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through Visual Arts at Phumin –Ta Li Community, Nan Province

The Study of Correlations Between Visual Social Communication and Working Memory through Visual Arts at Phumin - Ta Li Community, Nan Province

Tawipas Pichaichanarong*
College of Communication Arts,
Suan Sunandha Rajabhat University Nakhon Pathom Campus, Nakhon Pathom, Thailand
*Corresponding author
Email: tawipas.pi@ssru.ac.th

ABSTRACT

Phumin - Ta Li is a community that resides close to Wat Phumin, Nan province, Thailand is a historical site and is in the center of the Nan business and government sections. As a matter of fact, Phumin - Ta Li community is situated in Mueang Nan district and is a center of administration of Nan province. This research is designed to study the capability of participants who have seen visual arts (photographs and drawings) of architectural buildings in the area of Phumin-Ta Li community. Furthermore, this research assumed that images played a vital role in the communication and understanding of the characteristics of community to the outsiders. The study employed a methodological approach, utilizing quantitative methods to gather data from a group of seven individuals residing in Tha Wang Pha district, Nan province. The data then were analyzed using percentage, mean, standard deviation, correlation coefficient, and t-test. The study concludes that the apprehension of visual arts (photographs and drawings) for participants in three variables; Aesthetics, Remembering, and Sense of place is related to visual social communication and working memory at a significant level. Subsequently, the results showed a positive correlation between photographs and drawing to strengthen the collaboration between visual social communication and working memory in this research. These findings suggest that visual social communication and working memory are closely related to images (photographs and drawings) of Phumin-Ta Li community's buildings to the eyes of the outsiders. In order to work towards the achievement of the Global Goals (also known as the Sustainable Development Goals or SDGs) and establish itself as a sustainable city, the study emphasizes the vital importance of fostering community-based connections between the Phumin-Ta Li community and its architectural structures. This approach aims to serve educational purposes as well.

Keywords: *Visual Social Communication, Working Memory, Visual arts, Phumin -Ta Li community, Nan province*

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INTRODUCTION

Phumin - Ta Li community in Nan province, Thailand, is a historically significant site located at the heart of the province's business and government sections. This community is renowned for its architectural buildings, which are a testament to its rich cultural heritage. Visual arts such as photographs and drawings have played a crucial role in enhancing communication and understanding of the community's characteristics to outsiders. As a matter of fact, the study utilized a mixed-methods approach, which included qualitative and quantitative interviews with seven participants from Tha Wang Pha district.This research seeks to explore the correlations between visual social communication and working memory through visual arts in Phumin - Ta Li community. Chiefly, visual social communication and working memory through visual arts of architectural buildings are crucial for promoting sustainable development and achieving the SDGs. These elements can help to preserve cultural heritage, promote community identity, enhance working memory, and raise awareness of sustainability issues in other areas in the world.

LITERATURE REVIEW

Visual Social Communication Theory

This study used visual arts (photographs and drawings) to find the understanding from the people who have visited Phumin - Ta Li community in Meaung Nan district. This study used images and words as tools to find understanding from the people who have visited the Phumin-Ta Li community in Meaung Nan district. This study needs a refining theory to describe the events in this study. Campbell & Russo (2001) mentioned refining theories involving modifying and improving existing theoretical frameworks to better explain or predict a phenomenon. In the context of visual social communication, the first theory that involves images and words comes from the principle of multimedia learning theory, proposed by Richard E. Mayer in 2001 as figure 1. In addition, the second theory involved the theory of communication that focused on learning outcomes and social interaction, proposed by S. A. Myers in 2010. This led to the emergence of a new theory known as visual communication theory which emphasizes the significance of visual images in enhancing the learning process from visual materials as figure 2.
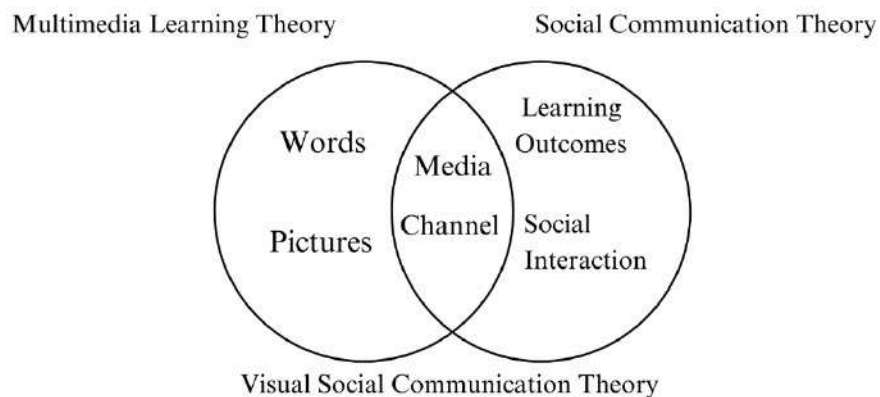
Figure 1. Visual communication theory

Visual Social Communication Theory

Multimedia Learning Theory   Social Communication Theory
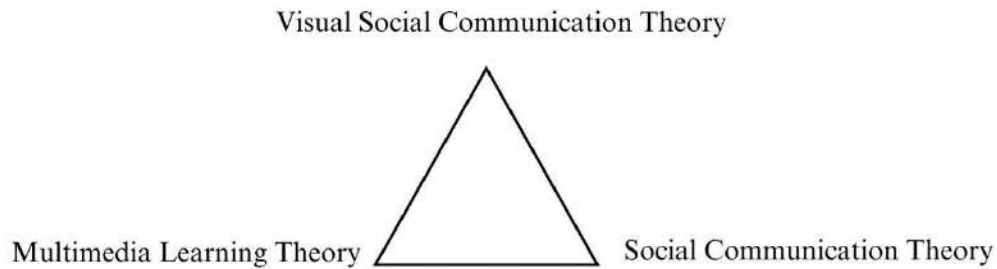
Figure 2. Refining Theories of Visual communication theory

Working Memory

Working memory is a vital cognitive system that temporarily stores and manipulates information to perform complex cognitive tasks. Baddeley and Hitch (1974) proposed a model of working memory consisting of three components: a central executive, which is responsible for directing attention and managing information processing, and two subsidiary systems. The phonological loop manages verbal information, whereas the visuospatial sketchpad processes visual and spatial information as figure 3.

Visuospatial   Central executive   Phonological
sketchpad   loop
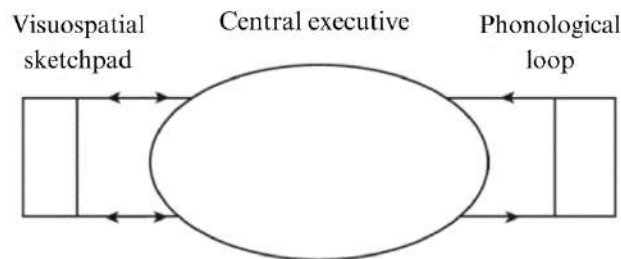
**Figure 3. The original conceptualisation of the working memory model by
Baddeley, A.D. & Hitch,G.J. (1974)**

In this study, the researcher employed the Shannon Weaver model of communication theory to facilitate the collection of information from participants on visual social communication and working memory. According to Shannon and Weaver (1949), this model involves encoding a message into a signal, transmitting it through a channel, and decoding it at the receiver end to extract meaning as figure 4.

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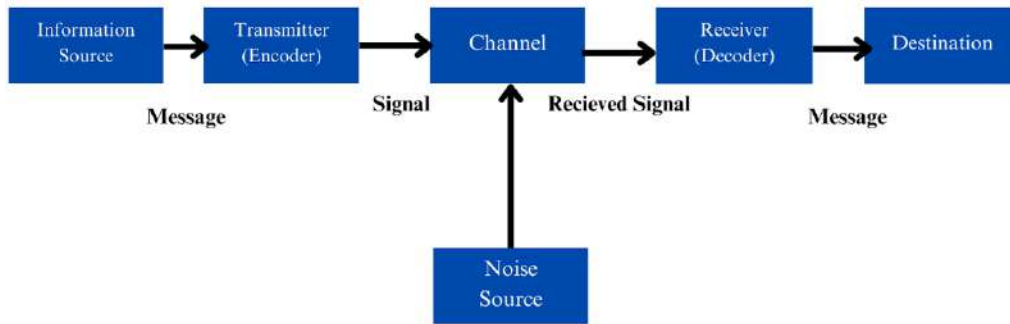
Figure 4. The Shannon Weaver Model of Communication Theory, 1949

To apply this model, the researcher used the visuospatial sketchpad and phonological loop to encode a message that contained both images and words. The images, including photographs and drawings, were presented on a website (https://phumintali.wixsite.com/visual-image), while the words were included in a questionnaire for the participants to respond to. After the participants received the information, they had to learn and translate the message, including both the images and words, in their brains. This process utilized the central executive to analyze the data in working memory. In summary, our study utilized the Shannon-Weaver mathematical model, visuospatial sketchpad, phonological loop, and central executive to collect information from participants on visual social communication and working memory as figure 5.
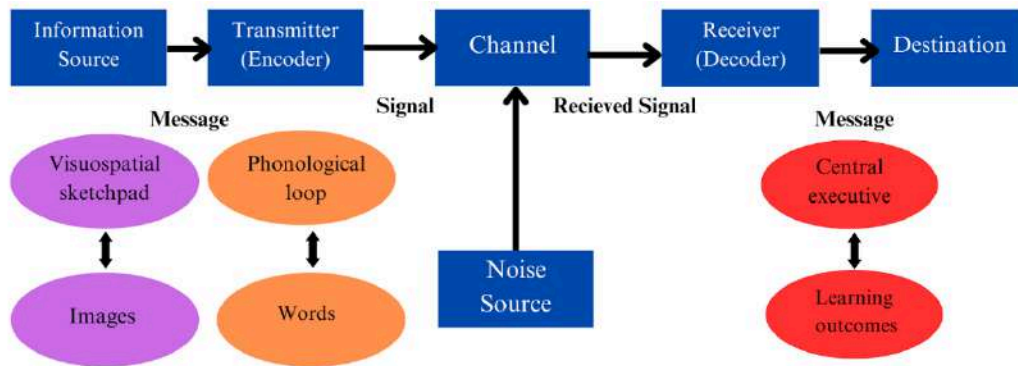
Figure 5. The original conceptualization of the working memory model (1974) and visual communication model worked in conjunction with The Shannon Weaver Model of Communication Theory (1949)

Visual Arts

Bresler (2007) explains John Dewey, an American philosopher and educational reformer, who stressed the significance of art education on aesthetics. Dewey views that art possesses a distinctive ability to enhance our experiences and enrich our lives. Dewey (1934) wrote the function of visual arts, such as photography and drawing, in shaping our perception of the world in his book "Art as Experience."

Photograph

According to Dictionary.com (2022), a photograph is a representation of a subject captured through the exposure of light on a light-sensitive medium, such as film or a digital sensor. Mustaffa Halabi Hj Azahari (2011) explains that photographs convey messages with diverse meanings that require complete understanding and acceptance by the public. As the proverb goes, "A picture is worth a thousand words," photographs must be carefully analyzed and comprehended. In addition, Mustaffa Halabi Hj Azahari (2011) added that although a simple proverb, comprehending the message conveyed by a photograph in either a realistic or interpretive form requires a certain level of understanding and analysis.

Drawing

Sale, T., & Betti, C. (2012) points out that the heart of interpreting someone's experiences lies in drawing,which has a unique voice among all forms of art. Through drawing, people can find a common ground for communication, allowing for a dialogue with viewers. In addition, Drawing is defined as the art or technique of producing images on a surface, especially by means of lines and shades, using pencils, pens, charcoal, or other tools" (Oxford English Dictionary, 2021).

METHODOLOGY

Questionnaires were utilized to collect data from Nan people living outside of Mueang Nan district. A total of seven participants were involved in the study, and quantitative methods were employed to obtain their input. The collected quantitative data was then analyzed using mean and descriptive statistics derived from the questionnaires.

Tool of Measurement

For this study, the questionnaire data was sourced from Bucholz and Smith's 1991 work, and it was obtained from Nan individuals residing outside of Mueang Nan district. The research was designed with two formats, using photographs (as shown in Figure 6 to Figure 11) and drawings (as shown in Figure 12 to Figure 17) to depict six architectural buildings located in Mueang Nan district. To assess the 12-item attributes derived from three different categories, two bipolar adjectives were utilized along with 7-point rating scales that ranged from 1 (strongly disagree) to 7 (strongly agree). The statistical analysis consisted of means, standard deviation, correlation analysis, one-sample t-test, and linear regression.

To assess the 12-item attributes derived from three different categories, there are

- Group 1 contains Beautiful, Attractive,Believable,Likable represent Aesthetics

- Group 2 contains Retro, Memories, Longing, Feel represent Remembering

- Group 3 contains Familiarity, Attachment, Social Identity, Character of place represent Sense of place

To test the hypothesis, information was gathered by a questionnaire with the approval of the visitors. Cohen (1992) & Field (2013) concluded there is no strict minimum sample size requirement to perform a t-test.

Figure 6. Wat Phumin
(Source: Author's collection)

Figure 7. Nan Prison Commander's House
(Source: Author's personal collection)

Figure 8. Nan Tourism Authority of Thailand
(Source: Author's personal collection)

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Figure 9. Nan Café Amazon
(Source: Author's collection)

Figure 10. Ta Li House
(Source: Author's collection)

Figure 11. Jumpee Wanidaporn School
(Source: Author's collection)

Figure 12. Wat Phumin
(Source: Author's collection)

Figure 13. Nan Prison Commander's House
(Source: Author's collection)

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Figure 14. Nan Tourism Authority of Thailand
(Source: Author's collection)

Figure 15. Nan Café Amazon
(Source: Author's collection)

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Figure 16. Ta Li House
(Source: Author's collection)

Figure 17. Jumpee Wanidaporn School
(Source: Author's collection)

RESULTS

The questionnaire includes seven samples that represent people from Nan who live outside Mueang Nan district. These individuals have originated from the Tha Wang Pha district. There are 2 males (28.57%) and 5 females (71.43%). For the status issue, there are 1 person (14.28%) aged less than 18 years old, 1 person (14.28%) aged 18–24 years old, 3 persons (42.85%) aged 35–44 years old, 1 person (14.28%) aged 55–64 years old, and 1 person (14.28%) aged 65 and over years old. For the education level, 1 person (14.28 has secondary school, and 6 persons (85.71%) have bachelor degree education.

Test Of Hypothesis

The null hypothesis (H0): Twelve item attributes of Photographs have a significant to Nan people residing outside of Mueang Nan district

The alternative hypothesis (H1): Twelve item attributes of Drawings have a significant to Nan people residing outside of Mueang Nan district

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Table 1. Photographs and Drawings of six architectural buildings Paired t-test

	Value of p	Inference	Result	Explanation
Wat Phumin	0.207	p > 0.10	Accepted	The p-value is 0.207 which is more than 0.10. The null hypothesis H0 is accepted.
Nan Prison Commander's House	< 0.001	p < 0.001	Rejected	The p-value is less than 0.00001. The alternative hypothesis (H1) is rejected.
Nan Tourism Authority of Thailand	0.00003	p < 0.001	Rejected	The p-value is 0.00003 which is less than 0.001.The alternative hypothesis (H1) is rejected
Nan Café Amazon	0.01584	p < 0.001	Rejected	The p-value is 0.01584 which is less than 0.001. The alternative hypothesis (H1) is rejected
Ta Li House	0.015	p < 0.001	Rejected	The p-value is 0.015 which is less than 0.001. The alternative hypothesis (H1) is rejected
Jumpee Wanidaporn School	0.211	p > 0.10	Accepted	The p-value is 0.211 which is more than 0.10. The null hypothesis H0 is accepted.

Linear Regression

Shalini, S., & Soundaraya, K. (2021) suggested the use of linear regression as a statistical methodology is to create a model that represents the association between a dependent variable and one or more independent variables.

