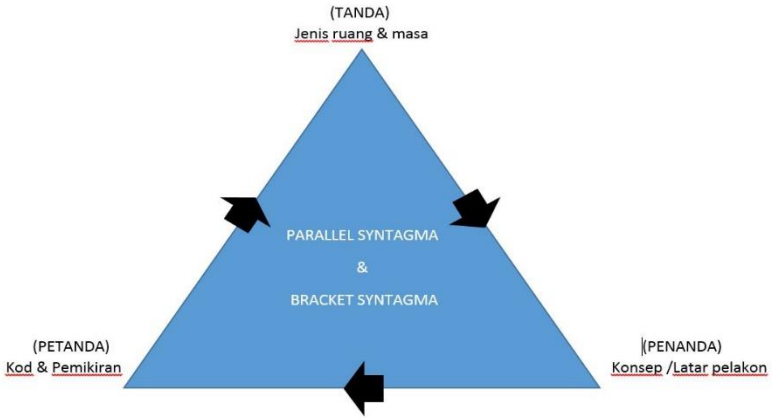
Ruang dan waktu adalah komponen visual yang rumit. Ia bukan sahaja mentakrifkan skrin di mana semua komponen visual lain dilihat, tetapi ruang itu sendiri mempunyai beberapa subkomponen yang mesti dijelaskan. Ruang boleh dibahagikan kepada dua bahagian yang mana pertamanya adalah mentakrifkan empat subkomponen ruang seperti : dalam-*Deep Space*, datar-*Flat space*,, terhad-*Limited Space* dan tidak jelas-*Ambiguous Space*. Manakala waktu adalah komponen yang sukar untuk divisualkan jika tidak disusun dengan teliti. Waktu adalah penting bagi penonton untuk meletakkan filem tersebut pada garis waktu yang seperti diinginkan pengarah dan penulis skrip. Memilih komponen setelah melihat sudut pandangan, pengarah dan tenaga kerja yang lain boleh memilih komponen visual yang paling berkesan sebagai medium kod berkomunikasi dengan pandangan yang paling tepat. Pendekatan untuk memilih komponen visual tertentu boleh berbeza-beza. Empat kaedah adalah *instinctual*-berdasarkan naluri, *arbitrary* (pilihan secara sewenang-wenangnya), *researched* (berdasarkan penelitian), dan *analytic choices* (pilihan yang dianalisis) (Block, 2008:254). Terdapat ramai pembikin filem seperti pengarah, pereka produksi, dan jurugambar yang mengawal struktur visual menggunakan naluri (*instinct*) mereka. Naluri adalah satu cara yang sangat berkesan baik untuk membentuk satu titik pandangan dan membuat pilihan visual. Naluri adalah bakat unik yang tidak dapat dijelaskan dan dapat menyelesaikan waktulah struktur visual. (Block, 2008:225). Menurut Block, naluri sering tidak lengkap, tidak boleh dipercayai, atau salah. Pilihan *instinctual* mungkin hanya pendekatan lama atau idea-idea yang bagus tetapi akhirnya mengecewakan. Jika keruntuhan naluri dan hilang inspirasi maka memahami komponen asas visual dan struktur visual dapat membantu untuk menghuraikan naluri asal, membuat keputusan, dan menyelesaikan waktulah visual (2008: 227-228).

Pilihan komponen dan struktur visual boleh di dapati dengan menganalisis teks dan sudut pandang pengarah. Pendekatan terbaik untuk mengetahui sudut pandang pengarah adalah hubungan emosi penonton dengan sesebuah filem itu sendiri. Sebagai contoh, adakah struktur naratif dan elemen dramatik itu membuat penonton ketawa, menangis, atau ketakutan? Deskripsi bertulis, watak, dan situasi plot harus menyampaikan perasaan dan emosi yang pengarah ingin penonton alami dan rasai. Bagaimanakah teks atau cerita menimbulkan rasa pada penonton? Perasaan yang bagaimana anda sebagai penonton merasai. Apakah jenis ruang yang dicadangkan oleh cerita dan sudut pandangnya. Selalunya terdapat petunjuk dalam skrip? Penulis menulis mengenai lorong-lorong yang panjang dan sempit, yang akan menunjukkan permukaan membujur dan ruang yang mendalam, lokasi mungkin ditulis sebagai bilik sempit, kecil, yang mencadangkan ruang rata. Sekiranya cerita berlaku pada waktu malam, betapa

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1 & 2 September 2021

gelapnya ia muncul. (Block, 2008:257). Pertanyaan ini akan terjawab dan boleh ditemui apabila seorang pengarah itu memilih komponen visual yang betul untuk menghasilkan sebuah filem. Proses memilih dan mengawal komponen visual adalah penting untuk membantu naratif sebuah penceritaan itu walaupun tanpa bantuan dialog.



Rajah 4.0 : Olahan kerangka strukturalisme bahasa Ferdinand de Saussure (Saussure, 1966: 78)

Berdasarkan rajah di atas, Metz berpendapat bahawa sinema yang terstruktur adalah seperti bahasa terutama dalam aspek simbol, kod dan struktur yang mempunyai hubungan rapat dengan naluri penonton dan seseorang pengarah. Berdasarkan pendekatan de Saussure, Metz membuat perbezaan antara *langue* sebagai sistem bahasa, dan *language* sebagai bahasa (Metz,1991:74). Bahasa merupakan suatu sistem tanda (*sign*) penanda (*signifier*) dengan sebuah idea atau petanda (*signified*) dan secara mudahnya sesebuah tanda tersusun atas penanda dan petanda. Dengan kata lain, penanda adalah "bunyi yang bermakna" atau "coretan yang bermakna". Oleh itu, penanda adalah aspek material sesebuah bahasa yang diungkapkan (dituturkan), didengar, ditulis atau dibaca. Petanda juga adalah gambaran mental, pemikiran penutur atau konsep internal sesebuah bahasa seperti aspek diksi, sintaksis dan fenom (Saussure, 1966: 133-135). Hubungan unsur makna antara tanda – penanda – petanda digambarkan dalam bentuk seperti rajah di atas. Dengan merujuk kepada Rajah 4.2, seseorang pengarah menggunakan kod untuk mengungkapkan fikiran peribadinya dalam membina struktur dramatik dan strategi-strategi naratif. Ia dapat difahami kerana sesebuah filem tidak dapat dianggap sebagai terdiri dari *langue* dalam erti kata lain memiliki tata bahasa yang ketat dan sintaksis yang setara dengan struktur bahasa konvensional atau tekstual. Unit dasar filem adalah shot, yang di dalamnya terdapat *montage*, pergerakan kamera, kesan optik, interaksi antara visual, audio dan sebagainya. Kesemuanya berfungsi ikonik, bukanlah simbolik atau sewenang-wenang dalam proses signifikasi kerana sesebuah filem sarat dengan makna khusus (Metz, 1991:74). Proses kod dan makna yang disampaikan melalui teknik *paralel syntagma* yang terdiri dari gabungan beberapa shot dengan gambar-gambar kontra yang membezakan ruang dan waktu. Dengan kata lain, sesebuah penceritaan filem memiliki jalinan dua atau lebih motif, dengan maksud simbolik. Contoh: babak suka dengan babak duka, babak kebencian dengan babak kasih sayang. Manakala, *Bracket Syntagma* adalah teknik bukan kronologi yang menggabungkan gambar-gambar dengan tema yang senada. Walaupun tidak berurutan, namun berusaha menampilkan serpihan kejadian dalam filem, Contohnya babak yang menggunakan simbolik atau perumpamaan untuk menggambarkan peristiwa yang dialami watak.

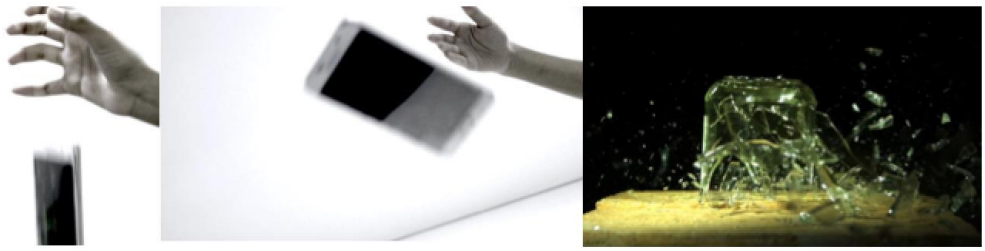
Pemilihan komponen visual dimulakan dengan menjawab persoalan filem ini tentang apakah sudut pandang filem ini dan dimanakah lokasinya. Jenis-jenis ruang dan waktu yang

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telah dikenal pasti oleh pengarah lebih mudah divisualkan dan diaplikasikan dalam filem sebagai membantu kesempurnaan strategi naratif. Konsep ruang dan waktu ini adalah untuk menghubungkan teori semiotik filem Metz melalui teknik *Parallel Syntagma* dan *Bracket Syntagma* Dalam shot yang dipilih dan disusun untuk membuktikan kedudukannya sebagai medium hubungan antara pengarah dengan penonton. Dalam pengertian mudah, ruang dan waktu di dalam filem itu tidak wujud, oleh itu, pengarah harus mewujudkannya dan membina untuk membolehkan stuktur naratif, elemen dramatik dan strategi penceritaan dapat disampaikan kepada penonton dengan berkesan. Terdapat entiti fizikal, peristiwa dan proses yang berdiri dalam pelbagai hubungan antara satu sama lain, dan dengan itu membentuk struktur hubungan kompleks. (Fraassen, 2015:220). Oleh itu, konsep *Achronological Syntagma* yang digunakan adalah untuk mewakili dunia fizikal yang membawa peristiwa dan proses ruang dan waktu hendak diletakkan.

Pembuktian strategi naratif melalui ruang dan waktu berdasarkan *Bracket Syntagma* dan *Parallel Syntagma*



Imej 1

Babak yang boleh dilihat pada durasi 00:00:10 hingga 00:00:14. Pada durasi 00:02:30 hingga 00:02:34 teknik *Bracket Syntagma* turut diulang sebagai kod yang lebih jelas kepada penonton dengan tidak menunjukkan ekspresi lisan Nani dan Akmal untuk mengeksploitasi emosi penonton seperti imej 2.



Imej 2

Imej menjadi sarat dengan makna atau *encoded message* dalam konteks penggunaan teknik Bracket Syntagma. Ini kerana imej-imej visual yang mewakili kod semiotik adalah seperti patah perkataan, ia mengandungi pelbagai konotasi yang boleh berubah dan banyak bergantung kepada budaya dan identiti khalayak sewaktu. Kaca pecah pada awalan babak merupakan simbolik budaya untuk mewakili terdapat sesuatu yang tidak baik berlaku. Gagak pula merupakan simbolik kepada kematian dan bunga ros sering digambarkan sebagai simbolik pasangan yang bercinta namun, bunga yang ditunjukkan semakin layu di dalam babak filem pendek Tafsir dapat dilihat pada durasi 00:04:01 hingga 00:04:07 imej 3.

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Imej 3

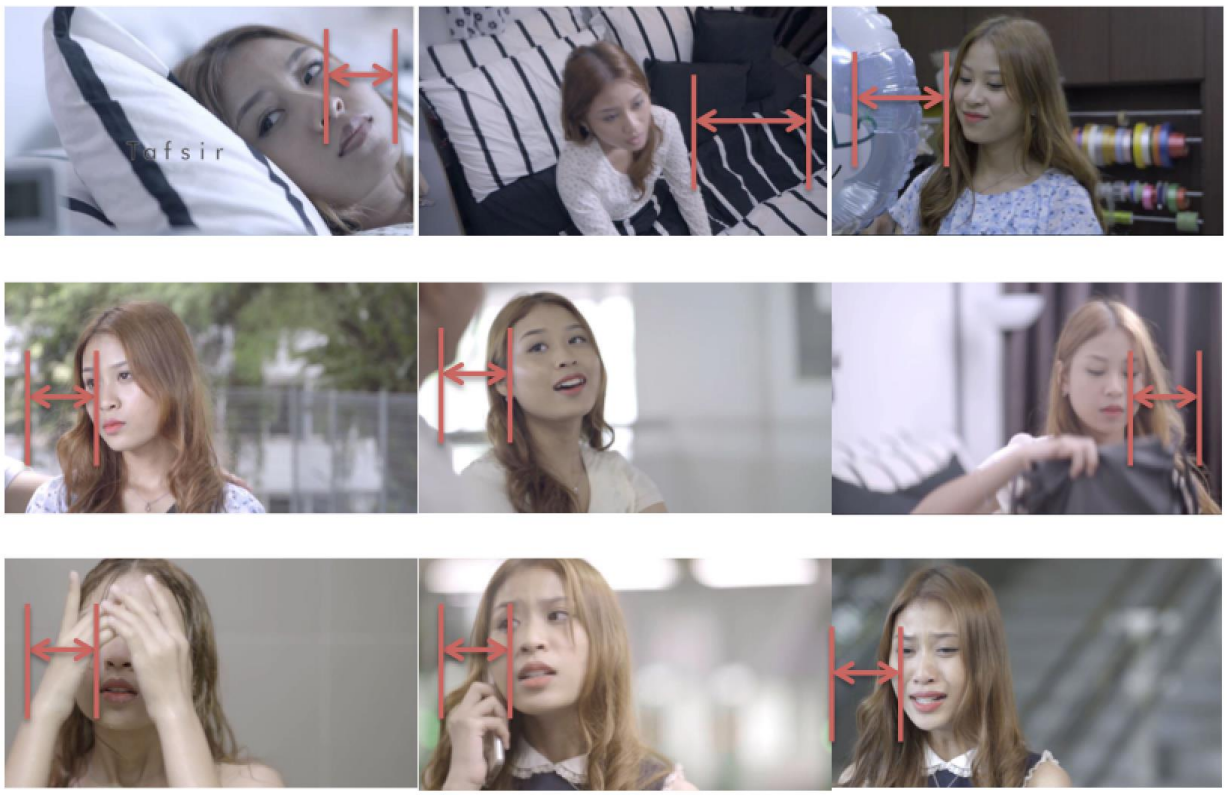
Kesemua strategi ini menjadi kod mewacanakan sesuatu metafora mengenai status hubungan Nani dan Akmal. Namun representasi yang simbolik ini belum tentu dapat diterjemahkan sepenuhnya oleh penonton. Oleh itu strategi teknik Bracket Syntagma ini adalah sebagai hasil kerja teknikal yang menitik beratkan aspek sinematik bagi memperkukuhkan strategi naratif filem pendek Tafsir ini.

Berdasarkan teori semiotik Metz, elemen ruang dan waktu membantu kesempurnaan terhadap keberkesanan naratif dalam sesebuah shot filem. Ia berhubung rapat dengan pandangan Metz bahawa pengaruh filem dan sosial dalam kehidupan masyarakat tidak jauh berbeza dengan latar ruang dan waktu yang diatur di dalam filem. Dengan strategi meletakkan konsep ruang dan waktu kepada watak penting mampu membawa naratif filem pendek *Tafsir* sebagai bukti bahawa gaya penyampaian seorang pengarah boleh diterima dan secara umumnya tidak jauh berbeza dengan kehidupan masyarakat. Perkara ini membolehkan penonton meletakkan diri mereka sebagai watak dan mewakili diri mereka untuk merasakan keberadaan mereka melalui latar ruang dan waktu yang ditetapkan dalam setiap shot. Simbol pada sesuatu objek, imej atau bunyi, kejadian atau tempat yang diaplikasikan di dalam pembikinan filem ini mempunyai pelbagai makna tersirat sering melambangkan kehidupan sosio-budaya masyarakat. Watak-watak dalam filem ini (Akmal dan Nani) berdasarkan pendekatan semiotik Metz merupakan penanda (*signifier*) manakala petanda (*signified*) merupakan simbol atau tanda di sebalik watak dan perwatakan tersebut. Simbol dan tanda pada shot yang dipaparkan bukan sewenang-wenangnya diletakkan tanpa sebab. Sebagai contoh setiap watak dan perwatakan yang digambarkan melalui dialog diletakkan pada latar ruang dan waktu yang mewakili tindakan seterusnya yang menggerakan naratif. Justeru, strategi penggunaan ruang dan waktu pada latar mampu mewujudkan keberkesanan dan menggambarkan perbezaan cara hidup antara watak yang terdapat dalam shot sesebuah filem. Oleh yang demikian penggarapan ruang dan waktu dipaparkan dengan bantuan kerja seni teknikal bagi memvisualkan *Parallel Syntagma* di dalam filem pendek Tafsir adalah sebagai set hubungan seni dengan kehidupan, realiti dan bahasa. Pembuktian dapatan kajian dengan memperlihatkan jenis-jenis ruang dan waktu digunakan untuk membantu kesempurnaan strategi naratif dalam sesebuah shot telah disusun dengan telili sebagai aspek representasi, abstrak dan simplification atau mudah bagi menuntut komitmen intelektual dan artistik pembikin filem dalam menggarap sinematik filem yang efektif di dalam *Tafsir*. Kecelakaan maut yang menimpa Akmal secara logiknya mungkin boleh diterima oleh penonton tanpa banyak persoalan kerana terdapat beberapa *close-up* dalam satu continuous *shot* yang panjang dengan tujuan cuba untuk menunjukkan punca dan akibat kejadian. Bermula dari *shot* telefon bimbit yang jatuh perlahan hingga memfokus kepada kepada realiti kehidupan Nani. Pergerakkan *shot* ini mengandaikan bahawa telefon bimbit itulah jawapan kepada persoalan kematian Akmal. Tidak siapa yang tahu bagaimana ianya berlaku kerana realiti sebenar telah "dicicirkan" dengan sengaja untuk tujuan *simplification*, maka tidak perlu sebarang realisma kecelakaan yang dahsyat dipenghujung filem ini untuk melahirkan kelegaan emosi atau

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"katarsis" yang berkesan tetapi sangat melegakan. Kemudian babak seterusnya adalah dengan menunjukkan ruang dan waktu yang divisualkan pada pengenalan watak Nani dengan menggunakan latar realiti dan props baju Akmal sebagai perwakilan kepada anjakkan waktu yang perlu pengarah ringkaskan iaitu bagi tujuan *simplification* bahawa berlaku pemisahan di antara representasi realiti yang perlu dan tidak perlu dirakamkan. Ruang dan waktu yang diletakkan pada watak Nani dapat dilihat pada imej 4. Bagi memperkukuhkan apakah jenis ruang dan waktu yang digunakan dengan menggunakan teknik Parallel Syntagma.

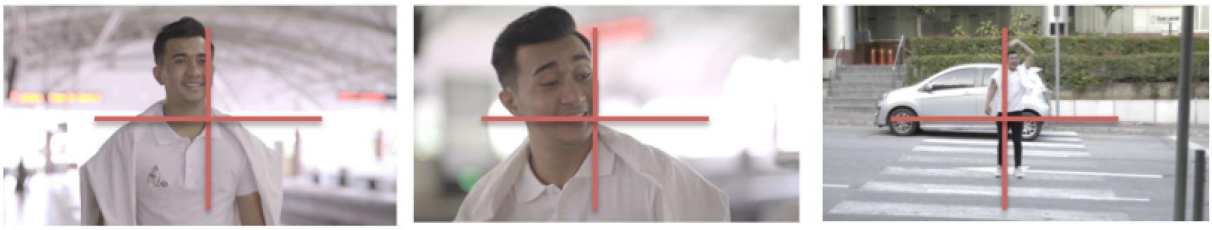


Imej 4

Adalah wajar jika penonton menganalisa aspek sinematik filem yang dikenali sebagai *montage* pada *shot* Nani untuk dijadikan sebagai "*frame shot*" yang bersilih ganti dengan cepat untuk membina sesuatu estetika filem yang boleh meransang penonton dari segi visual untuk mengkonstruksikan sesuatu makna. Watak Nani yang sering diletakkan dalam ruang yang sempit adalah sebagai kod penyampaian makna kepada penonton bahawa pandanganya sempit dan tidak jauh kehadapan. Ruang lihat atau *looking room* Nani dapat dilihat sebagai jenis ruang terhad atau "*limited space*" adalah kaedah keberkesanan untuk membantu kesempurnaan strategi naratif dalam filem pendek *Tafsir* dengan mengaplikasikan pendekatan teknik Parallel Syntagma oleh Metz. Selain komposisi watak Nani yang diletakkan dalam ruang yang terhad

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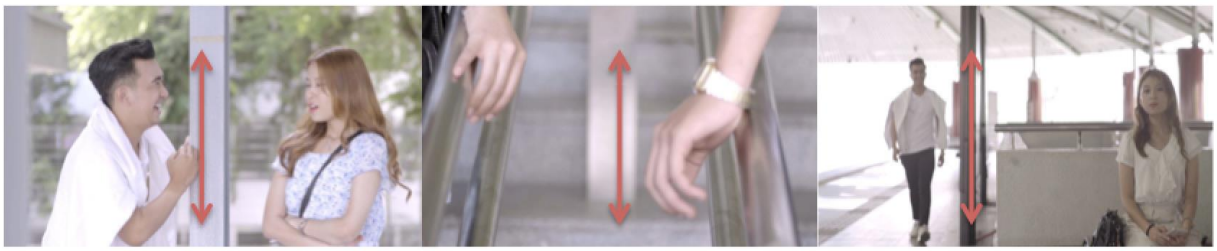


Imej 5

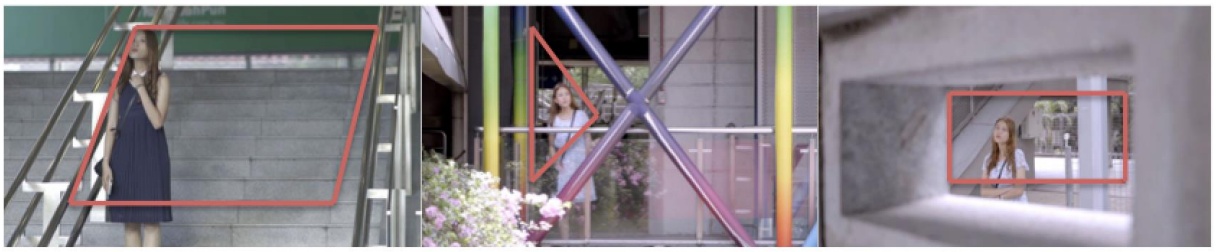
atau *limited space* , teknik Parallel Syntagma yang membezakan jenis ruang lain adalah pada watak Akmal yang diletakkan dalam komposisi yang seimbang berbanding watak Nani. Ini dapat dilihat pada beberapa kumpulan shot watak Akmal pada imej 5.

Manakala komposisi teknik Parallel Syntagma Akmal bersama Nani pula sering diletakkan pada ruang yang terpisah. Jenis Ruang yang mewakili watak di dalam Tafsir ini berupaya mengajak penonton berfikir tentang perjalanan hidup yang sedang dilalui oleh pasangan kekasih muda ini dalam mencari cinta mereka. Namun gabunggan perbezaan ruang dan waktu dalam *shot* juga sarat memanipulasi semiotik filem yang turut mempengaruhi takdir mereka, adakah Nani dapat mencari Akmal atau berpisah pada akhirnya. Teknik *Parallel Syntagma* ini adalah sebagai prinsip *abstraction* yang digunapakai sebagai memperkukuhkan strategi naratif dalam menghasilkan makna untuk penonton melihat dan "mentafsir" bahawa kisah percintaan mereka mewujudkan persepsi sesuatu kekecewaan atau malapetaka sedang menanti Nani, walaupun pada hakikatnya Nani sememangnya juga sedang mengecap satu bentuk kejayaan peribadi yang lain apabila menyedari akan hakikat seorang gadis yang tidak diberikan "ruang" yang luas untuk menyampaikan maksud kepayahan, penderitaan jasad dan penyiksaan jiwa yang dialami Nani. Komposisi yang sering terpisah dapat dilihat pada imej 6. Shot Nani pada imej 7 pula adalah ruang lihat atau *point of view* Akmal yang mewakili penonton untuk merasakan kesempitan lebih mendominasi *frame pada* Nani yang menguatkan lagi persepsi penonton bahawa dia berada dalam "dunianya" sendiri.

Diakhir filem *Tafsir* kesan menimbulkan rasa curiga dikalangan penonton seterusnya mengajak mereka mencarinya. Imej dimana babak yang sengaja "dicicirkan" pada minit awal



Imej 6

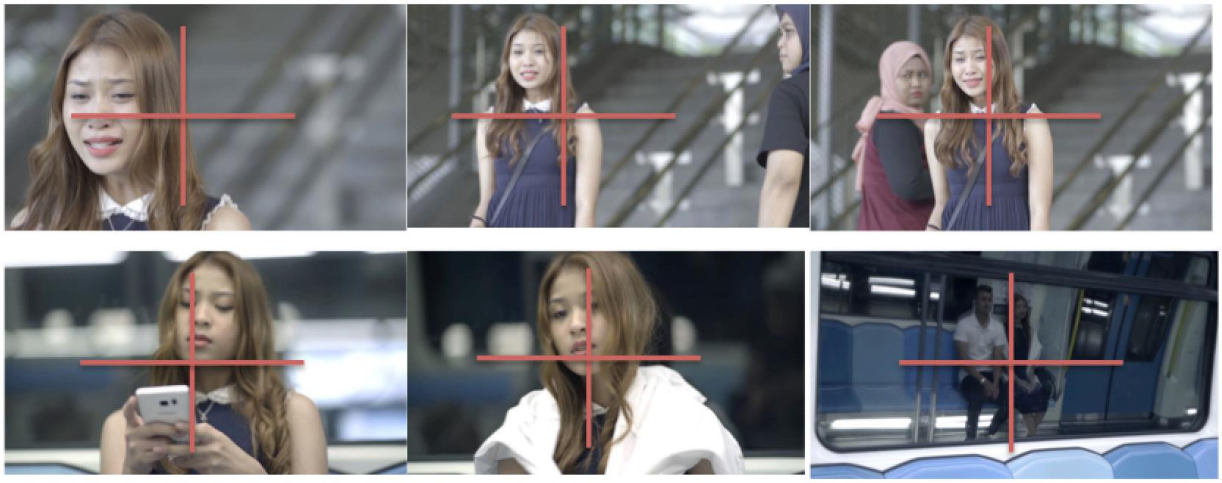


Imej 7

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1 & 2 September 2021

filem diakhiri dengan montaj gerak perlahan pada babak kemalangan yang berfungsi sekadar untuk mengigatkan penonton pencarian Nani yang tidak kesampaian. Dari perspektif realisme sebuah visual, Akmal tidak lagi wujud. Lihat Imej 8 shot Nani yang sering diletakkan dalam komposisi sempit perlahan-lahan berubah kepada ruang yang seimbang dan ini seterusnya memberikan konotasi terjadinya pecahan simbol atau "*symbolic rupture*" yang kekal serta disokong dengan ruang dan waktu Nani telah sedar dari pencariannya telah berakhir ketika waktu yang dipendekkan dari lokasi kemalangan Akmal ke dalam kereta api. Bagaimanapun dari perspektif sinematik filem, Akmal masih "hidup" dan dialah yang berbual dengan Nani. Strategi naratif ini berlaku kerana pengarah meletakkan realiti kehidupan di dalam filem "digantung' atau berlakunya "*suspension of reality'*.



Imej 8

Akibatnya, naratif *Tafsir* tidak lagi nyata dan logikal, bahkan menjadi *surreal* apabila Nani dan Akmal diletakkan pada ruang samar atau *Ambigous* .

Kesimpulan

Kajian menunjukkan dengan strategi ruang dan waktu yang ditunjukkan melalui konsep *Parallel dan Bracket Syntagma* perlu disusun mengikut kesesuaikan dan diatur dari satu *shot* ke *shot* yang lain untuk membentuk makna dan naratif. Filem lebih berkesan jika penelitian *shot* yang diambil mencetuskan rasa dan mengenalpasti hubungan perbezaan untuk membina rasa kepada penonton dan membawa penonton memahami maksud yang ingin disampaikan pada satu titik tertentu. Dapatan dari projek filem pendek *Tafsir* mengenal pasti babak *montage* yang sesuai ditunjukkan dengan menggunakan teknik *Parallel Syntagma* bagi menjelaskan gambaran hubungan perbezaan watak dan emosi yang ditonjolkan tanpa menggunakan dialog untuk disampaikan kepada penonton. Manakala, konsep *Bracket Syntagma* ditunjukkan sebagai memperkukuhkan lagi mesej dengan memasukkan ruang dan waktu yang lain sebagai metafora atau simbol yang menjadi kaitan antara s*hot* kepada *shot* yang lain yang membentuk satu babak dan memperkukuhkan komunikasi visual dan pemahaman naratif penonton.

Pemilihan jenis-jenis ruang dan waktu digunakan dalam filem membantu kesempurnaan strategi naratif dalam filem memerlukan pembacaan dan pemahaman skrip dengan teliti. Pembinaan jenis-jenis ruang dan waktu sangat berhubung rapat dengan genre filem yang dihasilkan, sudut pandang, aspek latar (lokasi) supaya jenis-jenis ruang dan waktu yang telah dikenalpasti oleh pengarah lebih mudah divisualkan dan diaplikasikan sebagai strategi naratif dan dramatik seperti yang digariskan oleh Metz. Asas kepada strategi ini dalam perspektif Metz ialah hubungan antara ruang dan waktu dalam sesebuah *shot* dengan sama

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1 & 2 September 2021

seperti sebuah bahasa tekstual. Paradigma dan *Syntagma* bergerak dalam satu gabungan supaya *shot-shot* mempunyai bentuk *Syntagma* yang khusus. Dengan pergerakkan satu imej kepada imej seterusnya, ia meletakkan filem memiliki struktur visual yang mempunyai fungsi-fungsi bahasa. Jika bahasa konvensional mempunyai fonem dan morfem untuk membentuk ayat, filem pula menggabungkan imej dan bunyi untuk membentuk *Syntagma* melalui *shot*. Pada dasarnya *Achronological Syntagma* adalah penghubung untuk menjelaskan bagaimana ruang dan waktu yang ingin diletakkan di dalam sesebuah *shot* menghubungkan ruang dan waktu kepada penonton dan melalui pendekatan inilah yang berupaya menonjolkan pemikiran pengarah untuk menggerakkan struktur naratif dengan baik dan berkesan seperti yang dibina dalam filem *Tafsir*.

Penghasilan strategi naratif filem memerlukan penulis dan pengarah meletakkan peraturan kepada personaliti watak, plot cerita, dan tempoh waktu. Dalam pengambilan visual, jurukamera dan pengarah meletakkan peraturan untuk komponen visual asas dalam filem itu. Sebagai kemajuan cerita, penulis dapat mengembangkan plot dan watak cerita dan pengarah dapat melakukan hal yang sama dengan komponen visual asas seperti ruang dan latar kepada penceritaan. Peraturan komponen visual yang dirancang sewaktu proses pembangunan idea menjadi panduan untuk semua yang terlibat dalam penerbitan filem. Struktur ruang yang telah diklasifikasikan merupakan strategi untuk membantu pengarah menentukan jenis lens, kamera, sudut, lokasi, kata kunci dan elemen seni bina yang betul untuk penerbitan filem. Peraturan visual akan menghasilkan perpaduan visual, gaya, dan struktur visual (melalui penggunaan kontras dan pertalian). Seorang penulis menggunakan kata-kata untuk menghasilkan intensiti cerita. Seorang ahli muzik menggunakan nota muzik untuk membangkitkan keindahan muzik. Pengarah dan pereka produksi mempunyai ruang dan waktu untuk membuat keamatan visual. Sebaik sahaja pengarah dan pereka produksi memahami keamatan cerita, maka strategi mengatur komponen visual asas untuk menghasilkan visual melalui keberkesanan kepada penonton lebih mudah dicapai. Pengarah dan pereka produksi menyusun struktur cerita dengan struktur visual dan memahami komponen visual asas, kemudian menggunakan kreativiti sebagai cara memberikan kesan dan menyampaikan mesej melalui simbol atau sub-teks kepada penonton melaui keupayaan membina ruang dan waktu dalam setiap shot. Jenis-jenis ruang yang dikenalpasti dan dikaitkan dengan kesesuaian naratif mempunyai hubungan dengan kehendak sesorang pengarah dan pereka produksi dan ia bukanlah atas sebarang peraturan tertentu. Ruang dan waktu yang dipilih boleh dihubungkan dengan sebarang kualiti emosi, perubahan hubungan, perasaan, atau idea dengan mana-mana jenis ruang dan waktu. Pengarah dan pereka produksi penting menentukan ruang dan waktu dalam kedudukan yang terbaik dan kemudian menjadi peraturan untuk keseluruhan cerita. Keseluruhan naratif di dalam sebuah filem merupakan implikasi penonton dengan kedalaman perasaan mereka. Manakala penggabunggan teknik syntagma adalah sebagai merepresentasikan visual naratif sebagai "*archive of soul"* atau dokumen jiwa yang sedia dibaca dan digambarkan setiap bentuk pergerakkannya, perasaan inilah yang membawa penonton mempunyai keinginan melihat sehingga akhir filem kerana strategi ini memperkuatkan imaginasi yang menghadirkan pengalaman emosi. Komponen ruang yang mendalam, rata, tidak jelas dan terhad boleh bermakna apa sahaja yang pengarah mahu sampaikan kepada penonton. Apa yang perlu adalah membuat keputusan, menerangkannya kepada penonton dalam pengembangan plot cerita, dan kemudian membawa penonton kepada maklumat emosi dan tindak balas andaian dari pendedahan. Strategi ini adalah cara bagi membuktikan keberkesanan naratif dapat dibina.

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SPIRITUAL JALINAN DAN GARIS DALAM CATAN ABSTRAK EKSPRESIONIS SUZLEE IBRAHIM

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Abstrak: *Sesuatu permukaan dapat dirasa jalinannya melalui sentuhan (tactile texture) atau juga ilusi sentuhan (visual texture). Jalinan sebenar (actual texture) boleh dihasilkan oleh alam semula jadi ataupun melalui proses manipulasi sesuatu bahan. Jalinan dan garisan merupakan elemen-elemen yang penting dalam bahasa visual yang digunakan oleh pengkarya seni bagi penghasilan karya. Jalinan boleh memberi nilai tambah estetika dan mempengaruhi emosi khalayak yang menghayatinya. Umumnya, pelukis abstrak eskpresionis meluahkan emosi dan spiritual mereka melalui karya, tanpa merujuk kepada apa-apa bentuk representasi. Sebagai seorang pelukis abstrak ekspresionis, Suzlee Ibrahim tidak mahu bergantung sepenuhnya kepada sapuan berus yang mendominasi karya-karya beliau sebelum ini, di mana beliau menyatakan pengalamannya secara bebas melalui 'gestures' dan terbuka tanpa sebarang kongkongan. Sifat permukaan objek yang berjalinan telah memberi inspirasi baru kepada pelukis untuk menghasilkan karya berbentuk abstrak ekspresionis. Melalui pengalaman yang telah dilalui, pelukis menterjemah jalinan daripada objek kajian kepada bentuk catan abstrak ekspresionis. Pelukis-pelukis terdahulu seperti Robert Motherwell, Lee Krasner, Frank Stella, Jasper Johns dan juga Robert Rauschenberg merupakan di antara pelukis yang pernah menghasilkan karya berbentuk abstrak ekspresionis yang menjadikan jalinan melalui teknik kolaj dan bahan campuran dalam penghasilan karya mereka. Catan Suzlee daripada siri ini diolah melalui gabungan teknik-teknik penghasilan catan konvensional dengan teknik kolaj untuk mewujudkan tekstura yang jelas di atas permukaan kanvas. Bahan yang digunakan adalah kain denim, gam, serbuk pasir, akrilik dan cat minyak.*

Kata kunci: *jalinan, garisan, catan, abstrak ekspresionis*

Pengenalan

Apabila membicarakan tentang sesebuah karya seni, kita mesti menggunakan bahasa visual iaitu elemen-elemen dan prinsip-prinsip seni. Elemen-elemen seni reka yang penting ialah seperti garisan, jalinan, rupa, warna dan bentuk. Manakala prinsip-prinsip seni pula antaranya ialah harmoni, kontras, keseimbangan dan juga kesatuan. Pengkarya menggunakan elemen-elemen tersebut bagi menghasilkan karya yang dapat menyampaikan *mood* atau perasaan tertentu yang membangkitkan perasaan secara rohani.

Sesuatu permukaan dapat dirasa jalinannya melalui sentuhan (*tactile texture*) atau juga ilusi sentuhan (*visual texture*). Jalinan sebenar (*actual texture*) boleh dihasilkan oleh alam semula jadi ataupun melalui proses manipulasi sesuatu bahan. Jalinan adalah salah satu elemen

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seni yang digunakan untuk menggambarkan 'perasaan' terhadap sesuatu objek. Jalinan sebenar boleh dirasa melalui deria sentuhan secara fizikal; sama ada kasar, halus, atau bergaris. Manakala jalinan ilusi atau visual pula merujuk pada jalinan yang dilukis atau dilakar di atas sesuatu permukaan yang rata. Jalinan juga berkait rapat dengan perasaan atau emosi. Penggunaan jalinan dalam karya seni boleh mencetuskan tindak balas secara psikologi atau emosi sama ada ianya mungkin menimbulkan rasa seperti seronok, marah ataupun tidak menyenangkan. Penggunaan jalinan di dalam menghasilkan sesebuah karya juga boleh mempengaruhi emosi seseorang (Ocvirk, 2008).

Garisan merupakan elemen yang penting dalam penghasilan sesebuah karya seni. Garaisan boleh membentuk jalinan, rupa dan juga bentuk (Mohd Johari, 2007). Garisan boleh terbentuk secara mendatar, menegak atau pelbagai arah yang membantu mengarahkan mata ke titik tertentu pasa satu komposisi. Campuran atau tindanan pelbagai jenis garisan seperti garis melengkung, beralun dan lain-lain boleh membentuk jalinan.

Penggunaan garisan adalah kaedah asas dalam komunikasi visual untuk merakam, menyampaikan idea, pemerhatian dan juga bentuk luahan perasaan peribadi (Frank. P, 2013). Di sini menunjukkan bahawa menghayati sesebuah karya seni itu melibatkan 'perasaan' atau 'rasa' secara spiritual. Menurut kamus Dewan Bahasa dan Pustaka (Kamus Dwibahasa, 2002) spiritual adalah sesuatu yang berkaitan dengan rohaniah atau jiwa. Sesebuah karya seni itu juga adalah satu cara untuk menyampaikan tentang 'perasaan manusia', manifestasi jiwa dan nilai hidup (Syed Ahmad Jamal, 2010).