Table 2. Linear regression of six architectural buildings with three different categories

Correlation Coefficient Value (r)	Wat Phumin	Nan Prison Commander's House	Nan Tourism Authority of Thailand	Nan Café Amazon	Ta Li House	Jumpee Wanidaporn School
Aesthetics	0.85	0.3986	0.387	0.3334	0.2854	0.8013
Direction and Strength of Correlation	Strongly positive	Weakly positive	Weakly positive	Weakly positive	Weakly positive	Strongly positive
Remembering	0.42	0.669	0.8652	0.2249	0.8849	0.078

Direction and Strength of Correlation	Weakly positive	Moderately positive	Strongly positive	Weakly positive	Strongly positive	No association
Correlation Coefficient Value (r)	Wat Phumin	Nan Prison Commander's House	Nan Tourism Authority of Thailand	Nan Café Amazon	Ta Li House	Jumpee Wanidaporn School
Sense of place	0.3986	0.669	0.9209	0.5654	0.054	0.1702
Direction and Strength of Correlation	Weakly positive	Moderately positive	Strongly positive	Moderately positive	No association	No association

FINDING AND DISCUSSION

The result supports the idea of finding a correlation between visual social communication and working memory through visual arts (photographs and drawings) in Phumin-Ta Li community, Nan province. The study concluded Photographs of Wat Phumin and Jumpee Wanidaporn School have accepted twelve item attributes (words) that related to Photographs of Wat Phumin and Jumpee Wanidaporn School. As a result, people who live outside of Mueang Nan district agree that photographs represent Wat Phumin and Jumpee Wanidaporn school more effectively than drawings. On the contrary, the images of Nan Prison Commander's House, Nan Tourism Authority of Thailand, Nan Café Amazon and Ta Li House, people who live outside of Mueang Nan district agree that drawings have more effective portrayal of twelve attributes than photographs. For linear regression, this study reports the relationship between dependent variables (Wat Phumin, Nan Prison Commander's House, Nan Tourism Authority of Thailand, Nan Café Amazon,Ta Li House, Jumpee Wanidaporn School) and independent variables (Aesthetics, Remembering, Sense of place). The report shows Wat Phumin and Jumpee Wanidaporn School have a strong relationship with Aesthetics. Nan Tourism Authority of Thailand and Ta Li House have a strong relationship with Remembering. The report shows Nan Tourism Authority of Thailand has a strong relationship with Sense of place for both photographs and drawings. In conclusion, photographs of Wat Phumin and Jumpee Wanidaporn school have affected Nan people who are not living in Mueang Nan district. Because Wat Phumin and Jumpee Wanidaporn school stand for a long time. The memory of these two places sticks to their memories. So the participants agree photographs of two architectural buildings cannot be replaced with drawings. In addition, drawings of architectural buildings in Mueang Nan district, Nan people who live outside Mueang Nan district like drawings better than photographs because drawings make the images more attractive to their eyes. For groups of words (twelve item attributes), the group of words on Aesthetics has been affected at Wat Phumin and Jumpee Wanidaporn school. The group of words on Rememberings has affected Nan tourism. The group of words on Sense of places has strong effects on Nan Tourism in both photographs and drawings as Table 1. As a result, Nan people who live outside Mueang Nan district agree on words related to both photographs and drawings that they have read and translated words into different meanings with their working memory inside their brains. A test of linear regression confirms the correlation between visual social communication and working memory is positively related as table 2. In addition, visual arts (photographs and drawings) can increase the perception of the building to the viewers in a positive direction. This study suggests that in future studies the target groups of the participants can select the participants from other districts in Nan province to check the correlation of visual social communication and working memory through visual arts

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(photographs and drawings). Consequently, this study anticipates generating a significant body of findings that align with its objectives.

CONCLUSION

This study represents a valuable effort that holds the potential to generate meaningful findings and contribute to the broader pursuit of the Global Goals. This research aims to motivate positive transformation and empower individuals and communities to create a more sustainable and inclusive future by examining the correlation between pedagogy education, the implementation of SDG 11, and the integration of visual arts in community-based architectural structures. In addition, Phumin - Ta Li community in Nan province, Thailand serves as a specific context for this study, which anticipates generating findings that are not only relevant to the community but also hold potential for broader application in diverse educational environments.

ACKNOWLEDGEMENT

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Study On Decorative Art of Greenbelt Pastel Lotus Embossed Wuzi Dengke Bottle In Qing Dynasty

Li Ying*
Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak (UNIMAS), Sarawak, Malaysia.
Email: 19010086@siswa.unimas.my

Wan Jamarul Imran Wan Abdullah Thani*
Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak (UNIMAS), Sarawak, Malaysia.
Corresponding author
Email: watimran@unimas.my

* These authors contributed equally to this study

ABSTRACT

China is a country with a long history of producing ceramics, leaving many exquisite and precious ceramic artworks. The ceramic involved in this paper is one of them. From the perspective of iconology, this study studies the Qing Dynasty porcelain "Greenbelt Pastel Lotus Embossed Wuzi Dengke Bottle" (GPLEWDB) through specific image analysis, including the form characteristics and symbolic meaning, historical background, and other contents of ceramic decoration. Then, according to the historical data, analyze the formation of the ceramic decorative art of social and cultural factors. This study attempts to change the traditional research methods of Chinese art history, in the form of case analysis, ceramic decorative elements of multi-level image analysis, to achieve a more in-depth study of ceramic cases. The study on the form and symbol of decorative patterns of GPLEWDB is helpful to link ceramic art research with ancient Chinese traditional culture, analyze the relationship between them, expand the perspective of traditional research, and promote the application of interdisciplinary research in ceramic research.

Keywords: *Ceramic decoration, Iconology analysis, Formal analysis, Theme Implication, Historical symbol*

INTRODUCTION

As a representative art form in China, ceramics has long enjoyed a good reputation both at home and abroad. Ceramics are usually both practical and artistic. The artistic expression of ceramics can not be without various types of decoration, which come from all aspects of life and represent a variety of symbolic meanings. This study will carry out a series of discussions on the decorative art of "Greenbelt Pastel Lotus Embossed Wuzi Dengke Bottle" (GPLEWDB) in the Qing Dynasty.

GPLEWDB is an essential ceramic artwork belonging to the Qianlong period of the Qing Dynasty. The height of the bottle is 42 centimeters, with a small mouth, long neck,and sliding shoulders. The abdomen is oval, and a red ribbon decoration is wrapped around the neck. The body is upright and elegant, and the decoration subject is happy and festive (see Figure1).

Figure 1. Qianlong Period of Qing Dynasty, GPLEWDB
（*Source: Author's personal collection, 2020*）

The bottle has a green background and a bright red ribbon at the neck. The bottle mouth is decorated with auspicious cloud patterns, and the green glaze on the bottle body is decorated with traditional Chinese lotus flower patterns and bat patterns. The bottom of the bottle is decorated with geometric patterns and gold thread. The whole bottle body is filled with various traditional Chinese decorative designs.

In addition to painting and decorative patterns, there are five cute sculptures of little boys on the bottle. Some of them are standing on the shoulders of the bottle, some are climbing up with a red ribbon, and a child is standing at the bottom of the bottle. The boy on the left shoulder of the bottle is holding a fruit in his hand, the boy on the right is holding a big red Ruyi (traditional Chinese handicraft), and another child is squatting on the shoulder of the bottle watching his friend climbing up. The boy at the bottom of the bottle has a traditional Chinese musical instrument, Sheng. Because of its vivid image and beautiful meaning, it was called *Wuzi Dengke* (five children celebrate-getting good grades in the imperial examination), representing the hope for a better future and the wish to get good grades on the test.

When we appreciate this beautiful ceramic artwork, we will be interested in understanding the meaning, history, and development of the decoration on this ceramic work, which is also what the author of this paper is interested in and wants to know.

LITERATURE REVIEW

Chinese ceramic decoration art, as China's significant historical and cultural accumulation, is the artistic expression of Chinese traditional culture. The formation of all sorts of adornment must have extensive social and cultural reasons. The researchers need to explore, for this paper, the reasons for the construction of ceramic decoration can be summarized as the following three aspects of content.

An Emphasis on the Continuation of Life

Life is precious but fragile. In the original period, humans, in the face of a harsh natural environment, in the face of the beast attack, in the face of high infant mortality, their living conditions were complicated. Since then, humans have had to live full of fear. People ask for the prosperity of future generations by various means. They created the female figurines, used to express the worship of female reproduction.

With the growth of the practice and the accumulation of knowledge, life's pursuit has not diminished. In the Qin and Han Dynasties in China, for example, the emperor oftensent personnel around looking for longevity drugs to achieve the immortal effect. Many Kings and emperors of the Han dynasty also once for a variety of ageless drug addiction can live longer. It is enough to reflect the life of desire and fear.

With such a view of life, in the face of the inevitable loss of life, they have an obsession with passing on the family line. A family is eager to have children born continuously (here refers to boys). Having enough children means that the family can continue and will not disappear from this world (Feng Xianming, 2013). In ancient Chinese traditional culture, only boys could pass on the family's life and ensure the purity of the family bloodline because of them. Girls would grow up and become members of other families and bear children for other families. This belief led directly to the family preference for boys in ancient Chinese culture. Having enough boys in a family means an endless stream of good fortune and auspiciousness. For this reason, there are far more images of boys than girls in children's ceramic decorations.

The children's theme decoration in this paper belongs to a branch of character decoration. People give all good wishes to their children, and children have been regarded as a symbol of hope and the future. Children represent the hope of a family, anation, or even a country, the pursuit of a family to carry on the family line, and the yearning for the growth and prosperity of the family.

The Influence of Education and Examination System in Ancient China

In China's feudal society, the emperor ruled the whole country, and the males of the royal family could only succeed in the position of the ruler of the country. Before the Sui and Tang Dynasties in China, there was no examination system to select talents. The candidates for critical posts in the country were usually from prominent families (with money and status). Ordinary people had no chance to participate in the political work of the country (Cao Zhi, 2020). In the Sui and Tang Dynasties, the ruler set up the imperial examination system to break the narrow talent selection system. As long as the male who met the criteria could participate in the examination, they could be selected as political governance participants if the examination results were good. For ordinary families, this is undoubtedly a way to change their fate and the fate of their families. Before this, it is impossible to achieve (Deng Qianbin, 2013).

Therefore, a family regarded it as a supreme honor for its male to succeed in the imperial examinations and get good grades, which also meant that the family was about to prosper (Zhou Jiyin, 2017). Therefore, against this political background, ancient China gave great hope to boys, hoping that they could get good scores in examinations and participate in the country's rule. Therefore, to express the hope for the success of the exam, in the ceramic decoration, *Wuzi Dengke* has become a popular theme, expressing the hope and blessing of the success of the exam, wish they can get good results because of its beautiful implication and symbol, has been loved by people.

The Pursuit of Good Meaning

It is human nature to seek advantages and avoid disadvantages. People are always pursuing an aspect that benefits them, and this idea can also be expressed in works of art (Cao Zhi, 2020). Ceramic decoration patterns usually have good symbolic meanings, such as lotus for purity, peony for wealth,

bamboo for toughness, orchid for good quality, pomegranate and grape for many children and happiness, deer for enjoyment, magpie for good things to happen, crane and pine for longevity and so on (Huang Xiaoqi, 2021).

China is a country that attaches great importance to the meanings and symbols of things, and people assign various symbolic meanings to things according to their characteristics. The decorative pattern will not allow the implied meaning, not beautiful things as a decorative pattern, to reflect the pursuit of a better life and a better future: decoration must have indicated purpose and implied meaning must be auspicious (Niu Dianyi, 2021).

RESEARCH METHODOLOGY

This study is based on the historical data of the Qing Dynasty ceramic treasure GPLEWDB. According to the theory of iconography, founded by German art theorist, Panofsky (1987), the analysis of artistic works should be comprehensive and include three aspects: pre－iconography, iconography, and iconology analysis. Only studying the form of the artwork itself, the theme allegory, and the historical symbol can be regarded as a complete study of iconology. This study will review the theme of the article based on this. Finally, the report analyzes this form of decoration social background and cultural roots.

Define the research object of the formal analysis method: for example, the line, color, composition, space and other formal elements of the artwork. Make a formal analysis of the GPLEWDB art of the Qing Dynasty, such as the characteristics of color application, the composition of painting decoration and structural attributes of ceramic decoration.

On the basis of formal analysis, the decorative images and patterns of ceramic artworks are analyzed. For example, the use of children's decorative patterns, animal themes and plant themes in ceramics, as well as the symbolic meaning of decorative themes and patterns.

FINDINGS

Images are distributed in all corners of artworks, and ceramic decoration can also be regarded as an image naturally. Therefore, it is necessary and feasible to analyze the decoration of ceramic iconography. According to Panofsky (1987), the whole process of iconographic analysis can be divided into three levels: Pre- iconography stage, Iconography stage, and Iconology analysis stage, and it would be incomplete without one of them. For a ceramic artwork, the pre-iconography stage is mainly about studying the form of the artwork itself, such as lines, colors, structures, forms of expression, etc., which refers to the intuitive visual aspect. This stage is similar to the formal analysis of Wolfflin (1987). In this part, this study will analyze the ceramic from the three aspects of the complex background and color expression, the attention to the details of the painting, and the differences in children's gender expression.

Iconography is a more in-depth analysis stage than pre-iconography. Regarding iconography, Panofsky said: "iconography analysis is the study of stories and fables. Iconography analysis presupposes a mastery of particular subjects and ideas handed down from various literary sources, whether through purposeful reading or oral literary traditions. Based on analyzing the visual form of artistic works, we need to deeply understand the symbol and meaning represented by specific images in history, culture, and society. For example, in traditional Chinese culture, the lotus represents purity, bamboo represents tenacity, and the pomegranate means having many children. Iconology analysis is the last and highest setting. In this stage, Panofsky believes that artists or works of art should be placed in their historical stage and analyzed with the characteristics of The Times. The purpose of associating an artwork with the political, economic, cultural, and other historical backgrounds and cultural trends

is to comprehensively view a work because Panofsky believes that the development of artistic style is consistent with the social, philosophical, and cultural development of that time. Next, this study will introduce the ceramic decoration from the above three aspects, respectively.

Analysis of the Form of Ceramic Decoration

The analysis of ceramic decorative form is the key to solving the problem of the characteristics of decorative arrangement and the source of decorative form. Through the study and summary of the decorative form of ceramics as a whole, it is helpful to sort out the basis of the ceramic decorative form. Its core starts from the artwork itself, from the visual form. The purpose is to grasp the artwork's composition, such as lines, color, structure, space, rhythm, and other content. Because every work of art is composed of specific form elements such as point, line, and surface, the combination of various forms of artwork. The formal characteristics of artworks are often the first to enter the eyes of the audience.

Dense Decorative Forms

The adornment of pottery and porcelain can be divided into two parts, the first is the setting of the painting, and the 2nd is colorific application. The image set is also the form of a decorative painting surface. Different decorations can form different artistic styles, some paintings are fully dense, and some pictures are sparse, giving the audience different aesthetic feelings.

Through the sorting and analysis of the ceramic decoration before the Ming and Qing Dynasties, one of the most prominent characteristics is that the decoration often appears in the form of individual patterns on the ceramics, known for the sparse decoration structure, without too dense decoration performance.

GPLEWDB decoration has prominent, dense, and complex characteristics in the painting. On the bottle body with a green background, there are lotus patterns, curly grass patterns, bat patterns, auspicious cloud patterns, Ruyi patterns, and geometric patterns densely distributed. The basic principle of picture composition is to leave no blank space.

In some respects, the sparsity or total density of the picture has a specific relationship with the order of The Times. The Qing Dynasty is the last feudal period in China, the rulers pursued a luxurious life and gorgeous decoration, and complete density decoration was the essential feature of Qing Dynasty ceramics.

The Decoration is Rich in Color

Color is one of the most critical elements that constitute a work of art. The use of different colors can form artworks of different styles. For example, some works prefer simple colors, while others prefer the use of rich colors. By analyzing and studying the color use of ceramic artwork, the characteristics and style of the artist and the artwork can be defined, and the aesthetic taste of an era can also be seen.

The development of ceramics in China has experienced a long time, and ceramic color application has also experienced a pretty long development process. Pottery from the original period of element (no color pottery, only the essence of soil), painted pottery (only with simple colors such as red, brown, and black), to the Qin and Han Dynasties of green, white ceramic, three-color pottery of the Tang Dynasty period, the cyan porcelain during the Song and Yuan period, blue and white porcelain, and developed in the Ming Dynasty color porcelain. The use of color in ceramics is constantly growing,and the types of color are also continually increasing. Each era has different color usage habits.

The ceramic art of the Qing Dynasty showed very different artistic characteristics from that of the previous dynasties in terms of the use of color. In addition to the high- quality pigments produced in China, many pigments were imported from abroad, and western painting pigments and painting techniques were used in the decoration of ceramics. Coupled with the painter's exquisite painting techniques, the ceramic decoration of the Qing Dynasty was generally gorgeous.

GPLEWDB, in the form of decoration, has prominent rich, luxuriant characteristics. The fusion of all kinds of rare colors, delicate colors, and superb color composition means forming a complex color combination form. Creators use precious pigments, gold dust, etc., for painting decoration. Through the study of ceramic color application,we can convey the aesthetic habits and color pursuit of the creator and user of the artwork in the period of the artwork to the audience.

Paying Attention to the Details of Decoration

Details can make the ceramic decoration look more delicate. Of course, it is also an important test of the ceramic painter's painting technology standards. Because of their love for ceramics, the rulers of the Qing Dynasty invested a lot of energy and money in the production of ceramics. They set up a unique official ceramic production organization in Jingdezhen, Jiangxi province, set strict regulations, and sent officials to supervise the production. Officials have rigorous requirements for ceramic production and decoration, such as using precious raw materials; ceramic decoration requires exquisite depiction, to distinguish high-quality ceramic artworks from ordinary ceramic products produced by the people. At the same time, whether the ceramic decoration is fine is also a reflection of the social status of ceramic users.