Jalinan dan garisan merupakan elemen-elemen yang penting dalam prinsip rekaan yang digunakan oleh pengkarya seni dalam penghasilan karya. Jalinan boleh memberi nilai tambah estetika dan mempengaruhi emosi khalayak yang menghayatinya.

Abstrak Ekspresionis

Abstrak Ekspresionis ialah satu aliran seni lukis yang bermula di New York School (Amerika Syarikat) pada tahun 1940-an. Pelukis aliran ini menghasilkan karya yang mencerminkan luahan dari jiwa masing-masing. Karya-karya yang dihasilkan adalah lebih spontan dan mementingkan proses perlakuan si pelukis. Sifat karya cenderung kepada pergerakan yang lebih dinamik, bertenaga dan terbuka. Keaslian atau nilai sebuah karya terletak pada kekuatan ekspresinya (Paul. S, 2004). Ekspresi diluahkan melalui catan dengan kesan yang terhasil di atas sesuatu permukaan (kanvas) dengan menggunakan elemen seni tampak seperti rupa, bentuk, warna dan juga garisan. Pengaruh aliran ini terus hidup dan berkembang sehingga ke hari ini. Karya abstrak ekspressionis yang sebenar tidak mempamerkan mana-mana imej, ianya terbentuk hasil dari gerakan spontan kesan garisan dan gambaran perasaan atau emosi peribadi pelukis semata-mata (Hess. B, 2019). Seperti kebanyakkan pelukis abstrak eskpresionis lain, Suzlee Ibrahim juga meluahkan emosi dan spiritual mereka melalui kesan *gestures* dan sapuan berus, tanpa merujuk kepada apa-apa bentuk yang boleh dikenali.

Absrtak Ekspresionis Dan Jalinan

Sebagai seorang pelukis yang sentiasa inginkan perubahan dan penambahan baru dalam berkarya, Suzlee tidak mahu bergantung sepenuhnya kepada sapuan berus yang menjadi identitinya selama ini. Beliau membuat analisa kepada beberapa pelukis sebelum ini sebagai rujukan.

Pelukis Abstrak Ekspresionis dunia lain seperti Robert Motherwell, Lee Krasner, Frank Stella dan Jasper Johns banyak menghasilkan karya melalui teknik kolaj dan juga bahan campuran. Ini boleh dirujuk melalui karya-karya seperti *View from a High Tower* (Robert

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1 & 2 September 2021

Motherwell), *Collage Paintings* (Lee Krasner), *Giufà, la luna, i ladri e le guardie* (Frank Stella) dan juga Canyon (Robert Rauschenberg).

Pendekatan Abstrak Ekspresionis mereka, tidak terbatas pada kesan sapuan berus seperti kebiasaan karya yang mendominasi aliran ini. Sebahagiannya menggunakan teknik kolaj; sama ada kertas, gambar, kain, atau apa sahaja yang dilekatkan ke atas satu permukaan lain sebagai sokongan. Sama seperti lukisan mereka, kolaj Abstrak Ekspresionis menunjukkan penekanan pada warna, komposisi, dan juga emosi. Karya-karya dihasilkan menggunakan siluet yang dipermudahkan, blok warna yang dipotong dan dilekatkan dan garis yang dilukis bebas. Adakala, para seniman menambah lapisan kolaj yang spontan pada karya mereka untuk menampakkan gaya aliran abstrak ekspresionis (Nairne. E, 2019).

Kerangka Teori

Karya pelukis Abstrak Ekspresionis yang menggunakan medium campuran dengan teknik kolaj tersebut boleh dikaitkan dengan Teori Gaya (*Style*) yang diperkenalkan oleh seorang ahli falsafah Amerika (kelahiran Lithuania) iaiyu Meyer Schapiro.

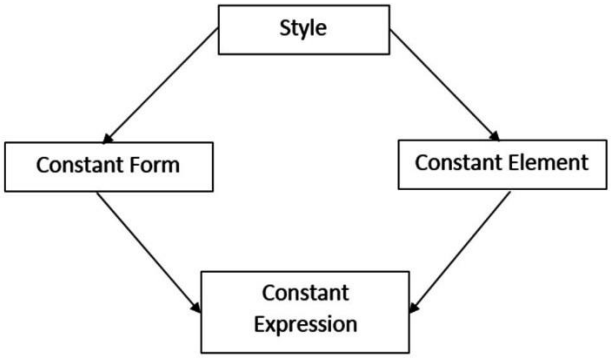
Teori Gaya (*style*) merupakan teori yang telah diperkenalkan oleh Schapiro pada tahun 1953. Berdasarkan teori gaya, ia merupakan penggunaan unsur-unsur berterusan, kualiti dan ungkapan dalam sebuah penghasilan seni sama ada secara individu atau berkelompok. Istilah ini juga digunakan bagi menunjukkan keseluruhan aktiviti oleh individu atau masyarakat sebagai lambang tentang gaya hidup dan tamadun. Ahli arkeologi mentafsirkan bahawa gaya merupakan penghasilan motif atau corak yang terdapat dalam karya seni melalui luahan rasa yang terhasil berdasarkan budaya dan hubungan kerja. Pengkaji sejarah menyatakan bahawa gaya merupakan unsur penting dalam kaedah pemerhatian dalam penyelidikan yang berkaitan tentang sejarah kehidupan, pembentukan serta perubahan dalam kehidupan. Selain itu, melalui gaya yang dihasilkan dalam sesebuah karya, personaliti bagi seorang pelukis dapat dilihat berdasarkan luahan rasa yang terdapat dalam karya tersebut. Vincent Van Gogh (1853-1890) beranggapan bahawa seni ialah luahan perasaan yang bersifat peribadi tentang dirinya dan setiap unsur tersebut merupakan jalinan yang wujud dari perasaannya sendiri (Schapiro, 1953).

Seterusnya, gaya merupakan simbol komunikasi bagi seorang pelukis dalam menetapkan nilai-nilai kehidupan yang tertentu berkaitan agama, moral dan sosial yang terbentuk melalui emosi. Istilah gaya juga merujuk kepada kecenderungan corak pemikiran seorang pelukis dalam menghasilkan identiti mereka dalam pengkaryaan melalui gaya. Ia merupakan rujukan tentang masa, lokasi dan keaslian sesebuah karya seni yang dihasilkan oleh pelukis (Schapiro, 1953).

Kesimpulannya, teori gaya ini telah diperkenalkan berdasarkan pengalaman dan pemerhatian yang telah dijalankan. Berdasarkan perbincangan yang dibuat, teori gaya oleh Schapiro ini dilihat sesuai disandarkan bagi pembinaan kerangka konseptual dalam kajian ini yang seterusnya menjawab kepada objektif dan persoalan dalam kajian ini.

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1 & 2 September 2021



Rajah 1: Teori *Style* oleh Meyer Schapiro

Teori oleh Schapiro (***Rajah 1.***) ini telah menekankan tiga bahagian utama dalam membentuk gaya (Braziller, 1994). Bahagian yang pertama adalah terdiri daripada bentuk yang tetap iaitu tema dalam karya yang dihasilkan dalam karya catan Abstrak Ekspresionisme Suzlee Ibrahim (*constant form*). Bahagian seterusnya merupakan bahagian yang diklasifikasikan sebagai teknik-teknik dan proses penghasilan karya yang merangkumi penggunaan bahan bagi mewujudkan kesan jalinan dalam karya Suzlee Ibrahim *(constant element).* Bahagian yang terakhir adalah luahan rasa (*constant expression*) ditakrifkan sebagai luahan rasa dalam diri pelukis Suzlee Ibrahim bagi mewujudkan kesan jalinan semasa karya dihasilkan. Ketiga-tiga bahagian utama ini merupakan unsur penting yang terdapat dalam proses pengkaryaan bagi mengkaji kesan jalinan dalam karya catan Abstak Ekspresionisme Suzlee Ibrahim. Kajian jalinan dalam catan Abstrak Ekspresionisme Suzlee Ibrahim ini akan didasari dengan teori *style* oleh Schapiro dan dijadikan panduan sebagai kerangka konseptual bagi mengungkap persoalan kajian.

Begitu juga dengan Jackson Pollock (1912-1926) merupakan pelukis yang terkenal dengan aliran abstrak Ekspresionis. Beliau menggunakan apa sahaja bahan yang terlintas dan didapati di sekeliling beliau bagi menghasilkan catan seperti ranting kayu, tuala, pisau, kesan titikan warna, pasir dan juga kaca. Sewaktu proses menghasilkan karya beliau tidak pernah merasa gementar untuk menukar idea di atas sebuah karya yang sama berulang kali, sehingga mencapai kepuasan (Landau E.G,2010). Gaya spontan dari Pollock dengan cara menggerakkan anggota tangan dengan merenjiskan warna diatas permukaan kanvas yang dibentangkan atas lantai menimbulkan ekspresi jalinan warna yang menarik dalam karya beliau seperti pada ***Imej 1.***

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Imej 1: Jackson Pollock. Karya bertajuk **'Autumn Rhythm Number 30'** (1957). Bahan: Cat minyak atas kanvas. Sumber: Ellen G. Landau (2010). Jackson Pollock. London: Thames & Hudson Ltd

Lee Krasner (1908 –1984), isteri kepada Jackson Pollock menghasilkan karya dengan menggunakan teknik kolaj atau 'tampalan'. Kolaj berasal dari perkataan Perancis, iaitu 'coller' bermaksud 'melekat dengan kuat'. Kolaj dihasilkan dengan melekatkan pelbagai bahan, seperti sekerap kertas, gambar, dan kain di permukaan yang rata (Frank, P. 2013).

Melihat kepada karya bertajuk 'Untitled' (1948) ***Imej 2***; Lee Krasner mengoyak, menampal dan menyusun semula potongan kanvas dan kertas yang diwarnakan dengan cat minyak di atas permukaan *masonite yang rata*. Kolaj yang terhasil dari tampalan potongan kain dan kertas tersebut membentuk satu komposisi baru pada catan yang membentuk suasana yang dramatic. Beliau juga dianggap sebagai salah seorang pelopor gerakan Abstrak Ekspresionis yang menggunakan teknik kolaj paling konseptual dan penuh emosi seperti yang tergambar pada setiap karya beliau (Taylor, 2021).



Imej 2: Lee Krasner. Karya bertajuk **'Untitled'** (1948). Bahan: Cat minyak, gam, potongan kanvas dan kertas di atas *masonite*. Sumber: Molly Taylor (2021). LEE KRASNER Collage Paintings 1938–1981. New York: Kasmin Gallery

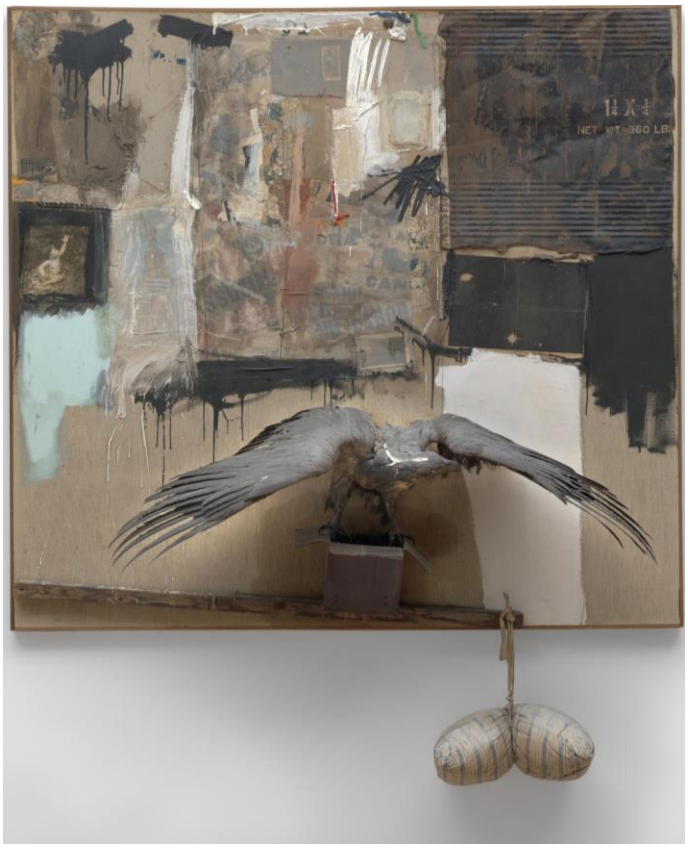
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Kajian Visual



Imej 3. Robert Motherwell. Karya bertajuk '***View from a High Tower'*** (1944-45). Bahan: Campuran. Sumber: Susan Davidson. (2013). *Robert Motherwell: Early Collages.* New York: Guggenheim Museum Publications



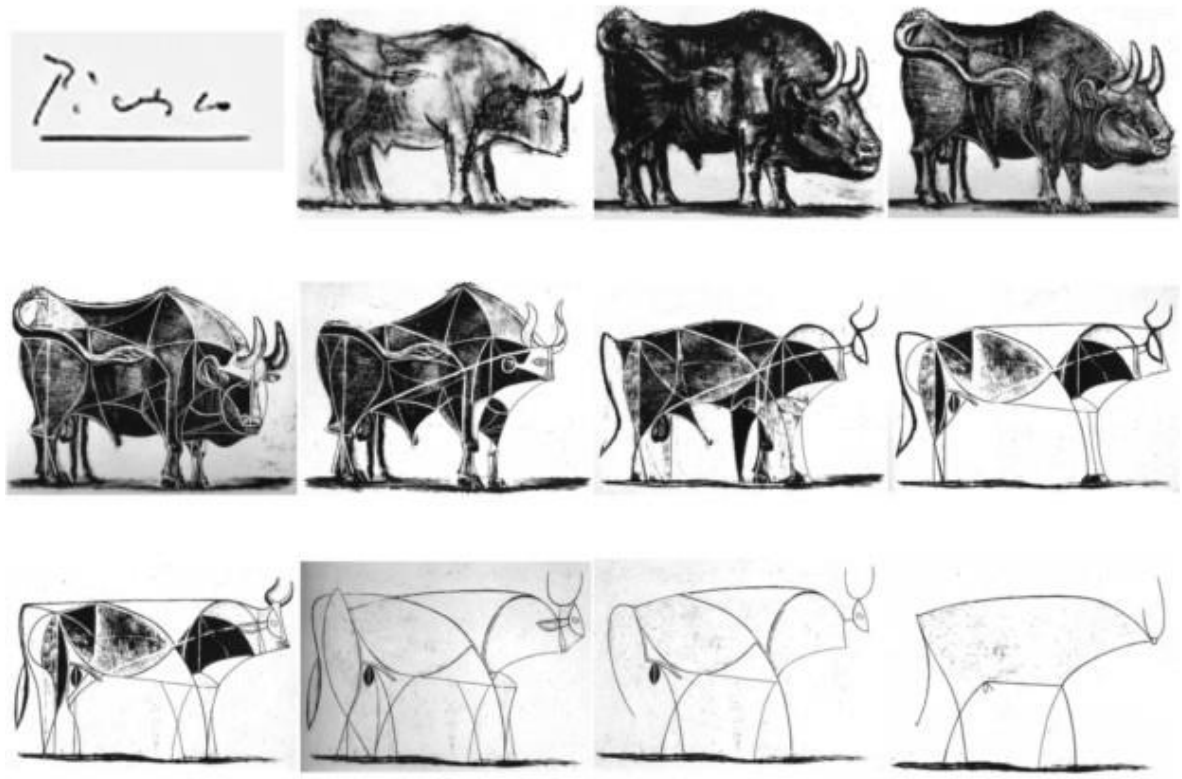
Imej 4. Robert Rauschenberg. Karya bertajuk **'*Canyon'*** *(1959).* Bahan: Cat minyak, pensil, kertas, logam, foto, kain, kayu, kanvas, kancing, cermin, helang, kadbod, bantal dan tiub cat.
Sumber: Robert Rauschenberg Foundation

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Realisma Kepada Abstrak

U ntuk menghasilkan sesebuah karya seni, pelukis biasanya bermula dengan bahan kajian, observasi, perkembangan idea, lakaran dan seterusnya kepada penghasilan sesebuah karya akhir. Proses perkembangan idea ini juga boleh dilihat kepada sebuah lakaran oleh Picasso; proses tersebut juga diikuti oleh Suzlee dalam menghasilkan karya-karya beliau.



Imej 5. Pablo Picasso. Karya bertajuk '*The Bull* (1945). Bahan: Lithographs (teknik).
Sumber: Zuzanna Stanska. (2017). *Pablo Picasso's Bulls: On The Road To Simplicity.*
(www.dailyartmagazine.com)

Merujuk kepada majalah *AdeelArt* (www.ideelart.com/magazine) yang bertajuk *Pablo Picasso and Abstraction* (17 Ogos 2015), Pablo Picasso menghasilkan sebuah karya yang menggunakan teknik *litograph* yang bertajuk *The Bull.* Karya tersebut dimulai dengan imej seekor haiwan yang realistik dan melalui proses perkembangan idea secara beransur-ansur berubah kepada garisan yang minimal. Picasso menunjukkan bagaimana proses daripada realisma kepada abstrak berlaku.

Idea Dari Observasi

Pada tahun 2019 Suzlee telah dijemput untuk mengambil bahagian di dalam satu simposium seni iaitu *The 17th International Visual Arts Symposium* yang diadakan di bandar Monastir, Tunisia. Di kesempatan itu juga beliau telah dibawa mengikuti satu ekspedisi ke Gurun Sahara bersama-sama pelukis dari negara lain. Sewaktu mengikuti ekspedisi tersebut Suzlee telah tertarik dengan sejenis kristal yang dinamakan oleh penduduk tempatan sebagai *Desert Rose*.

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Imej 6. Suzlee Ibrahim. Ekspedisi Gurun Sahara (2019). Sumber: Suzlee Ibrahim.

Desert Rose adalah pembentukan kristal *gipsum* atau *baryte* yang membentuk seperti seperti bunga mawar. Ianya terbentuk dalam keadaan pasir di kawasan gurun gersang yang mengandungi zarah pasir yang terperangkap. Proses penyejatan garam memberi pembentukan tepi yang tajam dan permukaan licin dan berjalinan (berpasir).

Desert Rose dijumpai dalam jumlah besar di padang pasir Sahara yang terletak di sekitar Tasik Garam Chott el Djerid di Barat Daya Tunisia. Masyarakat tempatan menjualnya sebagai cenderahati kepada pelancong dan memberikan satu sumbar pendapatan kepada mereka (Fraser. B, 2019).





Imej 7& 8. Suzlee Ibrahim. Ekspedisi Gurun Sahara (2019). Sumber: Suzlee Ibrahim.

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Imej 9, 10 & 11. Sumber: Suzlee Ibrahim.

Rubbing Teknik

Teknik atau cara yang paling mudah dan cepat untuk mendapatkan kesan jalinan adalah melalui teknik *'rubbing'* atau 'menggosok'. Teknik ini dihasilkan dengan menekan kertas ke atas satu permukaan yang tidak rata (berjalinan) dan gosokkan kawasan permukaan yang menonjol dengan medium yang gelap seperti arang mahupun krayon (The Guardian, 2009).

Pengumpulan Data Dari Bahan Kajian

Keadaan persekitaran boleh membentuk pengalaman baru dan mempengaruhi suasana kerja pada sesuatu masa. Alam sekeliling juga memberi tarikan dari segi emosi dan pendorong utama dalam melakukan sesuatu pekerjaan atau aktiviti. Emosi semasa juga mengawal bagaimana cara melihat, merasa dan bertindak balas terhadap persekitaran tertentu sehingga mewujudkan peluang dalam menyelesaikan sesuatu masalah. Situasi ini merujuk kepada pelakuan manusia yang mendapat kepuasan peribadi bergantung kepada hubungan emosi manusia dengan perlakuan di persekitaran (Maroutian, E. 2015).

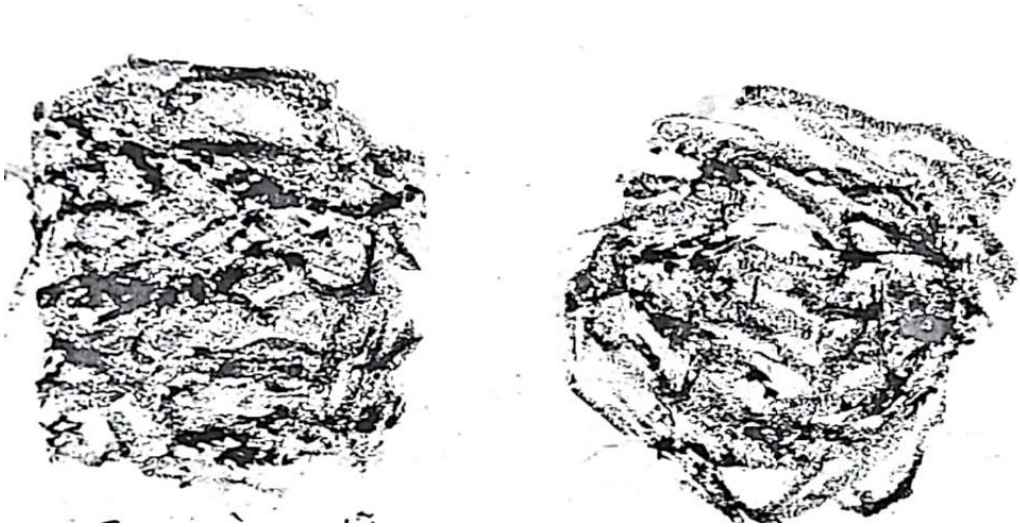
Bagi menjalankan kajian visual secara terperinci melalui 'observasi' sesuatu bahan kajian adalah sukar. Perjalanan ekspedisi yang yang bergelombang sewaktu meredah permukaan gurun, masa yang singkat dan tekanan emosi akibat suhu persekitaran yang panas sewaktu mengikut ekspedisi menjadikan teknik *rubbing* dilihat sebagai satu cara 'pengumpulan maklumat' yang dikira bersesuaian dan tepat untuk menggambarkan longgokan *Desert Rose* yang berlapis-lapis di padang pasir. Pelukis berjaya mengumpul beberapa kesan jalinan yang didapati melalui teknik *rubbing* sebagai 'data awal' *(data awal 1, 2, 3, dan 4)* berdasarkan bahan kajian yang dipilih.

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Data awal 1 Data awal 2



Data AWAL 3 Data AWAL 4

Imej 12. Pengumpulan DATA. Sumber: Suzlee Ibrahim.

Penghasilan Lakaran

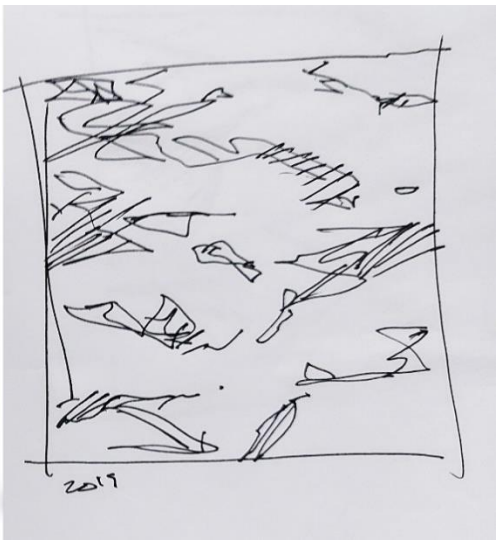
Walaupun Suzlee menghasilkan karya berbentuk abstrak ekspresionis, lakaran-lakaran awal yang dilukis masih berdasarkan rujukan sebenar yang diambil dari 'data awal' *(rubbing technique).* Namun, lakarannya lebih ringkas dengan menggunakan ball pen yang membentuk garisan dan jalinan sahaja *(Lakaran 1, 2, 3, dan 4).*

Lakaran-lakaran ini akan di tampal di dinding studio bagi memudahkan pelukis untuk merasai semula emosi beliau sewaktu proses menghasilkan kolaj yang membentuk permukaan karya.

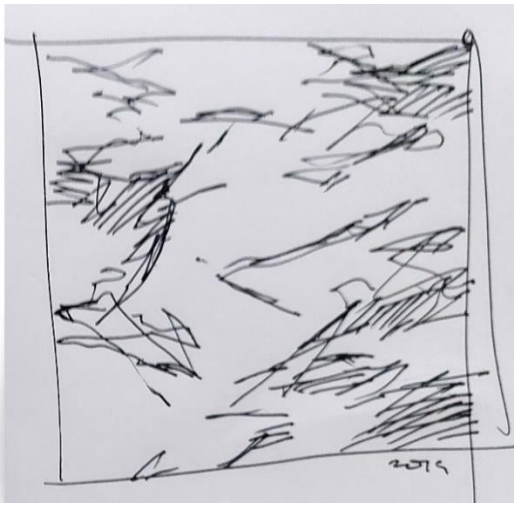
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Lakaran 1.


Lakaran 2.


Lakaran 3.


Lakaran 4.

Imej 13. Penghasilan lakaran. Sumber: Suzlee Ibrahim.

Proses Penghasilan Karya

Sifat permukaan objek *Desert Rose* yang mempunyai jalinan berpasir telah memberi inspirasi kepada pelukis untuk menghasilkan karya abstrak ekspresionis dengan menggunakan teknik kolaj dengan menggunakan bahan campuran. Bentukan *Desert Rose* yang berlonggok dan bertindan-tindan (berlapis) telah membentuk satu lagi gambaran jalinan dalam konteks keseluruhan visual bahan kajian. Berdasarkan pemerhatian kepada karya-karya yang dihasilkan oleh pelukis seperti seperti Robert Motherwell, Lee Krasner, Frank Stella dan Robert Rauschenberg; pelukis memutuskan untuk menggunakan kolaj dari bahan seperti kain denim, gam, serbuk pasir, akrilik dan cat minyak sebagai medium utama.

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Bahan Yang Digunakan (Jalinan)



Gam, pasir dan kain denim.

Imej 14. Bahan yang digunakan. Sumber: Suzlee Ibrahim.

Proses Mendapatkan Material



Kain denim dipotong kepada cebisan-cebisan kain kecil.



Pasir diayak bagi mendapatkan pasir yang lebih halus.

Imej 15. Proses mendapatkan material. Sumber: Suzlee Ibrahim.

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Proses Penghasilan Jalinan Dipermukaan Kanvas

Pelukis mencari idea dengan bereksperimentasi di atas permukaan kanvas untuk menghasilkan jalinan dan komposisi yang difikirkannya terbaik. Dalam hal ini, pelukis mahu menghasilkan jalinan yang boleh menggambarkan luahan ekspresi emosinya dan pada masa yang sama memperlihatkan keagungan dalam karya yang terhasil. Pada pandangan pelukis kombinasi jalinan, warna dan ruang boleh menterjemah dan seterusnya menerbitkan perasaan tertentu merujuk pada karya yang dihasilkan.

Berdasarkan lakaran yang dihasilkan *(Lakaran 1, 2, 3, dan 4)*, pelukis mula membentuk komposisi di atas kanvas dengan menggunakan medium akrilik berwarna hitam. Ia akan membentuk ruang positif dan negatif pada kanvas dan memudahkan proses penampalan material bagi menghasilkan teknik kolaj *(Lakaran 1)*. Gam yang telah diadunkan bersama serbuk pasir digunakan bagi melekatkan potongan kain denim yang pelbagai saiz dan rupa pada permukaan kanvas *(Langkah 2)*.

Setelah kain tersebut betul-betul kering di atas permukaan kanvas, sekali lagi adunan gam dan serbuk pasir diletakkan pada komposi tertentu pada kanvas bagi menampakkan kesan jalinan yang lebih jelas pada karya *(Lakaran 5)*. Untuk memastikan cantuman tersebut benar-benar kering dan kukuh, sekali lagi pelukis membiarkan kanvas tersebut berada dibawah sinaran matahari selama beberapa hari.

Adunan gam dan serbuk pasir sekali lagi diletakkan pada komposi tertentu pada kanvas bagi menampakkan kesan jalinan yang lebih jelas pada karya *(Lakaran 5)*. Setelah cantuman tersebut kering, permukaan kanvas yang berjalinan tersebut disapu dengan warna putih, bagi memudahkan untuk mengenalpasti jalinan dan ruang yang terhasil. Permukaan yang berwarna putih juga lebih memudahkan pelukis menghasilkan lukisan abstrak di atasnya. Pelukis menggunakan akrilik dan 'bitumen' (cat minyak) bagi menghasilkan sebuah karya abstrak ekspresionis dengan mood dan suasana padang pasir yang *monotonous* dengan warna yang minimal.



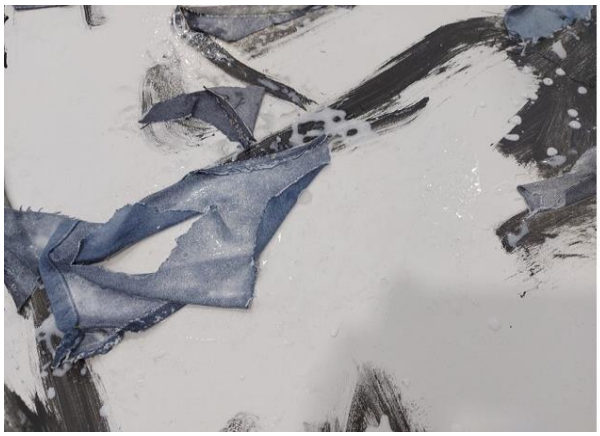
Langkah 1



Langkah 2

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Langkah 3



Langkah 4



Langkah 5



Langkah 6

Imej 16. Penghasilan jalinan di atas permukaan kanvas. Sumber: Suzlee Ibrahim.



Imej 17. *Work in progress.* Sumber: Suzlee Ibrahim (2021)

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Imej 18. Suzlee Ibrahim. Karya bertajuk: ***Road to the Desert No 1*** (2021)
Bahan: Kain denim, serbuk pasir, akrilik dan cat minyak atas kanvas.
Sumber: Suzlee Ibrahim (2021)



Imej 19. Suzlee Ibrahim. Karya bertajuk: ***Road to the Desert No 2*** (2021)
Bahan: Kain denim, serbuk pasir, akrilik dan cat minyak atas kanvas.
Sumber: Suzlee Ibrahim (2021)

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Kesimpulan

Proses penghasilan sesebuah karya abstrak ekspresionis, sama juga seperti karya-karya lain yang perlu melalui satu perancangan yang teratur dan kemas. Bermula dari bahan kajian, observasi, lakaran, perkembangan idea sehinggalah kepada karya siap. Penggunaan bahasa visual seperti elemen dan prinsip seni merupakan kunci utama kepada keberkesanan persembahan sesebuah karya berbentuk abstrak ekspresionis. Penggunaan kesan jalinan dan garisan dari teknik kolaj jelas kelihatan pada karya yang dihasilkan iaitu *catan Road to the Desert No 1 dan No 2 (2021).* Lapisan-lapisan kain denim yang ditampal di atas kanvas bersama serbuk pasir sebagai medium utama bagi menghasilkan kesan jalinan yang bertekstur, berjaya memberi kesan spiritual pada jiwa khalayak. Kesan visual yang menunjukkan suasana kasar, kering dan panas dapat dirasa. Karya tersebut menggambarkan luahan emosi dan pengalaman peribadi pelukis secara spiritual dalam menghasilkan sebuah karya abstrak ekspresionis yang menggunakan jalinan sebagai teknik utama dalam penghasilan sesebuah catan dalam siri ini.

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ANALISA TULISAN JAWI DALAM SETEM DI MALAYSIA SEBAGAI SIMBOL TRADISI DAN BUDAYA PERADABAN MELAYU.

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Abstrak: *Setem adalah kaedah pembayaran untuk system pengiriman dan penghantaran surat dari satu tempat yang lain. Rekaan setem ini didominasi oleh illustrasi yang digunakan untuk penyampaian maklumat tentang sesuatu informasi atau untuk mempromosikan sesebuah negara. Pelbagai jenis setem telah direka dan mempunyai pelbagai jenis bentuk yang mencerminkan budaya serta keunikan Malaysia dari segi sejarah, budaya dan keindahan flora serta fauna. Dalam konteks ini, tujuan penyelidikan adalah untuk mengkaji dan menganalisa keindahan tulisan Jawi dalam keluaran setem di Malaysia.Setem yang dikeluarkan dalam tulisan Jawi dapat menyimpan peristiwa sejarah dan berfungsi sebagai platform untuk mendidik generasi muda mengenai sejarah dan warisan negara. Penyelidikan ini juga memberi tumpuan kepada jenis tulisan Jawi dan beberapa setem pilihan yang ditulis dalam tulisan Jawi. Hasil penyelidikan ini dapat menjelaskan kewujudan tulisan Jawi malah ada kaitan dengan pengenalan Islam ke Malaysia. Tulisan Jawi banyak digunakan di Kesultanan Melayu pada awal abad ke-15 untuk komunikasi dan penggubalan perlembagaan. Oleh itu, bahasa Melayu dalam tulisan Jawi bukan sahaja menjadi simbol tradisi dan budaya peradaban Melayu, tetapi juga medium semua lapisan masyarakat pada masa itu, sama ada raja, bangsawan, sarjana agama atau warganegara biasa.*

Kata Kunci*: Setem, Budaya, Jawi, Sejarah, Komunikasi*

Pengenalan

Setem adalah sekeping kertas kecil berwarna dan mempunyai rekaan visual pada permukaannya. Setem juga terdapat dalam pelbagai ukuran saiz dan bentuk yang berbeza. Fungsi setem sebagai kaedah pembayaran, terutama digunakan dalam sistem pengiriman surat dari satu tempat ke tempat lain. setem juga dilihat mempunyai fungsi dalam penyampaian maklumat khusus, memberikan maklumat tentang budaya negara, dan juga digunakan sebagai alat bantu pendidikan. Setem juga merupakan media yang membolehkan kita semua berkomunikasi dalam bentuk berita, laporan, sejarah, data, dan segala peristiwa yang berlaku di sebuah negara. Di Malaysia, setem direka berdasarkan keindahan flora dan fauna, keunikan sejarah, dan keindahan perayaan yang disambut oleh pelbagai kaum di

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1 & 2 September 2021

Malaysia. Secara tidak langsung, fungsi setem ini adalah untuk mempromosikan tempat bersejarah di Malaysia dan budaya masyarakat Malaysia yang terdiri daripada pelbagai kaum. Ini memberikan maklumat mengenai sejarah atau isu yang berbeza kepada penerima surat atau pengumpul setem. Setem mempunyai pelbagai bentuk dari segi saiz, warna serta tema yang digunakan pada setiap pengeluaran. Setem ini dikatakan amat unik kerana pada sekeping kertas kecil mempunyai satu gambar yang mengandungi seribu makna dan info kepada setiap orang yang melihatnya.

Setem pos pertama dengan nama Malaysia dikeluarkan pada 16 September 1963 bersama dengan Sampul Hari Pertama sempena penubuhan Malaysia. Menurut Greenwald (2017), menerusi artikelnya yang bertajuk The postage stamp: membawa surat dan membawa mesej, setem tidak hanya membawa surat tetapi mesej & maklumat, tetapi mesej dan maklumat ini mewakili negara atau individu, budaya, tempat, dan sejarah tempatan. Ia disusun dan diterjemahkan dengan berkesan dengan menggabungkan unsur seni, semiotik, dan visual pada setem. Setem dihasilkan pelbagai bentuk potongan seperti segi empat, segitiga, segi enam bahkan ada juga yang berbentuk bulat. Ia juga mempunyai nilai yang berbeza dan menjadi kedaulatan negara (Lihat gambar 1). Di atas setem ini akan dicetak pelbagai illustrasi, gambar, atau wajah invividu sama ada secara simetri atau asimetri. Di belakang setem ini akan ada satu perekat khas yang digunakan untuk melekatkan setem ke atas permukaan surat ataupun sampul.

Perkembangan tulisan Jawi yang dicatatkan dalam sejarah menceritakan tentang ia wujud ketika kedatangan Islam ke Alam Melayu yang mana sekarang ia menjadi simbol serta mewakili bahasa dan bangsa Melayu, Selepas kedatangan Isalam di Tanah Melayu, tulisan Jawi menjadi alat ataupun medium untuk menyampaikan ilmu serta alat komunikasi dalam masyarakat Melayu. Ia tidak menjadi sesuatu yang asing di kalangan raja, ulama, pembesar negara mahupun masyarakat Melayu ketika itu. Tulisan Jawi dilihat sangat berkait rapat dengan skrip Arab terutama dari segi bentuk abjad tetapi ia ada perbezaan ketara dari segi abjad Melayu dan juga abjad Arab. Tulisan Jawi ini menjadi menjadi simbol dan lambang masyarakat Melayu serta ia digunakan dalam penulisan bangsa Melayu pada zaman dahulu. Ia digunakan di Istana dalam urusan pentadbiran, kesasteraan serta keagamaan. Jika dilihat dalam pengeluaran setem di Malaysia, pengunaan tulisan Jawi ini telah digunakan pada keluaran setem difinitif pertama Malaysia pada tahun 1965. Ia hanya digunakan pada perkataan Malaysia. Setem ini dikatakan setem definitif Nasional yang pertama dikeluarkan pada 9 September 1965. Seterusnya perkataan Malaysia yang ditulis dalam tulisan Jawi digunakan dalam setem Definitif negeri yang dikeluarkan pada 15 November 1965. Seterusnya tiada setem koleksi hari pertama lain yang dikeluarkan dengan penggunaan tulisan Jawi sehinggalah pada tahun 2016, setem difinitif antarabangsa yang pertama dikeluarkan iaitu pada 1 Oktober 2016. Selepas itu pengeluaran setem dilihat konsisten menggunakan tulisan jawi pada perkataan Malaysia sehingga pada pengeluaran setem Malaysia sekarang. Malah dilihat ada beberapa siri pengeluaran setem yang mengunakan illustrasi tulisan jawi sebagai subjek setem.