The decoration of GPLEWDB well reflects the painter's emphasis on detail portrayal. The delineation of lines and the shading of colors are meticulously completed. The depiction of children's sculptures also pays great attention to details, and the characterization of the characters' facial features is also meticulous and natural. There are also many small decorative patterns on children's clothes, such as clouds and geometric patterns, which would not be noticed without careful observation. The main patterns of lotus and bat on the bottle also pay attention to details. The petals and stamens of the lotus are visible. Based on maintain its appearance, the bat added some geometric decorative patterns depicted with golden pigments on its body and used white pigments to draw eyes for the bat, which are detailed and vivid.

Differences in Children's Gender Performance

The gender difference of children here refers to the sculpture image of children decorated on the bottle body. There are altogether five children decorated on the bottle body. It is worth noting that all the five children are boys who climb and play happily. In the similar ceramic decoration of children theme in the Qing Dynasty, the gender of children is boys, and there is almost no image of girls. This decorative feature is inseparable from Chinese traditional culture, reflecting the preference for boys in ancient Chinese cultural tradition.

Symbolic and Allegorical Analysis of Ceramic Decorative Elements

There are many interesting decorative elements in the decoration of GPLEWDB, such as children's image decoration, lotus decoration, bat decoration, cloud pattern, Ruyi decoration, musical instrument Sheng, ribbon decoration, etc. In Chinese culture, these decorative elements are not only a kind of decorative pattern but also contain rich symbols and implied meanings, rich traditional Chinese culture.

Children

In the traditional Chinese decorative arts, children are the symbol of many children and the family's prosperity, and most of them show the scenes of children playing in daily life. In Chinese art history, we can find that the earliest paintings about children in China were in the Tang Dynasty. Before the Tang Dynasty, children's photos were exceptionally developed due to the rise and popularity of custom painting. Some famous painters specialized in children's artwork, such as Li Song and Su Hanchen. New Year pictures for children have been formed in Chinese folk art, and various baby drama paintings have also become popular. For example, Su Hanchen's "Autumn courtyard baby Play" and "100 Children Playing in spring" show children's scenes in daily life. Some are teasing dogs under trees and playing games, and some worship Buddha Statues. The pictures are warm and exciting, showing children's love and innocence.

At the same time, ceramic decoration also appeared a lot in children's decoration. In the pottery of Changsha kiln in the Hunan province of the Tang Dynasty, we can see some painting decorations depicting children's daily life. Changsha kiln is a typical folk kiln in the Tang Dynasty and a pioneer in producing painted porcelain in China. Folk ceramic decorators create ceramics to their hearts' content without too much subject matter limitation in creation. Lively and lovely children's theme decoration is played incisively and vividly by them. Cizhou kiln was another kind of porcelain in the Song Dynasty. This folk kiln continued the characteristics of the Changsha kiln in the Tang Dynasty and used color painting on white porcelain, opening a new world of Chinese painting porcelain. The ceramic images of Cizhou Kiln are dominated by a white background with black flowers and white ground with brown flowers. The themes are very folk, and children are one of the critical decorative themes.

In the Ming and Qing Dynasties, children's ceramic decoration became more and more abundant with the continuous creation of ceramic varieties. It is used in everyday appliances. Some depict children playing in the courtyard, some playing chess, some in nature, picking lotus seeds and flowers in the mountains, some chasing each other, and some flying kites.

The children in ceramic decoration are usually boys, and girls are rarely seen. This is the expression of the concept of favoring boys over girls in art in Chinese feudal society.Boys are considered the guarantee of family prosperity and inheritance, so expressing the children's theme also shows the expectation of a family's long-term wealth. In ancient times, due to various reasons such as disease, war, and hunger, the survival rate of children was meager. Both dignitaries and ordinary people looked forward to their family's prosperity. Therefore, the children's paintings, which symbolize "many children and happiness" and "full of children and grandchildren,' ' have become a kind of spiritual comfort for people and show people's good wishes for the continuation of life. In ceramic decoration, children are usually used together with objects with beautiful meanings, such as lotus, clouds, peony, fish, etc., to realize the superposition and multiplication of beautiful symbolic meanings.

Ruyi

In traditional Chinese decorative art, *Ruyi* symbolizes auspiciousness and beauty. *Ruyi*, an ancient handicraft, symbolizes good luck. According to the written materials of the Qing Dynasty: "Ruyi, an ancient cute nude held in one's hand," was originally a tool used for itching in daily life and later differentiated into an object with symbolic meaning (symbolizing as I wish). *Ruyi* usually uses precious wood, gold, silver, jade, and crystal stones as raw materials. In shape, *Ruyi* is usually s-shaped and has a long handle that can be easily held in hand. *Ruyi* is generally decorated with Ganoderma, cloud patterns, bat patterns, etc. Some *Ruyi* tails are decorated with wreathing, one of the treasures highly valued in ancient times and a symbol of status and wealth.

Musical Instruments - Sheng

An ancient Chinese musical instrument with a clear and harmonious tone, Sheng was indispensable in old musical performances. In traditional Chinese decorative art, Sheng symbolizes celebration and congratulations. A poem from the Chinese pre-Qin Dynasty, Xiao Ya ·Lu Ming, contains the following lines: "A flock of deer is chirping happily, eating plants in the field. I will play Se (also a traditional Chinese musical instrument)and Sheng to welcome and entertain my friends". It is often regarded as a symbol of celebrating auspicious things.

The Red Ribbon

In traditional Chinese decorative arts, red ribbons symbolize peace and auspiciousness.The ribbon is a kind of exquisite handmade ribbon, usually made of cloth and silk. Different decorative patterns on the fabric represent peace and good luck. Red symbolizes joy and enthusiasm in China. The red ribbon on the ceramic works introduced in this paper describes the celebration of good things. There are also clouds on the ribbon, which also represents auspiciousness.

Lotus

Lotus is a prevalent aquatic plant with beautiful flowers of various colors. In traditional Chinese decorative art, the lotus is a symbol of purity. Zhou Dunyi, a litterateur of the Song Dynasty, said in his essay on The Love of Lotus:"All kinds of flowers grow on water and land, and there are many to love. Tao Yuanming of the Jin Dynasty loved chrysanthemums only. Since the Tang Dynasty, most people have been like a peony. But I love the lotus flower, which grows out of the mud but is not polluted, washed with water, and not enchanting. The inside of the lotus stalk is through, the outside is straight, and the branches and stems are not born next to it. The fragrance is far clear, and it stands cleanly in the water. You can only look at it from a distance, but you can't go close to it".

Figure 2. Lotus decorative pattern
(Source: Author's personal collection, 2020)

Chinese people are full of love for lotus. Painters love to draw various lotus pictures. Artisans make various lotus decorations, such as lotus lamps. Ceramic makers also use lotus as an essential decorative pattern to beautify ceramic products. There are also many decorative pictures of children embracing lotus flowers in folk New Year paintings. Figure 2 is the decorative pattern of the lotus flower in the ceramics in this paper. Based on retaining the essential characteristics of the lotus flower, a certain degree of deformation is carried out to make it more suitable for ceramic decoration.

Bat

The bat, a night-flying animal, has an ugly face. As Chinese culture attaches great importance to homonyms, the pronunciation of bats in Chinese is the same as that of the Chinese character representing "fortune," so bats have been used as a kind of auspicious decoration for a long time. People have changed the shape of bats in a variety of ways. They have entirely lost their terrible appearance in reality and become very lovely in form, representing blessing, auspiciousness, and good things in decorative art. Based on retaining the basic shape of bats, it has been changed to a large extent to make it more suitable for existence as a ceramic decorative pattern.

The Epochal Characteristics of Decoration -- Complexity and Delicacy

The last part of the paper has been on the ceramic decoration form, decoration elements represented by the symbol, and the implied meaning of a detailed analysis. The following content will enter into the iconology analysis of ceramic decoration. Panofsky believes that the interpretation of iconology analysis requires a deep understanding of the history, culture, and society in which the artwork is located because the artwork is a symbol to reveal the social significance and social culture and a cultural symbol of a historical period. The decoration of the main character of this paper, GPLEWDB, is to place its decoration in the historical context at that time to study and analyze the relationship between historical culture, social relations, and ceramic decoration.

GPLEWDB is a ceramic work from the Qianlong period of the Qing Dynasty, which prominently reflects the decoration culture of the Qing Dynasty -- complexity and delicacy. The Qing Dynasty was the last feudal society in Chinese history, at the end of the feudal society. The founders of the Qing Dynasty, belonging to China's ethnic minorities, paid particular attention to the use of decoration in life. On the one hand, they are good at learning about the culture of other nations while protecting their own culture to a certain extent. In the superposition of various cultures and decorations, complex and complicated decoration characteristics are bound to appear. On the other hand, the rulers of the Qing Dynasty, especially the Qianlong emperor, to the west art special love, at this time, and there was much delicate western art, the painting was introduced into China, and the impact on Chinese art was tremendous, such as Rococo decoration was delicate and complicated, the use of western decorative techniques, the use of western decoration pattern, become the trend. In short, the ceramic decoration of the Qing Dynasty was generally characterized by "complexity and delicacy," which was consistent with the social and cultural characteristics of the Qing Dynasty.

CONCLUSION

This study mainly uses the research method of iconology to make a detailed analysis of the decorative art of GPLEWDB in the Qianlong period of the Qing Dynasty, including the expression form of decoration, and the reasons behind the formation of decoration, and the symbolic and implied meaning of traditional Chinese culture. The research can deepen the understanding of Chinese ceramic decoration and understand the relationship between ceramic decoration art and The Times. Still, it also has positive significance for the inheritance and protection of Chinese traditional ceramic decoration.

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'Bangsawan Dendam Laksamana' Backdrop: New Breath in Bangsawan Theater Performance

Muhammad Alhakeem Husain*
College of Creative Arts Universiti Teknologi MARA, Shah Alam, Selangor,
Malaysia
Email: 2017899104@student.uitm.edu.my

Norzizi Zulkafli*
College of Creative Arts, Universiti Teknologi MARA, Shah Alam, Selangor,
Malaysia
Corresponding author
Email: norzizi@uitm.edu.my

* These authors contributed equally to this study

ABSTRACT

Bangsawan is an art form that combines elements of acting, singing, music and dance. Bangsawan is believed to have been brought to Malaya around the 1870s and adapted from Persian puppet shows in India. The nobility experienced a period of fame in the 1890s and began to experience its downfall in the early 1940s. Bangsawan to this day is still trying to compete with modern theater performances especially in Kuala Lumpur. 'Bangsawan Dendam Laksamana' was staged on 10-13 November 2017 and 2-11 November 2018 at the Kuala Lumpur City Hall Auditorium (DBKL), directed by Pat Ibrahim and published by Pat Ibrahim Project Entertainment. This study looks at the transformation made in the conventions of Bangsawan performances, especially looking at the innovations featured in the curtain background in this traditional theater. The curtain setting is a major form of design in the conventions of Bangsawan theater performances. Bangsawan uses seven types of curtain backgrounds that are used for each scene in his performance. The curtain background is the background of the scene location painted on a canvas measuring 20 feet wide and 15 feet high according to the suitability of the stage and requires a high cost and a long period of time to prepare it. 'Bangsawan Dendam Laksamana' composed the use of curtains from hand-painted fabric to a digital backdrop from an LED screen display. Nevertheless, the retention of the painting image on the curtain background is still done and improved by using digital painting on the LED. This has a modernizing impact in Bangsawan theater. This study discusses the extent to which reforms are made to elevate Bangsawan in trying to compete with contemporary theater today in Malaysia.

Keywords: *Bangsawan, Bangsawan Dendam Laksamana, Traditional Theatre, Backdrop, Set Design.*

Latar Tirai 'Bangsawan Dendam Laksamana': Nafas Baharu Dalam Persembahan Teater Bangsawan

Muhammad Alhakeem Husain*
Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA, Shah Alam, Selangor,
Malaysia.
Email:2017899104@student.uitm.edu.my

Norzizi Zulkafli*
Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA, Shah Alam, Selangor,
Malaysia.
Penulis koresponden
Email: norzizi@uitm.edu.my

*Semua penulis menyumbang dalam kajian ini

ABSTRAK

Bangsawan merupakan satu bentuk kesenian yang menggabungkan elemen lakonan, nyanyian, muzik dan tarian. Bangsawan di percayai mula dibawa masuk ke Tanah Melayu sekitar tahun 1870 an dan diadaptasi daripada persembahan Wayang Parsi di India. Bangsawan mengalami zaman kemasyhuran pada tahun 1890an dan mula mengalami zaman kejatuhannya pada awal tahun 1940an. Bangsawan sehingga hari ini masih cuba untuk bersaing dengan persembahan teater moden terutamanya di Kuala Lumpur. 'Bangsawan Dendam Laksamana' telah dipentaskan pada 10-13 November 2017 dan 2-11 November 2018 di Auditorium Dewan Bandaraya Kuala Lumpur (DBKL), arahan Pat Ibrahim terbitan oleh Pat Ibrahim Project Entertainment. Kajian ini melihat transformasi yang di buat dalam konvensi persembahan Bangsawan terutama melihat pembaharuan yang ditampilkan dalam latar tirai dalam teater tradisional ini. Latar tirai merupakan satu bentuk rekaan utama dalam konvensi persembahan teater Bangsawan. Bangsawan menggunakan tujuh jenis latar tirai yang digunapakai bagi setiap adegan dalam persembahannya. Latar tirai merupakan latar belakang gambaran lokasi babak yang dilukis pada kanvas yang berukuran 20 kaki lebar dan 15 kaki tinggi mengikut kesesuaian panggung dan memerlukan kos yang tinggi dan tempoh masa yang panjang dalam menyiapkannya. 'Bangsawan Dendam Laksamana' menggubah penggunaan tirai dari kain yang dilukis tangan kepada latar digital dari paparan skrin LED. Namun begitu, pengekalan imej lukisan pada latar tirai tetap dilakukan dan ditambah baik dengan menggunakan lukisan digital pada LED. Ini memberi impak modenisasi di dalam teater Bangsawan. Kajian ini membincangkan sejauh mana pembaharuan yang dibuat mengangkat Bangsawan dalam cuba berdaya saing dengan teater kontemporari hari ini di Malaysia.

Keywords: *Bangsawan, Bangsawan Dendam Laksamana, Teater Tradisional, Latar Tirai, Rekaan Set.*

PENGENALAN

Bangsawan merupakan satu bentuk kesenian yang menggabungkan elemen-elemen lakonan, nyanyian, muzik dan tarian dan di percayai mula masuk ke Tanah Melayu sekitar tahun 1870 an di Pulau Pinang (Rahmah Bujang, 1975). Teater Bangsawan adalah sebuah seni drama yang dikatakan mula bertapak di Malaysia sekitar tahun 1870 an selepas kemasukan Wayang Parsi. Teater yang berasal dari India ini wujud

ekoran dari terkuburnya sebuah teater bergerak dari India dan pada tahun 1870 an, Pulau Pinang menerima pengaruh sebuah pementasan teater bergerak bernama Wayang Parsi atau Mendu (Rahmah Bujang, 1989). Dalam tahun 1870 an, sebuah rombongan seni drama dari India telah datang untuk menunjukan lakonan mereka di Pulau Pinang, rombongan ini dikenali sebagai "Rombongan Wayang Parsi" atau "Mendu" yang terdiri dari pelakon-pelakon lelaki dan perempuan yang berkebolehan menyanyi, berlakon dan menari (Rahmah Bujang, 1975). Teater Bangsawan adalah satu bentuk hiburan yang paling popular pada tahun 1880an. Pelbagai unsur-unsur kesenian wujud di dalam pementasan Bangsawan iaitu seni lakon, seni tarian, seni muzik, seni nyanyian, lawak jenaka dan juga seni visual (Jefri, 2014). Menurut Tan Sooi Beng (1993), Bangsawan merupakan satu bentuk teater baharu yang menerima pengaruh dari barat. Bangsawan yang di adaptasi dari Wayang Parsi ini mempunyai elemen barat seperti penggunaan alat muzik dan jalan ceritanya. Kumpulan pertama Bangsawan profesional adalah kumpulan Mamak Pusi/Mohammad "Pushi Indera Bangsawan of Penang". Zaman kemasyhuran teater Bangsawan ialah pada lewat 1890 an atau lebih tepat bermula pada tahun 1911. Zaman kejatuhan dan kemerosotannya adalah pada awal tahun 1940an iaitu pada zaman penjajahan Jepun ke Tanah Melayu dan mula lenyap pada tahun 1950 an. Selepas zaman kemerosotan teater Bangsawan, masih ada kumpulan-kumpulan kecil yang membuat persembahan sebagai undangan untuk majlis kecil tetapi tidak bertahan lama.