Setem Di Malaysia

Setiap pengeluaran setem biasanya akan disertai dengan Sampul Surat Hari Pertama yang bertujuan sebagai memperingati keluaran setem pos berkenaan. Setem terdapat dalam pelbagai jenis iaitu Setem dan Filateli, Setem- Setem pos biasa, Setem Kenang-Kenangan serta Setem Keluaran Khas. Setem pos merupakan satu label kecil yang dibeli bagi perlbagai jenis bayaran pos yang berbeza dan digunakan untuk tujuan pengeposan serta urusan yang berbeza dan bersesuaian. Setem pos mula dihasilkan pada tarikh 6 Mei 1840 oleh Rowland

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Hill, yang merupakan bekan pengetua di sebuah sekolah. Dia merasakan bahawa sistem frank percuma tidak praktikal kerana terdapat penyalahgunaan sistem. Ini mengakibatkan Penny Black, setem perekat pertama yang menggunakan konsep satu sen sahaja tanpa mengira jarak dan berat surat harus kurang dari 14 gram (Harford, 2019). Di Malaysia, setem pos bermula seawal tahun 1867 dengan nama Selat.

Jenis-Jenis Setem Di Malaysia

Setem yang terdapat di Malaysia ialah setem difinitif, setem kenang-kenangan dan setem khas. Setem difinitif adalah setem pos biasa yang dijual bagi tujuan pengeposan. Setem ini akan dijual di kaunter pejabat pos dalam jangka masa tiga hingga enam tahun. Jika berlaku kekurangan stok dalam jangkaan tahun tersebut maka setem ini akan diulang cetak serta diperbaharui semula.Setem difinitif ini mempunyai dua siri iaitu siri negeri yang mempunyai nilai atau denominasi yang lebih kecil dan siri kebangsaan yang mempunyai nilai denominasi yang lebih besar. Setem kenang kenangan pula merupakan setem yang berkait dengan isu atau peristiwa penting yang berlaku dalam negara dan juga antarabangsa. Setem ini akan dikeluarkan beberapa kali dalam masa setahun bergantung kepada peristiwa yang berlaku. Setem ini tidak akan diulang cetak dan dijual hingga habis stok. Setem khas pula memgambarkan perkara umum seperti flora, fauna, senibina, bunga liar, haiwan yang unik dan lain-lain, Setem ini akan dikeluarkan setiap tahun.

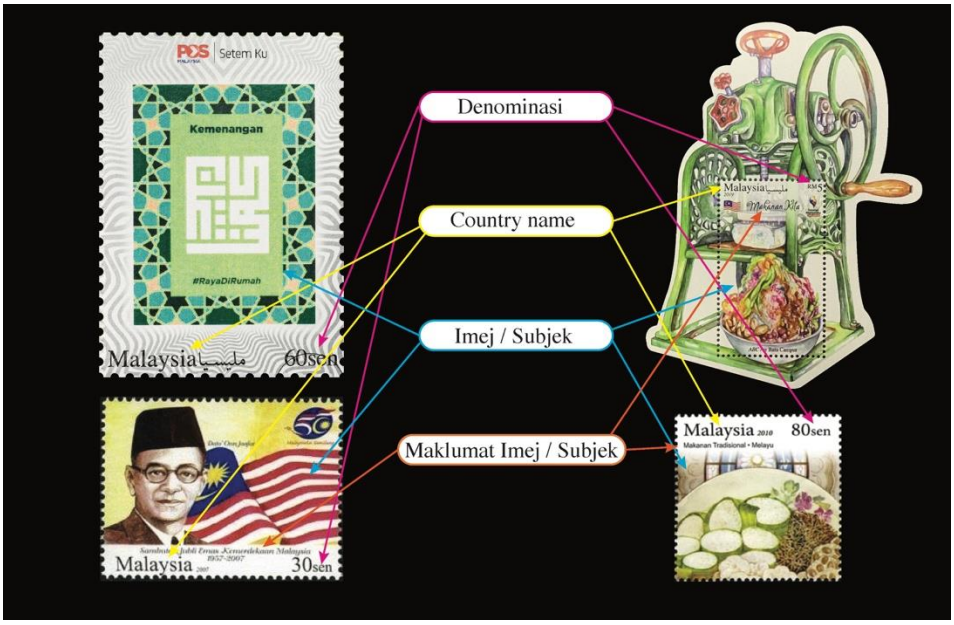


Gambar 1 : Pelbagai bentuk setem di Malaysia

Terdapat empat ciri anatomi pada setem. Ia terdiri daripada denominasi, nama negara, gambar atau subjek yang dibuat dalam bentuk illustrasi atau reka bentuk grafik, serta maklumat subjek ataupun gambar. (Lihat gambar 2) Beberapa setem mempunyai reka bentuk keselamatan, tetapi nama dan nama negara adalah elemen paling penting dalam menghasilkan setem (Anameriç, 2006).

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Gambar 2 : Anatomi setem

Setem sebagai subjek memberi maklumat dan promosi

Setem tidak hanya digunakan untuk menghantar surat semata-mata tetapi ia juga merupakan medium yeng penuh dengan maklumat. Menurut Kim Joon Ho (2014), Presiden korea Post di The Philatelic Magazine, setem memberikan panduan dan maklumat tentang kepentingan budaya dan sejarah dengan hanya melihat setem. Ia adalah warisan budaya yang tidak ternilai bagi sesebuah negara dan masyarakat. Maklumat yang diadaptasi ke dalam rekaan setem sama ada dalam bentuk ilustrasi ataupun gambar biasanya diolah dalam gaya yang menarik serta mudah difahami dalam member pengetahuan tentang sesuatu subjek.

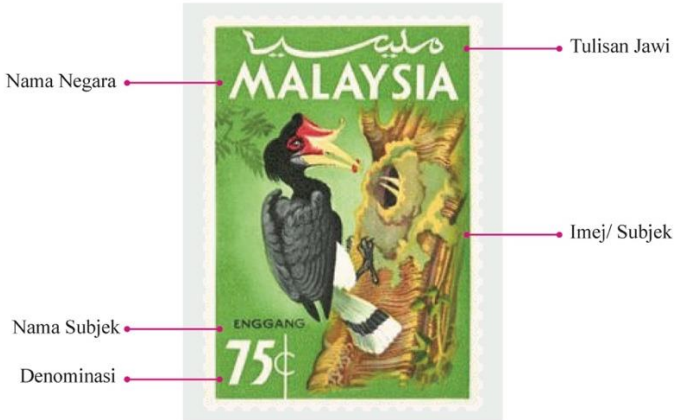
Di kebanyakan negara seluruh dunia, setem dilihat sebagai cara mudah untuk merekod dan memelihara budaya, sejarah serta pencapaian negara. Menurut Sutantro (2012), budaya dan warisan perlu dijaga, digunakan sebagai pengetahuan hari ini, dan warisan yang ditinggalkan untuk generasi akan datang. Garis panduan ketat yang ditetapkan oleh SKMM adalah untuk memastikan bahawa setiap subjek yang dicetak pada setem adalah sebahagian daripada harta Malaysia. Setem juga secara tidak langsung menjadi alat dalam pendidikan tidak formal kepada para pengumpul setem mahupun sesiapa sahaja yang melihatnya. Menurut Timothy, D.J. (2001) dalam jurnalnya Postage Stamps, Microstates and Tourism, dia memetik dari Rhodes (1991), seorang pengumpul setem dikatakan hebat kerana lebih berpengetahuan dalam sains, seni dan bahasa serta masalah yang dihadapi dalam dunia. Sebahagian isu masalah dunia juga ada dilretakkan didalam setem malah digunakan sebagai propaganda dalam medan perang. Timothy juga mengatakan subjek setem telah diaplikasi serta disesuaikan dalam sisitem pendidiakan formal, iaitu dari segi budaya, geografi, seni budaya serta bahasa .Nuessel dan Cicogna (1992). Maklumat yang terdapat pada setem akan desebarkan di seluruh pelusuk dunia melalui surat, poskad mahupun brosur. Ia sebagai tidak langsung sebagai alat pemasaran yang murah dalam mempromosikan dan memberikan informasi tentang sesebuah negara mengenai budaya, sejarah, masyarakat seta tempat-tempat yang menarik. Menurut Diggelmann, W. (1981) setem dilihat sebagai bentuk pengiklanan yang sangat baik, dan juga murah.

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Analisa Tulisan Jawi Pada Setem Definitif Nasional

Setem difinitif nasional merupakan setem pertama menggunakan tulisan Jawi iaitu pada tahun 1965. Ia hanya digunakan pada perkataan Malaysia. Setem ini dikatakan setem definitif Nasional yang pertama dikeluarkan pada 9 September 1965. Kajian ini akan dibahagikan mengikut komposisi setem untuk menentukan elemen maklumat dan promosi yang digunakan dalam setem Malaysia (rujuk gambar 3). Denominasi adalah salah satu teras utama dalam setem. Denominasi ialah nilai pembayaran yang biasanya diletakkan dihujung setem. Ia akan dinilai sebagai takrif yang ditentukan, berat surat, ukuran dan warna sampul surat. Pada setem difinitif nasional ini, nilai denominasi yang diletakkan menggunakan simbol sen. Harga setem berubah mengikut tarif mata wang Malaysia. Elemen teras utama seterusnya ialah nama negara. Ia berfungsi sebagai pemberitahuan kepada pengendali surat atau pengumpul setem mengetahui asal usul setem. Setem Malaysia menggunakan perkataan Malaysia dalam setem dan menggunakan tulisan Jawi (Malaysia) sebagai sebahagian daripada reka bentuk setem. Dari segi maklumat, ia memberikan maklumat bahawa Malaysia adalah negara yang mengamalkan agama Islam sebagai agama rasmi dan berdaulat. Penggunaan tulisan Jawi juga memberi maklumat yang membawa kepada warisan Melayu yang mesti dijaga.



Gambar 3 : Setem Definitif Nasional

Tulisan jawi pada ketika ini telah ditulis mengikut huruf saksi sepenuhnya. Huruf saksi sepenuhnya yang dimaksudkan ialah perkataan 'اكام' perlu ditulis bsemua alif hingga menjadi 'اكاما' mengikut masyarakat Melayu lama. Ini merupakan sistem pada kurun ke-14 yang telah digunakan semula. Sistem ini merupakan sistem yang digunakan pada 600 tahun lepas sejak batu bersurat ditulis.

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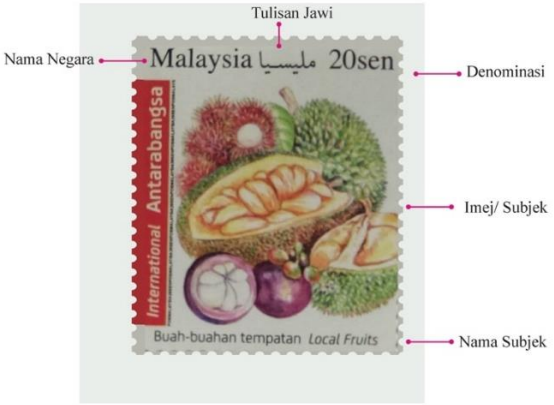
Jadual 1 : Tahap Perkembangan Tulisan jawi (Perkembangan Perkataan 'ماس')

(ماسأ)	ماس	مس	مسَ	مسَ
Pertambahan vokal belakang	Pertambahan vokal belakang	Penghilangan syahadah	Penghilangan baris	

Perincian tulisan Jawi yang dinyatakan oleh Kang Kyoung Seok ada 5 tahap iaitu pada tahap pertama merupakan tahap penghilangan baris. Penghilangan tasydid pula proses pada tahap kedua. Tahap ketiga pula memperlihatkan pertambahan vocal di hadapan huruf serta pertambahan vokal pada belakang huruf berlaku pada tahap keempat. Jika dilihat pada jadual 1 ada lima bentuk tetapi tahap perkembangan yang berlaku hanya empat tahap sahaja. Ini dapat dilihat pada perkataan Malaysia yang ditulis dalam tulisan jawi. Keadaan ejaan Malaysia dalam tulisan jawi pada keluaran setem pada 9 September 1965 dan pada 15 November 1965 adalah sama. Begitu juga keluaran setem difinitif antarabangsa yang pertama pada tahun 1 Oktober 2016. Yang berlainan ialah pengunaan tipografi yang digunakan.



Gambar 4 : Setem Definitif Kebangsaan



Gambar 5 : Setem Definitif Antarabangsa

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Selepas pengeluaran setem difinitif Kebangsaan pada tahun 1965, tiada lagi pengeluaran setem yang mengunakan tulisan Jawi kerana terdapat usaha yang telah dibuat oleh ahli bahasa telah menjadikan tulisan Rumi sebagai tulisan utama terutama selepas pengisytiharan 'Akta Bahasa Kebangsaan' pada tahun 1963. Namun begitu pada tahun 1985, Kementerian Pendidikan Malaysia pada ketika itu menyedari kepentingan warisan 'Dunia Melayu' yang paling bernilai iaitu tulisan Jawi. Maka tulisan Jawi ini mula diberi perhatian semula oleh badan-badan bahasa serta persuratan Melayu. Pelbagai seminar dan rencana di akhbar muncul dalam usaha memartabatkan semula tulisan Jawi. Selepas itu barulah setem difinitif antarabangsa yang pertama dikeluarkan dengan edisi perkataan Malaysia ditulis dalam tulisan Jawi. Ini bertujuan untuk memartabatkan tulisan Jawi dalam kalangan masyarakat Melayu serta masyarakat Malaysia pada umumnya. Walaupun hanya digunakan pada perkataan Malaysia tetapi tujuannya utama adalah ingin memartabatkan tulisan Jawi di mata pelancong asing serta pengumpul setem dari negara luar.

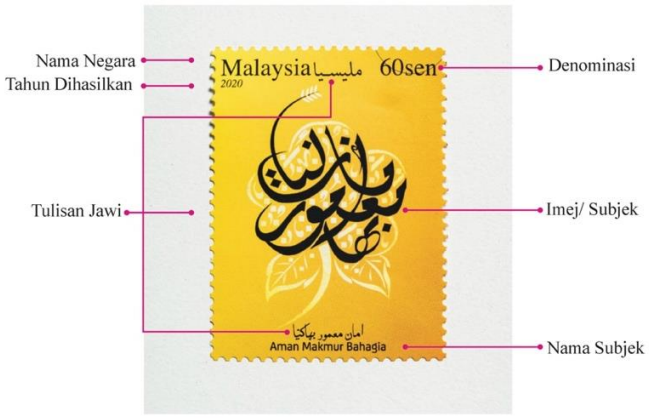


Gambar 6 : Setem Seni Khat dengan tema Nilai Mulia

Seterusnya pengeluaran setem Malaysia kekal menggunakan tulisan Jawi pada nama negara. Ini bertujuan memperkenalkan tulisan Jawi sebagai satu nilai estetika dalam memartabatkan bahasa dan tulisan Jawi pada tahap yang tinggi. Penggunaan tulisan Jawi ini jika dilaksanakan secara awam dapat menarik perhatian pelancong walaupun hanya pada sekeping kertas yang kecil. Ini kerana setem bertindak sebagai alat promosi negara secara tidak langsung. Jika dilihat pada pengeluaran setem seni khat dengan tema nilai murni,(rujuk gambar 6) ia dilihat sebagai mempromosikan budaya masyarakat Malaysia yang kaya dengan nilai murni. Maka ia memperlihatkan identiti bahasa dan bangsa Melayu sendiri. Seterusnya setem khat 2 (rujuk gambar 7) dengan tema Aman, Makmur, Bahagia mempromosikan budaya dan bangsa Melayu yang kaya dengan adab dan budi bahasanya.

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Gambar 7 : Setem Seni Khat 2 dengan tema Aman Makmur Bahagia

Kesimpulan

Walaupun penggunaan setem untuk menghantar surat semakin kurang digunakan pada masa sekarang., setem ini dilihat masih releven sebagai sumber maklumat dan mempromosikan Malaysia di mata dunia, terutama pada pengumpul setem. Tulisan Jawi masih dianggap sebagai budaya masyarakat Melayu malah ia masih releven dalam pengeluaran setem di Malaysia. Ia adalah simbol kepada identiti bangsa dan budaya masyarakat Melayu. Menghantar surat secara tidak langsung dapat mempromosikan negara tempat tinggal dan membuka pintu bagi sektor pelancongan. Setem kini mendapat tempat di kalangan milenium, menurut theguardian.com (2020). Dengan Instagram dan Twitter, generasi ini melihat setem sesuatu yang indah dan bernilai berada di Instagram. Maklumat dalam setem akan memberi pengetahuan baru kepada generasi muda mengenai sejarah, warisan, dan budaya sebuah negara, terutama Malaysia. Ini akan mewujudkan warisan yang dapat dilestarikan bukan hanya dalam bentuk sastera tetapi visual. Setem adalah "duta besar" negara, yang membawa maklumat yang jelas dan tulen dan mempromosikan cara tradisional yang unik tetapi dengan cara yang berbeza. Tulisan Jawi yang digunakan pada setem walaupun hanya pada nama negara ia bertujuan untuk menunjukkan tulisan jawi sebagai simbol tradisi dan budaya peradaban Melayu. Ia menjelaskan bahawa kewujudan tulisan Jawi di Malaysia adalah berkait dengan kedatangan Islam di Malaysia.

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PERANAN DAN SUMBANGAN KHATIJAH AWANG DALAM REFORMASI MAKYUNG KE ARAH SOSIO-BUDAYA DAN EKONOMI

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Abstrak *- Kesenian tradisional makyung telah merentasi zaman daripada sebuah kesenian tradisional yang bersifat lokal dan eksklusif untuk masyarakat penutur dialek Kelantan, kepada sebuah persembahan kontemporari di Istana Budaya. Perubahan budaya telah mempengaruhi makyung untuk bertahan dalam masyarakat Melayu yang dinamik. Persembahan makyung pada hari ini yang dianggap berjaya merentas sempadan sosio-budaya dan ekonomi adalah hasil daripada peranan tokoh-tokoh penting kesenian ini. Seniman Negara Khatijah Awang merupakan tokoh utama dalam reformasi estetika persembahan makyung yang dipersembahkan pada hari ini . Kajian ini membincangkan peranan dan sumbangan Khatijah Awang daripada dalam perkembangan makyung serta sumbangannya kepada pembangunan sosio-budaya dan ekonomi penggiat makyung. Perbincangan juga melihat sumbangan beliau dalam pelestarian seni tradisional .*

Kata Kunci *: Makyung, Teater Tradisional, Warisan Budaya Tidak Ketara, Khatijah Awang, Kelantan*

Pengenalan

25 November 2005 menjadi tanggal penting kepada teater tradisional mak yong apabila mendapat pengiktirafan daripada The United Educational, Scientific and Cultural Organization (UNESCO) sebagai 'a Masterpiece of the Oral and Intagible Heritage of Humanity'. Pengiktirafan ini secara tidak langsung meletakkan kesenian mak yong sebagai sebuah kesenian yang unik dan memiliki nilai estetika yang tinggi. Melalui beberapa agensi berwajib dan institusi-intitusi pengajian tinggi, mak yong cuba diletakkan ditempat yang baik agar kesedaran tumbuh dalam kalangan masyarakat yang menjadi komuniti yang menyokong kepada keistimewaan kesenian ini. Hakikatnya, usaha penggalakan mak yong telah pun dilakukan sebelum tahun 2005 lagi, selepas mak yong diharamkan persembahannya kepada umum oleh kerajaan negeri Kelantan dalam tahun 1992, beberapa penggiat kesenian tradisional Kelantan termasuklah wayang kulit dan dikir barat berkelana ke sebelah pantai barat khususnya Kuala Lumpur. Ini dikuatkan lagi apabila wujudnya Akademi Seni Kebangsaan (akronimnya ASK dan kini dikenali sebagai Akademi Seni Budaya dan Warisan Kebangsaan atau ASWARA) dalam tahun 1994. Akademi Seni Kebangsaan telah menjadikan beberapa seni persembahan tradisional sebagai mata pelajaran wajib dalam kurikulum pengajiannya. Wayang Kulit, bangsawan, randai dan mak yong menjadi mata pelajaran yang wajib diduduki dan syarat kepada penganugerahan diploma. Evolusi yang dilalui oleh kesenian ini, daripada

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pengharamannya di negeri Kelantan sehingga kepada pengiktirafan oleh UNESCO, ia adalah satu rentetan perjalanan yang berliku untuk terus berada di persada seni persembahan kontemporari. Mak yong dari tempoh itu sehingga ke hari ini telah mengalami beberapa misi penyesuaian yang ada pro dan kontranya. Apa yang berlaku ke atas mak yong bukan sahaja mempengaruhi hidup para penggiatnya sahaja tetapi turut memberi kesan kepada bentuk, semangat dan kesinambungan tradisinya. Sebilangan sahaja penggiat kesenian makyung yang terus berjuang mempersembah dan memastikan penerusan melalui bimbingan dan pendidikan. Seniman Negara keempat, Allahyarham Khatijah Awang merupakan tokoh penting di dalam usaha penyemarakan makyung di Malaysia.

Latar Belakang Khatijah Awang

Khatijah Awang dilahirkan di kampong Lubuk Kawah, Pasir Mas dalam tahun 1941. Merupakan anak kepada penggiat kesenian mak yong dan bangsawan. Darah seni yang diwarisi menjadikan beliau seorang yang mencintai kesenian. Daripada seorang yang bercita-cita ingin menjadi seorang pendidik merubah kehidupannya menjadi seorang seniman hebat. Berkahwin sewaktu di usia semuda 14 tahun dengan Zakaria Abdullah. Perkahwinan ini dikurniakan lima orang cahayamata. Perkahwinan ini juga membentuk jiwa seni Khatijah Awang lebih kukuh, kerana ibu mertuanya ialah perimadona tersohor Che Kemala, manakala bapa mertuanya adalah tokoh penting makyung iaitu Abdullah Awang (Dollah Supa) yang terkenal dengan permainan peran dan pemuzik tradisional Kelantan. Sebagai wanita Kelantan yang terasuh dengan kesopanan dan kelembutannya, Khatijah Awang sangat meminati bidang tari, beliau pernah menyertai kumpulan seni UMNO Kelantan dan mempersembahkan tarian Asyik dan dramatari. Beliau pernah menjadi johan Bintang Radio dalam tahun 1969. Dalam tahun 1971, beliau mula menunjukkan minat dan kesungguhan yang tinggi dalam mak yong apabila tertubuhnya Kumpulan Seri Temenggung. Melalui kumpulan inilah, beliau menjadi pemain utama mak yong dan mengubah bentuk persembahan mak yong sebagaimana yang dapat dilihat pada hari ini. Tahun 1975, beliau melaksanakan sembah guru sebagai pentauliahan oleh guru-guru mak yongnya. Setelah pengharaman mak yong oleh kerajaan PAS dalam tahun 1992, ia tidak mematikan semangat beliau untuk terus memperjuangkan seni yang dicintai. Beliau berhijrah ke Kuala Lumpur dan menjadi adiguru di Akademi Seni Kebangsaan (ASK) dalam tahun 1996. Melalui institusi ini ,beliau mendidik ramai anak-anak muda pelbagai keturunan bermain makyung. Tahun 1999, beliau dianugerahkan sebagai Seniman Negara keempat. Tanggal 13 September 2000, beliau menghembuskan nafas terakhir kerana barah.

Metodologi

Kajian ini mengupas peranan dan sumbangan Khatijah Awang di dalam reformasi persembahan makyung hingga membentuk sebuah persembahan yang sehingga kini dipelajari dan dipersembahkan oleh generasi muda. Kajian ini melihat daripada segi perkembangan mak yong di Malaysia dengan merujuk kepada rujukan perpustakaan, persembahan mak yong dan temubual dengan beberapa penggiat yang berpengalaman bekerja dengan Khatijah Awang.

Perbincangan Reformasi Mak Yong

Kesedaran untuk mengubah persembahan mak yong diluahkan oleh Khatijah Awang melalui temubual beliau dengan Krishen Jit dalam tahun 1969. Penubuhan Kumpulan Seri Temenggung dalam tahun 1971 di bawah naungan Tan Sri Dato Ahmad Kamil dan Che Kemala telah membuka ruang kepada beliau untuk mencorakkan mak yong mengikut sudut pandangnya sebagai orang muda pada ketika itu. Usaha beliau beberapa kali ditentang oleh tokoh-tokoh lama mak yong, namun keyakinannya untuk megubah mak yong diteruskan. Beberapa aspek utama dalam mak yong diubah demi disesuaikan dengan khalayak moden iaitu:

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1 & 2 September 2021

i. Tempoh persembahan
ii. Lagu dan Muzik
iii. Pelakon
iv. Koreografi
v. Nyanyian
vi. Jenis Pentas
vii. Dialog dan Bahasa
viii. Set dan Props
ix. Kostum dan aksesori
x. Pengurusan produksi

Reformasi yang dilakukan ini membantu mempromosi mak yong sebuah kesenian yang sesuai dipersembahkan dalam ruang dan khalayak baru. Mak Yong dilihat tidak lagi ekslusif hanya kepada penutur dialek Kelantan sahaja tetapi mampu dihayati, dipelajari dan dinikmati persembahannya oleh pelbagai bangsa. Mak yong telah membawa Kumpulan Seri Temenggung menjelajah ke beberapa persembahan luar negara. Khatijah Awang juga diangkat sebagai tokoh dan menerima anugerah di peringkat Asia Tenggara.

Perbincangan Peranan dan Sumbangan

Peranan yang dimainkan oleh Khatijah Awang di dalam penerusan mak yong ini dapat dilihat secara langsung dan tidak langsung. Pengabdian beliau dengan kesenian ini sehingga akhir hayatnya dapat dilihat sumbangannya sehingga ke hari ini. Beberapa aspek dibincangkan merangkumi sosio-budaya dan ekonomi penggiat khususnya dan seni budaya amnya:

i. Imej dan identiti budaya Malaysia
ii. Usahawan kecil
iii. Kurikulum pembelajaran dan pengajaran mak yong
iv. Mak yong sebagai produk seni komersil
v. Melahirkan tokoh dan penggiat muda
vi. Peluang kerjaya
v. Warisan Budaya Tidak Ketara

Kesimpulan

Sumbangan Allahyarham Khatijah Awang dalam melestarikan mak yong tidak dapat dinafikan. Kepentingan mengangkat peranan dan sumbangan beliau sangat perlu supaya ia tidak sekadar dikenali sebagai perimadona mak yong sahaja.

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ESTETIKA DAN MAKNA MOTIF PAKAIAN TRADISIONAL MASYARAKAT LUN BAWANG

AESTHETIC AND MEANING OF THE LUN BAWANG TRADISIONAL COSTUME MOTIFS

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Abstrak: *Pakaian tradisional etnik Lun Bawang mempunyai motif dan corak yang unik yang dihasilkan turun temurun hingga ke hari ini. Keunikan motif ini terserlah melalui reka bentuk yang mempunyai nilai estetika seperti elemen formal dan makna yang tersurat dan tersirat. Pakaian tradisional lelaki etnik Lun Bawang dikenali sebagai "bakad", manakala pakaian tradisional kaum wanita dikenali sebagai "kuyu". Pada masa dahulu pakaian tradisional digunakan semasa upacara ritual, kini penggunaannya adalah pelbagai seperti semasa perkahwinan, upacara rasmi dan pertandingan "Ruran Ulung dan Padan Liu Burung". Penulisan ini berfokus pada motif-motif dan corak yang menghiasi pakaian tradisional kaum lelaki dan wanita. Data kajian diperolehi melalui kajian lapangan menggunakan kaedah pemerhatian, temu bual dan kajian perpustakaan. Analisis kajian adalah berdasarkan teori Panofsky (1939). Kajian ini menenalpasti jenis-jenis motif, estetika, kategori, dan makna motif. Berdasarkan kajian ini terdapat 12 jenis motif yang dikenalpasti pada pakaian lelaki dan wanita. Motif ini diilhamkan dari alam semulajadi dan bahan buatan manusia. Motif-motif ini juga di kategorikan kepada 6 iaitu phyllomorph, zoomorph, kosmos, geometri, objek dan motif campuran. Estetika motif pakaian dianalisis berdasarkan unsur seni, prinsip rekaan dan struktur seni. Motif-motif ini mempunyai makna yang tersendiri yang dikaitkan dengan kepercayaan dan kelangsungan kehidupan masyarakat Lun Bawang*

Kata kunci*: Motif "Bakad dan kuyu", Lun Bawang, jenis, estetika, kategori dan makna.*

Abstract: *The traditional costumes of the Lun Bawang has unique motifs and patterns which was inherited from their ancestors. The men costumes of the Lun Bawang are known as "Bakad" while the women traditional costumes "Kuyu". In the past the traditional costumes worn during rituals function but now it is use during weeding ceremonies, formal functions and during competitions known as "Ruran Ulung and Padan Liu Burung". The focus of this research is on the motifs and patterns of men and women costume. Data collection was based on observation, interview and library review. Analysis was based on Panofsky theory (1939). This research identifies the types of motif, aesthetics, categories and meaning. Based on the research there are 12 types of motifs which was identified from the men and women traditional costumes. This motif was inspired from their environment and manmade objects. There are 6 categories of motifs phyllomorph, zoomorph, cosmos, geometric and mixed motifs. The aesthetic of the motifs was identified through the element of art, principles and structures. The motifs have its own meaning which reflects their belief and the way of life of the Lun Bawang.*

Keywords*: Motifs "Bakad and kuyu", Lun Bawang, aesthetic, types, category and meaning.*

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Latarbelakang Kajian

Pakaian tradisional masyarakat Lun Bawang merupakan satu warisan yang unik yang dapat melambangkan identiti mereka. Pada zaman dahulu pakaian tradisional lelaki dan wanita ini diperbuat dari bahan kulit kayu *talun* (timbaran). Pembangunan yang pesat telah merubah bahan pakaian tradisional wanita menggunakan kain belacu berwarna hitam dan kain satin berwarna putih yang memberi keselesaan kepada penggunanya. Walaubagaimanapun pujian harus diberikan kepada pembuat pakaian lelaki yang diistilahkan sebagai *bakad* yang masih dikekalkan. Namun terdapat juga pakaian lelaki yang diperbuat dari pada kain belacu. Pada mulanya motif-motif yang terdapat pada pakaian tradisional dihiasi dengan *nuper* atau benang yang diperbuat dari kulit kayu. Kini kebanyakan pakaian tradisional dihiasi dengan manik yang berwarna warni untuk memberi nilai tambah pada penampilan pakaian tradisional.

Pengguan pakaian tradisional masyarakat Lun Bawang juga mengalami perubahan. Pada zaman dahulu pakaian tradisonal ini digunakan sebagai pakaian seharian dan juga semasa upacara rituals. Kini pakaian tradisional digunakan dalam pelbagai upacara seperti upacara rasmi, perkahwinan pertandingan ratu cantik yang digelar *Padan liu burung* untuk lelaki dan *Ruran ulung* .untuk wanita. Reka bentuk pakaian tradisional lelaki dan wanita juga mengalami perubahan yang dipengaruhi oleh fesyen terkini.

Kajian ini dilaksanakan melalui kajian lapangan yang dilaksanakan di Daeraah Lawas,Sarawak. Masyarakat Lun Bawang merupakan etnik yang kecil namun kebanyakan menetap di Daerah Lawas. Kajian ini juga dilaksanakan berdasarkan teori Panofsky (1939). Kajian ini bertujuan untuk megenalpasti nilai estetika yang terdapat pada pakaian tradisional Lun Bawang dan mengenalpasti makna disebalik motif-motif pakaian tradisional. Kajian in ijuga diharapkan dapat menjadi sumber rujukan kepada pengkaji akan datang dan sebagai bahan dokumentasi.

Kajian Lepas Pakaian Tradisional

Pada sekitar 1930an masyarakat Lun Bawang masih menggunakan kulit kayu sebagai pakaian, ini dapat dibuktikan melalui penceritaan Suut Kurus yang menjelaskan mereka pernah melihat orang tua mereka menggunakan kulit kayu sebagai pakaian harian. Menurut Heidi Munan (1989,75) Penggunaan pakaian kulit kayu telah digunakan dengan meluas semasa ketiadaan pakaian ketika perang Jepun pada tahun 1941-1945. Pada tempoh itu bekalan pakaian telah terputus. Oleh itu ramai yang mula memproses kulit kayu talun untuk dijadikan pakaian, selimut dan juga peralatan lain seperti kelambu. Oleh it mereka beralih kepada sumber asli iaitu kulit kayu untuk dijadikan pakaian.

Perkembangan pakaian tradisional di Sarawak dapat dikesan sejak pemerintahan Charles Brooke pada tahun (1841-1941). Semasa pemerintahan beliau semua kaum digalakkan untuk memakai pakaian tradisional dan ornamen semasa upacara rasmi. Beliau berpendapat pakaian tradisional dapat mewujudkan perbezaan identiti etnik yang terdapat di Sarawak. Untuk menggalakkan pengunaan pakaian tradisional beliau menyediakan hadiah pertandingan pakaian tradisional untuk *Ranger* Dayak di Sarawak. Ini telah menjadi ikutan sehingga ke hari ini seperti *Keling Kontest* dan pertandingan pakaian tradisional masyarakat Lun Bawang yang digelar *"Padan Liu Burung"*

Charles Brooke had strong opinion on the desirability of keeping the various races of Sarawak separate, and had noticed the part that dress played in creating racial identity. (45) A visitor in the early part of this century relates that the second rajah require Dayak men to appear in loincloths and appropriate ornaments on official occasions. At the same times he says that

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Brooke instituted a prize for the best dressed Dayak of Sarawak Rangers, the ancestor of the present keling contest.(Steinmayer, O. 199:49)

Bahan utama yang digunakan oleh Orang Ulu untuk menghasilkan pakaian pada masa dahulu diperbuat daripada kulit kayu *talun*[10]. Menurut Christensen (2005,2) nama saintifik pokok timbaran ialah*"artocarpus elasticus"*. Kulit kayu ini diproses untuk meghasilkan kepingan yang lembut dan sesuai dijadikan pakaian. Tindakan pemerintahan Charles Brooke untuk menggalakkan penggunaan pakaian tradisional di Sarawak pada ketika itu dan amalan itu telah mengekalkan kesinambungan penggunaan pakaian tradisional hingga ke hari ini.

*The Murut: Their usual dress consists of the 'chawat,' though some of the more civilized wear jackets and head-cloths in addition, and some even trousers. The hair is worn long, parted in the middle, and then tied in a knot at the back of the head with a pig's task, sometimes ornamented with a tuft of hair or a tassel at the large end, passed through the knot as a hairpin; often a bone sometimes arrow –shaped and slightly carved is used for the same purpose. They wear no brass earrings as many other tribes do the usual thing is a piece of bamboo, or rather a section, about a quarter-of-an-inch deep, and in circumference rather smaller than a cent piece, into which a piece of mirror is fixed; this form the earring, which inserted into the lobes to the ear……Bead necklaces are much worn by the men, some of them being of considerable value, consisting of large agates; few wear bracelet or amulets, and these are generally of inferior quality.*Ruth L. (1968, 44)

Kenyataan di atas dapat memberi gambaran mengenai rupa bentuk pakaian tradisional yang digunakan oleh masyarakat Lun Bawang yang dahulunya lebih dikenali sebagai kaum Murut. Pada 6.05.2002, Kerajaan Negeri Sarawak telah meluluskan pindaan kepada *Interpretation ordinance (1958*) supaya istilah Kaum Lun Bawang yang dahulunya digolongkan di bawah Murut telah ditukar kepada Lun Bawang.

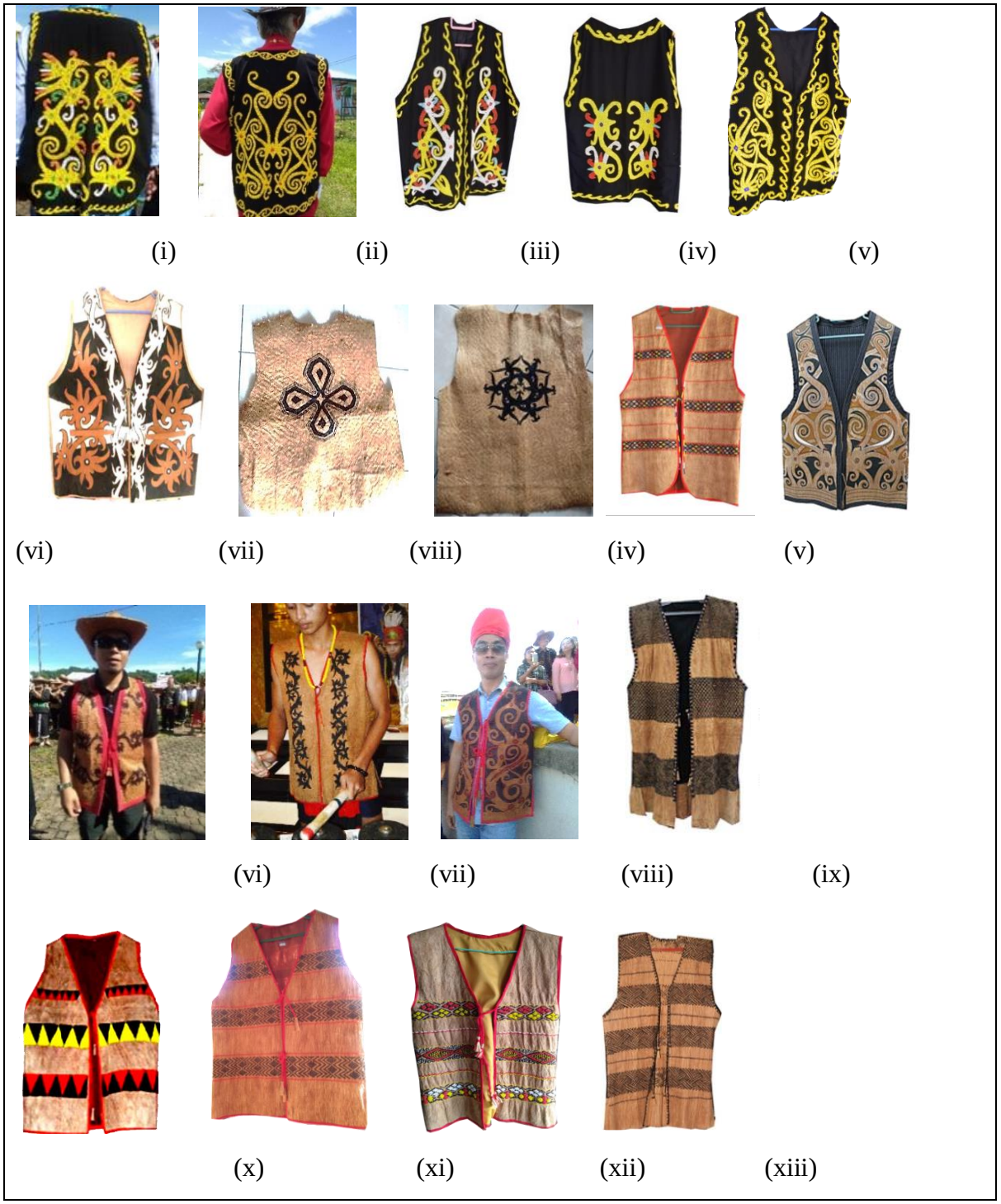
Motif Pakaian Tradisional Lelaki

Terdapat pelbagai jenis motif yang terdapat pada pakaian tradisional masyarakat Lun Bawang. Kebanyakan motif ini diilhamkan dari alam semulajadi dan objek seharian. Pemilihan motif adalah berkaitrapat dengan kelangsungan kehidupan yang dikaitkan dengan amalam anamisme, kepercayaan dan budaya mereka. Rajah 1 merupakan gambar motif-motif yang terdapat pada pakaian tradisional lelaki yang telah mengalami perubahan dari segi bahan motif dan rupabentuk.

[10] Timbaran

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Rajah 1: Gambar motif pada pakaian lelaki

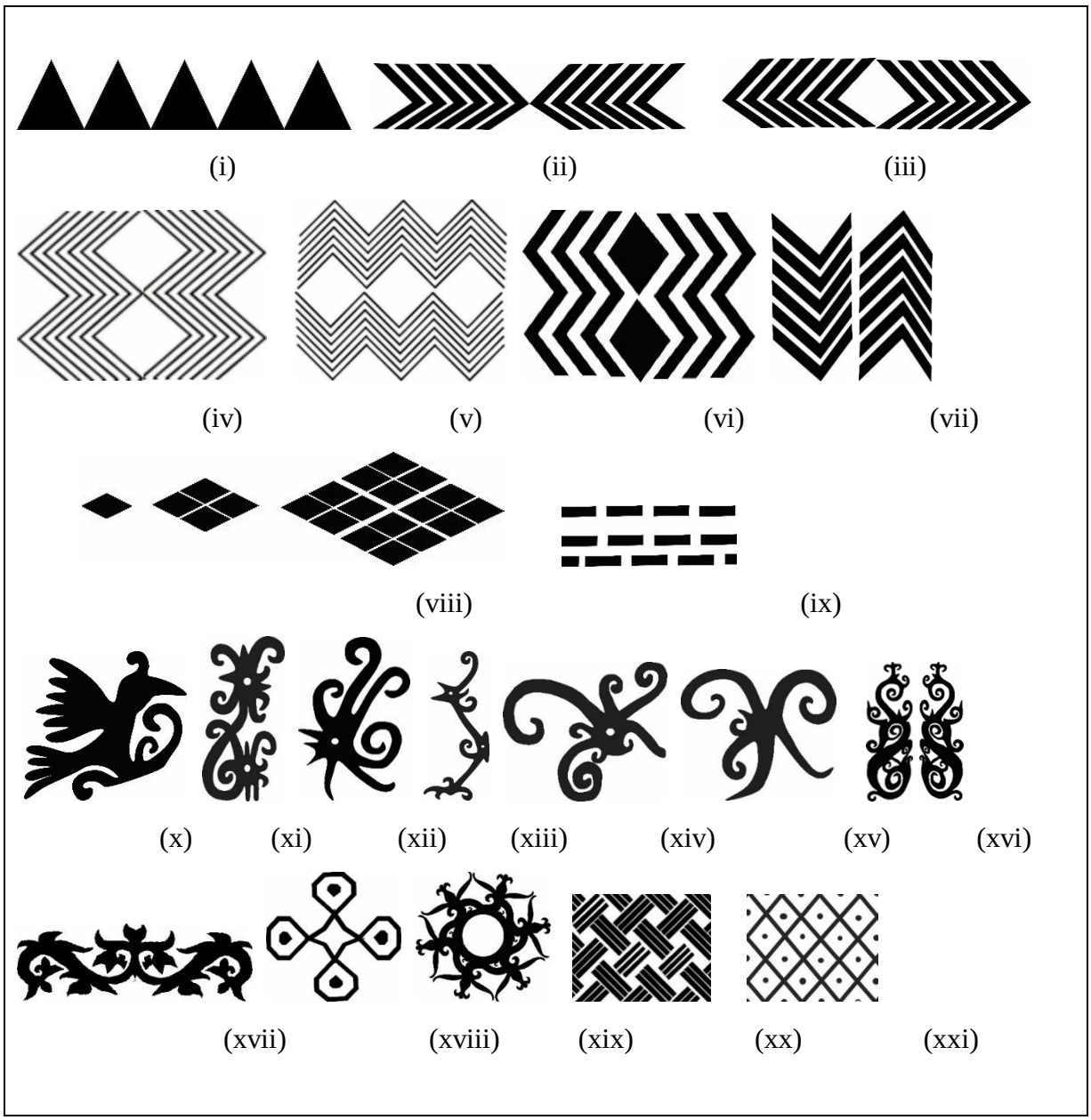
Jenis Motif *Bakad* Lelaki

Berdasarkan Rajah 3, terdapat 10 jenis motif yang diilhamkan dari alam semulajadi dan objek yang terdapat pada *bakad* lelaki. Motif pertama ialah motif *peped busu* (i, ii, iii, iv, v, vi, vii dan viii). Motif yang diilhamkan dari objek senjata tradisi yang diistilahkan sebagai *busu* atau tombak. Motif ini diilhamkan dari hujung tombak yang tajam. Kreativiti pengiat motif menyusun motif ini dalam pelbagai bentuk dan arah menunjukkan kreativiti pengiat motif sehingga dapat menghasilkan corak yang unik pada *bakad*. Motif kedua ialah *arit suit*

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menengang, motif ini juga mempunyai pelbagai versi seperti Rajah 3 (ix, x, xi dan xii). Motif ketiga ialah *arit siri* atau lurus Rajah 3 (ix). Motif yang keempat ialah motif *arit liputung* yang diilhamkan dari sejenis tumbuhan yang digunakan untuk menghasilkan gelang tanggan dan kaki lelaki. Motif yang kelima ialah *temakar* atau *kemakar*, istilah ini merujuk pada naga. Motif keenam ialah motif *bunga mupat* yang diilhamkan dari tumbuhan istilah *mupat* bererti terbalik. Motif ketujuh ialah motif *kiung balang* istilah ini membawa maksud muka harimau. Bentuk motif ini adalah abstrak. Motif kelapan ialah motif *pawad* yang merupakan gabugan geometri dan *arit liputung*. Motif yang kesembilan ialah motif *abet khar* yang diilhamkan dari ikatan yang kukuh yang terdapat pada tombak dan parang. Motif kesepuluh ialah motif *dica pelanduk. Motif ini* diilhamkan dari tapak kaki pelanduk.



Rajah 2: Ilustrasi motif *bakad*

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Jadual 1: Jenis-jenis motif *bakad*

Bilangan	**Jenis motif**		**Kategori**
i, ii, iii, iv, v, vi, vii, dan vii	1.	*Peped busu*	Objek
viii	2.	*Wang busu*	Objek
ix	3.	*Arit siri*	Geometri
x, xi, xii, xiii	4.	*Suit menengang*	Zoomorph
xiv, xv	5.	*Liputung*	Phyllomorph
xvi	6.	*Kemakar*	Zoomorph
xvii	7.	*Bunga mupat*	Phyllomorph
xviii	8.	*Kiung balang*	Zoomorph
xix	9.	*Arit pawad*	Campuran
xx	10.	*Arit abet khar*	Objek
xxi	11.	*Arit dica pelanuk*	Zoomorph

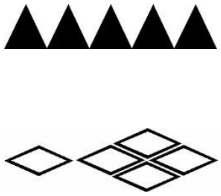
Estetika Dan Makna Motif Pakaian Tradisional Lelaki

Jadual 2: Estetika dan Makna Motif

Nama dan ilustrasi motif	Primer	Sekunder	Makna
i. Arit Siri 	**a. Jenis motif** *Ugam, kelupit* **b. Sumber ilham** Diilhamkan dari bentuk garisan lurusl melalui jahitan menggunakan benang **c. Bahan dan teknik** *Sier, bebelit* dan rotan /anyaman	**a.Unsur Seni** Dihasilkan melalui garisan halus, tebal dan selari. Warna benang yang pelbagai seperti hitam, coklat dan merah. **b. Prinsip rekaan** Corak yang terhasil menunjukan nilai harmoni.	Menurut Kamu Arun nama motif diberi berdasarkan sifat dan rupabentuk garisan putus-putus. Berfungsi sebagai pemisah corak dan mengelak kulit kayu dari mudah terkoyak.

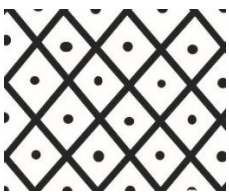
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	d. Kategori Geometri	**c. Sruktur** Berulang	
ii. Arit Peped Busu 	**a. Jenis kraf** Pakaian tradisi lelaki **b. Sumber ilham** Bentuk hujung tombak **c. Bahan dan teknik** Benang dan *nuper*/sulaman **d. Kategori** Geometri	**a. Unsur Seni** Dihasilkan melalui garisan halus, tebal berlapis, beralun berpancar, selari mengala ke semua arah. Warna benang yang pelbagai seperti hitam, coklat dan merah. **b. Prinsip rekaan** Corak yang terhasil menunjukan nilai harmoni , imbangan semetri **c. Sruktur** Semetri dan cerminan	Menurut Kamu Arun, *arit peped busu* merujuk pada bentuk hujung tombak masyarakat Lun Bawang yang melambangkan sesuatu yang tajam dan merbahaya. *Busu* digunakan semasa peperangan dan juga digunakan semasa memburu binatang. Menurut Kamu Arun *arit peped busu* merujuk pada bentuk hujung tombak masyarakat Lun Bawang yang melambangkan sesuatu yang tajam dan merbahaya. *Busu* digunakan semasa peperangan dan juga digunakan semasa memburu binatang.
iii. Arit Wang Busu 	**a. Jenis kraf** Pakaian tradisi lelaki **b. Sumber ilham** Mata tombak	**a. Unsur Seni** Dihasilkan melalui garisan halus, tebal, berlapis, zig-zag, berpancar, selari mengala ke semua arah. Bentuk potong wajik, segi tiga dan segiempat.	

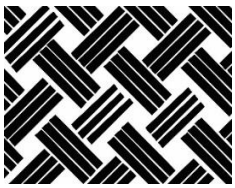
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 	**c. Bahan dan teknik** Benang dan manik/sulaman **d. Kategori** Geometri	Warna benang dan manik yang pelbagai seperti hitam, kuning, putih dan merah. Mempunyai bentuk negatif dan positif **b. Prinsip rekaan** Corak yang terhasil menunjukan nilai harmoni , imbangan semetri **c. Sruktur** Translasi dan cerminan	
iv. Arit deca pelanuk 	**a. Jenis motif** Pakaian tradisi lelaki dan *sarung pelepet* **b. Sumber ilham** Tapak kaki pelanduk. **c. Bahan/Teknik** Sulaman manik, nuper dan benang **d. Kategori** Zoomorph	**a. Unsur seni** Garian tebal, Bentuk bulat, segi tiga dan segi empat. Warna hitam **b.Prinsip rekaan** Kontra, Harmoni **c. Struktur** Imbangan semetri, harmoni	Dalam legenda masyarakat Lun Bawang, pelanduk merupakan binatang yang bijak seperti cerita yang ditulis oleh Joseph Dawat Langub (2014: 156). Bertajuk *"Tuk Pelanuk"* kisah pelanduk, buaya dan sapi. Oleh itu pelanduk ialah simbol kebijaksanaan.

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v. Arit abet khar 	**a. Jenis kraf** Parang, tombak dan sumpitan **b. Sumber ilham** Ikatan yang kukuh **c. Bahan/Teknik** Benang, nuper manik dan dawai. **d. Kategori** Objek	**a. Unsur seni** Garisan nipis dan tebal, selari dan bertentangan atau berpangkah. **b.Prinsip rekaan** Kontra, Harmoni **c. Struktur** Imbangan semetri	*Arit khar* merujuk pada jenis ikatan yang terdapat pada parang ilang dan pelepet yang terdapat pada bahagian tunan dan juga sarung parang. Ia melambangkan satu ikatan yang kukuh baik ikatan kekeluargaan ataupun ikatan yang erat dalam kaum masyarakat Lun Bawag itu sendiri.
vi. Arit bunga mupat .  a. Menegak  b. Melintang	**a. Jenis motif** Pakaian lelaki **b. Sumber ilham** Tumbuhan menjlar **c. Bahan/ Teknik** Cat Akrilik, Catan **d. Kategori** Phyllomorph	**a. Unsur seni** Garisan nipis, tebal, melengkung. **b.Prinsip rekaan** Kontra, penegasan, harmoni. **c. Struktur** Imbangan semetri	Motif bunga mupat bermaksud bunga yang disusun dalam kedudukan terbalik. Menurut Sigar Padan, motif ini diberi nama berdasarkan struktur susunan motif yang diilhamkan dari tumbuhan.

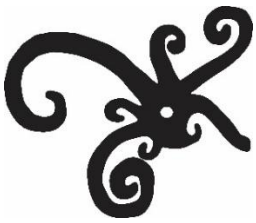
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vii.  (a)  (b)  (c)  (d)  (e)	**a. Jenis motif** Keseluruhan burung kenyalang, bahagian kepala dan bentuk abstrak. **b. Sumber ilham** Burung kenyalang. **c. Bahan/teknik** Cat akrilik, manik dan labuci. **d. Kategori** Zoomorph	**a. Unsur seni** Garisan nipis, tebal, melengkung. Bentuk organik dan bulat **b.Prinsip rekaan** Penegasan, kontra, kepelbagaian **c. Struktur** Harmoni pelbagai	Motif suit menengang melambangkan status dalam masyarakat Lun Bawang. Model burung kenyalang diikat pada hujung buluh sebagai dekorasi ulung. Semasa pertunangan masyarakat Lun Bawng pada masa dahulu model burung kenyalang diikat pada pokok dan ditembak sebaik sahaja pertunangan selesai sebagai tanda pertunangan sudah mencapai persetujuan dari kedua belah pihak. Menurut Jefferi Jalong (2001:19), motif ini selalunya dikaitkan dengan roh atau semangat yang menyampaikan pesanan atau mesej kepada masyarakat Orang Ulu. Selalunya motif ini dilukis pada bahagian atas atau tengah lukisan dinding.

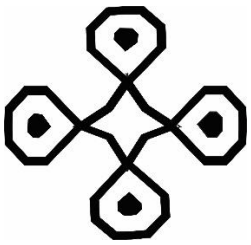
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viii. Arit kemakar 	**a. Jenis kraf** Pakaian tradisi lelaki dan tatu. **b. Sumber ilham** Naga **c. Bahan dan teknik** Cat akrilik/lukisan **d. Kategori** Zoomorph	**a. Unsur seni** Garisan halus, tebal dan melingkar. **b.Prinsip rekaan** Penegasan, kontra dan kesatuan **c. Struktur** Penegasan dan kepelbagaian	Dalam masyarakat Lun Bawang naga merupakan *ada* atau hantu yang mempunyai kuasa ghaib. Menurut Dipercayai sesiapa yang terserempak dengan makhluk tersebut boleh mendatangkan kematian. Menurut Liau Purait, terdapat lima jenis *ada* (hantu) yang ditakuti 1. *Wek kelawa* tidak kelihatan hanya dikenali dengan bunyi sahaja, 2. *Semelig* menyerupai *payo* (rusa dengan tanduk yang berbelang) 3. *Galao'* bentuk ular. 4.*Temakar/kemakar* (naga) 5. *Sigaring* (badan tidak kelihatan dikenali melalui bunyi) Motif *kemakar* merupakan simbol digunakan untuk orang ternama atau pemimpin di Long Jegan, Metcalf (1976b:133) dalam Marshman. V.

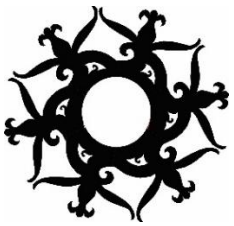
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ix. Arit kiung balang 	**a. Jenis kraf** Tikar dan pakaian tradisi lelaki **b. Sumber ilham** Harimau **c. Bahan /Teknik** Catan akrilik/anyaman dan catan **d. Kategori** Zoomorph	**a. Unsur seni** Garisan nipis dan tebal. Warna hitam dan merah Rupa bintang empat segi dan bentuk permata atau bentuk geometri. **b.Prinsip rekaan** Kontra, kepelbagaian **c. Struktur** Imbangan semetri	Motif *kiung balang* bermaksud muka harimau. Motif ini merupakan simbol kekuatan dan keberanian. Oleh itu ramai kaum lelaki Lun Bawang diberi nama Balang. Menurut Mashman.V (1989:219), motif harimau dihasilkan secara jelas pada *"baby carriers"* kaum Kenyah. Menurut beliau lagi motif harimau digunakan pada kubur, kulit harimau digunakan sebagai pakaian untuk upacara ritual dan gigi harimau digunakan sebagai anting lelaki oleh kerana dipercayai mempuyai kuasa spiritual. -Menurut Jefferi Jalong (2001:18) Motif harimau menandakan kuasa dan keberanian. Juga menandakan kepimpinan dan keturunan golongan atasan (*ketau', maren*). Menurut kepercayaan Orang Ulu harimau merupakan raja kepada segala haiwan yang ada di dalam hutan. Oleh yang demikian, *kalong* atau motif ini tidak boleh dipaka oleh golongan bawahan atau *payen.* -Pemimpin Kelabit yang diberi nama Balang menggunakan peti mayat

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			berbentuk harimau (*Lungun balang*). -Menurut Haddon (1932:192) dalam Mashman menyatakan *"tiger effigies"* diletakkan di luar rumah panjang untuk menakutkan musuh. -Dalam legenda masyarakat Lun Bawang oleh (Lene Topp), *The Lun Dayeh of Long Pasia And Long Mi*. Bertajuk "*Balang Ada"* Hantu harimau.
x. *Arit pawad* 	**a. Jenis kraf** Pakaian tradisi lelaki **b. Sumber ilham** Bulatan, figura dan *liputung* **c. Bahan/teknik** Akrilik/catan **d. Kategori** Zoomorph dan Anthropormorph	**a. Unsur seni** Garisan halus, tebal, melengkung. Warna hitam dan merah Bentuk bulat dan organik. **b.Prinsip rekaan** Kontra , kepelbagaian kesatuan **c. Struktur** Imbangan semetri dan kontra	Berpegangtangan dalam bulatan melambangkan kesatuan.

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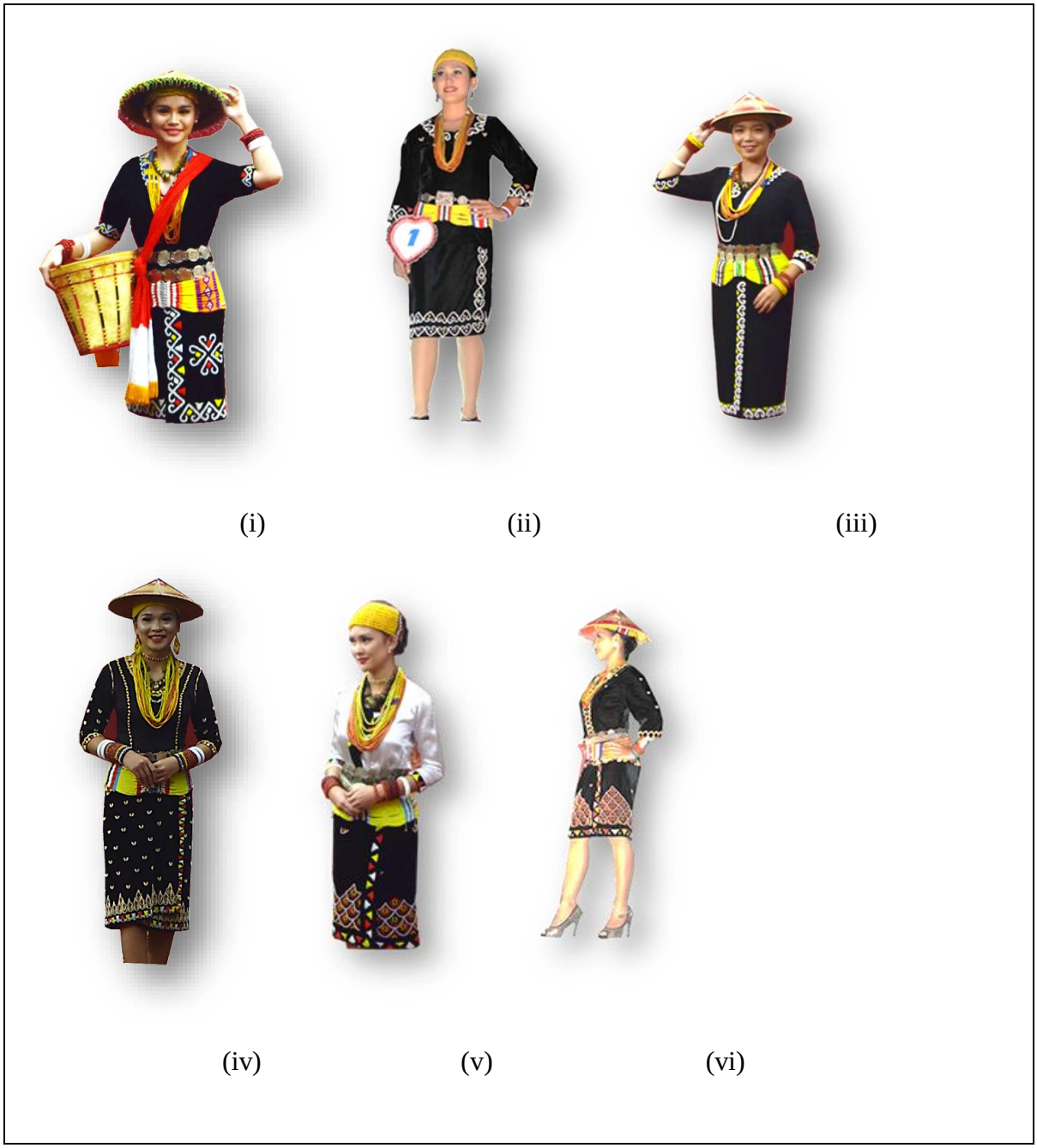
ix. Arit Liputung  	**a. Jenis kraf** Pakaian tradisi lelaki, alat muzik **b. Sumber ilham** Tumbuhan menjalar **c. Bahan /Teknik** Catan akrilik/catan **d. Kategori** Phyllomorph	**a. Unsur seni** Garisan nipis, tebal dan melengkung serta organik Warna hitam sering digunakan **b.Prinsip rekaan** Kontra, harmoni **c. Struktur** Bebas atau organik	*Arit lipitung* juga merupakan motif yang diilhamkan dari tumbuhan yang diistilahkan sebagai *liputung*. Tumbuhan ini mempunyai bentuk yang unik dan menarik.

Motif Kuyu Decur

Pada zaman dahulu *kuyu decur* dihasilkan menggunakan bahan kulit kayu, tetapi kini pakaian tradisional ini menggunakan bahan kain belacu berwarna hitam dan kain satin berwarna putih. Adaptasi bahan ini telah menghasilkan satu identiti kepada pakaian wanita masyarakat Lun Bawang yang unik dan menunjukkan kelainan dari etnik lain di Sarawak. Pemilihan warna hitam memberi kontra kepada motif-motif yang dihasilkan menggunakan manik yang berwarnawarni. Motif-motif ini dihasilkan menggunakan teknik sulaman.

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Rajah 3: Gambar Motif *Kuyu Decur*

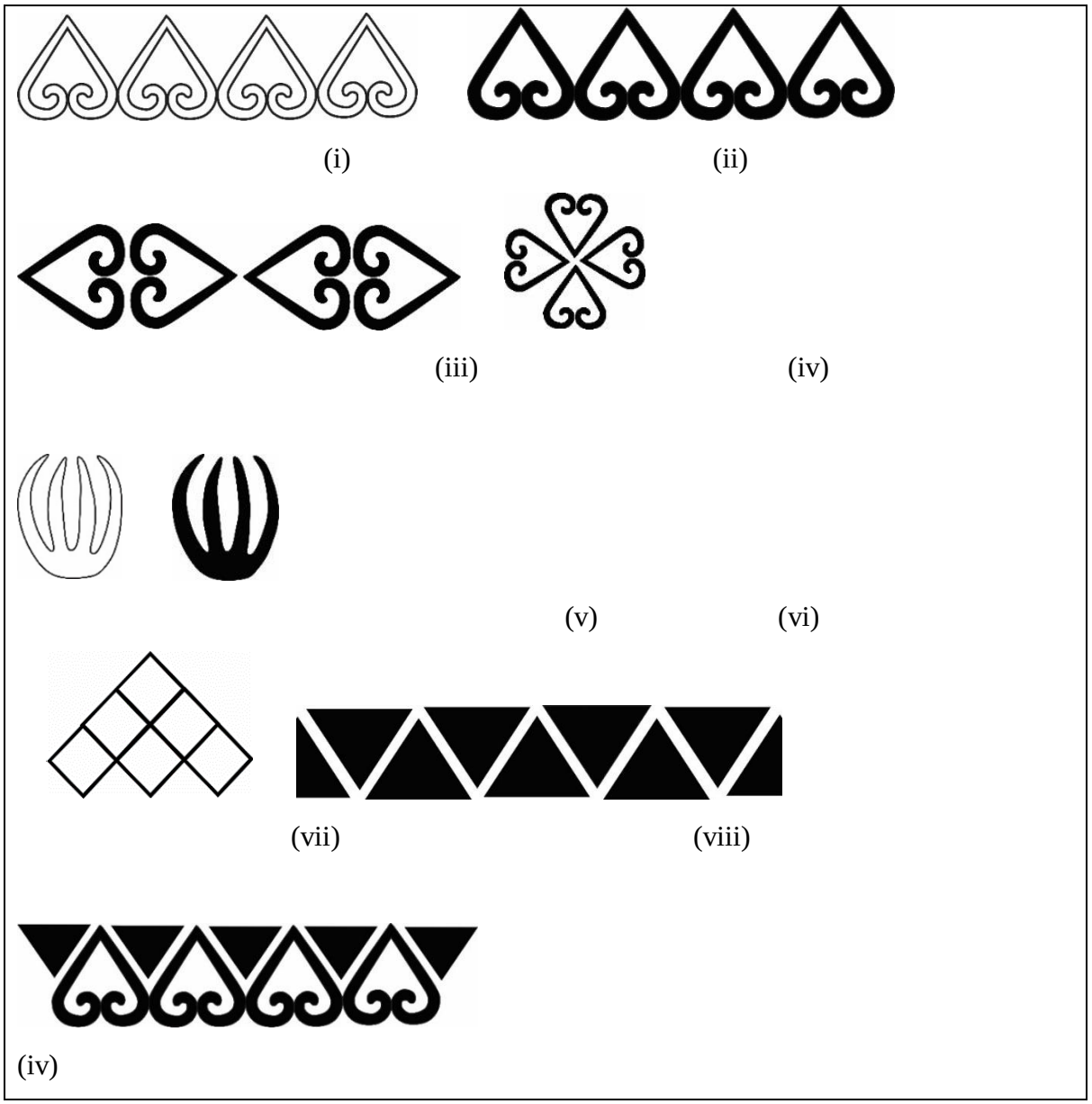
Jenis Motif *Kuyu* Wanita

Terdapat tiga motif utama yang terdapat pada pakaian tradisional wanita masyarakat Lun Bawang. Pertama ialah motif *bua pu seperti Rajah 3* (i, ii, iii, dan iv). Menurut Litad Selutan, motif ini diilhamkan dari biji sejenis buah hutan yang mempunyai bentuk menyerupai motif ini. Biji buah ini digunakan oleh penganyam tikar untuk kegunaan melembut dan mengetatkan anyaman tikar. Motif kedua ialah *pade'*, motif ini diilhamkan dari padi yang merupakan tanaman utama masyarakat Lun Bawang sejak dahulu. Motif ketiga ialah motif

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pekung yang diilhamkan dari gunung atau alam sekitar masyarakat Lun Bawang yang tinggal di kawasan yang berbukit ganang.



Rajah 4: Ilustrasi motif *kuyu* wanita

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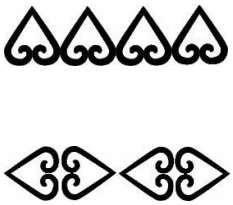
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Jadual 3: Jenis-jenis motif *kuyu* wanita

Bilangan	**Jenis motif**		**Kategori**
i, ii, ii dan iv	1.	*Arit bua pu*	Phyllomorph
v dan vi	2.	*Arit pade*	Phyllomorph
viii	3.	*Arit pekung*	Alam semulajadi
iv	4.	*Arit campuran bua pu dan peped gituen*	Campuran
iv	5.	*Peped gituen (Hujung bintang)*	Kosmos

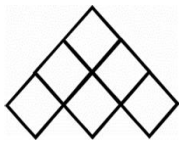
Estetika Dan Makna Motif Pakaian Tr*adisional Wanita*

Jadual 4: Estetika dan makna motif Kuyu wanita

Nama dan ilustrasi motif	Primer	Sekunder	Makna
i. Arit Bua Pu 	**a. Jenis kraf** Pakaian tradisi wanita **b. Sumber ilham** Buah hutan yang digunakan untuk melicinkan anyaman. **c. Bahan/teknik** Manik, labuci/sulaman **d. Kategori** Phyllomorph	**a. Unsur seni** Garisan halus dan melengkung. Warna putih berlatarbelakangkan warna hitam. Bentuk hati atau segi tiga. **b.Prinsip rekaan** Kontra, harmoni **c. Struktur** Imbangan semetri, kelok V Cerminan	Motif *bua pu'* yang tedapat pada topi wanita yang diistilahkan sebagai *rong* merupakan satu identiti kepada wanita Lun Bawang memandangkan topi ini berlainan dari etnik lain di Sarawak. Motif ini merupakan
ii. Arit pade	**a. Jenis kraf**	**a. Unsur seni**	Padi adalah simbol kepada aktiviti seharian atau utama masyarakat Lun

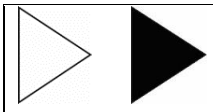
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 	Pakaian tradisi wanita **b. Sumber ilham** Padi **c.Bahan/teknik** Manik/sulaman **d. Kategori** phyllomorph	Garisan nipis, tebal dan melengkung. Warna putih, kuning dan merah. Rupa padi yang baru tumbuh. **b.Prinsip rekaan** Kontra **c. Struktur** Susunan semetri	Bawang yang menanam padi sebagai sumber makanan. Seseorang yang mempunyai simpanan padi yang banyak diangap sebagai orang yang terhormat. -Legenda padi Meechang Tuie (1995:76). Jika seseorang membazir seperti membuang padi ke tanah atau sisa-sisa makanan, roh padi akan meningalkannya mengakibatkan hasil tanamannya akan berkurangan.
iii. Arit pekung .Surud dan Ba' 	**a. Jenis kraf** Pakaian tradisi wanita **b. Sumber ilham** Gunung/ Ba (Sawah padi) **c. Bahan/teknik** Manik/sulaman **d. Kategori** Geometri	**a. Unsur seni** Garisan nipis. Warna putih Bentuk gunung atau sawah padi dari pandangan atas. **b.Prinsip rekaan** Kontra dan harmoni **c. Struktur** Imbangan semetri, translasi imej.	Melambangkan kawasan persekitaran masyarakat Lun Bawang yang berbukit dan kawasan penanaman padi sawah.
iv. Arit peped gituen	**a. Jenis kraf** Pakaian tradisi wanita	**a. Unsur seni** Garisan tebal **b.Prinsip rekaan**	Sumber ramalan cuaca dan harapan. Oleh itu ramai masyarakat Lun Bawang diberi nama

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 	**b. Sumber ilham** Hujung bintang. **c. Bahan** Manik **d. Kategori** Kosmos	Kontra, harmoni **c. Struktur** Kontra, translasi imej	*gituen* terutamanya wanita.

Kesimpulan

Pakaian tradisional masyarakat Lun Bawang merupakan identiti yang dapat membezakan mereka dari etnik lain di Sarawak. Pakaian tradisional lelaki dan wanita mempunyai 15 jenis motif yang diilhamkan dari alam semulajadi seperti zoomorph, phyllomorph, kosmos, objek buatan manusia, geometri dan campuran. Motif-motif ini dihasilkan dengan mengaplikasikan unsur seni, prinsip rekaan dan struktur seni. Motif-motif pakaian tradisional mempunyai makna yang berkait rapat dengan kehidupan masyarakat Lun Bawang yang amat bergantung pada alam semulajadi untuk kelangsungan kehidupan.

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VIRTUAL TEATER : PERSEPSI DAN TANGGAPAN PENONTON TERHADAP KAEDAH BAHARU TEATER

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Abstark: *Kajian ini bertujuan untuk mengetahui tahap penerimaan penonton terhadap teater eksperimental baharu yang dipertontonkan secara maya menerusi tajuk Virtual Teater : Persepsi dan Tanggapan Penonton Terhadap Kaedah Baharu Teater. Berdasarkan kaedah tinjauan secara kuantitatif, kajian ini menggunakan pendekatan model dari Teori Kegunaan dan Kepuasan Katz,et,al (1973) yang mana memfokuskan kepada empat (4) produksi teater seperti Dan Tiga Dara Terbang Ke Bulan karya Aidil 'Alin' Mosbit, Asrama-Ra (Nor) karya Khairunazwan Rodzy, Rahmat Jumaat karya Saat Omar dan The PeTA That Goes Wrong karya olahan Elly dan Elsa. Keempat-empat produksi tersebut merupakan produk teater moden dari sebuah institusi seni yang dipertontonkan secara virtual kepada penonton dengan menggunakan platform YouTube. Justeru itu, seramai 100 orang responden kajian yang terdiri daripada lima (5) kategori yang mewakili kepada profesion atau status pekerjaan seperti pelajar, pekerja sektor awam, pekerja sektor swasta, pekerja sendiri dan aktivis teater telah memberi maklumbalas menerusi borang soal selidik 'self-administered'. Oleh itu, data kajian yang diperolehi telah dianalisis secara deskriptif dengan melihat kepada beberapa soalan penting terhadap aspek bentuk, penceritaan dan teknikaliti. Sehubungan itu, dapatan ini dapat membincangkan kaedah terbaik dalam mereka bentuk persembahan virtual teater mengikut citarasa khalayak atau penonton. Hasil kajian ini mempunyai satu implikasi, yang mana dari sudut amalan ia dapat menyediakan garis panduan dalam membentuk persembahan teater yang dilakukan secara virtual. Oleh yang demikian, kajian ini mampu menyumbang kepada ilmu baharu di dalam teater terutama melibatkan pendidikan, seni persembahan dan juga inovasi baharu dalam penontonan teater di Malaysia.*

Kata kunci : *Virtual Teater, Maya, Teori Kegunaan dan Kepuasan Katz,et,al (1973)*

Pengenalan

Virtual teater merupakan kaedah alternatif bagi pengkarya seni teater sama ada pendidik, pelajar mahupun artivis teater untuk mempersembahkan hasil kerja produksi menerusi medium di dalam talian atau juga dipanggil sebagai persembahan maya. Ruangan *virtual* digital adalah pengganti kepada ruang panggung teater yang mana ruang tersebut menjadi satu fenomena bagi artivis mencipta teater menerusi media digital. Fenomena ini berlaku akibat kecenderungan pengkarya seni teater bereksplorasi dengan medium baharu berikutan masalah yang dihadapi di serata dunia iaitu situasi pendemik Covid-19. Dalam hal ini, situasi tersebut menimbulkan kekangan kepada pengkarya seni teater untuk melaksanakan

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kerja produksi secara bersemuka sama ada mengadakan latihan dan persembahan di pentas sebenar. Justeru itu, melalui pentas digital dan media sosial, pengkarya seni teater harus mencipta karya yang mampu mengisi keperluan pasaran maya serta mempunyai daya capaian kepada setiap penonton melalui telefon mudah alih atau *smartphone* dan internet. Menurut Suhaimi Magi, Jabit Mapjabit, Badaruddin Mohd Arus, Rosli Suraya, Datu Razeli Datu Eranza dan Toh Min Min, (2020) kesesuaian karya perlu ada perubahan dari segi bentuk fizikal kerana tumpuan penggunaan karya tersebut bergantung kepada kepelbagaian media di dalam menghasilkan karya digital yang interaktif serta mampu dilihat dalam ruang terbuka seperti internet. Oleh yang demikian, aspek kreativiti dalam menghasilkan *virtual* teater adalah perkara penting yang perlu dilihat secara menyeluruh kerana tradisi teater sebenarnya terbentuk dari perkataan *'live'*. Justeru itu, persepsi dan tanggapan penonton perlu terdorong dengan hasrat yang ingin dicipta oleh pengkarya seni teater dalam menghasilkan produksi berbentuk *virtual*. Dalam hal ini, khalayak penonton adalah rakan kepada penggiat teater, yang mempunyai cita rasa dan kehendak yang mesti difahami supaya pertalian dalam perhubungan terjalin baik serta memberi faedah kepada kedua-dua pihak (Bryan, 2011).

Latar Belakang Kajian dan Permasalahan Kajian

Situasi pendamik Covid-19 menjadikan kehidupan pengkarya seni teater dari keadaan normal kepada situasi yang tidak normal. Hal ini terdorong kepada persekitaran kerja baharu yang sering diperkatakan sebagai '*new normal'*. Perkara itu secara tidak langsung membentuk situasi pekerjaan yang menuntut individu seni bekerja secara sendirian dengan menggunakan ruang yang disesuai padankan dengan persembahan. Dalam hal ini, ekosistem seni teater mengalami perubahan yang sangat besar terutamanya dari segi peringkat penghasilan produksi teater. Peringkat ini menjurus kepada pra produksi yang mana terdorong kepada latihan teater secara maya melalui aplikasi digital *Google Meet* atau *Zoom*. Kemudiannya beralih kepada proses rakaman menggunakan telefon mudah alih atau *smartphone* dan seterusnya proses terakhir pra produksi seperti suntingan. Manakala peringkat produksi melibatkan proses persembahan itu dilangsungkan. Dalam hal ini, pengkarya seni teater perlu menentukan tempat penonton menyaksikan persembahan. Penggunaan aplikasi media sosial seperti *YouTube*, *Facebook*, *Instagram* dan *Twitter* digunapakai secara maksimum untuk mempamerkan hasil karya seni teater. Akhir sekali di peringkat pasca produksi, pengkarya seni teater dapat mengenalpasti jumlah kehadiran penonton melalui jumlah *view* dan *subscribe* yang diterima.