Pada tahun 1990an, dengan kemunculan Panggung Negara dan Istana Budaya, Bangsawan mula diterbitkan oleh dua agensi ini dalam melestarikan kesenian negara. Makanya, Bangsawan mula hidup kembali dalam usaha untuk melestarikan kelangsungan teater tradisional. Bangsawan semakin konsisten dalam persembahannya di bawah badan kerajaan apabila Jabatan Kebudayaan dan Kesenian Negara (JKKN) dan Dewan Bandaraya Kuala Lumpur (DBKL) berkolaborasi menganjurkan program Semarak Bangsawan. Semarak Bangsawan bermula pada tahun 2007 dan berhenti seketika pada tahun 2019 ekoran pandemik Covid-19. Program ini diadakan bertujuan untuk menghidupkan kembali persembahan teater tradisional di Kuala Lumpur. Program Semarak Bangsawan merupakan satu perkembangan baru dalam persembahan teater Bangsawan dan telah melahirkan banyak kumpulan Bangsawan membuat persembahan saban tahun di bawah peruntukan dari JKKN. Setiap persembahan mereka telah menyelitkan beberapa aspek baru dalam pementasan bagi menarik minat generasi muda untuk mengenali dan lebih menghargai persembahan teater Bangsawan ini. Menurut Marlenny Deenarwan (2021), sejak tahun 2007 sehingga 2019 sejumlah 92 buah produksi telah berjaya di terbitkan yang melibatkan 50 kumpulan-kumpulan berbeza telah mementaskan pementasan Bangsawan. 'Bangsawan Dendam Laksamana' merupakan salah satu persembahan teater Bangsawan yang berada di bawah program Semarak Bangsawan dan dipentaskan pada 10-13 November 2017 di Auditorium Dewan Bandaraya Kuala Lumpur (DBKL). Teater ini kemudiannya di pentaskan semula pada 2-11 November 2018 juga di DBKL. Di arahkan oleh Pat Ibrahim dan diterbitkan oleh *Pat Ibrahim Project Entertainment*. 'Bangsawan Dendam Laksamana' telah di tulis oleh Siti Jasmina Ibrahim dan dilakonkan antaranya oleh Pekin Ibrahim, Nadia Aqilah, Hairi Safwan, Aidilla Shaffi, Megat Shahrizal dan Anwar Rushdini. Produksi ini turut tercalon dalam 15th BOH Cameronian Arts Award pada tahun 2017. Menurut Sasterawan Negara Anwar Ridhwan (2020, p.33), 'Bangsawan Dendam Laksamana' telah berhasil mengapungkan semula genre teater Bangsawan ke permukaan kehidupan budaya moden'. Kajian ini akan membincangkan pembaharuan yang dilakukan dalam teater bangsawan ini.

BANGSAWAN DAN TRANSFORMASI

Teater Bangsawan telah melalui beberapa fasa perubahan selepas meniti zaman kegemilangannya. Menurut Nur Afifah (2017), sejak 1980 an terdapat beberapa perubahan pada ciri tradisional dan moden yang telah diterapkan dalam Bangsawan. Antara perubahannya adalah dengan tiada lagi acara ritual Buka dan Tutup Panggungnya, pementasan cerita yang bersambung-sambung hingga beberapa malam bagi satu persembahannya, lakonan berbentuk improvisasi tanpa skrip dan modifikasi terhadap *extra-turn*. *Extra turn* adalah acara selingan dari satu babak ke satu babak dalam Bangsawan. Selain pengurangan yang dibuat dalam konvensi Bangsawan, beberapa penambahan juga sentiasa dilakukan pada teater ini,

antaranya adalah telah mula wujudnya skrip persembahan, kewujudan peranan pengarah dan penggunaan pancaran multimedia sebagai pengganti latar hias. Perubahan ini mengikut zaman, lokasi dan kecanggihan panggung pementasan. Pada hari ini, teater Bangsawan telah melalui pelbagai transformasi antaranya adalah dari segi penggunaan alat muzik, persembahan *extra-turn* malah pemilihan pelakon pada hari ini juga sudah dari kalangan artis. Menurut Rahmah Bujang (2016), Bangsawan mula menggunakan alat-alat muzik moden seperti piano, biola dan lain-lain. Penggunaan alat muzik ini adalah untuk mendapatkan bunyian yang enak didengar dan menjadikan latar muzik ketika pementasan lebih menarik minat penonton untuk menonton. Kemajuan Bangsawan Melayu pada peringkat ini juga bertambah dengan membariskan pelakon-pelakon yang sudah dianggap sebagai golongan artis yang di sanjung, bukan sahaja dari kalangan rakyat jelata malah golongan bangsawan dan raja (Rahmah Bujang, 2016).

Selain dari aspek muzik, pelakon, set dan teknologi, teater Bangsawan juga mendapat perubahan dari aspek penceritaan. Penceritaan yang mula menggunakan adaptasi cerita-cerita barat dan persembahan selingan *extra-turn* juga banyak menggunakan persembahan moden. *Extra turn* mempunyai perkembangannya yang tersendiri di dalam Teater Bangsawan. Ini kerana ianya menepati cita rasa yang dimahukan oleh penonton iaitu kebaharuan, kekinian, kekaguman, popular dan mengutamakan citarasa penonton (Shaikh Razak & Jamiaht, 2015). Aspek kekaguman seperti kostum dan tatarias turut melalui perkembangan tersebut. Teater Bangsawan *hybrid* ini menarik perhatian penonton apabila pelakonnya, memakai pakaian Bangsawan Inggeris menggunakan bahasa Melayu dalam persembahannya (Armin Azhari, 2018). Jika melihat perkembangan pementasan drama di Tanah Melayu, teater Bangsawan adalah seni drama Melayu yang telah menerapkan teknik pementasan Barat seperti yang dinyatakan oleh Rahmah Bujang (1975). Bangsawan adalah teater yang mula menggunakan teknik pementasan drama-drama Inggeris dari Barat.

Menurut Zaeny (2005), bangsawan telah melalui banyak transformasi dalam persembahannya. Transformasi berasal dari perkataan Bahasa Inggeris *transform* yang bermaksud mengendalikan suatu bentuk dari satu bentuk ke bentuk yang lain. Tambahan lagi, 'transformasi sosial budaya membicarakan tentang proses perubahan struktur, sistem sosial, dan budaya' (Zaeny, 2005, p.155). Transformasi boleh berlaku dalam pelbagai keadaan dan teknologi juga menjadi perkara yang berkaitan dengan perubahan atau transformasi. Perubahan dalam sesuatu budaya itu boleh berlaku dan begitu juga dalam seni. Perubahan yang baik akan diterima dengan baik dan akan dijadikan panduan dalam perubahan yang akan datang. Transformasi akan memberikan sifat dua hala di mana yang melalui proses perubahan tersebut akan melihat perubahan dari sudut prosesnya dan yang menonton perubahan tersebut akan melihat perubahan dari sudut pemaknaan. Transformasi memerlukan satu proses dalam perubahannya, dan boleh di konklusikan sebagai sebuah perubahan komposisi atau bentuk penampilannya dari sebuah keadaan. Transformasi boleh wujud dalam pelbagai bentuk dan perkara.

Selain itu, teater Bangsawan mempunyai keunikannya yang tersendiri dimana mempunyai set latar tirai. Set latar tirai atau *backdrop* adalah antara set utama dalam setiap persembahan teater Bangsawan, jika dilihat sejarah perkembangan Bangsawan di Malaysia setiap kumpulan teater Bangsawan wajib mempunyai sekurangnya 6 atau 7 set tirai asas yang mempunyai pemandangan sesuatu kawasan. Penggunaan tirai bagi sesebuah babak mesti diikuti dengan sepasang sebeng. Set tirai ini biasanya mempunyai kelebaran 18 hingga 20 kaki dan mempunyai ketinggian 7 hingga 8 kaki secara asasnya. Ukuran saiz mengikut ukuran panggung atau ruang persembahan. Set tirai yang menjadi asas pentas bangsawan mengikut adegan cerita ada enam pemandangan (Rahmah Bujang, 1975, p. 81):

a) Tirai yang menunjukkan pemandangan di dalam istana.
b) Tirai yang menunjukan pemandangan di jalan raya.
c) Tirai yang menunjukan pemandangan di hutan.
d) Tirai yang menunjukan pemandangan di sebuah taman.
e) Tirai yang menunjukan pemandangan di dalam bilik seorang miskin.
f) Tirai yang menunjukan pemandangan sesuatu kawasan di darat, biasanya kawasan sawah padi.

Sesebuah pementasan teater Bangsawan seharusnya mempunyai tirai-tirai asas yang dinyatakan di atas dan pada masa kini penggunaan teknologi mula menggantikan set tirai latar ini. Penggunaan projektor dan LED telah menjadi pilihan untuk menggantikan kaedah lukisan pada kanvas sebagai latar tirai. Teknologi pada masa kini dilihat memudahkan kerja, mengurangkan kos pembinaan dan penghasilan latar tirai pada kanvas. Latar tirai pada kanvas perlu dilukis dan diwarnakan supaya mempunyai tarikan kepada latar babak yang ingin disampaikan. Maka penghasilan dan penyediaannya memerlukan penelitian dan masa yang agak lama berbeza dengan penggunaan teknologi yang hanya perlu dimasukkan lukisan atau lukisan digital ke dalam teknologi dan dipancarkan. Penggunaan sebeng dan unsur kekaguman yang ada pada set-set tirai Bangsawan memberikan kelebihan kepada pelakon-pelakon (Rahmah Bujang, 1989; Nur Afifah, 2009). Unsur-unsur kekaguman ini menjadi alat kemudahan kepada pelakon-pelakon untuk menutup kesilapan yang berlaku di atas pentas.

METODOLOGI KAJIAN

Kajian ini menggunakan kaedah kualitatif dengan mengambil data-data daripada buku, jurnal, laporan media, penontonan video dan juga temubual semi-struktur. Kaedah kualitatif dipilih kerana kajian ini melihat kepada bentuk transformasi yang berlaku kepada pementasan teater 'Bangswan Dendam Laksamana'. Kajian ini adalah juga turut membandingkan perbezaan antara konvensi Bangsawan sedia ada dengan 'Bangsawan Dendam Laksamana'. Penelitian terhadap rekaan pentas 'Bangsawan Dendam Laksamana' termasuk penataan cahaya. Melalui penelitian ini, kajian akan menilai bagaimana bentuk perubahan yang berlaku dan dinyatakan dalam bentuk penulisan. Video-video dokumentari Bangsawan yang telah dihasilkan oleh Tan Sooi Beng turut dijadikan sebagai bahan rujukan untuk menyokong kepada kajian yang dijalankan.

DAPATAN KAJIAN

Kajian ini telah mengenalpasti aspek latar tirai yang telah diaplikasikan dalam 'Bangsawan Dendam Laksamana'. Produksi ini telah mengekalkan imej lukisan pada latar tirai tetapi menggunakan lukisan digital dengan penggunaan LED dalam menerapkan estetika dalam persembahan Bangsawan. Kaedah ini telah diterapkan dalam persembahan teater 'Bangsawan Dendam Laksamana' yang mana nafas baharu telah disuntik dengan penggunaan corak persembahan yang lebih berwarna-warni dengan suntikan elemen muzikal dan ditambah dengan penggunaan teknologi pancaran LED menggantikan latar tirai konvensional yang menggunakan lukisan pada kanvas.

Bangsawan konvensional menggunakan latar tirai yang dilukis pada kanvas dan disusun kedudukannya mengikut susunan babak menggunakan *flying bar*. Susun atur tersebut bergantung kepada fasiliti dan kemudahan yang sedia ada pada di panggung pementasan. Jika jumlah *flying bar* yang ada pada panggung pementasan tidak mencukupi untuk susun atur latar tirai, maka perubahan latar tirai akan berlaku di belakang tirai *extra-turn* ketika persembahan *extra-turn* berlangsung. Permasalahan ini tidak berlaku dalam pementasan 'Bangsawan Dendam Laksamana' kerana latar tirai yang digunakan adalah pancaran menggunakan LED. Lukisan digital setiap babak yang menjadi latar babak kepada persembahan di pancarkan menggunakan LED. Transformasi lukisan pada kanvas kepada lukisan yang dipancarkan menggunakan LED memberikan satu kaedah baharu dalam menyampaikan latar tempat dalam persembahan teater Bangsawan dan mempunyai suntikan modenisasi dalam persembahan. Selain itu, sebeng di dalam Bangsawan konvensional merupakan lukisan pada kanvas yang digantung di kanan dan kiri pentas untuk menimbulkan pandangan perspektif kepada penonton. Lukisan pada sebeng selalunya mempunyai motif dan imej yang boleh di jalinkan bersama dengan latar tirai utama. Teater 'Bangsawan Dendam Laksamana' masih mengekalkan motif dan imej tetapi dalam bentuk lukisan digital yang di cetak di atas kanvas terpal atau material yang lebih ringan, murah dan mudah dikendalikan. Penggunaan sebeng yang telah digunakan dalam pementasan 'Bangsawan Dendam Laksamana' turut dijadikan sebagai latar

belakang dalaman rumah Megat Seri Rama dan Wan Anum. Kaedah ini telah memperlihatkan penggunaan ruang pentas yang menyeluruh dan sebeng tidak hanya menjadi bahan untuk mencipta perspektif sebaliknya mampu menjadi sebahagian dari set di dalam babak.

Jika dilihat dalam rekaan persembahan Bangsawan konvensional, set dan prop yang berbentuk realistik digunapakai untuk menjadi sebahagian dari keseluruhan visual setiap babak. Penggunaannya mengikut babak dan mengikut latar tirai yang ada. Babak di dalam istana menggunakan props, kerusi istana, kerusi para pembesar dan kipas-kipas yang dipegang oleh dayang-dayang. Props berbentuk tiga dimensi itu hanya digunakan untuk babak tersebut atau babak berkaitan sahaja. Berbeza dengan 'Bangsawan Dendam Laksamana' yang masih menggunakan teknik dan kaedah yang sama tetapi ditambah dengan fungsi *multipurpose* yang mana kerusi istana atau set balairong adalah set di bahagian hadapan dan jika di pusing set tersebut merupakan set yang digunakan dalam rumah Seri Bija Wangsa. Penggunaan set sebegini banyak digunakan dalam persembahan teater moden kerana menjimatkan masa dan boleh digunakan semula. Perubahan ini dapat memberikan pereka set dan pengarah lebih berimaginasi dan memikirkan sesuatu yang lebih berguna dan memberikan impak.

Secara teknikalnya setiap persembahan teater akan mempunyai pencahayaan dan pencahayaan ini membantu dalam memberikan cahaya kepada wajah pelakon dan menyinari setiap set yang ada pada setiap babak persembahan. Bangsawan konvensional menggunakan teknik pencahayaan dari lampu yang bertujuan untuk menerangi wajah pelakon dan memberikan cahaya untuk penonton menonton penceritaan. Aspek teknikal seperti tatacahaya dan tatabunyi adalah aspek yang menjadi alat bantu kepada para pelakon pada ketika itu. Kajian melihat perubahan yang diterapkan dalam persembahan 'Bangsawan Dendam Laksamana' adalah aspek teknikal juga menjadi satu daya penarik dalam cerita ini. Teknologi pencahayaan biasa dari pancaran LED di jalinkan bersama dengan pencahayaan dari lampu-lampu mampu melahirkan satu visual yang mempunyai impak. Ini terbukti dalam satu babak peperangan yang mana biasa cahaya dari LED telah dijadikan cahaya utama di samping penambahan cahaya dari lampu yang ada untuk melahirkan satu visual *silhouette*. Teknik ini memberikan satu bentuk yang mampu melahirkan rasa teruja kepada penonton. Kajian ini dapat mendapati penggunaan elemen teknologi dalam 'Bangsawan Dendam Laksamana' memberi transformasi terhadap persembahan Bangsawan di samping tidak merosakkan struktur persembahan sebaliknya memberikan pendekatan baharu kepada penonton dalam menilai atau menonton sebuah pementasan tradisi atau pementasan tradisional dalam era kini.

KESIMPULAN

'Bangsawan Dendam Laksamana' telah mengguna pakai kecanggihan teknologi yang ada pada masa kini dan diserapkan masuk dalam persembahan Bangsawan. Teknologi yang ditampilkan memperlihatkan elemen modernisasi cuba diterapkan dalam pementasan teater tradisional ini. 'Bangsawan Dendam Laksamana' menggunakan pancaran LED sebagai elemen utama dalam rekaan set pentas. Ini di ikuti dengan sebahagian rekaan set yang di bina, dan diletakkan di hadapan skrin LED yang hanya membantu melengkapkan *mise en scene* di atas pentas. Dengan penggunaan skrin LED ini, telah menjadikan penggunaan set sebagai elemen kedua terpenting dalam produksi ini. Pembaharuan ini, turut di lakukan pengekalan dalam elemen yang sedia ada. Bangsawan secara konvensi, menggunakan latar tirai yang di lukis tangan bagi memaparkan setiap babak. Meskipun produksi ini menggunakan skrin LED, namun elemen lukisan tangan pada kanvas di latar tirai setiap babak, telah ditukar ke lukisan digital. Oleh kerana itu, pancaran latar tirai persembahan ini menjadi elemen artistik utama dalam persembahan 'Bangsawan Dendam Laksamana'. Mengekalkan visual lukisan dari tangan ke lukisan digital, di mana kaedah ini lebih menjimatkan masa dan tenaga ahli produksi untuk menghasilkan latar tirai.