Justeru itu, melalui kajian ini terdapat (4) empat persembahan *virtual* teater yang menjadi rujukan di dalam kajian. Produksi teater tersebut ialah Dan Tiga Dara Terbang Ke Bulan karya Adlin Mosbit, Asrama-Ra (Nor) karya Khairunazwan Rodzy, Rahmat Jumaat karya Saat Omar dan *The PeTA That Goes Wrong* karya olahan Elly dan Elsa. Keempat-empat produksi ini merupakan produk teater moden dari sebuah institusi seni yang dipertontonkan secara *virtual* kepada penonton dengan menggunakan platform *YouTube*. Berdasarkan persembahan yang dilangsungkan pada 15, 16, 17 dan 18 Julai 2021 di media sosial *YouTube* Fakulti Teater, jumlah *view* penontonan adalah melebihi tahap penonton di ruang panggung sebenar. Mengikut catatan terkumpul jumlah *view* tayangan *premier* 'Dan Tiga Dara Terbang Ke Bulan' pada 15 Julai 2021 ialah 634 penonton. Seterusnya jumlah *view* tayangan *premier* 'Rahmad Jumaat' pada 16 Julai 2021 ialah 689. Manakala jumlah *view* tayangan *premier* 'Asrama Ra (Nor)' pada 17 Julai 2021 ialah 981 penonton. Dan akhir sekali jumlah *view* tayangan *premier 'The PeTA That Goes Wrong'* pada 18 Julai 2021 ialah 666 penonton. Oleh itu melalui data *view* penontonan tersebut, dapatlah dinyatakan bahawa persembahan secara dalam talian seperti *virtual* teater ini mendapat perhatian khalayak penonton khususnya di

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Malaysia. Justeru itu, penyelidik melihat terdapat beberapa faktor pendorong kepada tahap penerimaan penonton. Menurut Fazilah (2013), teater merupakan alat penontonan yang mempunyai hubungan antara pengetahuan dan pengalaman dalam bidang seni persembahan tersebut. Oleh itu kehadiran penonton ke ruang persembahan mempunyai harapan yang berbeza-beza antara satu sama lain mengikut citarasa yang telah ditetapkan.

Oleh itu, isu yang ingin diutarakan dalam kajian ini adalah berkaitan dengan selera dan citarasa penonton dalam pembentukkan *virtual* teater. Hal ini berkait rapat dengan isu yang dikemukakan oleh Geigel.J.(2018), yang mana dunia penontonan secara maya terdorong kepada cabaran terhadap hubungan sosial di antara penonton dan pelakon yang berada jauh dari sifat asal fizikal penontonan iaitu pentas teater. Berdasarkan kenyataan tersebut dapatlah dinyatakan bahawa wujud isu tentang cabaran terhadap *virtual* teater sebegini. Hubungan sosial yang dimaksudkan merujuk kepada penarikkan penonton untuk melihat cara mana *virtual* teater itu dipertontonkan. Tentu sahaja melihat kepada kesesuaian bentuk persembahan yang perlu menepati gaya teater sebenar dalam bentuk yang baharu. Pelbagai persoalan yang ingin diperjelaskan melalui kajian ini terutama melibat kaedah baharu penontonan teater di Malaysia.

Objektif dan Soalan Kajian

Objektif kajian ini adalah seperti berikut:

i. Mengetahui tentang penerimaan penonton terhadap bentuk persembahan *virtual* teater.
ii. Menentukan kaedah penceritaan yang sesuai di dalam menghasilkan teater secara *virtual.*
iii. Mengenalpasti keberkesanan penggunaan teknikaliti digital di dalam mereka bentuk persembahan *virtual* teater.

Oleh itu, kajian ini akan memperjelaskan kepada tiga persoalan utama iaitu:

i. Apakah penerimaan penonton terhadap bentuk persembahan *virtual* teater?
ii. Bagaimanakah kaedah penceritaan teater dipersembahkan dalam bentuk *virtual*?
iii. Apakah penggunaan teknikaliti digital membantu dalam penghasilan *virtual* teater?

Metodologi Kajian

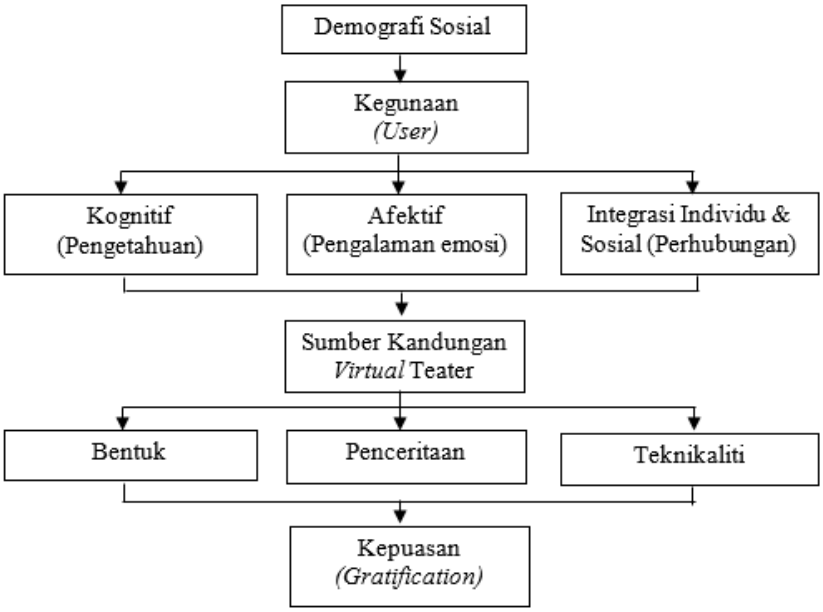
Kajian ini dijalankan dengan berdasarkan pendekatan tinjauan terhadap *Virtual* Teater : Persepsi dan Tanggapan Penonton Terhadap Kaedah Baharu Teater. Oleh itu, melalui kaedah kajian kuantitatif, penyelidik dapat menentukan ciri populasi dan sampel yang mudah penyelidik kendalikan berdasarkan topik kajian. Justeru itu menurut Chua Yan Piew (2012), pendekatan pensampelan bertujuan *(purposive sampling)* dapat digunakan dalam mengenalpasti sekumpulan subjek yang mempunyai ciri-ciri berkaitan dan boleh dijadikan sebagai responden kajian. Dalam kajian ini, penyelidik telah menetapkan (5) lima kategori *sampling* sebagai responden kajian iaitu pelajar, pekerja sektor awam, pekerja sektor swasta, pekerja sendiri dan artivis teater. Kelima-lima respon ini bertujuan untuk mendapatkan maklumbalas menerusi borang soal selidik '*self-administered'* yang telah dikemukakan selepas penonton selesai menonton *virtual* teater tersebut. Data yang diperoleh kemudiannya dianalisa secara deskriptif dengan mengaplikasikan penggunaan perisian SPSS melalui kriteria yang telah ditetapkan oleh penyelidik.

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1 & 2 September 2021

Kerangka Kajian

Melalui kerangka kajian ini, Teori Kegunaan dan Kepuasan (*Uses and Gratifications)* Katz,et,al 1973, digunakan oleh penyelidik bagi mempermudahkan kesepaduan struktur kajian berdasarkan penyusunan secara berperingkat mengikut kepentingan seperti yang dinyatakan di dalam rajah 1 berikut:



Rajah 1 : Kerangka Teoritikal Kegunaan dan Kepuasan *Virtual* Teater

Berdasarkan rajah 1, penyelidik telah mereka bentuk struktur kajian melalui (4) empat peringkat utama iaitu Demografi sosial, Kegunaan, Sumber kandungan dan Kepuasan.

'Demografi sosial' adalah bertujuan untuk melihat kepada ciri taburan masyarakat yang terlibat di dalam sesuatu aktiviti. Oleh itu, ciri taburan masyarakat di dalam kajian ini tertumpu kepada (5) lima kategori responden kajian seperti pelajar, pekerja sektor awam, pekerja sektor swasta, pekerja sendiri dan artivis teater. Tumpuan responden kajian ini dipilih adalah untuk melihat kepada kategori penerimaan khalayak dari pelbagai demografi sosial yang diwakilkan kepada status jantina, lingkungan umur dan profesion. Manakala peringkat 'kegunaan', diperjelaskan menerusi penyataan Katz (1973), iaitu keadaan kondisi sosial mempengaruhi kepada keperluan masyarakat dalam mencipta harapan melalui media massa dan sumber-sumber lain yang mendorong kepada pengwujudan perbezaan. Di dalam kajian ini, terdapat (3) tiga pecahan keperluan yang menjadi tumpuan seperti kognitif (pengetahuan), afektif (pengalaman emosi) dan integrasi individu & sosial (perhubungan). Keperluan kognitif adalah bertujuan untuk mengumpul maklumat tentang pengetahuan dan pemahaman terhadap persekitaran tajuk kajian. Hal ini, berkait rapat dengan persoalan keperluan ingin tahu masyarakat terhadap sesuatu perkara yang menjadi *trend* atau fenomena. Manakala keperluan afektif dikaitkan dengan penerokaan terhadap estetika, keindahan dan pengalaman emosi. Rasa keterujaan dalam melihat sesuatu yang dipaparkan secara tidak langsung menggambarkan keindahan atau sekadar hiburan dalam penontonan di media massa. Seterusnya adalah keperluan integratif individu & sosial. Perkara ini dapat diperjelaskan secara berasingan yang mana integratif individu merujuk kepada pengukuhan keyakinan secara individu terhadap nilai

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penghargaan kepada sesuatu perkara tanpa dipengaruhi oleh persekitaran atau boleh juga dimaksudkan sebagai keinginan individu untuk mencapai *self-esteem*. Begitu juga dengan integratif sosial, yang mana memperjelaskan tentang perhubungan persekitaran dalam membentuk kefahaman terhadap nilai penghargaan. Dalam hal ini, wujudkah kefahaman yang sama di antara (5) lima responden dalam menjawab isu yang dikemukakan di dalam kajian. Seterusnya adalah 'sumber kandungan *virtual* teater', peringkat ini meneliti secara spesifik berdasarkan persoalan yang dikemukakan di dalam borang soal selidik. Terdapat tiga komponen utama di dalam perkara ini iaitu bentuk, penceritaan dan teknikaliti. Menerusi (10) sepuluh soalan yang dikemukakan di dalam borang soal selidik, penyelidik telah membahagikan kepada kompenen utama berdasarkan jadual berikut:

Jadual 1: Penelitian terhadap komponen utama sumber kandungan virtual teater

Komponen utama	**Soalan Soal Selidik**
Bentuk	● Bentuk persembahan *virtual* mampu menyamai bentuk persembahan teater sebenar. ● *Virtual* teater perlu fleksibel dan tidak perlu terbatas dengan kaedah persembahan konvensional. ● Olahan dari segi struktur persembahan perlu dibuat ke arah persembahan *virtual*.
Penceritaan	● Penceritaan di dalam persembahan *virtual* teater perlu ringkas dan padat. ● Penyampaian cerita adalah lebih jelas berbanding penontonan teater sebenar.
Teknikaliti	● Lakonan teater adalah berbeza dengan lakonan *virtual* teater. ● Teknik suntingan adalah penting di dalam *virtual* teater. ● Penggunaan teknik *"green screen"* penting kepada visual persembahan. ● Penggunaan teknik rakaman filem seperti sudut camera dan jenis shot penting kepada *virtual* teater. ● Kepuasan penonton *virtual* teater bergantung kepada peranti dan alat yang digunakan.

Melalui persoalan yang dikemukakan, penyelidik dapat menilai tahap kepuasan atau *gratification* dari perspektif khalayak sasar atau penonton dalam mencari formula terbaik untuk memahami struktur persembahan *virtual* teater. Menurut Morrisan (2014), terdapat (2) dua perkara utama yang menjadi formula dalam menentukan garis ukur kepuasan penonton iaitu kepercayaan dan penilaian. Dalam hal ini, kepuasan yang diukur adalah berdasarkan pengalaman menonton yang dipengaruhi oleh bentuk dan pengisian kandungan media tersebut. Justeru itu, kajian ini dapat memperjelaskan hasil dapatan berdasarkan tahap kepuasan penonton dalam menilai kaedah yang bersesuaian bagi mereka bentuk sesebuah persembahan *virtual* teater.

Tinjauan Literatur

Terdapat beberapa tinjauan literatur yang menyumbang kepada struktur kajian. Dalam hal ini fokus utama literatur adalah untuk melihat perkaitan di antara teori, istilah, perkembangan semasa dan juga kajian tambahan yang berkaitan.

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Teori Keperluan dan Kepuasan (*uses and gratifications theory*) diperjelaskan oleh Humaizi, M.A (2018), komunikasi di dalam pembacaan media adalah suatu disiplin ilmu yang berkembang dari masa ke semasa. Justeru itu menurut beliau, teori ini amat penting dalam memperjelaskan tujuan sesuatu media itu dari segi kegunaan dan kepuasan. Perkembangan teori ini bermula daripada kritikan terhadap teori Bullet yang diperkenalkan oleh Wilbur Schramm pada tahun 1930 yang menyatakan bahawa khalayak media adalah pasif dan terpengaruh dengan media tersebut. Oleh karena itu, teori Kegunaan dan Kepuasan ini dicipta pada tahun 1973 oleh Katz. et. al adalah bertujuan untuk menyangkal pandangan Wilbur Schramm yang mana menerusi teori ini dapat dinyatakan tentang khalayak media dilihat sebagai khalayak aktif. Hal ini mempengaruhi khalayak untuk menggunakan media sebagai alat informasi, hiburan dan juga pendidikan. Dengan itu, kajian ini mendapati khalayak adalah penting berbanding media. Pendekatan teori ini memberi maklumat kepada khalayak tentang sumber sosial dan psikologi, keperluan, harapan, sumber media massa, pola penggunaan media, kepuasan dan kesan yang tidak diduga. Menurut kajian Aisah Meri, Lee Kuok Tiung, Siti Nurbayu Mohd Yusoff & Cyril Modili (2020), Teori Kegunaan dan Kepuasan (*uses and gratifications theory*) adalah alat pengukur dalam mengkaji motivasi khalayak. Hal ini merujuk kepada keperluan asas khalayak dalam menggunakan tumpuan produk media yang mempunyai pertalian dengan perwatakkan individu dan juga persekitaran sosial. Berdasarkan kajian ini juga, para penyelidik menjelaskan bahawa dalam bidang komunikasi kini, fenomena *'new media'* telah membuka perspektif baharu bagi khalayak untuk memberi penafsiran tentang keperluan dan kegunaan media. Justeru itu, ramai penyelidik menggunakan teori ini dalam melihat kepada perubahan persekitaran media yang memberi impak kepada kepelbagaian penemuan baharu terutama melibatkan *'internet'* sebagai media komunikasi, interaksi dan maklumat.

Begitu juga dengan kajian Lee Kuok Tiung, Aisah Meri, Liana, Siti Siriani (2016) yang mana menyatakan bahawa pengenalan kerangka teoritikal Teori Kegunaan dan Kepuasan 1973, adalah paling sesuai diaplikasikan bagi menganalisis penggunaan media baharu. Berdasarkan kajian tersebut internet dan media sosial yang mempunyai (3) tiga ciri-ciri media baharu seperti *interactivity*, *demassification* dan *asynchronicity*. Pertama, *Interactivity* dijelaskan sebagai media baharu berkomunikasi secara interaktif yang mana tahap kepenggunaannya hampir sama dengan kaedah *face to face*. Perkara ini mendorong khalayak ke arah komunikasi secara lebih dekat, efektif dan memuaskan. Kedua, *demassification* dinyatakan sebagai mesej khusus yang dapat ditukar secara individu di antara sebilangan besar peserta yang terlibat. *Demassification* juga bermaksud kawalan atau pengendalian sistem komunikasi massa yang biasanya berlalu dari pengeluar mesej kepada pengguna mesej. Ketiga, *asynchronicity*. Ciri ini bermaksud teknologi komunikasi baharu mempunyai kemampuan untuk mengirim dan menerima mesej pada bila-bila masa yang dikehendaki oleh setiap peserta. Perkara inilah yang membezakannya dengan media lama, yang segerak, yang memerlukan komunikasi berlaku pada masa yang sama oleh kedua-dua pihak, seperti perbualan telefon atau komunikasi *face to face*. Justeru itu, kepentingan dalam memahami Teori Kegunaan dan Kepuasan (*uses and gratifications theory*) adalah penting bagi penyelidik untuk membentuk landasan kerangka teoritikal dalam menyusun struktur kajian ini.

Istilah *virtual* teater juga memainkan peranan penting dalam membentuk justifikasi di dalam kajian. Istilah *virtual* teater diperjelaskan menerusi kajian C.M Vinay, Kumar, Romesh, Chaturvedi & Shruti Merhotra (2013) adalah sebuah teater maya dikenali dengan persembahan bentuk baharu yang menggunakan teknologi. Dalam hal ini, teater maya terdiri daripada

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1 & 2 September 2021

individu yang memakai alat pandang dengar dan mengalami persembahan secara maya. Teater maya sebenarnya menghilangkan hubungan masa nyata antara pelakon dan penonton. Selain itu, ia menjadikan penonton pasif dan bertindak balas terhadap teater seperti filem. Penyatuan teater dan media baru telah menimbulkan pelbagai kemungkinan. Namun kemungkinan ini mampu memperluaskan penglibatan penonton baru untuk menonton teater. Perkara ini mewujudkan hubungan yang sama antara artis dan penonton seperti yang berlaku di dalam teater secara langsung. Tumpuan kepada khalayak muda diperlihatkan sebagai potensi utama dalam menyokong kepada penerimaan *virtual* teater. Faktor ini berlaku adalah disebabkan oleh peruntukkan masa yang maksimum untuk media baharu, mereka interaktif dan penerimaan baik terhadap kepelbagaian kaedah baharu.

Berdasarkan kajian Aebischer et al (2018) realiti maya dalam konteks teater memudahkan penonton menerima kandungan hiburan di ruang kediaman mereka. Dalam hal ini, *virtual* teater menjadikan penontonan teater adalah lebih mudah dan tanpa melibatkan perjalanan yang jauh untuk menyaksikan persembahan. *Virtual* teater menggabungkan pelbagai elemen hiburan yang menjadikannya lebih menarik dan memberi impak yang diingini. Tidak seperti teater secara langsung di mana penggantian babak dapat dilihat secara praktikal menerusi pengaturan pentas, manakala *virtual* teater dapat memastikan perubahan babak yang sistematik tanpa menunjukkan senario seperti mengubah susunan tempat duduk di skrin. Melihat kepada perkembangan *virtual* teater, kajian ini menyatakan bahawa penggunaan teater dalam talian semakin meningkat disebabkan oleh fenomena wabak Covid-19. Berdasarkan perkembangan tersebut, pengkarya seni teater menggunakan kaedah dalam talian untuk memastikan mereka mempunyai pelbagai cara untuk teater beralih ke format baharu. Dalam hal ini, alat bantu dengar seperti realiti maya dan lensa *Google* mengubah teater konvensional menjadi format dalam talian. Menerusi kajian ini juga, terdapat beberapa faktor yang menghalang kepada peralihan medium teater konvensional ke medium *virtual* teater. Faktor tersebut menjurus kepada peralatan teater dalam talian yang terdedah dengan risiko kegagalan luar jangkaan, talian internet yang tidak mencukupi, kemudaratan menonton di talian dalam tempoh yang agak lama dan peranti penontonan kurang sesuai.

Cabaran pendemik Covid-19 benar-benar menguji pengkarya seni teater untuk menghasilkan karya seperti biasa. Menerusi kajian Suhaimi Magi, Jabil Mapjabil, Baharuddin Mohd Arus, Rosli Sareya, Datu Razali Datu Eranza & Toh Min Min (2020) di dalam Impak, Cabaran dan Inisiatif Penggiat Seni Persembahan Sepanjang Tempoh Pandemik Covid-19, menyatakan bahawa para seniman teater harus membiasakan diri dengan media baharu supaya tidak terpinggir dari arus ekonomi yang kian mencabar. Kepentingan media digital perlu dilihat sebagai usaha dalam penyampaian maklumat, bahan promosi dan juga perhubungan di antara penggiat seni dan masyarakat. Pendekatan persembahan di dalam talian adalah salah satu alternatif bagi penggiat teater untuk keluar dari kesempitan hidup dalam berkarya. Dalam hal ini, aplikasi perisian maya seperti *Zoom* dan *Google Meet* menjadi *platform* baharu untuk kegunaan merancang dan melaksanakan produksi. Begitu juga dengan aplikasi media sosial seperti *YouTube* dan *Facebook* yang mana terdorong sebagai pentas *virtual* bagi penggiat teater untuk memasarkan produk persembahan yang dapat dilihat oleh khalayak tanpa had ruang duduk penonton. Melalui kajian Suliman, M. S., Hiroyuki, Y., Ab. Jabar, N., Xuan, L. Y., & Mat Daud, M. S. (2021) mengenai Impak Pandemik COVID-19 terhadap Bidang Bahasa, Sastera dan Budaya di Malaysia, menjelaskan bahawa golongan muda digelar sebagai *'digital native'* yang membawa maksud individu yang mesra di persekitaran digital serta mahir menggunakan peralatan teknologi. Manakala golongan warga emas digelar sebagai *'digital immigrants'* yang bermaksud persekitaran terasing dengan dunia teknologi. Oleh itu, kedua-

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dua gelaran ini mempengaruhi faktor penerimaan dan penolakkan terhadap aktiviti-aktiviti sastera seperti persembahan teater dan drama. Cabaran pendamik Covid-19 di Malaysia membawa kesukaran bagi penggiat seni sastera yang terdiri daripada golongan veteran menggunakan teknologi digital secara maksimum. Hal ini disebabkan kurangnya pendedahan awal mengenai kegunaan dan cara pengendalian dunia digital kepada golongan *'digital immigrants'*. Justeru itu, kesukaran penggiat sastera veteran perlu diberi perhatian utama dalam setiap aktiviti persembahan normal baharu. Oleh itu, kepentingan dalam mengetahui harapan dan kehendak khalayak perlu difahami dengan jelas seperti yang dinyatakan di dalam kajian Fazilah (2013), penonton terjalin dengan pengetahuan dan pengalaman yang berbeza dalam menilai seni persembahan seperti teater. Perkara tersebut berhubung kait dengan tahap kepuasan masing-masing untuk memberi maklumbalas terhadap perkara yang disukai mahupun sebaliknya. Dalam hal ini, kajian ini menyatakan bahawa hanya penonton sahaja yang mempunyai autoriti dalam meletakkan kewajaran penilaian. Oleh itu kajian ini merumuskan bahawa, penonton adalah nadi persembahan yang mana mereka berhak menentukan prestasi sesuatu persembahan yang dipertontonkan.

Berdasarkan penelitian literatur, ternyata kajian yang dilakukan ini belum cukup untuk memperjelaskan tentang garis panduan dalam menentukan corak persembahan *virtual* teater mengikut citarasa khalayak penonton. Perkara ini penting kerana kurangnya kajian berkenaan *vitual* teater di era pandemik Covid-19. Oleh itu, kajian ini secara tidak langsung akan dapat menjadi panduan kepada pengkarya seni teater untuk menghasilkan persembahan berbentuk maya atau *virtual*.

Skop Kajian

Kajian ini tertumpu kepada penilaian terhadap citarasa penonton mengenai persembahan *virtual* teater berdasarkan maklumbalas borang soal selidik dari (100) seratus responden yang terdiri daripada (5) lima kategori penonton terhadap (4) empat persembahan *virtual* teater iaitu 'Dan Tiga Dara Terbang Ke Bulan' pada 15 Julai 2021,'Rahmad Jumaat' pada 16 Julai 2021, 'Asrama Ra (Nor)' pada 17 Julai 2021 dan akhir sekali *'The PeTA That Goes Wrong'* pada 18 Julai 2021. Semua persembahan ini dipertontonkan melalui *platform* digital *YouTube* yang diterbitkan oleh salah sebuah institusi pengajian seni di Malaysia. Dalam hal ini, kategori penonton yang menjadi responden kajian adalah seperti pelajar, pekerja sektor awam, pekerja sektor swasta, pekerja sendiri dan artivis teater. Manakala dokumen penilaian yang digunakan adalah borang soal selidik yang dihasilkan menggunakan *Google Form* dan dianalisa dengan mengaplikasikan perisian *SPSS*. Seterusnya, penyelidik telah menentukan lingkungan tinjauan kajian yang mana menumpukan kepada kandungan persembahan hanya di dalam talian sebagai sumber pengumpulan data.

Analisis dan Dapatan Kajian

Analisis kajian ini berdasarkan penelitian terhadap kumpulan data yang diperolehi menerusi borang soal selidik terhadap 100 responden kajian. Justeru itu, pengolahan data ini diperincikan untuk mendapatkan maklumat yang berupaya menjelaskan persoalan dan mampu menjawab permasalahan kajian. Oleh itu, analisis data secara deskriptif digunakan bagi menjelaskan perkara berkaitan fenomena dan populasi kajian yang menyokong kepada ciri-ciri tertentu. Bagi tujuan tersebut, penggunaan perisian *Statistical Package for the Social Science (SPSS)* digunakan bagi menentukan frekuansi, peratusan dan min. Oleh itu, analisis dapatan kajian ini dibahagikan kepada (2) dua perkara iaitu analisis demografi sosial responden dan analisis terhadap persepsi dan tanggapan dengan menggunakan penyataan soal selidik.

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1 & 2 September 2021

Analisis Deskriptif Demografi Sosial Responden

Demografi sosial responden adalah bertujuan untuk menerangkan latar belakang responden berdasarkan taburan kekerapan dan peratusan mengikut jantina, umur dan profesion.

Jantina

Berdasarkan jadual 2 berkaitan taburan kekerapan dan peratusan responden mengikut jantina, dapatlah dinyatakan bahawa peratusan responden lelaki iaitu 60 orang (60%) melebihi responden perempuan 40 orang (40%) dalam memberi pandangan terhadap soal selidik yang dikemukakan.

Jadual 2 : Taburan Kekerapan dan Peratusan Responden Mengikut Jantina

Jantina	**Kekerapan (*f*)**	**Peratusan (%)**
Lelaki	60	60%
Perempuan	40	40%
Jumlah	100	100%

Umur

Mengikut jadual 3, pengkelasan umur dibahagikan kepada (3) tiga kategori iaitu 20 tahun ke bawah, 21 tahun - 41 tahun dan 41 tahun – 60 tahun. Oleh itu, data ini menjelaskan bahawa kecenderungan penyertaan responden berumur 21 tahun – 41 tahun sebanyak 52 orang (52%) lebih banyak berbandingan kelas umur 20 tahun ke bawah sebanyak 40 orang (40%). Manakala kelas umur 41 tahun – 60 tahun sebanyak 8 orang (8%) adalah responden terendah dalam mengemukakan pandangan terhadap kajian ini.

Jadual 3 : Taburan Kekerapan dan Peratusan Responden Mengikut Umur

Kelas Umur	**Kekerapan (*f*)**	**Peratusan (%)**
20 tahun ke bawah	40	40%
21 tahun – 41 tahun	52	52%
41 tahun – 60 tahun	8	8%
Jumlah	100	100%

Profesion

Jadual 4 merupakan taburan kekerapan dan peratusan responden mengikut profesion atau status pekerjaan. Melalui data ini, dapat dinyatakan bahawa kategori profesion pelajar mendahului jumlah respon tertinggi sebanyak 66 orang (66%) berbanding profesion artivis teater sebanyak 14 orang (14%) iaitu jumlah kedua tertinggi. Manakala profesion pekerja sektor swasta menyumbang sebanyak 9 orang (9%) serta profesion sektor awam sebanyak 7 orang (7%) dan profesion bekerja sendiri sebanyak 4 orang (4%) adalah jumlah kategori terendah dalam penyertaan sebagai responden kajian.

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1 & 2 September 2021

Jadual 4 : Taburan Kekerapan dan Peratusan Responden Mengikut Profesion

Profesion	**Kekerapan (*f*)**	**Peratusan (%)**
Pelajar	66	66%
Pekerja Sektor Awam	7	7%
Pekerja Sektor Swasta	9	9%
Bekerja Sendiri	4	4%
Artivis Teater	14	14%
Jumlah	100	100%

Analisis Deskriptif Terhadap Persepsi dan Tanggapan

Berdasarkan analisis data yang terkumpul, terdapat (10) sepuluh item soalan yang dikemukakan bagi melihat tahap penerimaan responden dengan menggunakan skala pengukuran iaitu 1 hingga 5 seperti (1) Sangat tidak setuju (2) Tidak setuju (3) Tidak pasti (4) Setuju (5) Sangat setuju. Bagi pangaturan analisis data ini, penyelidik menggunakan item persepsi dan tanggapan bagi setiap penyataan soalan yang dinyatakan. Justeru itu, data taburan min dan sisihan piawai analisis deskriptif responden mengikut penyataan persepsi dan tanggapan dinyatakan melalui jadual 5.

Jadual 5 : Taburan Min dan Sisihan Piawai Analisis Deskriptif Responden Mengikut Penyataan Persepsi dan Tanggapan

Item	**Penyataan Persepsi dan Tanggapan**	**Min**	**Sisihan Piawai**
1	Bentuk Persembahan *Virtual* Mampu Menyamai Bentuk Persembahan Teater Sebenar.	3.33	1.23
2	Olahan dari Segi Struktur Persembahan Perlu Dibuat Ke Arah Persembahan *Virtual.*	3.79	1.10
3	Penceritaan di dalam Persembahan *Virtual* Teater Perlu Ringkas dan Padat.	3.81	1.20
4	Teknik Suntingan Adalah Penting Di Dalam *Virtual* Teater.	4.46	0.74
5	Penyampaian Cerita Adalah Lebih Jelas Berbanding Penontonan Teater Sebenar.	3.44	1.28
6	Penggunaan Teknik *"Green Screen"* Penting Kepada Visual Persembahan.	3.80	1.07
7	Penggunaan Teknik Rakaman Filem Seperti Sudut *Camera* Dan Jenis *Shot* Penting Kepada *Virtual* Teater.	4.31	0.95
8	Lakonan Teater Adalah Berbeza Dengan Lakonan *Virtual* Teater.	4.27	0.86
9	Kepuasan Penonton *Virtual* Teater Bergantung Kepada Peranti Dan Alat Yang Digunakan.	4.00	1.09
10	*Virtual* Teater Perlu Fleksibel Dan Tidak Perlu Terbatas Dengan Kaedah Persembahan Konvensional.	4.13	0.87
	Purata	3.93	1.04

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1 & 2 September 2021

Dapatan Kajian Demografi Sosial

Dapatan kajian yang dikemukakan mendapati bahawa kecenderungan penglibatan responden di dalam memberi persepsi dan tanggapan memperlihatkan keperluan dari segi kognitif, afektif dan intergrasi adalah berbeza mengikut kegunaan responden. Jika diperhatikan melalui taburan kekerapan dan peratusan responden mengikut jantina, 60% lelaki dilihat lebih banyak berbanding 40% perempuan. Perbezaan peratusan ini tidak terlalu jauh memandangkan pengetahuan, pengalaman dan juga perhubungan dalam isu *virtual* teater dapat difahami dengan baik. Manakala bagi kecenderungan pengelasan umur, data demografi ini mendapati bahawa jumlah responden berumur 21 tahun – 41 tahun sebanyak 52% dan kelas umur 20 tahun ke bawah sebanyak 40% adalah majoriti kelas umur tertinggi yang terlibat secara langsung di dalam menyatakan pandangan. Dalam hal ini, golongan muda mendominasi aspek keperluan dan kegunaan yang mana mengikut kajian Suliman, M. S., Hiroyuki, Y., Ab. Jabar, N., Xuan, L. Y., & Mat Daud, M. S. (2021) golongan muda digelar sebagai *'digital native'* yang membawa maksud individu yang mesra di persekitaran digital serta mahir menggunakan peralatan teknologi. Justeru itu dari segi pengetahuan, golongan muda mempunyai akses ilmu yang banyak dan juga pengalaman dalam penggunaan teknologi digital. Oleh itu, melihat kepada kelas umur ini, terdapat perkaitan yang jelas berkenaan profesion responden. Dalam hal ini, majoriti tertinggi taburan kekerapan dan peratusan profesion adalah golongan pelajar sebanyak 66%. Perkara ini memperlihatkan bahawa, golongan pelajar lebih memberi impak yang positif terhadap aspek bentuk, penceritaan dan teknikali *virtual* teater. Hal ini mengesahkan lagi pendapat penyelidik yang lain, bahawa golongan pelajar adalah lebih terbuka untuk menerima idea baharu dan versi baharu teater. Perkara ini secara tidak langsung menampakkan keperluan integrasi sosial yang mana membentuk persekitaran ilmu teater terutama dalam berkongsi pandangan sesama pelajar yang mengikuti pengajian seni persembahan. Manakala artivis teater dalam kajian ini menyumbang 14%. Data ini menampakkan bahawa artivis teater masih berpegang kepada ciri asal pembikinan teater, berbanding pendekatan baharu yang cuba ditampilkan.

Dapatan Kajian Sumber Kandungan *Virtual* Teater

Dapatan kajian sumber kandungan *virtual* teater dibahagikan kepada (3) tiga aspek penting iaitu bentuk, penceritaan dan teknikaliti. Oleh itu, data kenderungan (min) dianalisis bagi melihat tahap persepsi dan tanggapan responden.

Bentuk

Terdapat (3) tiga item yang mempengaruhi dari segi tahap kecenderungan responden kepada aspek bentuk iaitu:

Jadual 6 : Taburan Min Deskriptif Responden Mengikut Penyataan Aspek Bentuk

Item Penyataan Aspek Bentuk	Min
Item 10	4.13
Item 2	3.79
Item 1	3.33

Jadual 6 menunjukkan bahawa taburan min tertinggi di dalam penyataan bentuk adalah item 10. Penyataan *virtual* teater perlu fleksibel dan tidak perlu terbatas dengan kaedah

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1 & 2 September 2021

persembahan konvensional, adalah dilihat sebagai suatu penyataan yang positif dan diterima baik oleh responden. Melalui peratusan penerimaan terhadap item ini, 40% responden sangat setuju dan 37% setuju dengan penyataan tersebut. Manakala item 2 memperlihatkan taburan min yang sederhana dan boleh diterima oleh responden berkaitan penyataan olahan dari segi struktur persembahan perlu dibuat ke arah persembahan *virtual.* Data ini disokong oleh peratusan setuju sebanyak 36% dan sangat setuju sebanyak 30%. Namun begitu terdapat juga data tidak pasti sebanyak 22% kepada penyataan ini. Seterusnya item 1 merujuk kepada penyataan bentuk persembahan *virtual* mampu menyamai bentuk persembahan teater sebenar, dilihat sebagai penyataan yang tidak diterima baik oleh responden. Melalui data peratusan kekerapan, hanya 28% bersetuju dengan penyataan tersebut dan 20% responden sangat bersetuju. Dalam hal ini, 27% menampakkan status tidak pasti dengan penyataan tersebut.

Penceritaan

Jadual 7 : Taburan Min Deskriptif Responden Mengikut Penyataan Aspek Penceritaan

Item Penyataan Aspek Penceritaan	**Min**
Item 3	3.81
Item 5	3.44

Jadual 7 memperlihatkan bahawa terdapat (2) dua item penyataan yang berkaitan dengan aspek penceritaan iaitu item 3 dan 5. Jika dilihat kepada item 3, penyataan berkaitan penceritaan di dalam persembahan *virtual* teater perlu ringkas dan padat, adalah menerima respon yang positif melalui taburan min di dalam kajian ini. Perkara ini dijelaskan melalui peratusan penerima sangat bersetuju sebanyak 35% dan setuju sebanyak 34%. Manakala bagi item 5 berkaitan penyampaian cerita adalah lebih jelas berbanding penontonan teater sebenar, adalah dilihat sebagai penyataan yang tidak pasti oleh responden. Hasil data yang mewakili item 5 ini menjelaskan bahawa sebanyak 27% sangat setuju dan status setuju adalah sebanyak 24%. Manakala status tidak pasti juga sebanyak 24%.

Teknikaliti

Jadual 8 : Taburan Min Deskriptif Responden Mengikut Penyataan Aspek Teknikaliti

Item Penyataan Aspek Teknikaliti	**Min**
Item 4	4.46
Item 7	4.31
Item 8	4.27
Item 9	4.00
Item 6	3.80

Jadual 8 menjelaskan bahawa aspek teknikaliti di dalam *virtual* teater merupakan perkara terpenting di dalam mereka bentuk sebuah persembahan maya. Oleh yang demikian, terdapat (5) lima item penyataan bagi memperjelaskan kefahaman responden terhadap aspek teknikaliti.

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1 & 2 September 2021

Berdasarkan taburan min deskriptif responden ini, dapatlah dinyatakan bahawa semua responden menerima baik penyataan yang diberikan. Item 4 berkaitan penyataan teknik suntingan adalah penting di dalam *virtual* teater, adalah dilihat sebagai ciri penting kepada artivis seni teater untuk berkarya. Hasil data mendapati bahawa status sangat bersetuju dengan penyataan ini adalah 58% dan status setuju adalah sebanyak 33%. Begitujuga dengan item 7 berkaitan penyataan penggunaan teknik rakaman filem seperti sudut *camera* dan jenis *shot* penting kepada *virtual* teater, adalah dilihat sebagai penyataan yang positif dan menerima tahap yang tinggi sebanyak 57% sangat setuju dengan penyataan ini. Begitujuga pada tahap setuju sebanyak 24% dan tidak pasti sebanyak 13%. Seterusnya item 8 berkaitan penyataan lakonan teater adalah berbeza dengan lakonan *virtual* teater, adalah didapati sebanyak 50% pada tahap sangat setuju dan sebanyak 30% setuju dengan penyataan ini. Kemudian bagi item 9 berkaitan dengan penyataan kepuasan penonton *virtual* teater bergantung kepada peranti dan alat yang digunakan, adalah dilihat pada tahap penerimaan yang tinggi yang mana sebanyak 42% sangat setuju dengan penyataan ini. Begitujuga pada tahap setuju sebanyak 30% dan tidak pasti sebanyak 17%. Akhir sekali adalah item 6 berkaitan penyataan penggunaan teknik "*green screen*" penting kepada visual persembahan, adalah di dapati sebanyak 40% pada tahap setuju dan sebanyak 28% sangat setuju dengan penyataan ini. Dalam hal ini, sebanyak 21% tidak pasti dengan penyataan yang diberikan.

Perbincangan dan Rumusan

Menerusi demografi sosial, dapatlah dinyatakan bahawa kecenderungan golongan muda terutama pelajar di dalam bidang pendidikan seni persembahan adalah berpotensi memilih untuk mengetahui lebih lanjut berkenaan kelebihan dan kelemahan aspek bentuk, penceritaan dan teknikaliti di dalam persembahan *virtual*. Hal ini dikaitkan dengan sistem pendidikan secara *new normal* yang mana pengajar dan pelajar bergantung penuh dengan sistem media digital. Manakala dari aspek integrasi sosial, hasil kajian mendapati bahawa golongan artivis teater masih menunggu peluang untuk membuat persembahan secara *'live'* di pentas teater. Oleh sebab itu, kebarangkalian artivis teater menyatakan pandangan yang positif agak sederhana memandangkan pengalaman dan kekangan dari segi penguasaan peralatan digital masih dalam peringkat mengenali. Selain itu melalui hasil dapatan kajian berkaitan sumber kandungan *vitual* teater, terdapat beberapa implikasi dari segi amalan yang boleh dibincangkan.

Pertama, bentuk persembahan *virtual* teater perlu fleksibel dan tidak terikat dengan persembahan teater konvensional. Hal ini merujuk kepada kaedah dan cara mana untuk mementaskan sebuah persembahan *virtual* teater. Perkataan fleksibel boleh diertikan sebagai bentuk persembahan yang belum mempunyai ketetapan utama dan mengalami proses ke arah penambahbaikan. Proses tersebut akan melalui fasa eksplorasi, improvisasi dan percubaan dalam mendapatkan formula terbaik untuk penyampaian teater secara *virtual.* Dalam hal ini, *virtual* teater tidak boleh dilihat sebagai format teater konvensional. Ia sepatutnya berada di dalam genre teater yang lain dengan bercirikan unsur gabungan antara teater dengan elemen digital. Ciri ini memisahkan masa, ruang dan situasi dalam membina komunikasi. Justeru itu, struktur persembahan dalam membentuk *virtual* teater perlu menepati kehendak digital. Penyediaan struktur persembahan perlu dirancang menggunakan minit dan masa yang suai dengan daya penontonan di dalam talian. Perkara ini melibatkan konsentrasi penonton dalam melihat persembahan teater dalam tempoh yang agak lama. Justeru itu, cadangan penggunaan papan cerita boleh diaplikasikan untuk mengawal struktur persembahan ini. Dalam hal ini, terdapat (2) dua bentuk pilihan penyampaian *virtual* teater iaitu secara langsung dan secara

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1 & 2 September 2021

rakaman. Kedua-duanya mempunyai kelebihan dan kelemahan tersendiri. Namun atas dasar fleksibeliti, pengkarya seni teater perlu beradaptasi dengan apa juga kaedah penyampaian.

Kedua, kaedah penceritaan *virtual* teater perlu ringkas dan padat. Hal ini memerlukan kreativiti penulis dan pengarah untuk menyampaikan persembahan dengan cara yang mudah difahami mengikut masa yang agak singkat. Oleh itu, tuntutan gabung elemen lain boleh membantu di dalam penyampaian cerita ini. Sebagai contoh, elemen *insert* yang menggambarkan lokasi dan situasi dengan cara memasukkan *footage* seperti rakaman video, grafik dan animasi mampu meringkaskan cerita dengan baik. Oleh itu, penceritaan ini perlu berkomunikasi secara interaktif yang mana tahap kepenggunaannya hampir sama dengan kaedah *face to face*. Perkara ini mendorong khalayak ke arah komunikasi secara lebih dekat, efektif dan memuaskan. Namun hal ini bergantung kepada citarasa dan kehendak penonton dalam meletakkan nilai kepuasan ketika menonton *virtual* teater.

Ketiga, *virtual* teater perlu dibantu dengan aspek teknikaliti digital. Berdasarkan kajian yang dilakukan, rata-rata responden bersetuju bahawa aspek teknikaliti digital perlu dikuasai oleh pembikin seni teater. Hal ini merujuk kepada kemahiran sokongan yang perlu ada bagi setiap pengkarya seni teater sama ada pengarah, pelakon dan tenaga kerja produksi. Jika diperhatikan kini, kerja ini boleh dianggap sebagai kerja *independent* atau kerja yang perlu dilakukan sendiri di ruang peribadi sebagai pentas digital. Justeru itu, aspek teknikaliti digital yang dimaksudkan merujuk kepada teknik videografi seperti teknik suntingan, penggunaan sudut *camera* dan *shot*, pemakaian *green screen* dan *grafik effect*. Bagi penggunaan teknik sunting, kemahiran asas perlu dimiliki supaya pencantuman babak dapat disusun dengan kemas tanpa kesilapan. Pencantuman ini melibatkan proses transisi di dalam persembahan teater yang mana jika di pentas sebenar, ia melibatkan transisi babak dengan cara penggunaan tirai ditutup, pentas digelapkan atau penumpuan pada satu sudut cahaya untuk pertukaran latar. Keadaan ini berbeza dengan tuntutan *virtual*. Walaupun tujuannya yang sama, kefahaman terhadap teknik suntingan seperti *cut, fade to black* dan lain-lain lagi adalah penting bagi memastikan penceritaan disampaikan dengan sempurna. Selain itu, bahasa videografi seperti sudut *camera* dan *shot* perlu dikuasai oleh pembikin *virtual* teater supaya psikologi penontonan tercipta menerusi bantuan bahasa digital dalam lakonan teater. Oleh itu, pengarah boleh mencorakkan keinginan penonton berdasarkan matlamat yang ingin dicapai di dalam sebuah pementasan. Seterusnya adalah pemakaian '*green screen*' sebagai bantuan kepada latar persembahan. Seperti di pentas teater konvensional, peranan set adalah bertujuan untuk menunjukkan kepada penonton berkaitan lokasi cerita. Begitu juga dengan konsep pemakaian *'green screen'*, ia secara sederhana mampu menunjukkan situasi dan latar mengikut keperluan set pentas digital kerana ruang yang dimiliki agak sempit dan kecil. Seterusnya *grafik effect* juga membantu di dalam penyediaan *virtual* teater. Dalam hal ini, dicadangkan agar penggunaannya secara sederhana seperti perletakkan *title, credit title, sub title* dan sedikit *effect* yang mampu menampakkan unsur kekaguman. Namun begitu, penggunaan *grafik effect* perlu ada sedikit batasan supaya peranan teater tidak bertukar kepada bentuk filem. Justeru itu, ketiga-tiga perkara ini tentunya akan berhadapan dengan isu digital seperti masalah peranti dan internet. Oleh itu dalam berdepan dengan fasa pendamik Covid-19, penonton juga perlu bersedia untuk berekplorasi dengan media digital supaya kepuasan dapat dicapai melalui penontonan.

Walaupun istilah *virtual* teater belum di aras yang kukuh, namun percubaan kepada ekplorasi ini berjaya membawa pengkarya seni teater meneroka genre lain di dalam teater dan memberi impak kepada pendidikan seni persembahan terutama di dalam perlaksanaan penilaian. Justeru itu, fenomena ini bukan setakat hidup di dalam fasa pendemik Covid-19,

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KELEBIHAN DAN KELEMAHAN PENGGUNAAN MUZIK POPULAR UNTUK PENGAJARAN PENDIDIKAN MUZIK PERINGKAT UNIVERSITI DI MALAYSIA

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Abstrak: *Dalam penulisan ini, penulis membincangkan mengenai contoh penggunaan muzik popular dalam pendidikan muzik, kelebihan dan kelemahan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia. Objektif kajian ini adalah untuk mengenal pasti ruang untuk penggunaan muzik popular dalam pendidikan muzik, mengenal pasti kelebihan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia dan mengenal pasti kelemahan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia. Penulisan ini menggunakan kaedah analisis dokumen untuk mendapatkan dapatan kajian atau bahan untuk menjawab persoalan kajian. Dokumen adalah merupakan alat penulisan, teks dan visual yang membolehkan maklumat dikongsi. Dapatan menunjukkan bahawa penggunaan muzik popular boleh mendatangkan masalah seperti menghakis nilai budaya dan sosial sesebuah masyarakat dan memberikan kesan buruk daripada segi emosi dan psikologi pelajar. Langkah yang bersesuaian perlu diambil untuk memastikan keburukannya terkawal bagi membolehkan kelebihan penggunaannya yang lebih banyak berbanding keburukannya memberikan manfaat kepada pelajar dan tenaga pengajar.*

Kata Kunci: *Muzik Popular, Pendidikan Muzik Malaysia, Pendidikan Muzik Peringkat Universiti*

Pendahuluan

Penulisan ini akan membincangkan mengenai penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat Universiti di Malaysia. Ini akan dilakukan dengan menggunakan bahan dan sumber yang bersesuaian untuk menerangkan mengenai kelebihan dan kelemahan penggunaan muzik popular dalam pengajaran pendidikan muzik peringkat universiti di Malaysia.

Latar Belakang Kajian

Terdapat pelbagai jenis pandangan yang dapat dilihat apabila membincangkan mengenai pendidikan. Namun, selalunya, ia berkaitan dengan tiga sudut pandangan atau kelompok, iaitu kelompok yang berpegang kepada behaviourisme, kognitivisme dan konstruktivisme. Mereka yang berpegang kepada behaviourisme mengatakan bahawa pembelajaran adalah aktiviti yang membawa perubahan kepada bentuk dan kekerapan sesebuah perilaku yang boleh diperhatikan. Mereka yang berpegang kepada prinsip ini juga

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1 & 2 September 2021

melihat bahawa pembelajaran adalah berkaitan dengan pelajar dan faktor persekitaran. Mereka yang berpegang kepada pendekatan kognitivisme pula menekankan penyertaan pelajar yang aktif dalam proses pembelajaran untuk membuat analisis hierarki bagi mengenal pasti dan membuat hubung kait antara pembelajaran terkini dengan sebelumnya. Kelompok konstruktivisme pula percaya bahawa pembelajaran berlaku apabila seseorang menghasilkan sesuatu yang bermakna daripada pengalaman mereka. Pemahaman atau makna dibina oleh seseorang manusia dan bukannya memperolehnya daripada mana-mana sumber. Dalam erti kata lain, seseorang tidak menerima pengetahuan daripada dunia luar, sebaliknya membina tafsiran mereka sendiri terhadap dunia luar berdasarkan kepada pengalaman dan interaksi mereka (Ertmer & Newby, 2017).

Berdasarkan pandangan Ertmer dan Newby (2017), kita dapat memahami bahawa proses pembelajaran dan pelajar adalah berbeza-beza dan menurut sudut pandangan masing-masing. Ia juga akan memberikan pengalaman yang berbeza kepada seseorang pelajar atau guru. Ini bergantung kepada kecenderungan untuk berpegang kepada mana-mana prinsip yang berkaitan dengan pengajaran dan pembelajaran. Dalam penulisan ini, penulis akan membincangkan mengenai penggunaan muzik popular dalam pendidikan muzik dalam peringkat universiti di Malaysia. Penulis akan membincangkan mengenai contoh penggunaan muzik popular dalam pendidikan muzik, kelebihan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia dan kelemahan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia

Tujuan dan Objektif Kajian

Tujuan penulisan ini adalah untuk memahami mengenai penggunaan muzik popular dalam pendidikan muzik, kelebihan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia dan kelemahan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia. Objektif kajian pula adalah seperti berikut:

1. Mengenal pasti ruang untuk penggunaan muzik popular dalam pendidikan muzik.
2. Mengenal pasti kelebihan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia.
3. Mengenal pasti kelemahan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia.
4.

Persoalan Kajian

1. Apakah cara untuk menggunakan muzik popular dalam pendidikan muzik?
2. Apakah kelebihan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia?
3. Apakah kelemahan penggunaan muzik popular untuk pengajaran pendidikan muzik di peringkat universiti di Malaysia?

Sorotan Literatur

Muzik Popular

Terma muzik popular adalah merupakan sebuah terma yang samar. Ia meliputi banyak jenis muzik dan ruang waktu. Ia dikenali sebagai muzik yang ringan. Terma ini turut digunakan untuk menerangkan mengenai muzik yang tidak dijangka akan mempunyai tarikan untuk satu jangka masa yang lama kecuali kepada peminat setianya. Terma muzik popular adalah sangat

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1 & 2 September 2021

luas dan meliputi genre seperti muzik *folk*, metal, jazz, big band dan runut bunyi filem. (International Association of Sound and Audiovisual Archives, 2021).

Muzik popular adalah muzik yang diedarkan untuk dinikmati oleh orang kebanyakan secara besar-besaran. Ia disimpan dan diedarkan dalam bentuk bukan penulisan atau tanpa notasi. Ia cuma boleh berlaku dalam ekonomi kewangan perindustrian yang menjadikan ia sebagai sebuah komoditi atau keuntungan. Akhir sekali, ia merupakan sebuah bentuk produk yang boleh dijual pada kadar harga yang menguntungkan dalam jumlah yang kecil (Tagg, 1982).

Muzik popular adalah merupakan refleksi kepada masyarakat. Ia berguna untuk digunakan bagi memahami perkembangan atau evolusi masyarakat. Ia juga merupakan sebuah alat yang berkuasa untuk merakamkan sejarah dan peristiwa penting dalam dunia. Oleh kerana itu, ia perlu dianggap sebagai sebuah karya seni yang penting. Muzik popular juga membantu daripada segi kesihatan. Antara manfaat kesihatan selepas mendengar muzik popular adalah mengurangkan tekanan dan stres kerana tahap kortisol yang menurun kerana mendengar muzik popular. Kortisol adalah merupakan elemen yang menyebabkan tekanan perasaan dalam diri seseorang (McMahon, 2017).

Pendidikan Muzik di Malaysia

Penang Free School merupakan sekolah awam pertama di Malaysia yang menyediakan pendidikan muzik secara formal pada tahun 1816. Selepas Penang Free School, pendidikan muzik telah diajar dalam bahasa Inggeris di sekolah-sekolah Inggeris di Ipoh, Kuala Lumpur dan Melaka. Pada peringkat awal, pengajaran dan pembelajaran muzik hanyalah melibatkan aktiviti seperti nyanyian dan pancaragam. Ia diajar sebagai salah satu bentuk kokurikulum. Pada peringkat awalnya juga, muzik diajar di dalam kelas sebagai pengukuhan kepada subjek lain seperti dalam pengajaran bahasa Inggeris. Pada tahun 1972, muzik telah ditawarkan sebagai subjek elektif dalam Peperiksaan Rendah Pendidikan (LCE). Ini berikutan daripada inisiatif pengetua-pengetua sekolah yang menawarkan pendidikan muzik di sekolah mereka. Namun, pada saat ini, kurikulum sekolah yang lengkap untuk pengajaran dan pembelajaran muzik di sekolah masih tidak disediakan oleh Kementerian Pendidikan untuk sekolah awam. Jumlah pelajar yang mengambil peperiksaan adalah rendah (Abdullah, 1993).

Kementerian Pendidikan telah merangka kurikulum pendidikan muzik untuk sekolah rendah pada tahun 1983 walaupun bidang muzik ditawarkan dalam Peperiksaan Pendidikan Rendah (LCE) sejak tahun 1972. Ini berikutan daripada kesedaran yang muncul dalam pihak Kementerian Pendidikan tentang kepentingan muzik untuk perkembangan diri yang seimbang dalam diri pelajar. Murid-murid telah mendapat peluang untuk belajar muzik secara formal di sekolah. Ini dilakukan melalui aktiviti nyanyian, permainan rekoder dan alat perkusi. Terdapat juga sebahagian sekolah yang menawarkan aktiviti muzikal yang lebih canggih dan rumit seperti koir, pancaragam, dan tarian sebagai aktiviti kokurikulum yang berkaitan dengan bidang muzik. Kurikulum pendidikan muzik di sekolah menengah secara formal hanya diperkenalkan pada tahun 1996. Sebanyak 20 buah sekolah menengah sahaja yang dipilih daripada seluruh Malaysia untuk dijadikan projek rintis bagi perlaksanaan kurikulum terbabit. 2001 - Kementerian Pendidikan telah meluaskan lagi kurikulum muzik yang baru - Kurikulum pendidikan muzik di sekolah menengah yang baru ini juga telah menggabungkan elemen muzik Malaysia dan muzik barat melalui pengajaran koir, pancaragam dan alatan muzik tradisional (Abdullah, 2007). Pada masa kini, jumlah sekolah menengah di Malaysia yang kini menyediakan pendidikan muzik sebagai mata pelajaran elektif telah bertambah. Kurikulum pendidikan muzik di sekolah menengah yang baru ini juga telah menggabungkan elemen muzik

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1 & 2 September 2021

Malaysia dan muzik barat melalui pengajaran koir, pancaragam dan alatan muzik tradisional (Abdullah, 2007). Ini bertujuan untuk melahirkan murid yang seimbang.

Universiti Teknologi MARA adalah merupakan salah sebuah pusat pengajian tinggi di Malaysia yang terawal sekali memperkenalkan bidang muzik sebagai salah sebuah kursus yang boleh diikuti di institusi terbabit. Ini bermula dengan penawaran Diploma Persembahan Muzik di UiTM pada tahun 1984. Langkah ini seterusnya telah diikuti oleh universiti awam yang lain seperti Universiti Sains Malaysia (USM), Universiti Malaya(UM), Universiti Putra Malaysia (UPM), Universiti Pendidikan Sultan Idris (UPSI), Universiti Malaysia Sarawak (UMS) dan Universiti Malaysia Sabah (UMS). Selain universiti awam, terdapat juga institusi bukan kerajaan yang menyediakan kursus yang berkaitan dengan muzik seperti di International College of Music, University College Sedaya International (LUCT), Lim Kok Wing College of Creative Technology, SEGi College-University dan Yamaha Academy of Music. pendidikan muzik di peringkat institusi tinggi di Malaysia pada peringkat ijazah biasanya berkaitan dengan pengajaran dan pembelajaran muzik seperti bidang pendidikan muzik, persembahan, dan gubahan lagu. Selain itu, bidang lain seperti gubahan muzik, industri muzik, gubahan jazz dan etnomuzikologi biasanya ditawarkan dalam peringkat pascaijazah (Kementerian Pendidikan Tinggi Malaysia, 2010).

Metodologi

Penulisan ini menggunakan kaedah analisis dokumen untuk mendapatkan dapatan kajian atau bahan untuk menjawab persoalan kajian. Dokumen membantu untuk mengkaji konteks sosial dan penyebab yang menyebabkan sesebuah dokumen dihasilkan. Oleh itu, semua dokumen boleh dianggap sebagai memiliki data atau bukti sains sosial. Dokumen adalah merupakan alat penulisan, teks dan visual yang membolehkan maklumat dikongsi. Oleh itu, semua dokumen boleh dianggap sebagai sebuah medium yang dihasilkan untuk tujuan yang tertentu (Flick, 2013). O'leary (2014) mengatakan bahawa terdapat tiga jenis dokumen iaitu rekod awam (surat khabar, laporan tahunan dan buku), rekod peribadi (diari, refleksi), dan bukti fizikal (poster, agenda dan lain-lain)(Groenland & Dana, 2019). Penulisan ini menganalisis rekod awam dalam bentuk buku sebagai kaedah mendapatkan dapatan kajian.

Dapatan Kajian

Penggunaan Muzik Popular dalam Pendidikan

Mengenal pasti penggunaan muzik popular dalam pendidikan merupakan salah sebuah daripada objektif kajian ini. Dalam bahagian ini, penulisan akan melihat kepada beberapa kaedah penggunaan muzik popular dalam pendidikan secara umum. Ini bermakna pengajaran muzik yang dimaksudkan tidak sekadar melibatkan pendidikan muzik di universiti, malah di peringkat yang lebih rendah. Ini adalah penting kerana ini dapat menunjukkan kebolehgunaan muzik popular dalam skop yang lebih luas.

Muzik popular merupakan muzik yang hadir dalam hidup manusia dengan pesat kerana perkembangan digital yang membuatkan muzik dan penghasilan muzik lebih mudah dan murah berbanding sebelum ini. Oleh kerana ini, Amerika Syarikat telah mula menerima perkara ini dan meletakkan tajuk-tajuk yang berkaitan dengan muzik popular di dalam buku-buku teks muzik mereka. Malah, semakin banyak sekolah yang mempunyai ensemble muzik popular. Saiz bagi setiap ensemble muzik popular yang diwujudkan di sekolah adalah pelbagai. Ini bergantung kepada muzik itu sendiri (Rodriguez, 2018).

Para pelajar pada masa kini sudah biasa dengan penggunaan muzik yang dirakam, permainan video, video dan juga bahan pelbagai media yang lain. Oleh itu, kelas muzik di sekolah boleh menggunakan muzik popular untuk mengajar muzik melalui medium-medium

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1 & 2 September 2021

ini. Lagu-lagu ini akan dimainkan, diadun dan digabungkan semula oleh pelajar. Penggunaan muzik popular, permainan video dan aspek budaya popular yang lain boleh digunakan dalam pendidikan muzik untuk menonjolkan ciri-ciri muzik yang khas atau melatih pendengaran pelajar dan juga kemahiran ritma mereka (Biamonte, 2010).

Lawrence (2015) mengatakan bahawa penggunaan muzik pop di dalam kelas muzik adalah berkesan untuk mengajar mengenai elemen-elemen muzik seperti pergerakan kord, ornamen dalam lagu dan cara penyanyi menimbulkan sesebuah perasaan melalui lagu mereka. Penggunaan lagu popular yang mempunyai kord yang mudah membantu pelajar untuk mengenal pasti pergerakan kord. Hal ini juga berkesan kerana pelajar kenal dan biasa mendengar lagu ini. Ini membantu untuk memulakan pengajaran dan pembelajaran berkenaan dengan pergerakan kord.

Kelebihan Penggunaan Muzik Popular Untuk Pengajaran Pendidikan Muzik Di Peringkat Universiti Di Malaysia

Rodriguez (2018) mengatakan bahawa muzik popular dapat membantu untuk para guru dan pelajar mencapai matlamat dan juga objektif program muzik yang sedia ada. Selain itu, muzik popular juga meningkatkan minat pelajar dan penyertaan mereka dalam pengajaran dan pembelajaran muzik di sekolah. Muzik popular juga boleh menarik minat pelajar kerana muzik yang digunakan adalah muzik yang mereka fahami dan minati.

Woody (2007) dalam Rodriguez (2018) mengatakan bahawa muzik popular adalah merupakan sebuah bentuk pendidikan muzik yang berlaku dalam konteks pembelajaran yang asli. Ini kerana muzik popular membantu untuk menggalakkan proses pembelajaran muzik yang berlaku di luar sekolah, di mana seseorang akan membuat ekspresi diri melalui muziknya. Green (2008) dalam Rodriguez (2018) pula mengatakan bahawa proses ini akan membantui mereka untuk terlibat secara langsung dalam penyampaian idea muzik mereka secara artistik.

De Clerq (2020) mengatakan bahawa terdapat sekelompok pengkaji yang mengatakan pengajaran teori muzik teras dalam kalangan pelajar siswazah tidak mempunyai kepelbagaian daripada segi repertoir yang dikaji oleh para pelajar. Oleh itu, pendekatan yang lebih baik yang dicadangkan oleh mereka adalah pendekatan bersepadu atau kurikulum teori yang lebih neutral daripada segi pemilihan muzik yang dikaji. Ini memberikan tumpuan pengajaran dan pembelajaran kepada muzik jazz, muzik dunia dan popular. Namun begitu, De Clerq (2020) mencadangkan supaya pengajaran bagi kerja khusus teori bagi tahun pertama diperuntukkan khas kepada pengajaran dan pembelajaran menggunakan muzik popular. Salah sebuah daripada kelebihan yang dinyatakan adalah para pelajar perlu belajar konsep muzik yang asing dalam persekitaran yang mereka fahami. Persekitaran yang dimaksudkan adalah muzik popular. Ini bermakna muzik popular boleh digunakan untuk meningkatkan pemahaman pelajar terhadap konsep muzik.

Penggunaan muzik popular dalam kelas merupakan sebuah strategi kreatif yang mampu menarik minat pelajar. Ia juga merupakan sebuah cara untuk menimbulkan perasaan dan emosi. Ini akan menyediakan pelajar untuk belajar di dalam kelas. Berk (2008) mengatakan bahawa penggunaan muzik dalam pengajaran adalah berkesan kerana ia membantu untuk memfokuskan perhatian pelajar, menjadikan pembelajaran lebih seronok dan menghasilkan persekitaran pembelajaran yang positif (Allsopp, 2019).

Lawrence (2019) mengatakan bahawa pelajar akan memberikan penghargaan kepada guru mereka sekiranya mereka tidak dipaksa untuk menerima muzik tertentu sahaja. Mereka akan lebih menghargai guru yang cuba untuk menggunakan muzik yang mereka minati. Ini kerana mereka mempunyai kaitan dengan muzik yang mereka minat. Guru yang mengatakan

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bahawa mereka meminati muzik yang popular juga selalunya lebih berkesan di dalam kelas muzik. Malah, penggunaan elemen dalam muzik popular membantu untuk mengajar elemen yang muncul dalam muzik genre lain.

Kekurangan Penggunaan Muzik Popular Untuk Pengajaran Pendidikan Muzik Di Peringkat Universiti Di Malaysia

Muzik popular telah diajar di sekolah muzik di China sejak abad ke-20. Walaupun ia diperkenalkan dan diberikan penekanan dalam sesetengah bahagian dalam pengajaran di sekolah muzik, kerajaan di China masih mengajar budaya dan nilai China tradisional kepada pelajar untuk mengekalkan status quo (Ho & Law, 2012). Daripada pandangan Ho dan Law (2012) ini, kita dapat memahami bahawa salah sebuah kelemahan dalam penggunaan muzik popular adalah ia boleh menghakis nilai budaya dan sosial sesebuah masyarakat.

Muzik mampu mempengaruhi manusia. Ia mempengaruhi perasaan dan kesihatan manusia. Ia juga mampu mengawal depresi, perbelanjaan, kerajinan dan persepsi terhadap dunia. Terdapat juga kajian yang mengatakan bahawa muzik boleh menyebabkan pemikiran yang agresif. Sebagai contoh, sebuah subgenre muzik hip hop yang mempunyai lirik yang agresif didapati mempunyai kaitan dengan penjenayah yang melakukan jenayah untuk menarik perhatian. Muzik juga mampu mempengaruhi pandangan dan perasaan seseorang (Avramova, 2019). Melalui pandangan Avramova (2019) ini, kita dapat memahami bahawa penggunaan muzik popular dalam kelas muzik di universiti mungkin mempunyai kesan yang buruk daripada segi emosi dan psikologi pelajar. Oleh itu, pemilihan lagu yang bersesuaian perlu dilakukan.

Perbincangan dan Kesimpulan

Penulisan ini mendapati bahawa muzik popular dan pendidikan muzik di peringkat universiti mempunyai beberapa isu dan perlu dilihat daripada beberapa konteks. Daripada segi penggunaan muzik popular, penulis mendapati bahawa pada masa kini, semakin banyak sekolah yang mempunyai ensemble muzik popular di Amerika. Penggunaan muzik popular, permainan video dan aspek budaya popular yang lain boleh digunakan dalam pendidikan muzik untuk menonjolkan ciri-ciri muzik yang khas atau melatih pendengaran dan kemahiran ritma pelajar. Penggunaan muzik pop di dalam kelas muzik juga boleh digunakan untuk mengajar mengenai elemen-elemen muzik seperti pergerakan kord kerana lagu popular mempunyai kord yang mudah membantu pelajar untuk mengenal pasti pergerakan kord dengan lebih baik.

Penulis juga mendapati bahawa terdapat beberapa kelebihan dalam penggunaan muzik popular di dalam kelas muzik di peringkat universiti. Antaranya adalah muzik popular membantu untuk menggalakkan proses pembelajaran muzik yang berlaku di luar sekolah kerana seseorang boleh membuat ekspresi diri melalui muzik yang digemarinya. Ia juga memberikan kepelbagaian repertoir yang boleh dikaji oleh para pelajar. Muzik popular juga boleh digunakan untuk meningkatkan pemahaman pelajar terhadap konsep muzik. Ia juga merupakan strategi kreatif yang mampu menarik minat pelajar kerana ia mampu untuk menimbulkan perasaan dan emosi dan menyediakan pelajar untuk belajar di dalam kelas. Para pelajar juga akan lebih menghargai guru yang cuba untuk menggunakan muzik yang mereka minati.

Penulis mendapati bahawa terdapat beberapa kelemahan yang dapat dilihat sekiranya muzik popular digunakan di dalam kelas muzik di peringkat universiti. Kelemahan ini adalah penggunaan muzik popular mempunyai potensi untuk menghakis nilai budaya dan sosial sesebuah masyarakat. Selain itu, penggunaan muzik popular dalam kelas muzik di universiti juga mungkin mempunyai kesan yang buruk daripada segi emosi dan psikologi pelajar. Namun

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begitu, penulis merasakan bahawa kelebihan penggunaan muzik popular dalam kelas muzik di peringkat universiti adalah lebih banyak berbanding keburukannya. Oleh itu, langkah yang bersesuaian perlu diambil untuk memastikan keburukannya terkawal bagi membolehkan kelebihan penggunaannya memberikan manfaat kepada pelajar dan tenaga pengajar.

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TEATER TRADISIONAL MENDU SEBAGAI ELEMEN ASAS PEMBENTUKAN TEATER BANGSAWAN DI ASIA TENGGARA

Rosdeen Suboh

[1]Fakulti Seni Kreatif

Abstark: *Artikel ini adalah pengkajian perbandingan secara umum terhadap elemen dalam teater tradisional Mendu di Indonesia dan teater Bangsawan di Malaysia. Kajian ini dilakukan kerana terdapat beberapa isu dan penyataan masalah dalam beberapa kajian sarjana yang dikenalpasti menyatakan perkaitan antara teater Mendu atau Wayang Mendu dan Bangsawan namun tiada keterangan secara terperinci. Artikel ini membincangkan aspek pensejarahan seperti fakta asal usul dan perkembangan, struktur persembahan, panggung, gaya lakon dan cerita (watak dan plot). Semua data dikumpul dari beberapa contoh persembahan Bangsawan yang aktif di Kuala Lumpur, Kedah dan Serawak yang telah mementaskan cerita yang berlainan. Manakala teater Mendu di Indonesia hanya mengambil kumpulan yang masih aktif mementaskan satu-satunya cerita Dewa Mendu di Pulau Sedanau, Natuna (Kepulauan Riau), Mempawah (Pontianak, Kalimantan Barat) dan Malaysia (Universiti Malaya, kuala Lumpur). Pengumpulan data juga diperoleh dari temuramah tokoh-tokoh Mendu dan Bangsawan yang masih aktif di kedua-dua negara. Dapatan dari analisis data dalam artikel ini diharap menghuraikan elemen tradisional Wayang Parsi (Mendu), kepada tiruan Wayang Parsi dan akhirnya digelarkan Bangsawan. Perbincangan juga diharap dapat menghuraikan isu pensejarahan Bangsawan dan Mendu dari pengaruh Teater Komersial Parsi seperti dari Ghujerat dan pengaruh teater rakyat terutama dari Kolkata, Benggal Barat, India. Rumusan artikel memperjelaskan lagi variasi bentuk teater rakyat kaum Melayu secara umum bermula tahun 1870-1940 yang menjadi rujukan kita dalam aspek sejarah perkembangan teater di Malaysia khasnya. Variasi teater di Tanah Melayu yang mendapat pengaruh Teater Parsi ini jelas dilihat di kawasan persisiran Sumatera Barat serta persisiran Kalimantan Barat seperti bentuk persembahan Wayang (Bangsawan) Kampung, Wayang Parsi, Komedi Melayu, Dul Muluk dan Mamanda. Sebagai kesimpulan artikel ini menunjukan bahawa persembahan teater tradisi kaum melayu Malaysia-Indonesia ini adalah hasil dari konsep 'local genius' yang mempelbagaikan bentuk sehingga menjadi sebuah estetika teater yang unik.*

Kata Kunci*: Mendu, Bangsawan, teater rakyat, Malaysia-Indonesia.*

Pengenalan

Meneliti semua data dari sumber skunder ini beberapa persoalan kajian terhadap kedua-dua persembahan menjadi isu di mana perkaitan antara keduanya perlu diperincikan lagi.[11] Ia adalah isu asal usul Mendu di Riau dan Kalimantan Barat pada 1870 hingga 1900 iaitu

[11] Persoalah di ambil dari Beberapa rujukan dari penulis Indonesia dan Malaysia seperti buku A Kassin Ahmad : *Seni Pertunjukan Tradisional (teater rakyat) Daerah Riau*. Ferdinand Moses : artikel *Membaca Sandiwara dan Bangsawan sebagai khazanah dan cermin budaya Melayu*. Jefrizal : *Relevansi Kehidupan Sehari-Hari Dengan Seni Pertunjukan Tradisional*. Tan Sooi Beng dalam artikel *From Popular to Traditional Theatre : the dynamic of chance in Bangsawan of Malaysia*. Juga oleh Matthew Isaac Cohen dalam artikel *Border Crossings: Bangsawan In The Netherlands Indies In The Nineteenth And Early Twentieth Centuries*

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1 & 2 September 2021

persoalan adakah Mendu telah wujud sebelum Bangsawan dan telah dipengaruhi oleh Teater Parsi dari India atau rombongan jawi peranakan yang membuat Tiruan Wayang Parsi dan berhijrah membuat persembahan hampir ke seluruh Tanah Melayu. Persoalan lain terkait adalah kemungkinan Teater Parsi hanyalah struktur atau bentuk persembahan yang dinamakan oleh orang tempatan sebagai Wayang Parsi yang sebenarnya adalah Mendu. Perbincangan ini mungkin memberi pandangan baru bahawa dari faktor idea dan pengaruh tersebut Mendu telah berkembang membentuk variasi persembahan teater tradisional di Asia Tenggara. Variasi baru ini adalah dinamakan Bangsawan.

Perkara ini membuka ruang perbahasan terhadap isu asal usul Bangsawan di Tanah Melayu bermula dari kenyataan para sarjana bahawa Wayang Parsi atau Mendu adalah asal usul Bangsawan. Perbincangan lanjut pertama adalah Bangsawan (Malaysia dan Indonesia) akan merujuk kepada kumpulan yang mementaskan satu gaya teater melayu baru yang mempunyai dasar teater tradisional Melayu sebelumnya di Tanah Melayu seperti Mendu. Kedua adalah perbincangan berkaitan bagaimanakah bentuk persembahan oleh rombongan Teater Parsi yang terawal datang melalui Pulau Pinang dan bagaimanakah bentuk Mendu sebelum dan sesudah dipengaruhi unsur luar. Oleh yang demikian rujukan utama Bangsawan sekarang ini boleh dibahagi kepada dua iaitu pertama persembahan Mendu di Kepulauan Riau dan Kalimantan Barat. Kedua merujuk kepada bentuk persembahan Teater Parsi yang wujud di India dari Parsi. Perkara ini dijelaskan secara umum dengan membincangkan data sejarah, struktur dan elemen persembahan terhadap kedua-dua bentuk persembahan ini.

Metodologi

Metod kajian ini adalah secara kualitatif sepenuhnya. Oleh kerana bahan data skunder adalah mencukupi untuk mengumpul data Bangsawan dan Mendu. Ia dijadikan bahan utama untuk dianalisis berdasarkan fakta ditambah dengan pandangan. Beberapa petikan telah dijadikan persoalan yang membentuk isu kajian.

Pengkaji menggunakan kaedah perbandingan punca (causal-comparative) terhadap beberapa perkara yang penting yang dipersoalkan. Ini adalah kerana mencari *ex-pos facto* terhadap struktur dan pemaknaan seperti Wayang Parsi atau Mendu, Komedi Bangsawan atau Komedi Stamboel, Bangsawan Palembang (Dul Muluk) dan Teater Parsi. Data menjadi kemungkinan-kemungkinan persamaan dan perbezaan di setiap persembahan.

Oleh kerana data yang sedikit dari aspek rakaman video, pengkaji melakukan kaedah pengamatan (pengamat sempurna) iaitu Membuat penelitian di dua tempat di mana kumpulan Sanggar Budaya (Mempawah, Kalimantan Barat), dan Semadun Dewa (Pulau Sedanau, Natuna Kepulauan Riau). Pengkaji mengkaji perkaitan antara kedua-dua variable iaitu persembahan Mendu berjudul *Dewa Mendu*, dikedua-dua Kawasan tanpa melakukan manipulasi variable seperti permintaan untuk mengubahnya. beberapa temubual dilakukan terhadap pengarah persembahan iaitu Bapak Syamsi Abdullah (Mempawah) dan Bapak Abdul Ghani (pulau Sedanau) dan Bapak Syafaruddin (Tanjung Pinang, Bintan).

Selain dari itu, bagi mendapatkan data elemen tradisi dan moden, pengkaji melakukan partisipan sebagai pengamat iaitu menjadi pengarah dan penulis skrip dalam Membuat persembahan *Mendu Ritual* di Bandung, Indonesia dan di Universiti Malaya sebagai satu model contoh hasil dari kajian di kedua-dua tempat.[12] Persembahan Mendu Ritual adalah

[12] Persembahan *Mendu Ritual* pada Tarikh 30 nov 2019, di ISBI Bandung Indonesia dan pada Tarikh 18 januari 2020 di Panggung Eksperimen Universiti Malaya Kuala Lumpur.

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1 & 2 September 2021

memanipulasi persembahan Mendu (variable bersandar) bagi membuktikan elemen tradisional seperti ritual dan moden seperti panggung persembahan Mendu dikedua-dua kawasan.