Kajian ini merumuskan bahawa transformasi yang berlaku dalam rekaan pentas 'Bangsawan Dendam Laksamana' bukanlah suatu perubahan yang negatif, ianya masih mengekalkan estetika dan ciri utama dalam persembahan Bangsawan. Perubahan teknologi yang semakin maju dan seiring dengan itu perubahan dan pengaplikasian teknologi itu perlu di dalam persembahan teater Bangsawan. Transformasi

yang berlaku dalam persembahan Bangsawan pada hari ini tidak mematikan bentuk persembahan tersebut sebaliknya memberikan satu nafas baharu dalam bentuk persembahannya. Segala perubahan teknologi seiring dengan masa, perlu di adun ke dalam persembahan teater tradisional. Latar Tirai 'Bangsawan Dendam Laksamana' telah memberikan nafas baharu dalam persembahan teater Bangsawan. Pendekatan yang moden seperti ini mampu menarik minat generasi baharu untuk mengenali teater tradisional. Impak modenisasi ini boleh menjadikan Bangsawan mampu berdaya saing sebagai sebuah teater tradisional dengan persembahan teater kontemporari masa kini.

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A Systematic Review of Modest Fashion Perspectives in the Malaysian Fashion Industry

Zulina Kamarulzaman*
Faculty of Design and Architecture, Universiti Putra Malaysia, Serdang, Malaysia
Muadzam Shah Polytechnic, Muadzam Shah, Pahang, Malaysia
Email: zulina.q@gmail.com

Nazlina Shaari*
Faculty of Design and Architecture, Universiti Putra Malaysia, Serdang, Malaysia
Corresponding author
Email: nazlinashaari@upm.edu.my

* These authors contributed equally to this study

ABSTRACT

Modest fashion has become popular over the last decade and is promoted as the latest dressing style. Modest fashion is usually mistaken for Islamic wear, specifically in the Malaysian fashion industry. Malaysians' acceptance of the Islamic lifestyle started long ago, with the continuous adaptation of multiculturalism. This paper aims to determine modest fashion in the context of the Malaysian fashion industry. A systematic review of the published articles and literature was conducted to outline the concept of modest fashion and the relevant issues in modest fashion perspectives. The study identified five innovative components in its conceptual framework: beliefs, fashion expertise, management of business relationships (BRM), fashion culture, and social media influencers originating from modest fashion. The conceptual framework also included related keywords from past research. The findings in this study indicated a positive relationship between modest fashion and faith practices in Islam. The results implied a need for future research to study the acceptance of modest fashion as a dressing style among non-Muslim consumers in Western countries. This paper concludes that modest fashion has evolved into one of the mainstream fashion lines in the fashion world and is no longer seen as a conservative style of fashion.

Keywords: *Conceptual framework, Fashion industry, Fashion knowledge, Modest fashion*

INTRODUCTION

Modest fashion is a new and decent style of dressing that differs from Islamic wear, as modest fashion does not strictly adhere to the laws of Syariah. Malaysian Muslim women are now openly fashionable in dressing, accessorising, wearing make-up, and portraying themselves on social media as part of modern society (Zanirah et al., 2018). This open-mindedness is possible, as Malaysia has been recognised for centuries as an Islamic country with a multiracial and multicultural community. Consequently, Malaysians are known to be an empathic population that has come to accept the Islamic lifestyle as a culture, especially in dressing style (Anita & Han, 2019). For example, modern Muslim women do not hesitate to use colour combinations as a dressing style instead of dark colours, according to the practice of Islam.

On the other hand, Europeans and North Americans recognise modest fashion as a religiously-motivated style and modest fashion was most often associated with Muslim women in some form of hijab, the head or face covering known as the niqab or burqa (Lewis, 2015). Zabeen et al. (2017) mentioned that modest fashion has occurred in the new modern Muslim lifestyle in terms of dressing style, especially for women who do not represent the Islamic dress code.

LITERATURE REVIEW

Definition of Modest Fashion

Previous studies on modest fashion differed significantly from those conducted on Islamic wear. The term' modest fashion is often referred to as conservative dressing by Muslim women. In other words, modest fashion was recognised as a trend in women wearing less skin-revealing clothes (Prahastuti et al., 2020). An extensive and growing body of literature has studied modesty in practice, which varies from person to person, including modest wear, style, and how people regain their confidence. According to Norainie (2017), modesty fashion is not only emphasising its relevance not only to women but also to men. Results from earlier studies indicated that with the acceptance of human rights and democracy, the growth of modest fashion had gained importance, as Muslim women could find affirmation in their lifestyles (Rosenberg, 2019).

However, modest clothing is unnecessary with the hijab or headscarf, as covering the skin or wearing non-revealing clothes is considered modesty. Muslims, Jewish, and Christians, for example, have practised the concept of modest wear (Lewis, 2015). Although modest fashion is related to Islamic wear, Western fashion labels do not consider the acceptance of the modest clothing concept to be faith-specific. Modest fashion is currently gaining popularity and recognition worldwide. International fashion brands, for example, began launching modest fashion collections with the rapid growth of the modest fashion market. This understanding of the modest fashion concept does not only apply to Muslims but is a vital factor in the acceptance of modest styles among Western and non-Muslim fashionistas.

Modest Fashion Scenario in the Malaysian Fashion Industry

Although Malaysia is a multiracial country with a majority Muslim population that complies with the laws of Syariah governing Muslim citizens, wearing the hijab is not mandatory for Muslim women (Khalid & Akhtar, 2018). As hijab fashion is synonymous with Muslim women, modest fashion is commonly promoted as a part of Muslim women's attire. Although Malaysian Muslim women are religiously obliged to follow the Islamic dress code in hijab styling, the fashion trend can still be applied and accepted (Bazlin Darina et al., 2019). To support the study, young and modern Malaysian Muslim women became a potential target market group who understood their faith obligations but insisted on keeping up with the latest fashion trends (Aethiqah Suraya, 2018).

The acknowledgement of fashion models wearing the hijab on fashion runways shows that modest fashion has become a mainstream phenomenon with the participation of more luxury brands in this new fashion line. Fashion followers influenced by the fashion influencer, or Hijabista, on social media, primarily Instagram, prefer uniqueness in their hijab styling to exhibit their individuality. Furthermore, the study suggested that modest dressing styles inspired Muslim women's creativity and expressiveness about fashion sense (Siti Hasnah & Harmimi, 2016). Modest fashion expands in the Malaysian fashion industry as new fashion brands increase continually. Newcomers to this modest fashion industry, such as designers, have taken the opportunity to profit from the market demand for modest fashion, with the easy accessibility to raw materials from China and Vietnam (Muhamad Izzuddin et al., 2020).

Although modest fashion currently plays a crucial role in Asia, particularly in Middle East Asia and South East Asian countries, such as Malaysia and Indonesia, e-commerce has encouraged the rapid expansion of modest fashion, particularly in Southeast Asia. For example, e-commerce is one of the supporting factors in Indonesia, therefore gaining significance in the modest fashion business (Putri, 2019). The global Muslim expenditure across the lifestyle sectors reached US$2.1 trillion in 2017, with clothing and apparel at US$270 billion and the predicted business escalation to reach US$361 billion by 2023 (Thomson Reuters & Dinar Standard, 2018).

An annual growth rate of 12.3% was predicted in the Malaysian fashion industry, resulting in a potential market volume of US$208 million in 2021. For example, Zalora Malaysia and FashionValet are popular e-commerce businesses that promote modest fashion in the local market (Nurul Amira Najwa et al., 2017). These studies supported the notion that Islamic fashion has rapidly grown and changed from a religious dress code to a substantial economic market, encouraging fashion designers to focus on Islamic beliefs and culture (Radwan et al., 2019). In Malaysia, local fashion labels are known to launch the Ramadan and Eid collections for the hijab and modest fashion followers. According to the State of the Global Islamic Economy 2018-2019 report, other contemporary fashion brands, such as H&M, Macy's, and Marks & Spencer, pursued this traditional and seasonal fashion show. A sound understanding of the purchasing power of the Muslim community during the festive season led to the participation of modern fashion brands in the modest fashion business.

RESEARCH METHODOLOGY

A systematic review was adopted to determine the factors related to modest fashion in the fashion industry. This approach required an in-depth comprehension of the method and a willingness to report the research gaps and misjudgements discovered in past research (Nind, 2020). The instrument in this study was developed based on modifying items from previous literature on modest fashion studies.

This paper used the archival data from Google Scholar and Scopus to study literature reviews from research conducted in the past five years (2015-2020) using related keywords. This paper identified 553 articles from Google Scholar and Scopus using the related keywords. However, only 16 articles were discussed in the findings of this study. Throughout this paper, the term' modest fashion' refers to the related keywords in this study, including Islamic fashion, fashion industry, fashion knowledge, modesty, hijab, and the Malaysian fashion industry, with modest fashion holding a primary role.

This study also used the Preferred Reporting Items for Systematic Reviews and Meta-analyses for Systematic Reviews (PRISMA), as seen in Figure 1, which was adapted from www.prisma-statement.org. The PRISMA diagram is a reporting guideline developed to optimize the reporting of systematic reviews drawn from four primary sources. The identified indicators are 1) Identification of records through database keywords; 2) Screening of records by eliminating non-relevant articles; 3) Eligibility of the articles; 4) Selection of data items related to the study (Adiyarta et al., 2020).
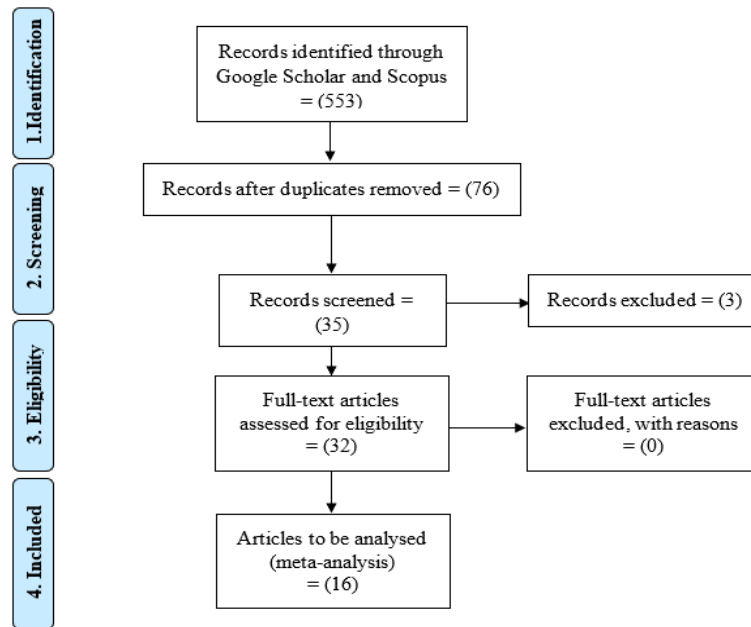
Figure 1. PRISMA diagram phases
(Source: www.prisma-statement.org)

FINDINGS AND DISCUSSION

From the 16 documents obtained as the final selection of the article reviews, new findings in the keywords related to the Malaysian fashion industry's perspectives towards modest fashion emerged. Figure 2 in this study displays the usage of existing keywords in the articles to identify the similarities and relationships in the Malaysian fashion industry. The findings revealed the emergence of five main keywords in the study: beliefs, fashion knowledge, business relationship management (BRM), fashion culture, and social media influencers.

Findings

The results of this study, based on Figure 2, indicated that the usage of modest fashion and related keywords from past research showed the acceptance of modest fashion in the fashion industry. As mentioned in the literature review, modest fashion is associated with Muslim men and women. The findings indicated a positive relationship between modest fashion and faith practices in Islam (Bazlin Darina et al., 2019), signifying an Islamic way of life (Hecker, 2018).

As shown in Figure 2, fashion knowledge is vital in increasing consumers' consciousness of modest fashion. The knowledge gained from these sources, such as fashion reports, trends and style updates, fashion consultations, outfit ideas, and promoting shopping outlets through social media, has influenced the perception of Muslim women in hijab or modest fashion (Siti Hasnah & Harmimi, 2016). Apart from fashion knowledge, consumer-based knowledge is equally essential (Sumarliah, Li, & Wang, 2020), as consumer-based knowledge in modest fashion showed modern Muslims' acceptance of modest fashion without abandoning Islamic practices. The styling of the hijab, for example, has resulted in various looks, designs, and colours that Muslim women are free to choose and wear based on what suits their appearances.

Other keywords derived from the study besides beliefs and fashion knowledge are business management, fashion culture, and social media influence. These results suggested the significance of the

three keywords to the study and the perspectives of modest fashion among the Malaysian fashion industry players. As highlighted in Figure 2, the keywords reflected the study's main objectives. Regarding modest fashion, this concept is recognised as Islamic wear, as both aspects have a relationship. When it comes to appearance, modest fashion does not deviate from the religious duties under Islam. Hence, a positive relationship with the growing popularity of Muslim attires was highlighted (Hecker, 2018; Zabeen et al., 2017).

Another significant aspect of modest fashion is the understanding of modesty through dressing style, fashion motivation, fashion uniqueness, and sources of fashion knowledge that became a fashion statement (Bazlin Darina et al., 2019; Kusumawati et al., 2019; Norainie, 2017; Siti Hasnah & Harmimi, 2016). The results encouraged other keywords, as mentioned in Figure 2, which relate to the Malaysian fashion industry perspectives, with modest fashion as a faith-based fashion business closely connected to modest clothing. The need to create brand loyalty as a new economic brand is believed to be a significant variable in building a long-term relationship between brands and consumers (BRM). Besides, social media influencers could create fashion-consciousness as a new culture among fashion followers (Ami Suhana et al., 2020; Leonnard et al., 2019; Radwan et al., 2019; Ajala, 2017; Almila, 2016).
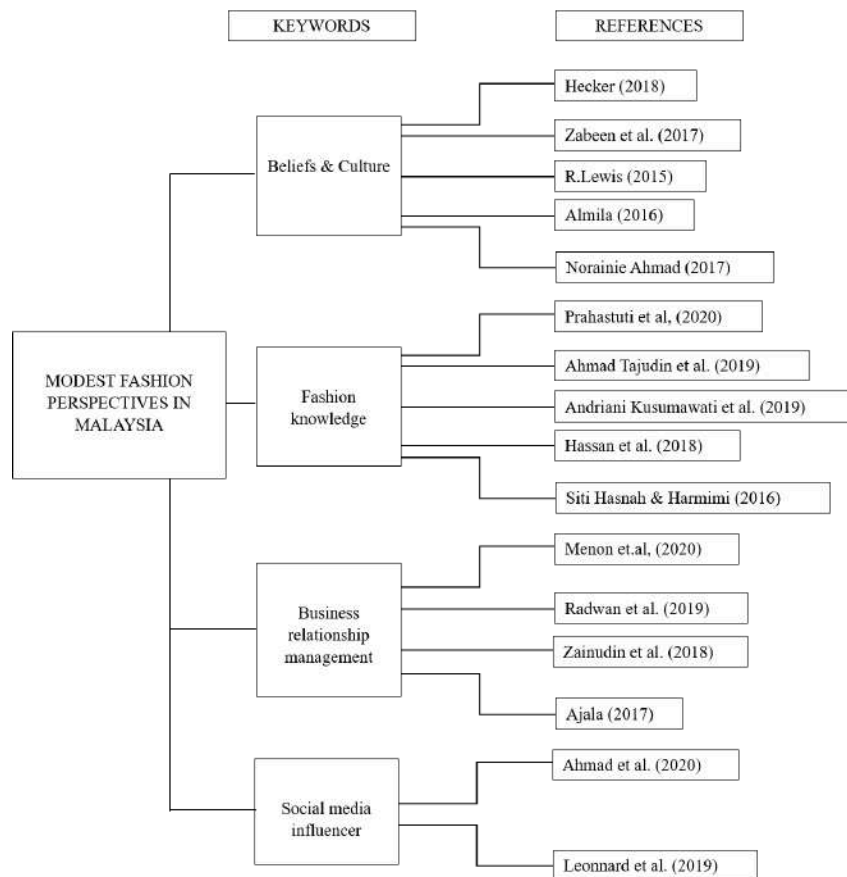
Figure 2. Keywords related to modest fashion

Discussions

Based on the conceptual framework in Figure 3, the following discussions as outlined in the literature review. The five significant elements identified from the research results were derived from keywords relevant to modest fashion: beliefs, fashion knowledge, business management, culture, and

social media influencers. Based on this study, the conceptual framework was developed through the keywords and literature reviews from previous research.

The modest fashion conceptual framework demonstrates the critical interaction among the keywords observed in this study that may clarify the variation between Islamic wear and modest fashion from the Malaysian fashion industry perspective. Consider beliefs and cultural assimilation; both are associated with users' experience in Malaysia and are inter-connected. Besides, technological improvement and the need for knowledge to stay relevant in the modernisation era hails fashion knowledge as the leading player in maintaining modest fashion's relevancy in the Malaysian fashion industry.

Based on this study, Muslims in Malaysia accept the idea of modernisation in clothing. This notion supports the idea that Malaysians have an apt understanding of the concept of *'aurah'* according to Islamic law while keeping up with the current style and trend that local and international fashion brands introduce. At the same time, non-Muslims in Malaysia accept and understand the need for hijab or niqab (a piece of cloth covering the whole face except for the eyes) worn by Muslim women in public, demonstrating religious and cultural tolerance.

The involvement of modest fashion implied a relationship between the keywords that made modest fashion influential among Muslims. This involvement also showed that Islamic wear was adapted in a modest fashion style according to the Islamic guideline to match the modernisation and acceptance of fashion-consciousness in Islam. This study showed that the five significant elements used throughout the study were discovered using modest fashion keywords. Although there are few studies on modest fashion in Malaysia, with more studies related to Islamic practices, such as halal business, modest fashion is fast becoming a sub-study in research. Moreover, the findings from prior studies can be adapted into the local context.

The conceptual framework in Figure 3 demonstrates the significance of keywords in evaluating modest fashion within the Malaysian fashion industry, assuming that 'modest fashion' is not a new terminology in the fashion industry. The framework reflects the impact of belief and culture on Malaysian users' modest fashion experience, and the relationship among the keywords should be adequately evaluated to understand the outlook on modest fashion in Malaysia.

The prevalence of modest fashion and its diverse brands demonstrate its notable success in the fashion world (Muhamad Izzuddin et al., 2020). Modest fashion has also been diverse, as it is incorporated into different types of clothing, such as streetwear, leisurewear, and casual, allowing consumers to incorporate modesty into their daily style. In addition, the increase of local labels in modest fashion indicates that the five keywords extracted from the study are implementable in the Malaysian fashion industry – they can aid fashion designers in developing more modest designs and styles according to the demands of the Malaysian fashion market.

Following the discussions in this study, fashion design entrepreneurs should consider all consumer needs to satisfy the latter's purchase satisfaction, eventually improving efficiency and ensuring their business sustainability in the fashion industry.
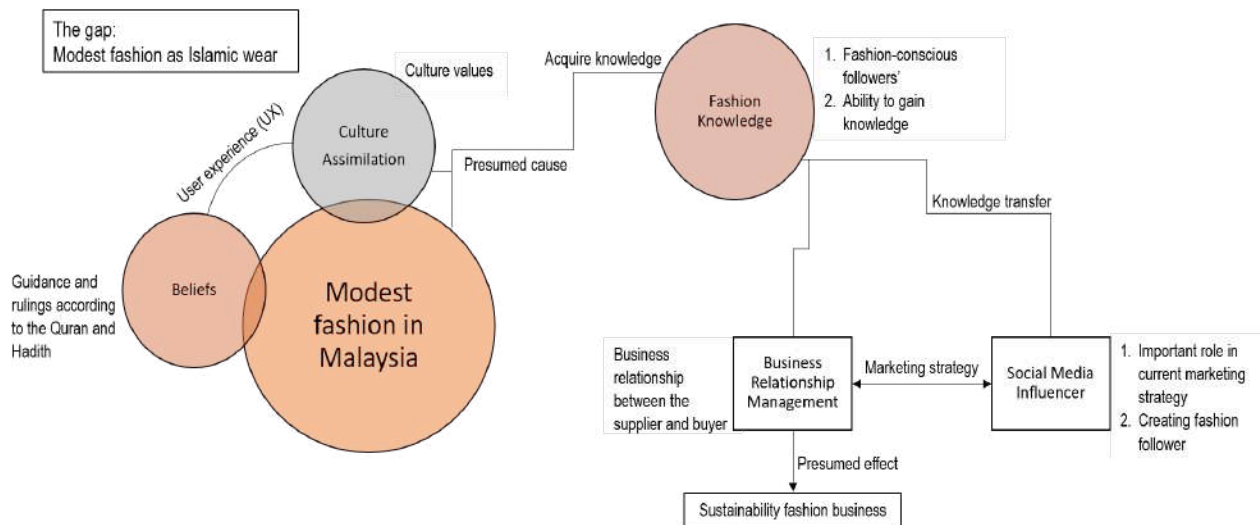
Figure 3. Modest fashion conceptual framework

Beliefs

The concept of *'aurah'* is a vital element for Muslim men and women. For Muslims, covering certain body parts from visibility is an obligation that must be fulfilled. According to the Quran and Hadith, the reasons behind this guidance and rulings are related to protection from inappropriate gazes and the avoidance of unnecessary individual attention for any reason. Based on this faith, most Malaysian Muslims dress appropriately and appear modestly. Apart from fulfilling a religious obligation, Muslims also seek to enhance their beauty through modest fashion (Zabeen et al., 2017) by abandoning the stigma of wearing a hijab (for a Muslim woman) as a form of religious oppression.

In the 1990s, Muslim women styled themselves with a hijab that revealed a portion of their hair or bangs, even though this deviated from the proper method of wearing a hijab. Muslims' public awareness of becoming or being faithful and the need for covering the *'aurah'* has increased since 2000, making wearing hijab a new trend (Salilah et al., 2020). Sari et al. (2018) claimed that there is no effect on religiosity and fashion knowledge. In this study, Muslims have been shown to stay true to their religious lifestyle. The fashionable hijab and modest attire may not be dull, but they follow Syariah's compliance. Modern Muslim lifestyles place a strong emphasis on maintaining modesty in apparel selections. The hijab, which serves as both a means of self-expression and a sign of adherence to Sharia principles, stands as a powerful symbol reflecting the acceptance and enthusiastic adoption of modest fashion within the realm of Muslim attire (Zulina & Nazlina, 2020). From this knowledge and understanding of the meaning of Syariah laws, Malaysian Muslim women can be seen wearing the hijab everywhere, regardless of age and race.

Culture

Modest fashion has evolved into Malaysian culture. Matching the hijab to complementary attires, accessorising, and wearing make-up for Muslim women are now common trends in modest fashion. As for men, wearing trousers or knee-length short trousers is an equally common occurrence. In Malaysia, racial and cultural assimilation commonly involves clothing, food, space, and language (Khauthar, 2020). Although fashion and faith seem incompatible (Rosenberg, 2019), young Malaysians' dressing trends have created a modest, fashion-friendly culture. Some non-Muslims implemented the concept of modesty, indicating that modest dressing is accepted among non-Muslims in a culture that upholds propriety in public areas.

No evidence was found claiming that modest fashion is exclusively for Muslims. An example of this statement can be seen in girls' school uniforms, which allow female students to wear pinafores or traditional Malay clothing, namely the *baju kurung* (a long-sleeved tunic worn with a sarong). However, the trend of non-Muslim school girls wearing *baju kurung* is becoming common. With the adaptation of modesty in appearance, it is also possible to invent a variety of stylish and professional hijabs for Malaysian Muslim women (Salilah et al., 2020).

Modest fashion has been making its mark and being accepted in the Malaysian fashion industry, with non-Muslim fashion designers producing modest fashion clothing. Designer Melinda Looi launched Ramadan 2020 ready-to-wear collection for her Muslim customers and received encouraging and positive feedback from them. In her ready-to-wear in Raya 2018, she introduced "*Bunga Pelikat",* a traditional motif, in men's sarong. Her designs and acceptance among customers demonstrate that cultural assimilation in designs is accepted and is used to attract Muslim customers.

Melinda Looi's designs and those of other local fashion designers such as Bernard Chandran and Fizi Woo appear to be of modest high fashion aimed at upper-class Muslim clients, according to the Contemporary Muslim Fashions exhibit events in Frankfurt (2019). Such recognition puts the Malaysian fashion market on a global scale. These non-Muslim designers prove that there is an understanding of the modest perception among non-Muslims as the culture is publicly known and that culture assimilations are practised in Malaysia.

Fashion knowledge

Fashion consciousness among Muslims is rising with the need to change Westerners' perception of fashion without deserting the Islamic faith. The strategies enhancing modest fashion perspectives among Malaysians may involve fashion knowledge based on the findings. However, the introduction of modest fashion in Malaysia is slightly different from that of Western countries. The new collections ready for the Ramadan and Eid celebrations (the holy months for Muslims) may gain more coverage in the mainstream media, with the broader acknowledgement of the hijab online (Thomson Reuters & Dinar Standard. (2018)).

In the Malaysian fashion industry, male and female fashion-consciousness followers gain fashion knowledge from various sources, such as fashion magazines and catalogues, fashion events, and social media through Instagram or Facebook (Siti Hasnah & Harmimi, 2016). This study indicated an intensity in modest fashion followers to see a new style, colour forecast, and the current trends in their wardrobe collection other than black clothing as a dressing option. According to Teo, Nur Suhaila and Nurul Fatin (2017), the buying behaviour among Gen Y in Malaysia is based on the fashion knowledge obtained from online fashion blogging communities. This generation considers themselves fashion followers with rising incomes and has an exclusive taste for fashion trends and styles. This buying behaviour is crucial for a fashion business to remain competitive in the market, understand fashion knowledge, and identify a unique set of independent customers with diversity and optimism (Muhamad Izzuddin et al., 2018).

Social media is one of the main sources of fashion knowledge, especially for the younger generation who use such platforms the most. As digital knowledge is vast and infinite, fashion consumers use this to gain fashion knowledge quickly and precisely. Local and international fashion magazines such as Glam Malaysia, Hijabista, Harper's Bazaar, and Vogue have turned to digitalised subscriptions to deliver new updates about style and fashion to fashion followers.

These results suggested that the acquisition of fashion knowledge is not only a criterion for fashion followers but that fashion knowledge is also a contribution from fashion business owners. Furthermore, to follow the market demand and consumer buying behaviour, fashion forecasting should be paid attention to by fashion businesses, thus facilitating the development and implementation of more effective

marketing strategies (Teo et al., 2017). Further market research needs to be done by fashion companies to achieve their business goals in this increasingly competitive modest fashion business.

Business relationship management

Globally, the modest fashion business is a new trend in the fashion industry but is not a new concept in the Muslim world. The concept of modest fashion can be found in economic and managerial literature and fundamentally showed the same objectives that aimed for long-term success in a stabler and more valuable management.

Halima Aden sparked a modest fashion sensation worldwide when she became the first Muslim model to wear a hijab in the New York and Milan Fashion Weeks. Modest fashion is making its mark in mainstream Western fashion; new fashion lines are created by fast fashion companies such as H&M, Zara, Net-a-Porter, Mango, including DKNY to fulfil the demands of Muslims worldwide. In the United Kingdom, modest fashion is not only for Muslims and everyone who wants to dress modestly, regardless of religion or culture. However, Muslim women in the United Kingdom spent 16% higher on fashion than the average consumer, indicating demand for modest fashion in the United Kingdom.

In the Malaysian fashion business, the business relationship between suppliers and buyers does not explicitly exist to maintain brand loyalty for a long-term relationship between brands and consumers (Muhamad Izzuddin et al., 2020). For example, the local fashion designer and entrepreneur Rizalman Ibrahim and fashion entrepreneur Vivy Yusof have successfully maintained a good rapport with customers through social media. The entrepreneurs posted updates on their products or daily lives on Instagram and Facebook as a marketing strategy to draw the followers' attention to every launched product.

As predicted, the strategy works, and sales are growing, demonstrating the importance of sellers in maintaining good relationships with the customer to establish a business relationship. Nevertheless, customers decide where their brand loyalty lies as they have purchasing power. Business owners should also look for potential customers to maintain a business relationship between the fashion business owner and consumers.

Ami Suhana et al. (2020) stated that luxury brands that entailed a high price and quality, aesthetic value, exclusivity, rarity, and speciality influenced youths to buy the products and promoted a sophisticated personality. Consequently, this business strategy resulted in tremendous success, with every newly-launched product, including the hijab and modest clothing, sold out in less than an hour. Zhizhong et al. (2016) supported the statement that acquiring knowledge in a good relationship is indicated by excellent communication, long-term orientation, social satisfaction, and economic satisfaction, which customers must have.

Social media influencer

In this finding, social media influencers significantly made modest fashion products prevalent among the Hijabista. Social media influencers play a crucial role in the current marketing strategies by conducting paid reviews for modest clothing. According to the State of the Global Islamic Economy Report 2018/19, online businesses and modest fashion influencers are significant elements in popularising modest fashion among millennials in Muslim and non-Muslim majority countries (Thomson Reuters & Dinar Standard, 2018).

One of the most popular influencers in Malaysia who wears modest fashion without a hijab is Ameera Khan, with 1.2 million followers and over 40,000 likes on every modest fashion posting on Instagram. Meanwhile, the social media influencer Tya Ariffin, who recently started wearing a hijab, has 1.5 million followers and more than 20,000 views in every modest fashion video posting. Fashion

followers intend to follow the trend these social media influencers advertise, specifically in terms of appearance. The combination of social media influencers and the ease of access to social media have encouraged young Muslims to experiment with different looks and keep up with the current trends. Although some Islamist scholars claim that modest fashion is not Syariah compliant, the Muslim community still accepts modest fashion.

According to Kavakci & Kraeplin (2017), the digital world has not limited young Muslim generations in creating an Islamic culture industry. Social media platforms such as Facebook, Instagram, Twitter, and TikTok are used to demonstrate how to dress according to the trend. Social media influencers use TikTok to attract followers by doing short videos about lifestyles and advising on fashion styling and make-up. According to Teen Vogue (Nieves, 2022), the young generation actively in TikTok significantly impacts fashion brands.

On the contrary, Zulkarnian et al, (2020) stated that although these influencers have a vital role in promoting and marketing products, these strategies do not ensure brand loyalty involvement from the buyer. Young followers are likely to imitate the style of their favourite influencer, which can be seen on social media postings. In other words, fashion trends inspired by social media influencers impacted the business marketing strategy, and the trend of using social media influencers as a muse by modest fashion brands in Malaysia gained significance.

It was understood that portraying local influencers as role models drew the attention of young followers. Recently, Lancôme, an international French luxury skincare brand, chose Neelofa, a Malaysian actress and entrepreneur, as the new brand ambassador for the Southeast Asian region to feature in Lancôme's first Eid campaign in 2021 (Syida Lizta Amirul, 2020). According to Lancôme's spokesperson, Neelofa, a Hijabista and a modest fashion influencer, would be a charismatic role model inside and out. Past research on modest fashion has agreed that social media influencer is another significant aspect of the modest fashion industry.

Marketing strategy with social media influencers is expected to attract new followers and potential buyers. It involves brand loyalty, and to encourage a buyer to buy a product, a luxury personal experience can be used to create a positive emotion (Ami Suhana et al., 2020) that may encourage purchase. With this in mind, influencers are tasked with creating reliable and truthful digital content for their social media followers while at the same time helping fashion brands achieve their sales goals.

CONCLUSION

As a result of this study, suggestions for future research were identified for the acceptance of modest fashion among non-Muslim consumers in Western countries as a way of dressing. Although modest fashion is linked to Islamic wear, limited studies indicate the exclusivity of modest fashion for Muslims only. The perception of this idea could differ from previous studies.

This study aimed to determine modest fashion in the context of the Malaysian fashion industry. The findings presented a relationship between the primary keyword, which is modest fashion, and other related keywords from previous studies. Fashion consciousness among Muslims is vital in introducing modest fashion in the global fashion industry. On another note, Islamic fashion has been re-branded as modest fashion as a way of accepting non-Muslims, which can be seen as an economic factor in global neoliberal and postmodern forces, specifically in individualised and consumer-based relationships (Ajala, 2017).

Despite the prevalent association of modest fashion with Islamic attire, it is essential to recognise that the definition of modest fashion extends beyond this specific context. In countries where Islam is the predominant religion, and cultural assimilation is prominent, the practice of wearing modest clothing in

public is not uncommon. Consequently, this research study makes a valuable contribution to the field of modest fashion by shedding light on additional factors such as fashion knowledge, brand relationship management (BRM), and the influence of social influencers, as outlined within the proposed framework. This framework confirmed the association between the findings, which may help Malaysian fashion companies to produce new designs and styles suited to the local preference for modest fashion in the future market.

The result demonstrates the applicability of modest fashion for both Muslims and non-Muslims who want to dress modestly. Following this, high fashion brands and fast fashion companies have been producing modest collections to attract customers and be part of this new competitive industry. These brands and companies should be aware of what constitutes modest clothing in Islam to ensure that their products are accepted among Muslims. Future research should examine the acceptance of modest dress among Westerners by considering the prevalent view that modest dresses are only for Muslims. Perhaps this will provide a better understanding to non-Muslims of the Islamic lifestyle.