Perbincangan dan kesimpulan

Sejarah dan perkembangannya Bangsawan di Asia Tenggara umumnya dan Malaysia khasnya bermula pada tahun 1870 (Rahmah 1975, Camoens, 1981, Tan, 1993, Ghulam 1994). Ia dikatakan dari sebuah rombongan Wayang Parsi (Teater Parsi komersial semi opera) dari Ghujerat (afifah), Bombay (Samat, 2006, wan 1988) India yang di bawa masuk ke Tanah Melayu melalui negeri selat Pulau Pinang[13]. Bangsawan pada awalnya bergelar Wayang Parsi atau menggunakan nama Mendu (Rahmah 1975, Ghulam 1994, Edrus 1960) kemudian berubah menjadi pertunjukan Tiruan Wayang Parsi antara tahun 1887-1895 (Cameons, 1981) dan anggaran akhirnya selepas 1900 ia menggunakan Bangsawan (Afifa 2017, Rahmah 2016). Jawi peranakan adalah masyarakat awal yang mempopularkan Bangsawan keseluruh Tanah Melayu seperti singapura, Indonesia dan Borneo (Rahmah 1975, Tan 1993, Ghulam 1994, Ghouse 2000, Afifah, 2017). Pada tahun 1884/85 semua sarjana memnyatakan Mamak Pushi atau Mohammad Pusi adalah orang pertama yang menubuhkan kumpulan Wayang Parsi tempatan iaitu kumpulan Empress Victoria Jawi Peranakan theatrerical company dan selepas itu menukar namanya sebagai *Pushi Indra Bangsawan of Penang*. Selain itu juga Mamak Pushi memiliki dua syarikat lain iaitu The Prince of Wales Theaterical Company atau Seri Inderamawan dan Sri Mudawan. Ketiga-tiga nama yang menggunakan perkataan ‘wan’ namun, tidak ada catatan dengan tepat tarikh sebenar penubuhannya.

Terdapat fakta yang bercanggah terhadap sejarah Mendu iaitu dipercayai berasal dari Wayang Parsi dari Pulau Pinang sekitar tahun 1870-1880 di Daerah Buguran (B.M Syamsudin, Sindu Galba dan Sita Rohana, 1990). Pendapat ini boleh dipertikaikan kerana terdapat versi yang lain berkenaan dengan asal usul Mendu. Henri Chambert-Loir (1980) yang dikutip dari Raja Hamzah Yunus (1997) mengatakan bahwa, Mendu kemungkinan besar berasal dari perkataan *Mendurayang* berkembang di Asia Tenggara. Nama tersebut mempunyai persamaan dengan seni pertunjukan yang disebut sebagai Mendura (Menora) yang berkembang di Siam, Yunan, Vietnam, dan Kamboja. Kesamaan ini terutama terletak pada pementasannya yang dilakukan dikawasan Tanah terbuka (Tanah lapang).

Asal usul Mendu sebenarnya adalah lebih awal lagi wujud di Tanah Malayu sebagaimana Kajian Dewi Juliastuty (2014) mencatatkan terdapat dua versi mengenai asal-usul Kesenian Mendu Kalimantan Barat. Versi pertama menyatakan bahwa Mendu bermula dan dikembangkan pada tahun 1712-1776 di Desa Pontianak, seperti Desa Mengkacak, Sungai Kunyit, Sengkubang hingga ke Mempawah. Versi kedua adalah pada tahun 1871, iaitu dari tiga orang putra Mempawah dari Kampung Malekian Desa Semudun. Ketiga orang pemuda tersebut adalah Ahmad Antu, Ahmad Anta, dan Ali Kapot (ada pelbagai versi nama) yang pulang merantau dari negeri Brunai dan belajar seni pertunjukan Mendu dari Nek Ketol disana. Selama lima tahun iaitu pada tahun 1876 mereka pulang ke Mempawah mengajarkan Mendu kepada kampungnya dan akhirnya tersebar ke seluruh Kawasan sekitarnya (ada versi yang mengatakan lebih awal iaitu 1837). Kemudian Mendu tersebar dan dikembangkan oleh anak

[13] Rujuk Samat m/s 14 menyatakan ringkas tentang Parsi teater di India, Rahmah m/s 24.. mengatakan kerana pulau Pinang adalah pusat Pelabuhan dibuka oleh sir Francis Light. Edrus A.H (1960) dan Mustafa Kamal Yassin (1974), juga bersetuju dengan pendapat ini. Dari senarai jadual Chintakha m/s49, menunjukkan Singapura juga menerima kedatangan Teater Parsi. Rujuk R. D. Nicholson, The Colonial Public and the Parsi Stage, Transnational Theatre Histories menyatakan singapura adalah tempat pertama persembahan kumpulan Teater Parsi.

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Murid Ali Kepot iaitu Abdul Hamid Satoh seperti ke Sungai Jaga, Kabupaten Sambas, daerah Mempawah, Tanjung, dan Mengkacak. Versi kedua adalah lebih dekat dengan andaian Syafarudin (2002) menyatakan bahawa Mendu berasal dari Pulau laut atau Sepempang (Buguran Timur) kemudian ke Buguran Barat dan ke Siantan dan ke Kalimantan Barat. Mendu berasal dari seorang Kaya Buguran yang memiliki kumpulan Bangsawan Lang-Lang Buana. Mahmud sebagai pengikut dari kumpulan ini bertanggungjawab mementaskan hikayat Dewa Mendu dengan gayanya sendiri kerana telah belajar dari Mendu di Pelabuhan Persisir Kalimantan Barat. 1876 Mendu sudah popular di Semudun Kalimantan Barat (Kasim 2006).

Dalam perkembangan kumpulan Pushi Indera Bangsawan pula, lebih kurang 15 tahun, antara tahun 1885 hingga 1900 adalah period rombongan membuat persembahan hampir semua tempat utama seperti di semenanjung Tanah Melayu (Pulau Pinang), Singapura, Sumatera, Palembang, Riau, Deli, Betawi (Jakarta) dan Medan (Samat, 2006). Selain Rombongan Mamak Pushi, tahun 1888 rombongan Mamat Masyhur (Syed Mohamad bin Abdul Rahman) antara kumpulan yang juga memeperkenalkan bentuk Wayang Parsi di Sumatera sebelum bentuk Bangsawan wujud. Ia telah dipersembahkan di Istana sultan di Medan, Sumatera.

Melihat kepada perselisihan tahun antara asal usul perkembangan awal Bangsawan dan Mendu. Juga meneliti perkembangan Teater Parsi tahun antara 1870 hingga 1900, penjelajahan kumpulan tempatan ini boleh dilihat menjadi faktor perkembangan dan pembentukan corak persembahan di Asia Tenggara pada ketika itu. Ia dilihat saling mempengaruhi antara satu sama lain. Contohnya Seni lakon Mendu juga dinamakan ‘andai-andai’ atau tuak-tuak di bawa masuk pedagang dari Pulau Tujuh, natuna-Anambas 1870-1880 (Ramli 2017). Menurut Tuanku Luckman Sinar (2005) pula, Mendu adalah dari perkataan ‘Main Hindu’ kemudian mendapat pengaruh dari persembahan Wayang Parsi. Luckman juga mengatakan nama pementasan Mendu adalah nama lain dari Wayang Parsi Indra Sabor. Istilah Mendu sebenarnya berarti “Menghibur Rindu”. Hal ini juga didasarkan pada kisah zaman dahulu ketika para saudagar, nelayan, dan petani, sangat senang meghibur diri ketika malam hari. Mereka menghibur diri dengan memainkan alat musik, bernyanyi, dan menari sembari mengenang kampung halaman mereka. Seiring dengan berjalannya waktu, kata menghibur rindu, disingkat menjadi Mendu. (Yuliana, syafiral, Hadi Rumadi 2019). Dari kajian ini boleh dikatakan Wayang Parsi sebenarnya adalah disebut Mendu hanyalah panggilan lain oleh orang tempatan bagi menggantikan nama persembahan kumpulan Teater Parsi tempatan atau sebutan lainnya Indra Sabor (cerita Indra Sabor atau sabha/subha).[14]

Akibat dari pengaruh Teater Parsi, Ediruslan dan Hasan Junus mengatakan Mendu lahir sebagai satu ikhtiar kreatif yang disebut induk Mendu dari Wayang Bangsawan. Mendu adalah sebagai nama lain dari bagi Wayang Parsi Indra Sabor dan tersebar ke Pontianak Kalimantan Barat. Tokoh Awal Mendu, iaitu Nikmat, yang membawa Mendu ke Kampung Baruk Buguran Timur kemudian tokoh Bujang Susang telah membawa Mendu ke Buguran Barat, Midai, pulau laut dan Siantan. Pertunjukan Mendu yang paling awal tercatat adalah Mendu tempo doeloe dari satu keluarga Zahari, Dollah Hitam, Bujang Kepak dan Busu. Kemudian Mendu berkembang dengan pelbagai variasi.

Beberapa pendapat lain juga memperlihatkan factor saling mempengaruhi adalah dari penyataan Skeat (1953). Mendu adalah dari nama kumpulan yang mementaskan pertunjukan dari India. Pada masa itu Mendu dinyatakan sebagai persembahan seperti opera cina. Pendapat

[14] Cerita indra sabha (makamah Indra) adalah sebuah drama Urdu yangditulis oleh Agha Hasan Amanat, dan pertama kali dipentaskan pada tahun 1853 di India. Ia dianggap sebagai drama pentas musikal pertama Urdu lengkap yang pernah ditulis. Ceritanya adalah percintaan antara putera raja dan pari-pari. Dan dipentaskan dengan gaya eropah iaitu berbentuk himpunan nyanyian dan muzik yang banyak.

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1 & 2 September 2021

ini ada kaitannya dengan pendapat Mendu berasal dari Pulau Anambas dikatakan mendapat pengaruh Wayang Bangsawan yang lebih lengkap. Justeru Mendu selepas itu menjadi sebuah persembahan seperti Bangsawan tetapi lebih sederhana dan menggunakan cerita Hikayat Dewa Mendu sahaja (Kasim 2006)[15]. Mendu pada tahun 1900 bukan sahaja di Pontianak, malah aktif di Melaka, Penang dan Singapura dengan memakai kostum Tiong Hua dengan lakon cerita yang banyak seperti Siti Zubaedah, Ken Tambuhan, Bidasari dan sebagainya (Skeat, 1953).

Penghargaan

Terima kasih kepada dua individu utama yang menyumbangkan data dalam kajian ini iaitu Bapak Syamsi Abdullah (Mempawah) dan Bapak Abdul Ghani (pulau Sedanau) dan terutama Bapak Syafaruddin (Tanjung Pinang, Bintan) yang membantu dalam membuat kajian di Pulau Natuna serta memberikan kefahaman mendalam terhadap teater mendu di Kepulauan Riau. Artikel ini amat berharga kerana kesabaran dalam mengumpulkan data yang menyeluruh di sekitar di Malaysia dan Indonesia amnya di Asia Tenggara.

[15] A.Kasim Achmad hikayat Dewa Mendu terkenal di kalangan masyarakat ‘suku laut’ di kepulauan tujuh. Setelah menerima pengaruh Wayang Bangsawan Mendu menambahkan dekorasi layar dan pakaian yang bergemerlapan. m/s 122-123

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1 & 2 September 2021

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KONSEP SAJATINA HIRUP SEBAGAI FALSAFAH HIDUP ORANG SUNDA DALAM PENCAK SILAT HORMAT PEMBUKA DAN JURUS TIGA PRASETYA

Yuliawan Kasmahidayat

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Abstract: *Kajian falsafah hidup manusia di bumi ini tervisualisasikan dalam pola perilaku masyarakat dimana ia dilahirkan. Perilaku tersebut cerminan pola budaya nenek moyang masyarakatnya yang secara turun temurun diikuti oleh keturunannya, hingga saat ini.*
Konsep Sajatina Hirup diadopsi dari sebuah gambaran perjalanan hidup yang diterapkan di kalangan masyarakat khususnya di desa Mekar Wangi, Kecamatan Saketi, Kabupaten Pandeglang, Provinsi Banten, Indonesia. Gambaran perjalanan hidup yang dilalui oleh masyarakat terdiri dari tiga bagian yaitu lahir, hidup, dan mati. Dalam perjalanan hidup di muka bumi ini terkondisikan dengan habluminannas, habluminnallah, dan habluminalam.
Konsep Sajatina Hirup ini terekspresikan dalam Pencak Silat jurus Hormat Pembuka serta Jurus tiga Prasetya, didukung oleh kostum dengan kedalaman nilai filosofis kehidupan manusia. Falsafah hidup orang Sunda, dianalisis berdasarkan kedalaman makna yang terkandung dalam penyajian Jurus Prasetya yang disajikan oleh penulis.

Keywords: *The Concept of Sajatina Hirup, The Processed Form of Space and Motion*

Pendahuluan

Konsep Sajatina Hirup merupakan konsep perjalanan hidup yang dijalankan oleh masyarakat petani di Desa Mekar Wangi Kecamatan Saketi Kabupaten Pandeglang, Banten Selatan, Provinsi Banten (Kasmahidayat, 2010, hal. 130). Konsep Sajatina Hirup merupakan gambaran perjalanan hidup yang dilalui oleh masyarakat terdiri dari tiga bagian yaitu lahir, hidup, dan mati. Dalam perjalanan hidup di muka bumi ini terkondisikan dengan habluminannas, habluminnallah, dan habluminalam.

Sajatina hirup sebagai kajian falsafah hidup manusia di bumi ini tervisualisasikan dalam pola perilaku masyarakat dimana ia dilahirkan. Perilaku tersebut cerminan pola budaya nenek moyang masyarakatnya yang secara turun temurun diikuti oleh keturunannya, hingga saat ini.

Keberadaan konsep ini diadopsi untuk menganalisis bagaimana kedalaman makna yang terkandung dalam gerak hormat pembuka, jurus tiga, serta kostum yang digunakan dalam Jurus Pencak Silat Prasetya, sebagai cerminan pandangan hidup masyarakat etnis Sunda yang diterapkan masyarakat di desa Sangkan Hurip Kecamatan Katapang Kabupaten Bandung, Jawa Barat-Indonesia. Falsafah hidup orang Sunda, dianalisis berdasarkan kedalaman makna yang terkandung dalam penyajian Jurus Prasetya yang disajikan oleh penulis. Sejatina Hirup adalah perjalanan hidup manusia di muka bumi ini, yang berhubungan dengan Allah SWT sebagai Sang Pencipta, hubungan antar manusia lainnya, serta hubungan manusia dengan alam

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1 & 2 September 2021

sekitar tempat tinggal. Sajatina Hirup tercermin dalam jurus Hormat Pembuka serta Jurus tiga Prasetya, didukung oleh kostum dengan kedalaman nilai filosofis kehidupan manusia.

Kajian Teori

Pendapat Robin Lakoff (1973) tentang "kesantunan berguna untuk mengurangi friksi dalam interasi pribadi". Menurut Robin Lakoff; ada tiga kaidah yang harus dipatuhi untuk menerapkan kesantunan, yakni; formalitas (formality), ketidaktegasan (hesitancy), dan kesamaan atau kesekawanan (equality atau cameraderie).

Pendapat Geoffrey Leech (1983) mendefinisikan tentang kesantunan sebagai strategi untuk menghindari konflik. Menurut Geoffrey Lehch; ada enam maksim kesantunan (politeness maxims) yang diajukan oleh Leech adalah sebagai berikut: 1. Maksim kebijaksanaan (tact); 2. Maksim kedermawanan (generosity); 3. Maksim pujian (approbation); 4. Maksim kerendahanhatian (modesty); 5. Maksim kesetujuan (agreement); 6. Maksim simpati (sympathy).

Antropolog Krober dan Kluckohn (1952), mencatat ada 164 batasan mengenai budaya, dan pada umumnya merujuk pada tiga hal: (1) Budaya berarti cita rasa kesenian dan kemanusiaan (humanities) yang berkualitas (high culture), (2) Budaya berarti adanya pola-pola pengetahuan, keyakinan, dan perilaku manusia yang terintegrasi, (pola-pola demikian tergantung pada kemampuan di dalam pemikiran simbolik dan pembelajaran sosial), (3) Budaya berarti seperangkat sikap, nilai, tujuan, dan praktik bersama yang menjadi ciri-ciri dari lembaga, organisasi dan kelompok (Harian Tempo, Senin, 24 Oktober 2011, hal 1).

Greg Gadamer meyakini bahwa hermeneutika merupakan proses penyelidikan secara universal, menuju pemahaman sebagai hakikat kapasitas manusia sebagai sebuah “ada”. Memahami objek ala Gadamer, atas pernyataan bahwa prasangka tidak dapat dibenarkan, Gadamer memunculkan prasangka terhadap objek dan segera merehabilitasi objek dengan menyebutkannya sebagai Wirkungsgeschichte (sejarah efektif). Bahwa kenyataan adalah tindakan subjek satu kesatuan dengan tindakan historis yang berada dalam kontinuitas sejarah, hingga penelitian menghasilkan efek dalam sejarah. (Gadamer, 1985: 260).

Teori Estetika Paradoks secara substansi filosofis berpandangan bahwa manusia pra-modern Indonesia secara realitas terdiri dari pasangan kembar oposisioner namun saling melengkapi. Dipercayai bahwa ada itu terbelah, dan terpisah dalam pasangan kembar yang masing-masing bersebrangan (Sumardjo, 2006: 25).

Tradisi Indonesia dilegitimasi oleh kebudayaan pra-modern Indonesia, bahwa berdasarkan pandangan Sumardjo; ”realitas terdiri dari pasangan kembar oposisioner”. Manusia akan selalu dalam posisi antara dua pilihan yang paradoksal yang saling melengkapi. Bahwa kostum adalah sekumpulan simbol penuh makna keharmonisan menjadi tanda-tanda bahwa pola pikir itu ada. Penulis melalui keyakinan Sumardjo tentang pola pikir masyarakat primordial Indonesia dalam penyimbolan budayanya terbagi dalam beberapa pola yakni; estetika dengan pola dua, estetika dengan pola tiga, estetika dengan pola empat. Melalui hal tersebut, penulis mengambil kesimpulan untuk menggunakan pola-pola tersebut sebagai alat bedah pola-pola desain simbol pola gerak dan kostum pencaksilat.

Metoda Berpikir

Dalam penerapan konsep Sejatina Hirup yang diadopsi, sebagai cerminan perjalanan hidup masyarakat desa Sangkan Hurip dimana lokasi Padepokan Pencak Silat yang diteliti, penulis menggunakan metoda berpikir dalam filsafat ilmu estetika, dengan mengaktifkan akal dalam mencari pemahaman untuk mendalami seni sebagai ilmu pengetahuan. Suatu pencarian

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1 & 2 September 2021

yang mendasar yang sangat mendalam tentang apa sebetulnya konsep sajatina hirup? apa sebetulnya hakekat falsafah tersebut untuk masyarakat khususnya di desa Mekar Wangi, Kecamatan Saketi, Kabupaten Pandeglang, Provinsi Banten?

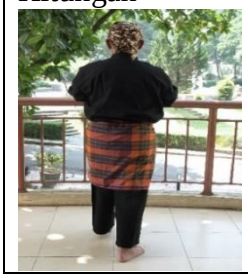
Metoda digunakan dengan mengaktifkan"kerja nalar" dalam merangsang pemahaman ruang dan gerak. Mengolah rasa keingintahuan manusia dari mulai jurus Hormat Pembuka serta Jurus tiga Prasetya, yang digambarkan dalam tayangan video yang dapat diakses pada link berikut https://www.youtube.com/watch?v=xdvIcv1zpBs .Selanjutnya, analisis makna dari stuktur tari dijelaskan dalam tabel sebagai berikut:

Table 1: Makna Dalam Struktur Pencak Silat (Gerak Hormat Pembuka)

Gerakan	**Deskripsi Gerak**	**Makna Gerak**
Sikap Awal 	Berdiri tegap, kedua kaki dibuka selebar bahu, kedua lengan sikap jurus dilipat menempel di pinggang, telapak tangan dibuka menghadap ke depan	Menandakan kesiapan, waspada.
Hitungan 1 	Kaki kanan melangkah ke depan, duduk di atas kaki kiri, kedua jari menyentuh tanah, badan rengkuh, pandangan serong depan bawah	Penghambaan diri kepada Sang Pencipta, bahwasannya kita sebagai manusia diciptakan dari tanah dan akan berakhir kembali ke tanah
Hitungan 2 	Kedua lengan menengadah ke atas, diikuti arah pandangan, badan tegap	Pengkultusan dan permohonan kepada Sang Khaliq, sekiranya menjadi satu perilaku yang harus kita awali sebelum kita melakukan kewajiban dalam menjalani hidup dan kehidupan di muka bumi ini
Hitungan 3 	Kedua lengan dilipat, tangan dirapatkan (menempel), posisi badan masih sama dengan hitungan kedua, pandangan lurus ke arah depan	Menyatukan do'a dalam raga, dikuti tatapan keyakinan bahwasannya seluruh kewajiban yang akan dilakukan, dilancarkan dan selalu dalam ridho Allah SWT

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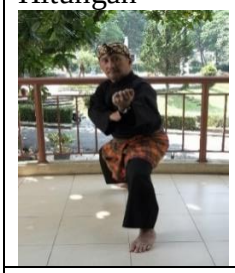
Hitungan 4 	Telapak tangan didorong ke depan dada, diikuti pandangan arah jari tengah	Menebar do'a kepada keluarga dan masyarakat, agar ikut mendo'akan untuk kelancaran seluruh aktivitas yang akan dilakukan
Hitungan 5 	Kedua telapak tangan kembali ditarik merapat ke arah dada, diikuti pandangan	Kembali memantapkan hati, bahwasannya kegiatan yang akan dilakukan diberkahi oleh Allah SWT
Hitungan 6 	Berdiri dengan posisi kaki kanan di depan, pandangan lurus ke depan	Kesiapan dan kedekatan diri dengan alam sekitar
Hitungan 7 	Berputar ke kiri 180 derajat, kaki kiri di depan, pandangan lurus (arah yang berlawanan dengan hitungan sebelumnya)	Kesiapan dan kedekatan diri dengan alam sekitar

Source: Dokumentasi Pribadi, Agustus 2021

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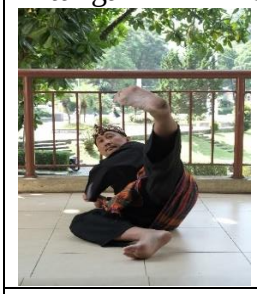
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1 & 2 September 2021

Table 2: Makna Dalam Struktur Pencak Silat (Gerakan Jurus 3: Cinta Bangsa dan Tanah Air)

Gerakan	**Deskripsi Gerak**	**Makna Gerak**
Sikap Jurus 	Berdiri tegap, kedua kaki rapat, kedua lengan sikap jurus dilipat menempel di pinggang dengan telapak tangan dikepal	Menandakan kesiapan, waspada.
Hitungan 1 	Pasang III, kuda-kuda tengah, kedua tangan silang di depan dada, tangan kanan di depan	Menandakan konsentrasi dasar kesadaran pikiran dan perasaan
Hitungan 2 	Tangkisan tangan kanan, kuda-kuda rendah, berat badan di kaki kiri	Menandakan keseimbangan antara kebenaran pandangan yakni benar dalam berucap, perbuatan,
Hitungan 3 	Pukulan ayun kiri, kaki kiri maju ke depan	Menandakan hasil dari keseimbangan yakni bernilai kebijaksanaan:seimbang dalam pandangan dan pikiran yang benar.
Hitungan 4 	Hindaran ke bawah, kaki kanan di belakang, tangan kiri memegang tanah, melambangkan Tanah Air	Menandakan unsur kemoralan sebagai dasar atau pusat kekuatan. Dari tanah lahirlah kebijakan, kemoralan, dan konsentrasi.

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1 & 2 September 2021

Hitungan 5 	Sapuan depan kanan sambil duduk, dilanjutkan dengan tendangan samping kanan, posisi berbaring	Menandakan unsur pembebasan kemoralan sebagai dasar pembebasan seseorang dari ketamakan, kebencian, serta kegelapan batin.
Hitungan 6 	Duduk sempok menghadap ke depan, kedua tangan bersilang di depan dada, tangan kanan di depan	Menandakan pengembangan konsentrasi pada segala gerak gerik pikiran dan keseimbangan badan dalam meningkatkan hasil kebijaksanaan.
Hitungan 7 	Meloncat berdiri tegak, kaki dibuka selebar bahu, kedua tangan bersilang di depan bersilang di depan dada	Menandakan pengembangan konsentrasi kebijaksanaan tertinggi pada segala gerak gerik pikiran dan keseimbangan badan dalam meningkatkan hasil kebijaksanaan. Melalui sikap pembagian batin manusia yang berkualitas dalam memahami proporsi ideal dalam memaknai posisi baik saat: duduk, berdiri, meloncat, berbaring, bersila

Source: Dokumentasi Pribadi, Agustus 2021

Pembahasan

Kesantunan melalui konsep Sajatina Hirup menurut penulis adalah perwakilan pencitraan moralitas sebagai bentuk kesejatian manusia itu sendiri, kesantunan sebagai modal dasar manusia dalam hidup bersama, berinteraksi dengan manusia dan mahkluk hidup lainnya, termasuk kesantunan dengan alamnya. Manusia sebagai ciptaan Allah SWT yang baik (estetik), bahwa bentuk "kesantunan" manusia adalah perwujudan "kebenaran estetik" yang memuliakan nilai kemanusiaan itu sendiri. Bahwa bernilai baik (estetik) di mata manusia dan mahkluk hidup lainnya serta bernilai baik (estetik) di hadapan Allah SWT sebagai pencipta alam semesta adalah bentuk kesejatian hidup.

Kesantunan dalam konsep Sajatina Hirup adalah bentuk pertanggungjawaban manusia dalam menjalankan kehidupan di dunia yang akan dipertanggungjawabkan di kehidupan kelak di akhirat. Kesantunan melalui konsep Sejatina Hirup menjadi budaya, karena sebagai bentuk refleksi moralitas yang seharusnya menjadi kebiasaan yang dilakukan secara otomatis. Dengan begitu kesantunan melalui konsep Sajatina Hirup menjadi kebiasaan dan menjadi berbudaya, menjadi bentuk-bentuk estetik berupa pengalaman-pengalaman yang "baik" di dalam bahasa hati manusia. Pengalaman "baik" tersebut menjadi motif dalam tindakan "kesantunan berbudaya" yang tumbuh bersama kualitas pengolahan kesadaran kesantunan berbudaya dalam hati anda, dalam kualitas kesadaran logika rasa anda, dalam kualitas kesadaran kreativitas kerja

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kreatif anda, dalam kualitas kesadaran atas realitas dan dalam kualitas kompleksitas pengalaman hidup.

Makna dalam struktur pencak silat (gerak hormat pembuka): sikap berdiri tegap, sikap kaki kanan melangkah ke depan, sikap kedua lengan menengadah ke atas, sikap kedua lengan dilipat, sikap telapak tangan didorong ke depan dada, diikuti pandangan arah jari tengah, sikap kedua telapak tangan kembali ditarik merapat ke arah dada, diikuti pandangan, sikap berdiri dengan posisi kaki kanan di depan, sikap berputar ke kiri 180 derajat, kaki kiri di depan.
Makna dalam struktur pencak silat (gerak jurus 3: cinta bangsa dan tanah air): sikap berdiri tegap, kedua kaki rapat, sikap pasang III/ kuda-kuda tengah/ kedua tangan silang di depan dada/tangan kanan di depan, sikap tangkisan tangan kanan/kuda-kuda rendah/berat badan di kaki kiri, sikap pukulan ayun kiri/kaki kiri maju ke depan, sikap hindaran ke bawah/kaki kanan di belakang/ tangan kiri memegang tanah/melambangkan Tanah Air, sikap sapuan depan kanan sambil duduk/dilanjutkan dengan tendangan samping kanan/posisi berbaring, sikap duduk sempok menghadap ke depan/ kedua tangan bersilang di depan dada/tangan kanan di depan, sikap meloncat berdiri tegak/kaki dibuka selebar bahu/kedua tangan bersilang di depan bersilang di depan dada.

Bahwa makna dalam strukur pencak silat dalam gerak hormat pembuka dan struktur pencak silat (gerak jurus 3: cinta bangsa dan tanah air. Struktur gerak pencak silat sebagai metoda "kesantunan berbudaya". Memanusiakan manusia melalui pembiasaan dalam metoda "kesantunan berbudaya", bahwa pembiasaan akan menumbuh-kembangkan kualitas pengolahan kesadaran kesantunan berbudaya dalam hati, kesadaran logika rasa, kesadaran kreativitas kerja kreatif, kesadaran atas realitas dan kesadaran dalam kompleksitas pengalaman hidup, Dewey (1934).

Memproduksi nilai kesantunan berdasarkan Lakoff yang berguna untuk mengurangi friksi dalam interasi pribadi dengan menerapkan kesantunan;1. Formalitas (formality) menghasilkan tindakan tidak memaksa/angkuh; 2. Ketidaktegasan (hesitancy) menghasilkan sikap dapat menentukan pilihan; dan 3. Kesamaan atau kesekawanan (equality atau cameraderie) menghasilkan sikap kesamaan persepsi dalam bertutur.

Memproduksi nilai kesantunan melalui sikap hormat pembuka dalam jurus 3 berdasarkan Lakoff yang berguna untuk mengurangi friksi dalam interasi pribadi dengan menerapkan kesantunan;1. Formalitas (formality) menghasilkan tindakan tidak memaksa/angkuh; Berdiri tegap, kedua kaki rapat, kedua lengan sikap jurus dilipat menempel di pinggang dengan telapak tangan dikepal dengan makna Menandakan kesiapan, waspada 2. Ketidaktegasan (hesitancy) menghasilkan sikap dapat menentukan pilihan; Duduk sempok menghadap ke depan, kedua tangan bersilang di depan dada, tangan kanan di depan dengan makna Menandakan pengembangan konsentrasi pada segala gerak gerik pikiran dan keseimbangan badan dalam meningkatkan hasil kebijaksanaan, dan 3. Kesamaan atau kesekawanan (equality atau cameraderie) menghasilkan sikap kesamaan persepsi dalam bertutur; Meloncat berdiri tegak, kaki dibuka selebar bahu, kedua tangan bersilang di depan bersilang di depan dada dengan makna Menandakan pengembangan konsentrasi kebijaksanaan tertinggi pada segala gerak gerik pikiran dan keseimbangan badan dalam meningkatkan hasil kebijaksanaan. Melalui sikap pembagian batin manusia yang berkualitas dalam memahami proporsi ideal dalam memaknai posisi baik saat: duduk, berdiri, meloncat, berbaring, dan bersila.

Menghindari konflik, Leech menghindari situasi konflik, melalui enam maksim kesantunan (politeness maxims); 1. Maksim Kebijaksanaan (tact) menghasilkan sikap meminimalkan kerugian bagi orang lain dan kalkulasi dalam memaksimalkan keuntungan bagi

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orang lain; 2. Maksim Kedermawanan (generosity) menghasilkan sikap meminimalkan keuntungan bagi diri sendiri dan memaksimalkan kerugian bagi diri sendiri; 3. Maksim Pujian (approbation) menghasilkan sikap meminimalkan cacian kepada orang lain dan memaksimalkan pujian kepada orang lain; 4. Maksim Kerendahanhatian (modesty) menghasilkan sikap meminimalkan pujian kepada diri sendiri dan memaksimalkan cacian kepada diri sendiri; 5. Maksim kesetujuan (agreement) menghasilkan sikap meminimalkan ketidaksetujuan dengan orang lain dan memaksimalkan kesetujuan dengan orang lain; 6. Maksim simpati (sympathy) menghasilkan sikap meminimalkan antipati kepada orang lain dan memaksimalkan simpati kepada orang lain. Tahapan capaian hasil akan mencapai pada tingkatan kualitas pengolahan kesadaran kesantunan berbudaya dalam hati kita, dalam kualitas kesadaran logika rasa kita, dalam kualitas kesadaran kreativitas kerja kreatif kita, dalam kualitas kesadaran atas realitas dan dalam kualitas kompleksitas pengalaman hidup.

Greg Gadamer meyakini bahwa hermeneutika merupakan proses penyelidikan secara universal, menuju pemahaman sebagai hakikat kapasitas manusia sebagai sebuah "ada". Memahami objek ala Gadamer, atas pernyataan bahwa prasangka tidak dapat dibenarkan, Gadamer memunculkan prasangka terhadap objek dan segera merehabilitasi objek dengan menyebutkannya sebagai Wirkungsgeschichte (sejarah efektif). Bahwa kenyataan adalah tindakan subjek satu kesatuan dengan tindakan historis yang berada dalam kontinuitas sejarah, hingga penelitian menghasilkan efek dalam sejarah. (Gadamer, 1985: 260).

Gadamer memahami objek sebagai objek yang universal. Memahami kostum dalam pencak silat adalah suatu proses untuk "memahami", hal tersebut harus menjadi dasar cara berpikir kritis terhadap objek. Gadamer mengajarkan peneliti untuk menjadi hermeneutis yakni dengan cara mengikuti tema objek itu sendiri sebagai eksistensi dari kehidupan manusia itu sendiri.

Jika demikian proses "memahami" adalah kumpulan setumpukan objek yang masih harus "diterjemahkan". Karena di dalam objek tersembunyi sekawanan persoalan yang unik (simbolik) dari sekawanan sejarah dimana asal muasal kostum pencak silat itu "ada" dan penulis harus memahaminya. Penulis mengambil kesimpulan dari hermeneutika yakni bagaimana berpikir secara sadar, yang akan membantu "memecahkan persoalan" bukan untuk merubah objek tetapi untuk "memahami kostum pencak silat" yang akan melampaui nilai kesejarahan dan tradisinya saat ini.



Figure 1: Kostum Pencak Silat
Source: Dokumentasi Pribadi, Agustus 2021

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1 & 2 September 2021

Kostum yang digunakan dalam dunia persilatan, memiliki kedalaman makna sebagai berikut:

1. Iket bermotif batik

Iket Sunda bukan hanya sekedar kain yang digunakan di kepala, makna iket jauh lebih besar dari hanya sekedar pelindung atau menandakan status sosial. Iket dibentuk dari kain berbentuk bujur sangkar yang memiliki empat sudut. Keempat sudut ini memiliki makna sebagai sudut kereteg hate (kereteg= perasaan atau suara yang timbuldengan sendirinya, hate = hati. Kereteg hate dartikan sebagai niat, ucapan (lisan), tingkah (sikap), dan raga (badan) yang kemudian kain tersebut dilipat dua membentuk segitiga sama kaki dengan tiga sudut. Ketiga sudut itu mencerminkan tiga azas tritunggal kesetaraan dalam hidup kemasyarakatan yakni tritangtu, yang terdiri dari resi pemimpin agama, rama (pemimpin rakyat) dan perebu (pemimpin wilayah). (sumber: http://www.infobdg.com)

2. Kaos berwarna putih yang dikenakan di bagian dalam badan

Kaos putih merupakan kesucian atau kebersihan dari dosa yang telah diperbuatnya, namun secara psikis atau psikologis sikap menusia memiliki kedalaman hati yang secara mendasar emiliki kesucian atau fitrah yang hakiki (Kasmahidayat, 2010, hal 189)

3. Baju dan celana Pangsi berwarna hitam, ditafsirkan sebagai dosa, tidak suci
4. Sarung bermotif kotak-kotak, sebagai penutup aurat.

Teori Estetika Paradoks sebagai Pisau Bedah

Simbol secara substansi filosofis adalah menyimpulkan. Berdasarkan pandangan dunia bahwa manusia pra-modern Indonesia secara realitas terdiri dari pasangan kembar oposisioner namun saling melengkapi. Manusia akan selalu dalam posisi antara dua pilihan yang paradoksal yang saling melengkapi. Bahwa kostum sebagai sekumpulan simbol penuh makna keharmonisan menjadi tanda-tanda bahwa pola pikir itu ada.

Estetika Pola Dua

Estetika pola dua pada pola iket bermotif adalah gambaran pengungkapan pola-pola pra-modern berkaitan dengan simbol-simbol hasrat keselamatan paradoks, bahwa estetika pola dua pada iket adalah sebagai sebuah peruntungan dalam proses hidup.

Hal tersebut tergambar melalui pola-pola dualistik yang saling bertentangan, dan di dalamnya mengalami suatu proses keterasingan yang paradoksal. Bahwa kematian dan kehidupan adalah satu kesatuan paradoks, kehidupan dan kematian adalah sesuatu yang sebenarnya terpisah tetapi satu makna yang berkaitan. Simbol paradoks dalam estetika pola dua digambarkan sebagai berikut:

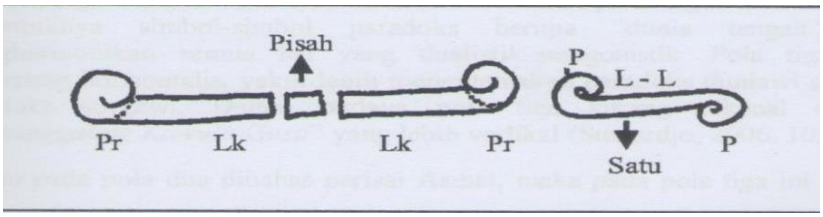


Figure 2: Simbol Paradoks
Source: Sumardjo, 2010: hal. 223

Gambar di atas sebagai acuan penulis melihat dimana keberadaan pola dua yang terdapat pada iket bermotif. Pengungkapan makna dalam estetika pola dua digunakan penulis untuk

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1 & 2 September 2021

menterjemahkan pola bermotif kembar. Sebagai gambaran satu kesatuan yang paradoksal yang saling melengkapi dan bersifat saling antagonistik antar satu dan lainnya.

Estetika Pola Tiga

Estetika pola tiga pada iket bermotif adalah gambaran pengungkapan pola-pola pra-modern berkaitan dengan simbol-simbol yang berasal dari dunia tengah. Jika pada estetika pola dua berisi tentang hasrat yang paradoksal atau saling bertentangan yang antagonistik dan saling melengkapi satu sama lainnya.

Estetika pola tiga berada pada posisi tengah yang mengharmoniskan dua yang bertentangan. Estetika pola tiga terfokus pada terbentuknya simbol-simbol paradoks berupa "dunia tengah" yang mengharmoniskan semua hal yang dua-listik-antagonistik (Sumardjo. 2010: 261).

Estetika pola tiga secara global adalah lebih berkecenderungan atau mempunyai sifat mewadahi segala aktivitas kehidupan di alam semesta atau bersifat lebih keduniawian. Kecenderungan yang horizontalistik, hal ini mencirikan kehidupan dari masyarakatnya.