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The Rise of Independent Female Protagonists: A Research on The Animated Films *Putih* (2001) and *Kring!* (2019)

Sharifah Nur Sabrina Syed Abdul Hamid
College of Creative Arts, Universiti Teknologi MARA, Shah Alam
Selangor, Malaysia
Email: sharifahnursabrina96@gmail.com

Mohamed Razeef Abdul Razak
College of Creative Arts, Universiti Teknologi MARA, Shah Alam
Selangor, Malaysia
Corresponding author
Email: razeef080@uitm.edu.my

* These authors contributed equally to this study

ABSTRACT

Representation is significant especially in media driven society nowadays. We incidentally and unknowingly construct our opinions and thoughts through the consumption of varieties of different types of media, but one of the most powerful tools to communicate and share ideas with audiences is through moving pictures, especially since the boom of the creative and digital industries. That media would be animation. Independent animated films in Malaysia are expanding although slowly but at a steady pace. More and more audiences of different generations are able to tune in as digital media consumption is much easier to access. This helps audiences to appreciate the value of positive messages these films attempt to convey. Both *Kring!* (2019) and *Putih* (2001) hold deep sentimental values as both short films, even though small, depict certain aspects of personality traits, in line with the concept of feminism itself. Although both are in stark contrast with each other, both of the females depicted clearly how women are mirrored and perceived in the current society and era when they are created. It is crucial to see the progress and the significant growth of how women are portrayed on screen, although looked very unimportant, but one of the stepping stones in holding women's virtue as an abled human being, functioning in society.

Keywords: *Female, Protagonist, Malaysian, Animated, Film*

INTRODUCTION

Malaysia has been accustomed to animation since the early 1900s. One of the first animated short films ever produced locally in Malaysia was *Sang Kancil and Monyet* (1984), directed and produced by Hassan Muthalib, one of Malaysia's leading forefathers of animation. Hassan (2007) mentioned that Malaysia has the potential to go far in the animation industry, although Malaysia is not preoccupied with big animation

studios if compared to other ASEAN countries such as the Philippines, Thailand, Vietnam, and Indonesia. Animation studios in Malaysia make do with whatever available resources they have and move forward to create amazing art pieces that capture the attention of the audiences with their captivating rendered art style and entice them with unique characters and storylines. Subsequently, this concept was affirmed when the television animated series for *Ejen Ali*, recently was contracted to exclusively stream on Disney+ Hotstar, one of the major platform sites for streaming video content, according to the news article by Mya (2022). Not forgetting, the entire seasons and mainstream movies of one of the most popular animation series in ASEAN, *Upin & Ipin*. These franchises have been added to Netflix for quite some time, and are readily available to stream on Netflix. As mentioned by Ahmad Izhan Omar , this achievement has potentially opened new opportunities for local content creators to shine and distribute their work with a better chance to be recognizable globally, on a global platform (Mya, 2022). Animation production produced locally can be watched and streamed globally, thanks to the exploitation of the digital age, where everything is accessible at the tip of our fingers.

Because of these notions, we could see the major impact of these successes on our digital economy. More allocations are strategized to boost the technology industries, animation. This is one of the first steps in recognizing the achievement and encourages local animation studios to strive for much better quality, not only on the graphics of the animation itself but the richness of the storyline and plot. It will be enticing and engaging, maybe something completely new for the audience to consume. Hence, this solidifies the concept of challenging new ideas and motives to be viewed by the audiences. Merging two concepts of not only animation created to be visually stunning and have an interesting plot line but to convey deep messages and challenge taboo themes for the audience to reason and ponder, especially in this day and age. The topic of the segregation of genders has always been prevalent in Malaysia, especially the occupational and wage gap between male and female workers. In recent years, a study by Rahmah (2017) has shown that there is still a significant gap between the income of female workers in a single household compared to male workers. Even though, within those years, female Malaysian workers are significantly growing in their respective workforce. Thus, more or so highlighting the issue of the insignificance and undermining of the female gender. Not only restricted and discriminated against in their own workplace but blatantly generalized and stereotyped heavily in the media. According to a study conducted by Mahmor (2015), it is evident that females are heavily stereotyped. Females are depicted to be fools and are always deemed as damsels in distress. The image of these females on screen is burned in the mind of its consumers, be it in writing, images, or moving media. This, evidently slowly reshapes and reconstructs how we as a society consume this information and project how we see women, in general. This is evident as we can see how princess characters, during the Golden Age of animation in America, especially in the Disney franchise. According to McKenzie (2015), the typical damsel-in-distress who is intensely domestic is the earliest depiction of Disney princesses. This is shown in a number of classic Disney animated films, including *Snow White* (1937) and *Cinderella* (1950). In some circumstances, the princesses are shown stationed in different residences and are only permitted to perform their customary chores while waiting to be rescued. McKenzie (2015) adds that the idea of a young, attractive, and kind-hearted princess mirrors cultural ideals about women and gender roles.

We can acknowledge that these studies acknowledge how wrong women are depicted and interpreted on screen, this pushes the certainty for representation of female protagonists in animated films, especially in Malaysia. Although said animated films flourish on global platforms, the absence of female protagonists is unnerving. Most female characters in these films are deemed as side characters for the protagonist. With the time limit for these films to explore the female character's complexity, the audiences could not see their full potential as a whole. Even so, *Kring!* (2019) and *Batik Girl* (2021) rises to the challenge of not only making a protagonist for these short-animated film females but to challenge the themes of exploring the full potential of being a woman in Malaysia. It acts as a representation for female audiences in Malaysia to relate and conceptualize the idea of relating their suffering with the same issues as they needed to be seen and heard. Now, female viewers of all ages could see a representation of themselves on screen, with the message that they can grow and be empowered for their personal and professional lives.

LITERATURE REVIEW

The Emergence of Animation

The upsurge of animation should be fully credited to the growth of the internet. Most mainstream media that we consume, be it in the form of entertainment or education, succeeded through the leap growth of the internet itself. Audiences can engross themselves and consume media anywhere and everywhere they want. Multiple platforms are available on the internet for audiences to access and watch as these platforms are made to be easily accessed and navigated. This introduces a huge leeway for creators to engage and conceptualize unique ideas in order to capture the attention of the audiences. As computers advance, the demand for consumers becomes more and more challenging as audiences prefer to be visually enticed by video format. Creators are called to create in conjunction, not only providing stunning visuals for production but increasing the growth of the flexibility of creators to push boundaries and present difficult topics to be discussed. It is important as most of the viewers for animation specifically ponder young audiences, which are mostly impressionable children. Iamurai (2009) conducted research on how aggressive commercial influences the effect on young viewers, in which they argue that animation is the embodiment of characters representing living in the same environment as the viewer. Young audiences would perceive it and expedite the notion that it will influence the beholder's emotions and how they are going to act in their environment. That is why it is important to explore and conceptualize unique ideas to generate moving conversations and contribute to the social movement.

The Animus

Sex and gender are two separate identities in which, sex is the biological identity of a basic human, whereas gender, are social identity or cultural identity that is bestowed upon humans, according to Brugeilles (2002). In context culture, it dictates the 'masculinity' and the 'femininity' part assigned to each corresponding sex. Basically, identifying and categorizing humans into two separate groups, male and female. This is as though a confirmation assigned certain stereotypes and expectations to dictate their way of living. Women who are generalized into a specific box were ordered to stay home, become caregivers, care for the children, and do household chores. Men, on the other hand, are encouraged to explore and work in order to provide for their families. One of the first stereotypes is that women are not allowed to pursue bigger dreams and find comfort and learn from their own success. In most stereotyping, women are also expected to be dainty, sweet, and weak. They needed a hero, a man to come and rescue them, from bad things like their environment or bad people, and in some twisted way, from themselves. This somehow summarizes the status quo of a woman's standing in a social society. The social imbalance and inequality for both syzygies are jarring.

Carl Jung's personality archetypes theory plays a huge role in identifying and expressing the collective unconsciousness of the human mind. Beoree (2006) explains in Carl Jung's archetype theory, dives deep into uncovering the concept and idea of 'masculinity' and 'femininity'. The main four archetypes are the mother, the shadow, the persona, and the anima or animus. The anima or the animus will be dictating and helping to identify this social construct. The anima, according to the theory, is the 'feminine' aspects or traits in a man, whereas the 'animus' is the 'masculine' traits in a woman. Deep in the human consciousness, each woman is indicative of their animus. These traits came to them, based on their life behavior, personality, and cultural upbringing. Most of these 'masculine' traits challenge the social norm that they were expected to have. The concept of women wanting to become leaders, independent, and capable was somehow a vast concept. It's basically telling themselves, and the world that they have their own wants and their own needs. Women are supposed to be given leeway, the same as men, to achieve anything they want but are restricted by norms. This solidifies the inequality women

suffered. These are what society expects women to act accordingly. Any 'masculine', albeit 'feminine' traits are classified as strange to the eyes of social hierarchy.This heavily correlates with the Big 5 personality traits theory as this is deemed as one of the most accurate readings for personality tests according to psychologists globally according to. By exploring the animus of the masculinity aspect of a female human being, it correlates with the human's personality itself. Using the theory, it summarizes the personality into 5 different traits including:

1. Openness
2. Conscientiousness
3. Extraversion
4. Agreeableness
5. Neuroticism

Under these umbrella terms, each of these traits will be examined in depth to evaluate the existence or absence of these traits in a human person. .

Figure 1: The Big 5 Personality Traits
(Source: J.M Digman, Personality Structure: Emergence of the Five Factor Model)

Feminist Ideology in Animation

Somehow this twisted way of dictating how females should be classified and expected seeps through and was adapted on screen. In general viewing to a wide range of audience, this helps nail down the coffin and solidifies these expectations into the social hierarchy. This was prominent, even from way back, we could see in old animations, especially princess-themed movies. Rowe (2019) confirmed in these movies, the dominant character, the star of the show, was the princesses. But they were presented as feeble as they can go dainty and needed to be saved. Not only their personality and traits were seeping through the screen, but how they were presented was also an issue. Most princesses are stereotyped as having light complexion, a slim figure, and a small waist. A cruel depiction of how women should be presented. The ideal figure. It contorted the mind of audiences spectating and projects what they see on the screen onto their real life. Certain expectations of how women should look and behave became the

social norm. It became, in some cruel way, a complete annotation in the norm cycle. Everything keeps on repeating and nothing changes.

That is why change is needed to challenge these social norms. Bringing in more independent dominant female roles is a game changer to break these stereotypes. We could see in Western animation culture, more independent female roles embrace their inner anima. Like in the animated film Mulan, women are capable of serving their country and fight in the war. Or in Brave, Merida chooses her destiny and dictates her life. In the article, it was highlighted that not only in major films, characters in serialized television also adapt to this feminist concept. The character Marge was once depicted in one of the episodes as joining a so-called #MeToo movement during her years in university. These characters act on their animus. This notion should have been celebrated by audiences, in which society exists in celebrating the female animus, a concept of simple decency in their own life. By projecting these ideas on general viewing, the audience can relate and gradually accept these ideas to be intertwined with their own beliefs. Therefore, putting out independent animation shorts would be the right move to completely introduce females celebrating their anima. It's approachable and feedable to the audience to play around with challenging the social construct of gender. Short animations are the perfect medium to meditate on the message of challenging gender. Even in Malaysia, the prospect of using a female dominant role in the selected animated film was the perfect choice to carry this message.

RESEARCH METHODOLOGY

The chosen research methodology used was the qualitative research method. Data was collected through full viewing of both short-animated films chosen, which were *Putih* (2001) and *Kring!* (2019), focused on both of the short film's main protagonists, Teacher Suraya from *Kring!* (2019) and Putih from *Putih* (2001). A study was conducted, mainly focusing on the role of the protagonist in their respective animated films, and how the concept of femininity and the feminist ideology influenced the protagonist themselves. The method used to collect this data is by analyzing the personality traits of the characters and their on-screen roles. In further analysis, the data collected then will be applied to the Big 5 Personality theory, to observe the complexity of the character's personality and identity. The protagonist is identified by how much the characters appear on screen and their impact on the narrative of the animated film, explained by Putri (2017). In the animated film *Kring!* (2019), the protagonist is Teacher Suraya. Teacher Suraya is seen helping one of her students, Mael who is failing her class. Next in *Putih* (2001), the protagonist of this animated film would be Putih. Putih can be seen as the story revolves around her and how she navigates her life and escapes through torments from her antagonist. The research instruments used to analyze these characters are recorded in the form of a table. The characters chosen are as below:

Table 1: Character is chosen to analyze (Animated film: *Putih*)

Character in Animated Film: Putih	Gender	Role in Animated Film
Putih	Female	The main protagonist of the film. The biological daughter of Mak Labu, the step sister of Merah and the step daughter of Mak Kundur.

Table 2: Character is chosen to analyze (Animated film: *Kring!*)

Character in Animated Film: Kring!	Gender	Role in Animated Film
Teacher Suraya	Female	The main protagonist of the film. A teacher at a local school.
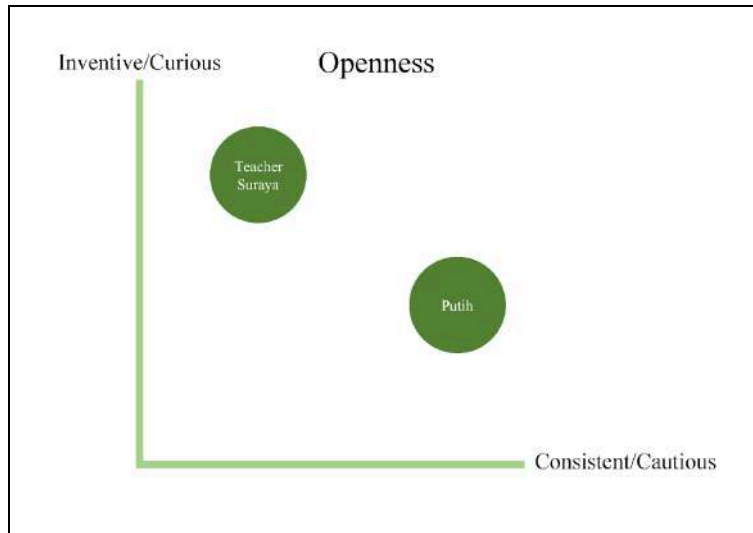
Figure 2: Characters chosen on the Big 5 Personality Theory (Openness)
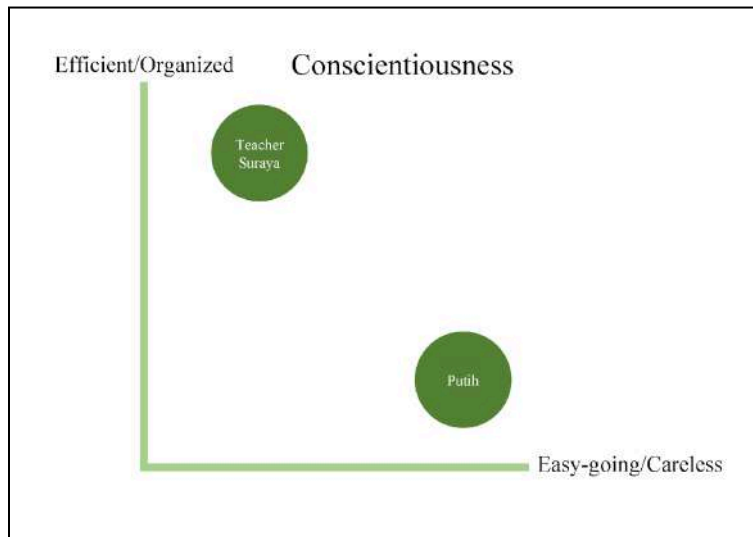
Figure 3: Characters chosen on the Big 5 Personality Theory (Conscientiousness)
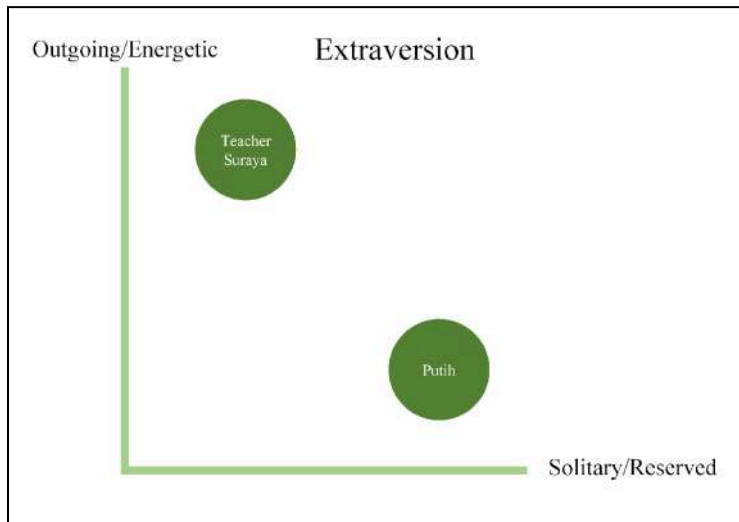
Figure 4: Characters chosen on the Big 5 Personality Theory (Extraversion)
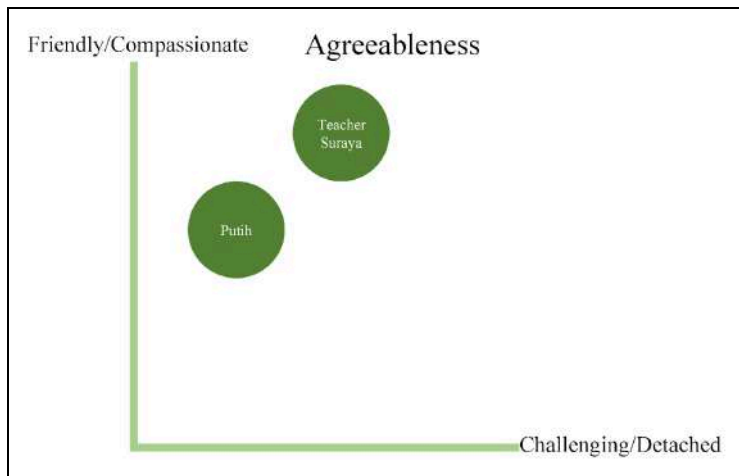
Figure 5: Characters chosen on the Big 5 Personality Theory (Agreeableness)
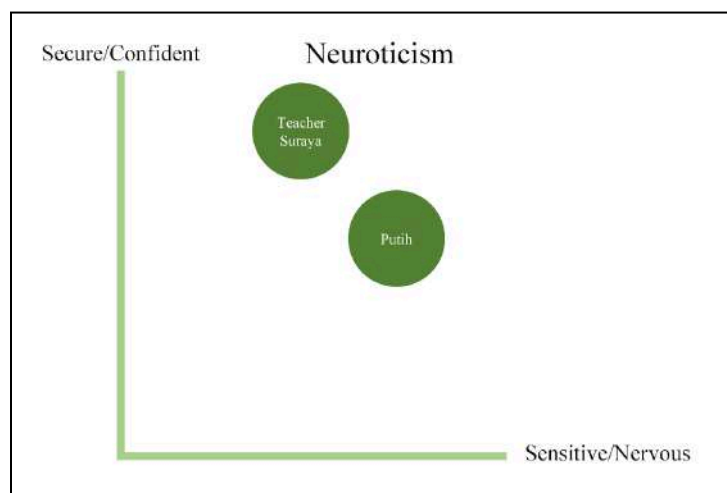
Figure 6: Characters chosen on the Big 5 Personality Theory (Neuroticism)