Estetika pola tiga pada iket bermotif digunakan penulis untuk membaca kedalaman makna simbol berpola tiga yang terdapat pada iket bermotif Kereteg hate dartikan sebagai niat, ucapan (lisan), tingkah (sikap), dan raga (badan) yang kemudian kain tersebut dilipat dua membentuk segitiga sama kaki dengan tiga sudut. Ketiga sudut itu mencerminkan tiga azas tritunggal kesetaraan dalam hidup kemasyarakatan yakni tritangtu, yang terdiri dari resi pemimpin agama, rama (pemimpin rakyat) dan perebu (pemimpin wilayah). Simbol dalam estetika pola tiga digambarkan sebagai berikut:

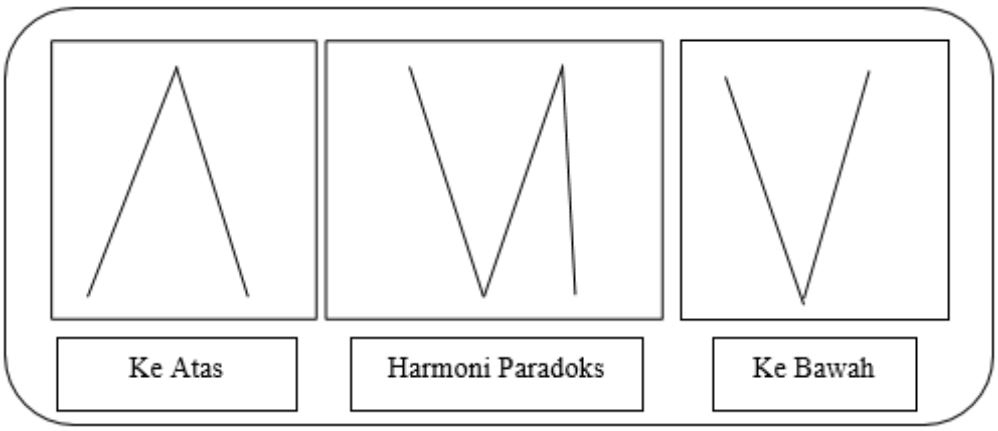


Figure 3: Estetika Pola Tiga
Source: Dimodifikasi oleh peneliti dari Sumardjo, 2010: 293

Estetika Pola Empat

Estetika pola empat adalah gambaran pengungkapan pola-pola pra-modern berkaitan dengan simbol kesempurnaan, kesaktian, kemakmuran, dan keadialan. Jika pada estetika pola dua berisi tentang hasrat yang paradoksal atau saling bertentangan yang antagonistik dan saling melengkapi satu sama lainnya, serta estetika pola tiga berada pada posisi tengah yang mengharmoniskan dua yang bertentangan.

Estetika pola empat dalam beberapa segi merupakan penggabungan dari pola berpikir pola dua dan pola tiga. Estetika pola empat adalah menyatukan empat unsur pasangan yang berlawanan untuk tujuan kesempurnaan…..,"ada yang sempurna" menjadi empat unsur. Empat

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1 & 2 September 2021

unsur tersebut merupakan pasangan-pasangan berlawanan secara substansif. Keempat unsur substansif yang saling berbeda tersebut merupakan satu kesatuan, sehingga melahirkan entitas paradoks yang cukup kompleks. Sesuatu itu sempurna, sakral, esa-paradoks, apabila keempat unsur keberadaan tersebut disatukan (Sumardjo. 2010: 320).

Dalam ruang mandala terdapat pusat persilangan empat arah mata angin, yaitu Timur-Barat bermakna kelahiran dan kematian, Utara-Selatan bermakna atas dan bawah. Keduanya adalah dualistik yang saling antagonis, namun semuanya berpusat pada titik tengah, yang disebut totalistic transendental, artinya semua nilai oposisi tersebut disatukan dan diharmonikan dalam pusat. Makna bujur sangkar adalah mandala atau buyut yang bisa berarti sakral eksklusif. Iket Sunda bukan hanya sekedar kain yang digunakan di kepala, makna iket jauh lebih besar dari hanya sekedar pelindung atau menandakan status sosial. Iket dibentuk dari kain berbentuk bujur sangkar yang memiliki empat sudut. Keempat sudut ini memiliki makna sebagai sudut kereteg hate (kereteg= perasaan atau suara yang timbuldengan sendirinya, hate = hati. Dalam bentuk bujursangkar adalah simbol aspek duniawi dan simbol alam kelanggengan atau keabadian. Simbol dalam estetika pola empat digambarkan sebagai berikut:

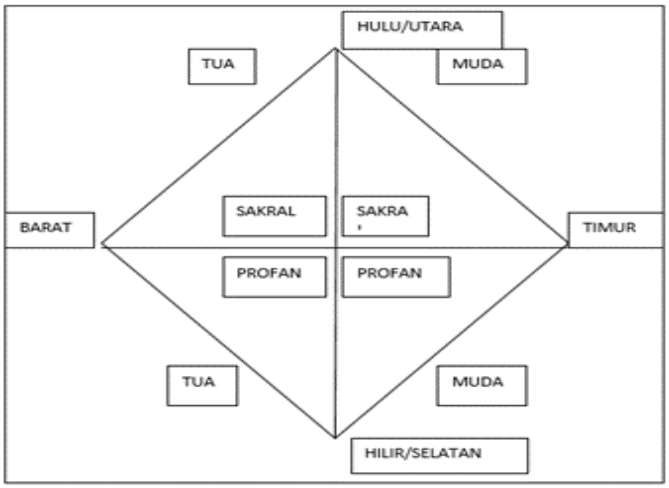


Figure 4: Kategori Pola Empat
Source: Sumardjo, 2010: 311

Gambar di atas sebagai acuan peneliti melihat dimana keberadaan pola empat yang terdapat pada iket bermotif. Pengungkapan makna dalam estetika pola empat digunakan penulis untuk menterjemahkan pola desain bermotif kesatuan empat unsur dalam iket kostum pencaksilat. Estetika pola empat akan menyingkap makna dalam kedalaman desain, bahwa desain bermotif empat unsur sebagai satu kesatuan adalah sebagai gambaran satu kesatuan yang sempurna.

Kesimpulan

Berbagai aspek kemajuan science dan teknologi serta keterbukaan informasi menjadikan manusia saat ini memiliki "kesantunan dan berbudaya" berdasarkan serapan aspek kemajuan science dan teknologi yang didapatkannya. Pentingnya kesantunan Estetika melalui konsep Sejatina Hirup yang terekspresikan dalam jurus Hormat Pembuka serta Jurus tiga Prasetya, sebagai simbolik nilai masyarakatnya, alamnya, utamanya sebagai simbolik pertanggungjawaban kepada Sang-Khaliq.

Pencak silat dalam jurus Hormat Pembuka serta Jurus tiga Prasetya sebagai falsafah hidup orang sunda. Bernilai kemanusiaan (humanities) yang berkualitas (high culture), terdapat pola-

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pola pengetahuan, keyakinan, dan perilaku manusia yang terintegrasi gerak simbolik bermakna pembelajaran sosial. Seperangkat jurus Hormat Pembuka serta Jurus tiga Prasetya yang berisi tentang: sikap, nilai, tujuan, dan praktik bersama yang menjadi ciri-ciri "kesejatian dalam hidup" bersama.

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TEKNOLOGI KREATIF DAN SENI RUPA TRADISIONAL TELAAH ATAS MASA DEPAN KESENIAN TRADISIONAL DALAM PERSPEKTIF WARISAN NUSANTARA

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Abstrak: *Tulisan ini bermaksud hendak membahas kesenian tradisional Nusantara dalam konteks perubahan budaya yang terjadi dewasa ini yang membawa tuntutan-tuntutan baru, khususnya yang berkaitan dengan perubahan sumber daya lingkungan alam-fisik, sosial-budaya, teknologi dan informasi, serta sejarah yang menjadi rujukannya. Kesenian tradisional yang amat beragam, dengan ciri-ciri keunikannya masing-masing, menghadapi tantangan dalam kehadirannya, baik sebagai rujukan bagi menegaskan identitas di satu segi dan potensinya sebagai penggalangan integrasi dalam kehidupan berbangsa dalam dunia yang semakin terbuka. Nusantara dapat dipandang sebagai ideologi budaya. Ia merefleksikan gagasan imaginatif tentang pemahaman alam lingkungan, kohesivitas sosial, kerja sama yang luas, serta kesadaran dan tindakan inovatif di masa depan. Budaya sebagai warisan bersama dewasa ini menghadapi tantangan yang tumbuh sebagai akibat dari perkembangan internal masyarakat pendukungnya dan juga perubahan eksternalnya. Masyarakat Nusantara berhadapan dengan upaya melestarikan dan menyesuaikan diri untuk memenuhi keperluan integratif sebagai masyarakat bangsa. Di segi lain, dalam lalu lintas dialog budaya mancanegara, masyarakat Nusantara harus senantiasa menyesuaikan nilai-nilainya agar secara strategis potensial bagi rujukan dan proses adaptifnya dalam kehidupan masyarakat yang lebih luas.Singkatnya, melalui tulisan ini hendak dibahas tentang: (1) posisi kesenian tradisional dalam sistem sosio-budaya yang berlaku yang berkembang dalam berbagai aspeknya, dan yang dipertegas oleh sistem politik yang berlaku, khususnya dalam menegaskan identitas dan penggalangan integrasi masyarakat bangsa secara nasional. Dan (2) cara-cara pengakomodasian sumber-sumber sosial-budaya sebagai rujukan bagi pengembangan kesenian tradisional untuk membangun identitas dan memberi sumbangangan bagi penggalangan integrasi bangsa, dan lebih jauh lagi membangun politik budayanya.*

Kata Kunci*: Budaya, Perubahan Budaya, Nusantara, Seni Tradisional, Kreativitas*

Pendahuluan

Tidak ada yang tidak berubah di di muka bumi ini, kecuali perubahan itu sendiri. Ungkapan bijak ini sering dikemukakan oleh para pakar, khususnya di bidang budaya dan kemanusiaan. Setiap kehidupan, lambat atau cepat akan mengalami perubahan. Demikian pula budaya sebagai desain menyeluruh dari kehidupan manusia secara berkelompok juga mengalami perubahan. Bedanya ada budaya yang lambat mengalami perubahan karena cenderung melestarikan pedoman kehidupannya di masa lalu, dan ada budaya yang cepat berubah karena sifat-sifat adaptifnya dengan sumber lingkungan yang berubah dengan cepat.

Tulisan ini mencoba membicarakan posisi dan potensi kesenian tradisional, khasnya seni visual, sebagai warisan budaya, yang secara khusus dikaitkan dengan perkembangannya yang

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dirasakan semakin mengalami percepatan karena temuan-temuan teknologi baru. Dalam hal ini masa hadapan kesenian tradisional hendak ditelaah dan diletakkan dalam perspektif warisan Nusantara. Kesenian tradisional dan perkembangannya dalam pembahasan .aitkan dengan kenusantaraan dan berbagai implikasinya dalam upaya pelestarian serta pengembangannya pada masyarakat pendukung yang bersangkutan, masyarakat bangsa, dan juga dalam lalu-lintas budaya yang semakin terbuka.

Warisan Nusantara yang dimaksud adalah tinjauan budaya, yaitu pandangan-pandangan yang merefleksikan cara-cara berfikir masyarakat mengenai diri, alam semesta, sesama, hasil-hasil karya, dan yang supernatural, yang terwujud dalam tindakan-tindakan pemenuhan keperluan hidup yang hakiki. Dalam konteks ini pula, masalah identitas dan integrasi suatu masyarakat dikukuhkan dan diperjuangkan kehadirannya bukan saja bagi kepentingan keunggulan atau keunikan masyarakat yang bersangkutan, tetapi juga digelindingkan sebagai upaya politik kebangsaan. Berbagai masalah ikutannya yang bermatra ganda; di satu segi menjadi alat pemersatu kesadaran dan pemahaman budaya yang bersifat prospektif, di segi lain menimbulkan ketegangan-ketegangan yang berkaitan dengan hak-hak kepemilikan budaya dari berbagai kelompok masyarakat bangsa. Secara eksternal politik kenusantaraan juga berhadapan dengan masyarakat bangsa lain yang memiliki akar budaya serumpun yang sekarang tersekat dalam wilayah politik dan batas fisik kenegaraan masing-masing, dan juga dengan fenomena global –penyebaran budaya yang melangkaui batas-batas politik dan agama secara tradisional.

Budaya dan Perubahannya

Manusia adalah makhluk bio-budaya. Ia adalah produk interaksi antara faktor-faktor biologis dan budaya. Fungsi biologisnya dipengaruhi oleh budaya, dan fungsi budayanya dipengaruhi oleh faktor biologis. Sebagai makhluk biologis ia hidup dalam konteks budayanya. Seluruh pemenuhan keperluan hidupnya, berbahasa, dan seluruh lingkungannya adalah hasil pengolahan manusia. Manusia tidak dapat hidup tanpa budaya. Sebaliknya, manusia sebagai makhluk budaya tidak bisa terlepas eksistensi biologisnya. Budaya hidup terpelihara dalam lingkungan populasi biologis dan dalam lingkungan biofisik. Ia berkiprah dan mencipta budaya dengan biologinya.

Namun demikian, kita dapat melihat bahwa kemampuan manusia untuk berfikir telah meningkat dengan cepat. Harari (2020) menyebutnya sebagai revolusi kognitif, yang bergerak dari kemampuan meneruskan informasi dan akibat yang ditimbulkannya. Pergerakan kemampuan kognitif dimulai oleh *homo sapiens* dari kemampuan manusia meneruskan informasi dalam kuantitas lebih besar mengenai dunia sekeliling, hubungan soosial, sampai berpikir abstrak tentang hal-ahal yang tidak sungguh-sungguh ada. Akibat terakhir yang luas dari kemampuan manusia itu adalah bekerjasama orang-orang yang tidak saling mengenal serta inovasi perilaku sosial secara cepat.

Manusia hidup dalam suatu budaya, yang di dalamnya berisikan simbol-simbol yang menyiratkan makna, yang dihayati dan menjadi pemahaman bersama dalam kelompok masyarakatnya (Geertz, 1973). Ini menunjukkan bahwa manusia dalam kehidupannya -- dengan volume otak yang lebih besar daripada otak hewan dan yang sekaligus membedakannya dengan hewan-- mampu menciptakan, menampung dan menggunakan simbol sebagai sarana untuk berkomunikasi dengan sesamanya, memahami alam lingkungan, menafsir dan mencipta karya-karyanya, serta berhubungan dengan yang *infrahuman*.

Manusia menggunakan budayanya sebagai sistem simbolik yang dimiliki bersama oleh kelompok masyarakatnya. Budaya menjadi pedoman dan strategi adaptif bagi memenuhi

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berbagai keperluan hidup ketika berhadapan atau menyesuaikan dengan berbagai sumber yang ada dan yang dapat dimanfaatkan di lingkungannya. Dalam pandangan Raymond Firth (1975) simbol dirumuskan sebagai kemampuan ganda untuk menyatakan dan menyembunyikan, atau bahkan kemampuan untuk menyatakan sesuatu dengan menyembunyikan, dan menyembunyikan sesuatu dengan menyatakannya. Simbol adalah gabungan dari *concealment* dan *revelation*.

Budaya dapat dipandang juga sebagai suatu sistem. Dalam pengertian ini budaya dipandang sebagai satuan kajian yang terdiri dari unsur-unsur yang berfungsi, beroperasi, atau bergerak dalam kesatuan sistem. Konsep budaya juga dipahami sebagai satuan sistemik; pengertian yang merujuk pada aspek individual, sosial, dan budaya dari kehidupan manusia sebagai unsur-unsur yang mempunyai fungsi pedoman dan energi secara timbal balik Oleh karena itu, budaya disebut juga sistem sosio-budaya (lihat Parsons, 1966; Spindler, 1977; Spradley, 1972; Suparlan, 1985).

Budaya terkait dengan ruang dan waktus --sekalipun konsep ruang sekarang mencakup pengertian yang lebih bersifat maya. Ia cenderung berbeda dan berubah dari ruang ke ruang, serta juga berbeda dan berubah dari semasa ke semasa. Perbedaan dan perubahan budaya terwujud dan terkait secara sistemik dengan bekerja atau berfungsinya unsur-unsur dalam struktur sistem sosio-budaya secara keseluruhan dari masyarakat pendukung budaya yang bersangkutan.

Perbedaan dan perubahan budaya ditandai dengan orientasi cara berfikir masyarakatnya, yaitu mencakup keseluruhan pengetahuan, kepercayaan, dan nilai-nilai yang dimiliki oleh masyarakat yang bersangkutan. yang terwujud dalam bentuk perangkat-perangkat model pengetahuan atau sistem-sistem makna yang terjalin secara menyeluruh dalam simbol-simbol yang ditransmisikan secara historis. Model-model pengetahuan ini digunakan secara selektif oleh anggota masyarakat pendukungnya untuk berkomunikasi, melestarikan dan menghubungkan pengetahuan, bersikap serta bertindak ketika berhadapan dengan sumber daya lingkungan dalam usahanya untuk memenuhi berbagai keperluannya (Geertz, 1973; lihat juga Suparlan, 1985).

Perbedaan dan perubahan budaya akan tersirat dalam orientasi cara berpikir masyarakat pendukungnya, yaitu di satu segi dalam orientasi ke arah melestarikan yang menegaskan fungsinya sebagai pedoman hidup --sebagai *blueprint* atau desain menyeluruh-- bagi kehidupan, dan di segi lainnya lebih berorientasi kepada strategi adaptif –proses penyiasatan terus-menerus— terhadap sumber daya lingkungannya untuk tujuan pengembangan kehidupan. Dalam kedua cara tersebut, yaitu orientasi cara berfikir masyarakat yang bersangkutan, dapat dilihat dan dipahami pada sistem simbol, pemberian makna, atau model kognitif yang mereka transmisikan secara historis melalui kode-kode simbolik. Terwujudnya bentuk orientasi cara berfikir tertentu secara sistemik berkaitan dengan (1) sumber daya lingkungan yang tersedia dan berbagai perubahannya, (2) pranata-pranata sosial yang ada dan dapat diciptakan, serta (3) keperluan-keperluan yang dihadapi oleh masyarakat yang bersangkutan.

Sumber daya lingkungan --alam-fisik, sosio-budaya, dan perubahan-perubahannya yang ada dan dapat dimanfaatkan-- berkait-berkelindan dalam fungsi timbal-baliknya dengan pranata-pranata sosial yang operasional bagi pemenuhan keperluan hidup warga masyarakat pendukung budaya yang bersangkutan, yang .berpedomankan pada sistem nilai yang menjadi orientasi dalam cara berpikirnya. Melalui pemahaman ini secara sederhana dapat ditarik pola dasar dari masyarakat yang berorientasi ke arah pelestarian budaya dan pengembangan budaya.

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Masyarakat yang berorientasi kepada pelestarian cenderung menjadi kuat jika unsur- unsur yang lainnya fungsional bagi pengekalannya, yaitu sumber daya alam-fisiknya dominan sebagai potensi dan energi dalam pemenuhan keperluan hidup dan pranata sosial yang ada cenderung ke arah pengekalan religi, sistem kekerabatan dan sosial serta adat istiadat yang terecermin dalam bahasa yang digunakan sebagai rujukan norma dan peranannya. Di pihak lain, masyarakat yang berorientasi ke arah pengembangan cenderung memiliki dan memanfaatkan sumber daya lingkungan yang lebih terbuka. Sumber daya lingkungannya tidak lagi terbatas pada alam-fisik sekitar, melainkan kepada jaringan sosio-budaya yang lintas batas alam tradisionalnya. Dalam hal ini juga tampak kecenderungan untuk merujuk kepada pranata sosial yang lebih mementingkan peranan ekonomi, ilmu pengetahuan, dan teknologi.

Rapoport (1980) mengemukakan bahwa budaya dapat dipandang sebagai latar bagi suatu kelompok manusia. Ia bersifat normatif bagi kelompok tertentu dan dapat melahirkan gaya hidup tipikal dan bermakna yang berbeda dengan kelompok lainnya. Budaya merupakan latar bagi perwujudan tingkah laku dan karya manusia dan memberikan sumbangan bagi terbentuknya suatu gaya hidup yang khas. Lestarinya sumbangan itu kemudian menjadi semakin rapat dan menyatu dalam kehidupan bersama, dengan demikian segala sesuatu yang tampil sebagai tingkah laku dan karya manusia itu semakin jelas kaitannya dengan budaya yang dimiliki oleh suatu kelompok masyarakat. Gaya hidup tersebut hanya mungkin terwujud melalui aturan-aturan yang diterapkan berasaskan kepada perangkat model kognitif, sistem simbol, dan berbagai pandangan dan cita-cita yang menjadi rujukan bersama. Akhirnya, baik gaya hidup maupun sistem simbolik dapat menjadi pedoman dan juga strategi adaptif dalam latar lingkungan mereka.

Kesenian Tradisional Nusantara sebagai Warisan

Berekspresi estetik merupakan salah satu keperluan manusia yang tergolong ke dalam keperluan budaya atau juga disebut keperluan integratif. Keperluan integratif ini muncul karena adanya dorongan dalam diri manusia yang secara asasi senantiasa ingin merefleksikan keberadaannya sebagai makhluk yang bermoral, berakal-pikiran dan berperasaan. Keperluan estetik, baik langsung ataupun tidak langsung, terserap dalam kegiatan-kegiatan pemenuhan keperluan lainnya, yaitu keperluan primer, sekunder, atau juga keperluan integratif, yaitu tingkat keperluan yang berkaitan dengan perasaan baik dan benar, adil dan tidak adil serta masuk akal atau tidak masuk akal.

Pemenuhan keperluan estetik, seperti juga sebagian besar pemenuhan keperluan lainnya, dilakukan manusia melalui budayanya. Dalam pemenuhan keperluan estetik ini kesenian menjadi bagian yang tidak terpisahkan. Kesenian merupakan unsur integratif yang mengikat dan mempersatukan berbagai pedoman bertindak yang berbeda menjadi suatu desain bulat, menyeluruh, dan operasional serta dapat diterima sebagai perkara yang bernilai. Seni menjadi pengintegrasi yang merefleksikan konfigurasi dari desain tersebut. Levi-Strauss (1963) menegaskan bahwa kesenian dapat menjadi satuan integrasi menyeluruh secara organik, yang di dalamnya gaya-gaya, asas-asas estetik, organisasi sosial dan agama, secara berstruktur saling berkaitan.

Dengan memandang kesenian sebagai unsur dalam budaya, atau subsistem dari budaya, maka dengan jelas dapat dilihat fungsinya dalam kehidupan manusia. Kesenian, sebagaimana juga budaya, dilihat dari kesejajaran konsepnya ialah pedoman hidup bagi masyarakat pendukungnya dalam mengadakan kegiatannya. Kesenian menjadi model kognisi, sistem simbolik, atau pemberian makna yang berkaitan dengan berbagai simbol yang ditransmisikan secara historis. Model kognisi atau sistem simbol tersebut digunakan secara selektif oleh

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masyarakat pendukungnya untuk berkomunikasi, melestarikan, menghubungkan pengetahuan, dan bersikap serta bertindak untuk memenuhi keperluan integratifnya. Ia senantiasa berkaitan dengan pengungkapan atau pernyataan estetik (Osborne, 1970; lihat juga Rohidi, 2000). Keindahan pada dasarnya merujuk kepada pengertian berbagai hal yang mempersyaratkan adanya persentuhan selera, pemahaman dan kepekaan untuk membedakan dan mengapresiasi makna dari suatu bentuk karya manusia yang menumbuhkan perasaan-perasaan tertentu. Persentuhan selera, pemahaman dan penghayatan yang menumbuhkan rasa pesona itu akan memperoleh maknanya jika orang yang terlibat di dalamnya menggunakan simbol-simbol yang menjadi pemahaman bersama dalam konteks budayanya. Karena keperluan estetik setiap kelompok masyarakat tidak menunjukkan kecenderungan untuk selalu sama, dan pada segi lain pula lingkungan tempat kelompok itu bermukim juga tidak senantiasa sama, maka setiap kelompok masyarakat juga mengembangkan suatu strategi khas untuk pemuasan keperluan estetiknya. Dilihat dari aspek ini, selain sebagai pedoman, kesenian dapat dipandang sebagai strategi adaptif dari suatu kelompok masyarakat untuk memenuhi keperluan estetiknya dalam menghadapi kondisi lingkungan tertentu (bandingkan Rapoport, 1969).

Sebagai sistem simbol, kesenian berfungsi bagi penataan pencerapan manusia yang terlibat di dalamnya (lihat Cassirer, 1987). Dengan perkataan lain, kesenian berfungsi menata ekspresi atau perasaan estetik yang dikaitkan dengan segala ungkapan anekaragam perasaan atau emosi manusia (Parsons, 1961). Ia merupakan sistem pemberian makna estetik secara bersama. Ia merupakan penataan ekspresi estetik yang berkaitan dengan segala macam perasaan atau emosi manusia yang ditransmisikan secara historis sejak kanak-kanak, baik antargenerasi secara hierarkis ataupun intragenerasi sebaya.

Kesenian hadir, berkembang dan dibakukan dalam/dan melalui tradisi-tradisi sosial suatu masyarakat. Seperti halnya dengan unsur-unsur budaya lainnya, kesenian juga berfungsi untuk menopang dan melestarikan kebersamaan masyarakat. Kesenian adalah milik masyarakat, walaupun pada hakikatnya yang menjadi pendukung kesenian tersebut ialah individu-individu warga masyarakat bersangkutan. Dalam realitasnya kesenian dapat dilihat sebagai cara hidup yang bertalian dengan keindahan dari para warga masyarakat. Oleh kerana keperluan yang dihadapi oleh manusia berbeda macam ragamnya, baik kualitas dan kuantitasnya maupun bentuk dan jenisnya, yang didasari juga oleh pengalaman hidup dan perhatian yang berbeda, maka terdapat kemungkinan ditemukannya tingkah laku atau tanggapan yang berbeda antara satu individu dengan individu lainnya dalam satu kelompok masyarakat yang sama pun.

Di dalam setiap kesenian, sebagaimana juga dalam budaya pada umumnya, tersirat bahwa kesenian ditransmisikan secara tradisi. Ia merupakan warisan simbolik atau harta pustaka, baik bersifat bendawi (tangible) ataupun non-bendawi (intangible), yang dianggap memiliki nilai unggul oleh mereka yang mewariskan dan dijunjung tinggi oleh ahli warisnya. Warisan yang sudah tidak lagi fungsional, tidak relevan, tidak lagi digunakan, kehilangan makna atau nilainya dalam memenuhi keperluan hidup bermasyarakat dan berbudaya para pendukungnya, ia cenderung akan ditinggalkan, pupus, dan hanya meninggalkan jejak-jejaknya sebagai fosil-fosil masa lalu.

Dengan demikian dapat ditarik pemahaman bahwa warisan akan tetap memainkan peranannya sebagai sistem nilai yang dijadikan rujukan dalam pemenuhan keperluan hidup jika ia masih tetap terpelihara dan ada dalam institusi sosial yang operasional –sebagai sistem norma dan peranan yang dirasakan saling menguntungkan— bagi para warga masyarakat yang menjadi pendukungnya. Boleh dikatakan bahwa warisan yang sudah tidak lagi menunjukkan sifat operasionalnya, ia kehilangan daya lenturnya dalam menyesuaikan dengan perubahan atau

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perkembangan yang berlaku di lingkungannya. Ia hanya akan menjadi benda kenangan masa lalu, disimpan hanya untuk dilihat atau dikenang saja karena sudah kehilangan potensinya untuk menjadi penegas dan pengembangan diri.

Nusantara sebagaimana makna semantik yang melekat di dalamnya, secara umum bermakna suatu kesatuan wilayah yang ditandai secara fisik oleh pulau-pulau dan kepulauan yang menyebar dan saling mengantarai bukan saja antarpulau, tetapi juga antarbenua. Ia menjadi wilayah tempat lalu lintasnya berbagai kepentingan (politik, ekonomi, ideologi, dan agama). Ia merupakan suatu kawasan budaya besar, yang rentangannya mengandaikan adanya hubungan laut yang tetap (lihat Lombart, 1996)..

Nusantara adalah suatu medan budaya yang unik dengan keragaman budayanya yang merentang secara geografis dan mengakar serta berkembang secara historis; ia menjadi wilayah bentukan budaya baik sinkronik ataupun diakronik. Konsep kenusantaraan ini, menjadi kesedaran, rasa kepemilikan, dan sumber gagasan dan sumber dasar dalam pengembangan politik, yang terefleksikan dalam nilai kehidupan berbangsa, yaitu masyarakat atau kelompok-kelompok masyarakat yang tetap menegaskan identitas dirinya dan usaha penggalangannya dalam integrasi bangsa secara nasional dalam sistem negara moden, dan disegi lain diperjuangkan sebagai produk budaya bagi pergerakan, pertumbuhan, dan perkembangan bangsa dalam konteks lalul lintas budaya internasional.

Nusantara adalah potensi lokal yang unggul tentang kemandirian masyarakat di wilayah bentukan budaya yang beragam. Ia merupakan warisan yang menjadi bagian penting dari usaha pengembangan budaya bangsa, khususnya menjadi penegas identitas dalam keunikannya dan menjadi perekat dalam kesamaannya yang memperkukuhkan integrasi bagi pengembangan dan keunggulan di masa depan. Dan oleh karena itu, menjadi penting bagi masyarakat bangsa untuk menjalankan politik budayanya, yang berasaskan kenusantaraan, dalam memainkan peranan budayanya, baik secara internal maupun eksternal. Dalam kaitan ini pula, konsep Nusantara dewasa ini digalang dan disesuaikan dengan persepsi politik dan keyakinan-keyakinan budaya yang mendasari masyarakat yang menjadi pendukungnya.

Dewasa ini perubahan budaya terjadi semakin cepat. Pada masa-masa yang lalu perubahan terjadi dalam ratusan, bahkan ribuan tahun, sekarang perubahan terjadi karena penemuan baru terjadi dalam hitungan tahun. Bahkan perkembangan sains dan teknologi bergerak lebih cepat lagi. Harari (2020) memberi ilustrasi yang menarik untuk perubahan cepat itu dengan memberi gambaran sebagai berikut. Katanya, jika seorang manusia tertidur dalam jangka waktu 500 tahun, dan terbangun pada masa sebelum era modern (tahun 1500-an M), manusia itu akan merasa tertidur dan dapat mengenal lingkungannya dengan baik. Akan tetapi jika manusia tertidur dalam era modern awal dan kemudian terbangun pada abad ke-21 ini, ia akan merasa bangkit dari kematiannya dan mempertanyakan dirinya apakah ia berada di surga atau sebaliknya ada di ne yang di neraka. Ini menggambarkan betapa cepatnya perubahan terjadi, yang disebuynya sebagai revolusi kognitf yang dan tdidasarkan pada perkembangan sains dan teknologi, ekonomi kapitalis, serta kekuasaan imperium.

Dalam kondisi ini posisi seni secara umum menunjukkan kelenturannya. Seni terekspresikan dalam hubungannya dengan unsur-unsur universal budaya lain yang cenderung bertahan (bahasa, religi, serta sistem kekerabatan dan sosial), dan di segi lain secara lentur menyesuaikan dengan unsur-unsur budaya yang cenderung berubah (mata pencaharian atau ekonomi, sistem pengetahuan, dan sistem teknologi). Seni Nusantara menunjukkan keunikannya karena merepreentasikan bentuk-bentuk yang mencerinkan sejarah perkembangannya. Segera kita dapat melihatnya, berbagai ekspresi seni yang menunjukkan

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ciri-ciri pra-tradisional, tradisional, modern, dan kontemporer dalam satu rentang waktu yang sama. Kesenian Nusantara melintas waktu dan juga merentang ruang.

Penutup

Warisan Nusantara, dilihat sebagai budaya, sebagai potensi lokal yang istimewa akan menunjukkan ciri-ciri sistemik yang dapat distrukturkan sebagai berikut.
Sebagai sistem nilai, warisan Nusantara menjadi rujukan yang menunjuk ke dua arah yaitu, pertama sebagai panduan dalam kehidupan bermasyarakat dan kedua sebagai strategi adaptif yang menunjukkan daya penyesuaian. Sejarah telah menunjukkan bahwa Warisan Nusantara memiliki potensi dalam daya sebar dan daya serapnya. Sebagai sumber daya lingkungan –alam-fisik, sosio-budaya, dan perubahan-perubahannya--, warisan Nusantara menunjukkan kepelbagaian alam fisik, keanekaragaman simbol, dan perubahan-perubahan yang terjadi dalam lingkungan global. Sesungguhnya, sebagai sumber daya lingkungan, warisan Nusantara mencakupi berbagai-bagai sumber alam flora dan fauna, stratifikasi dan komposisi sosial yang berkembang kerana tuntutan zaman, spiritual dan simbolisme yang terbentuk melalui sejarah perjuangan panjang sejak masa animisme, Hindu-Budha, pengaruh agama-agama lainnya, dan Islam, serta perubahan ilmu pengetahuan, teknologi, ideologi, ekonomi, dan politik yang berlaku dan dapat dimanfaatkan.

Warisan Nusantara menjadi fungsional dalam kehidupan masyarakat bangsa apabila terserap atau terwujud dalam istititusi sosial yang ada dan dapat dimanfaatkan, serta dirasakan dapat memberi manfaat bagi masyarakat yang menjadi pewaris sistem nilai tersebut. Jika warisan Nusantara ini secara nyata menjadi bagian dari kehidupan masyarakat, maka semestinya menjadi sistem yang mengkerangkai perilaku atau membentuk pola-pola perilaku yang menjunjung tinggi serta merefleksikan tindakan-tindakan yang menunjukkan identitas dan integrasi dari sistem nilai tersebut. Sebagai bahagian dari budaya, secara jelas dapat dilihat bahawa suatu warisan .menjadi relevan, operasional, dan fungsional, jika ia hidup dan dilaksanakan atau menjadi bagian yang tidak terpisahkan dari kehidupan masyarakatnya. Ia bukan sekadar slogan, retorika, atau naskah di atas kertas melainkan secara nyata ada dan menjadi kerangka untuk melakukan tindakan berkenaan dengan penegasan identitas dan pengukuhan integrasi sebagai masyarakat bangsa.

Persoalan ketika membicarakan kesenian tradisional Nusantara, sekurang-kurangnya, berhadapan dengan perkara-perkara berikut. Pertama, keanekaragaman kesenian Nusantara sangat memukau dilihat dari segi jumlahnya. Jika masyarakat dan budaya yang ada di wilayah Indonesia sekarang ini menjadi indikasinya, maka sekurang-kurangnya pula kita berhadapan dengan lebih kurang 600-an masyarakat etnik dengan keseniannya masing-masing (lihat catatan terbaru ”Perspektif Budaya”, 2009). Belum lagi jika dilihat dari segi jenis kesenian tradisional yang mencakup, seni rupa, musik, tari, teater dan jenis seni lainnya. Di samping itu, fakta juga menunjukkan bahwa posisi dan potensi kesenian tradisional Nusantara di masing-masing wilayah etnik itu berbeda-beda kekuatannya dalam menghadirkan dan mengaktualkan dirinya masing-masing antaretnik, secara nasional, dan dalam percaturan internasional.

Pernyataan Geertz (1998) tentang budaya nasional, Indonesia, yang terbentuk secara hierarkis dengan budaya Jawa sebagai puncaknya, menjadi persoalan yang cukup mendasar dalam membangun kesenian tradisional di masing-masing masyarakat etnik dan dalam pengintegrasiannya ke dalam kesenian nasional. Telah tercipta peluang dan ruang yang tidak sama dalam merealisasi pemenuhan berbagai keperluan dasar dari berbagai etnik dalam rangka memperjuangkan politik keseniannya. Kekhawatiran yang muncul adalah hilangnya keunikan

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etnik di satu segi, dan di segi lain munculnya keseragaman baru atas nama kesenian atau keindahan nasional yang merefleksikan masyarakat dan budaya yang dominan.

Kedua, masyarakat pendukung kesenian tradisional sekarang tidak lagi semata-mata berhadapan dengan sumber daya lingkungan tradisinya. Dalam berbagai kapastitasnya mereka sekarang berhadapan atau berada dalam struktur hubungan dengan lingkungan yang lebih terbuka. Ia sekarang berada dalam suatu kondisi yang menempatkan dirinya secara serempak bersama-sama dengan masyarakat dan budaya lainnya, dalam posisi dan potensi yang berbeda, untuk menghadirkan, mengembangkan, dan memperjuangkan dirinya dalam memanfaatkan sumber daya lingkungan yang lebih luas. Dialog-dialog yang terjadi secara silang-menyilang, dan hasil dari komunikasi tersebut, akan menunjukkan posisi dan potensi serta tingkat survival masyarakat yang bersangkutan dalam perjuangan menegaskan diri sebagai masyarakat bangsa. Ketiga, perlu ditumbuhkan cara memandang baru terhadap kesenian tradisional yang selama ini sering dipandang sebagai warisan pelestarian. Kesenian tradisional seyogianya dipandang lebih dinamis, bukan sebagai akibat tetapi perlu menjadi sebab, medium produksi, reproduksi, dan perjuangan untuk membentuk bangunan masyarakatnya. Sebagaimana yang dikemukakan oleh Barnard (1998; lihat juga William, 1981), bahwa seni visual perlu dipandang bukan sebagai hasil dari produk masyarakat dan budayanya melainkan sebagai konstruksi sosial dan budaya tentang pengalaman visual: bagaimana seseorang melihat dan mengapa sesuatu yang kita lihat itu muncul atau terjadi seperti itu.

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[i] Tan Chaw Hui and Liow Min Wei, fresh graduate worked as the Research Assistance under the research project led by Dr. Tan Ai Boay, assisted by her colleague Toh Teong Chuan. The first batch of research assistance carried out the most challenge and tough research works. They drove along the limestone hill in Ipoh to find out the cave temples. Later, Ong Min Yu, Amy Ling Su Ping and Tang Man Hong joined the research team.

[ii] Compiles from Federated Malay States Government Gazette 1895 to 1909.

[iii] The government gazette did not record the Chinese name. The temple disappeared now. The Chinese name only based on the dialect pronunciation.

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