FINDINGS

The Big 5 Personality Theory is used to analyze both of the protagonists of each corresponding animated film. Both of the female protagonists have an active role throughout the animation. The narrative of the protagonist's storyline is driven and affected by the protagonist's decisions throughout the film. Both main characters, Putih and Teacher Suraya are placed in the Big 5 Personality Theory elements, which are the following elements:

1. Openness
2. Conscientiousness
3. Extraversion
4. Agreeableness
5. Neuroticism

In Figure 2, both characters are placed in the Openness personality element, which contains the trait of inventive and curious vs consistent and cautious. We could see a major difference in both characters. Teacher Suraya appeared to be more inventive and curious as to Putih who is much more cautious of a character. In *Kring!* (2019), Teacher Suraya's main goal was to help one of her students who is failing her class. She seeks how to help this one student of hers as she notices that her usual method of teaching is not working for him. In the film, she decided to try a different approach to learning and ultimately helped her students in need. However, in contrast to the character Putih, she is very cautious of herself and her environment as she is always tormented by her stepfamily. Even though, further into the film, she was rescued and married the prince, she always had these feelings that she does not belong and one day will be overthrown. Although she overcomes the fear and gets her happy ending, it is obvious that Putih still maintains the cautious trait until the end. The blunt evidence of a damsel in distress is evident as stated by Craven (2002), female characters that were adapted from folklore especially, carry the traits of damsels in distress. This translates globally as it is applicable to the film Putih. Putih was adapted from local folklore from the story Bawang Putih and Bawang Merah. It is rich with cultural and positive messages contained in the story. This somehow wrongly translates that women have to be docile and meek in order to survive, which is a huge misconception of being stern and assertive as a female.

Henceforth, in Figure 3, the personality element of conscientiousness is used. In this element, the traits of efficient and organized vs the traits of easy-going and careless. In this figure, there is also an evident gap between both characters. Once again, Teacher Suraya placed on the highest spectrum of much more efficient and organized. In the opening scene of the film, it is observed that Teacher Suraya is a very capable teacher in her school. She saves any accidents that happen in front of her when she first arrives at her school. She is depicted as a very capable teacher, who is on top of her career. One of the major steps of representation of the female role in a functional society can be seen here. A female role can do an excellent job, especially in teaching young children. For Putih, she came off as a much more careless character, especially in handling her interaction with her stepfamily. She became reclusive every time her stepfamily abused her or her mother, Mak Labu. She was seen to be confident when she is by herself and when she conversed with the talking animals inside her own home but indefinitely shuts down whenever she is presented with a problem.

Next, in Figure 4, the personality element of extraversion is used. This includes the traits of outgoing and energetic vs solitary and reserved. Teacher Suraya again rises to the occasion as being more outgoing and energetic when compared to both characters. Teacher Suraya can be observed to wear her

feelings on her sleeves, as she can be seen very energetic and enthusiastic in finding a solution to help her students in need. Even though, in the height of the moment, she must fight her inner demons, trying to convince herself that she is no better than her current self, she succeeded in ultimately finding an alternative way to help. She overcame her negative traits and was rewarded for her efforts, by overseeing her student's accomplishments. For Putih, she is very reserved and reclusive. Whenever she was pressed to a wall, she somehow cannot overcome those obstacles and revert to being reclusive. Somehow, she viewed that she cannot be evil and mean, and stooped down to her stepfamily's level. Her character does not realize that standing up to yourself, defending yourself will never be associated with something bad. This in a roundabout situation, falls back on the idea of females being loud and assertive as 'bitchy'.

Although, In Figure 5, the personality element of agreeableness, we could see a little bit of change in the comparison of both characters. These traits in these elements are friendly and compassionate vs challenging and detached. Teacher Suraya, although she does have an amount of compassion for her students, she pursues her means of becoming a much more capable teacher to herself, rather than her students. She puts her own goal forward first, and then at the end, she realizes that with her effort, she was rewarded with kindness, which in turn becomes much more compassionate by the end of the film. Stark contrasts with Putih, she is the epitome of friendliness and a compassionate character. From the start of the film, she was shown as the most down-to-earth character. In line with the traditional folklore, especially in Malay culture, humility is a celebrated aspect someone should have, which is true. Having humility is a great trait to have in someone, but not enough until you are unable to protect yourselves from harm. From the start of the film until the end, Putih practices compassion towards her stepfamily, in which she forgives her step-family and provides them comfort later in the film as she was married off to the Prince. This conveys the idea that women are easily manipulated. They somehow associate this as a weakness as women apparently cannot defend themselves. It is a huge misconception as one of the feminist ideas are for women to be dependent on themselves, physically and especially emotionally.

Lastly, in Figure 6, the personality element of neuroticism includes the traits of being secure and confident vs sensitive and nervous. In this element, we could again observe a margin between both characters. Teacher Suraya is portrayed as a very secure and confident teacher, even at the start of the film. Even though, in a moment when she doubted herself in one of the scenes in the film, she rises back and becomes confident in her teaching skills at the end. Putih was depicted as much more sensitive and nervous, although her environment contributes to her personality. She cannot help but become sensitive and nervous because of the abuse. But in the end, she was able to achieve her happiness by marrying the Prince, even helping the Kingdom when it was under attack. In this instance, both characters at least achieved becoming someone more confident by the end of their film. We can see the growth of both characters, and the development of their confidence level. And it shows that being able to achieve self-satisfaction and happiness, could contribute to gaining more confidence in yourself. It teaches mainly for female audiences here that they can emerge as champions in their own life, no matter the consequences.

From this observation, we could see the correlation and the growth of how female protagonists are depicted in their respective eras. We could see the common traits and personalities applied to both characters and how they managed themselves in their own narrative. From the change of women's prospects in society, to how women can change their given personality and traits to become a much better version of themselves. We can clearly see the growth of how complex a woman character can be and how integrated these female characters are with their personalities and at most, shine the brightest in their storyline. In the previous era, we could see how focused we are in maintaining the concept of a 'damsel in

distress' and we cannot have our own voice because it is deemed as being emotional or 'bitchy' in some sense. Whatever beating we received, we cannot retaliate and stand up for ourselves. And that influenced how women are supposed to act and be in those eras of time. With the current character that we have with Teacher Suraya, society can observe the full potential of being a woman in Malaysia specifically. The audience can see that women can thrive in their working environment and although still associated with being emotional, they can control and become a better version of themselves. This correlates with the feminist ideology of independent women in the workforce and a stable health mentality.

CONCLUSION

Based on the finding, there is a clear correlation between the progression of female protagonists throughout the years. Female audiences could relate to the positive imagery presented on screen to relate these issues with themselves. This helps boost the representation of a female's independence and stability as not more of an object anymore, but a human being with complexity and emotions. It speaks volumes for us as a society, healthily communicating and addressing our issues about what femininity is, and in fact, trying to embrace change in the 21st century. It is high time for our society to not only embrace the change but embedded in the mind of people that women are not just accessories to society, but their being as a human is valid. Women deserve to be seen and heard, on par with their male counterparts. They should embrace their inner animus and strive for a bigger brighter dream. And by seeing the progress through Putih and Teacher Suraya, it is clear that we are on the right path towards a much better future for ourselves but for our future generations.

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by College Students in Jingdezhen

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DuYue*
Graduate School of City University of Malaysia
Selangor, Malaysia
Email: 516515042@qq.com

Fauzi Naeim*
Graduate Center of City University of Malaysia, University of Kuala Lumpur,
Malaysia
Corresponding author
Email: naeim@unikl.edu.my

* These authors contributed equally to this study

ABSTRACT

The development of ceramic art in Jingdezhen has a cultural heritage of nearly a thousand years, with unique products and rich categories, which have a profound impact on the development of ceramic culture throughout the country and even the world. The article is based on the Jingdezhen ceramic cultural and creative market as the research basis, and demonstrates and analyzes the aesthetic expression and characteristics of ceramic cultural and creative products of college students in the Jingdezhen ceramic cultural and creative market. And on this basis, reveal the unique aesthetic significance reflected by Jingdezhen ceramic cultural creative products in the modern social and cultural context, and further expand the artistic expression language and aesthetic perspective of Jingdezhen ceramic creative products.

INTRODUCTION

Since the reform and opening up, with the introduction of Western artistic ideas into China, various artistic and cultural trends have blended and collided with each other in Jingdezhen. During this process, a ceramic creative cultural market based on traditional porcelain making techniques and with the creative purpose of expressing personal creativity and unique artistic aesthetics emerged quietly. Especially those college students with a background in art education, contemporary thinking, and innovative concepts. Applying distinctive artistic aesthetic characteristics and expression language to the creative process of ceramics, starting from "creativity", through unique design concepts and innovation, we can achieve high profits in the creative ceramic product market through its unique aesthetic expression and artistic aesthetic characteristics. Through this incentive, more and more college students have been attracted to participate in the design and production of ceramic creative products, resulting in unprecedented development of the Jingdezhen ceramic creative market. According to statistics, since 2016, there have been over 3500

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ceramic workshops and over 2800 shops mainly focused on college ceramic entrepreneurs, mostly distributed in various corners of the Jingdezhen ceramic production area in the form of self operation or partnership (Li et al., 2018). Thus, a huge body of artistic practice has been formed, playing a huge role in the inheritance and development of Jingdezhen ceramic art.

LITERATURE REVIEW

In Jingdezhen, creative markets with college student groups as the main force, such as Letian Ceramic Society, Sculpture Porcelain Factory, Ceramic Art Street, and other ceramic cultural and creative areas with distinctive ceramic language characteristics, have become representative forms of the Jingdezhen ceramic creative market. Yu Hong pointed out in his paper "Observing Quality through Images - A Micro Exploration of the" Creative Market "Phenomenon in the Jingdezhen Ceramic Market". The graduates of Jingdezhen Ceramic College are the main force of the entrepreneurial market trend. A large number of professional talents are cultivated every year, which provides high-level and innovative creative products for the Jingdezhen ceramic creative market (Yu, 2014).

The article "Investigation on the Entrepreneurship Status of College Student Teams in the Creative Ceramic Market" points out that the main participants in the Jingdezhen Ceramic Creative Market are college student groups represented by young people. With the improvement and diversification of people's aesthetic level in the new era, traditional ceramic art can no longer meet the modern people's pursuit of aesthetics and enthusiasm for ceramic art. In current higher education, due to the advent of the information age, the gap caused by regional differences and the prosperity of academic activities have been shortened. The integration of art from various countries in Jingdezhen, as well as the formation and development of various schools and creativity, have enabled college student groups to fully utilize their unique insights, avant-garde ideas, and various advantages of breaking through conventional and bold innovation, Injecting new vitality into the innovative development of ceramic art (Duan, 2012).

The article "Development of Jingdezhen Creative Ceramic Industry and Development of Cultural and Creative Products in the" the Belt and Road "Tourism Industry" points out that in modern times, the new "the Belt and Road" contains endless cultural opportunities and development space, and creative ceramics play an important role in it. As a highly open city, Jingdezhen has created favorable conditions for the creation and growth of various ceramic creative enterprises. Through this study, it can be seen that the creation and growth of various small and micro ceramic creative enterprises created by college students in Jingdezhen not only create more job opportunities, promote industrial processes and product upgrades, but also effectively drive the development of related supporting service industries, ultimately promoting local economic growth. This is of great significance for the sustainable and orderly development of the ceramic cultural and creative industry in Jingdezhen in the future (Feng, 2018).

RESEARCH METHODOLOGY

This study employed visual analysis methods, including the four steps of art criticism (Ragans, 2000), as well as style analysis emphasizing line, shape, texture, balance, repetition, and space (Sporre, 2015). Through observation, this paper investigates the materials and technologies used by artists of cultural and creative products of Jingdezhen porcelain, and then demonstrates and analyzes the aesthetic performance and characteristics of college students' ceramic cultural and creative products in the cultural and creative market of Jingdezhen porcelain.

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ANALYSIS: THE COMPOSITION OF COLLEGE STUDENTS IN THE JINGDEZHEN CERAMIC CREATIVE MARKET

College Students Majoring in Ceramics at Local Universities in Jingdezhen

The group of college students who are studying or graduating from local ceramic universities in Jingdezhen is the mainstream of entrepreneurial groups in the current ceramic creative market in Jingdezhen, including university students from Jingdezhen Ceramic University, Jingdezhen College, Jiangxi Academy of Arts and Crafts, and other universities. These college students usually receive professional systematic training in ceramic molding and ceramic decoration. In the school's professional courses, in addition to learning about ceramic knowledge, They also use local advantages to constantly learn from traditional ceramic and porcelain artists in Jingdezhen. By participating in practical activities of traditional ceramic and porcelain making processes, They extract excellent porcelain making experience and integrate it into their own ceramic creative product production. This not only ensures the smooth implementation of design concepts in ceramic products, but also saves costs for the entire production process, Improved market competitiveness. Among numerous Jingdezhen art colleges, Jingdezhen Ceramic University is the only multidisciplinary undergraduate school named after ceramics in China (Sun, 2018). It is one of the first thirty one (31) independent undergraduate art colleges in China. Since its establishment, the school has trained more than 60000 ceramic professionals for society, creating a large number of famous ceramic artists, designers, entrepreneurs and other ceramic talents. At the same time, it has also become the main practitioners in the creative ceramic industry in Jingdezhen today.

Employment Group of Foreign College Students in Jingdezhen

The vast majority of the personnel coming to the scene are ceramic students or art graduates from other universities outside Jiangxi Province. Due to the unique nature of their profession, these college students who first came to Jingdezhen have a new and unique understanding of ceramic art. It is better at extracting essence from traditional ceramic culture and applying it to its own artistic creation. Design and produce new ceramic creative works that are different from traditional ceramic aesthetic habits and have distinct artistic characteristics in Jingdezhen. At the Tao Xichuan Art Museum of the Central Academy of Fine Arts, the main object is contemporary ceramic art, which will be built into an art museum that integrates collection, research, exhibition, public education, and cultural exchange. As of the end of 2022, the Taoxi Art Museum of the Central Academy of Fine Arts has successfully held forty (40) academic exhibitions, related seminars, and multiple academic lectures. The average number of visitors to each exhibition is over 5000. Becoming an important academic art highland in Jingdezhen, and also a major gathering place for the exhibition and academic exploration of works by the entrepreneurial group of foreign university students in Jingdezhen. Although this type of college student group has more innovative ideas and ideas in creativity. However, due to the lack of experience in traditional porcelain making processes, the works can only rely on local production workshops in Jingdezhen during mass production, which has to some extent increased production costs and reduced market competitiveness.

International students residing in Jingdezhen

As the "porcelain capital" of China, Jingdezhen is renowned overseas for its profound traditional porcelain making techniques and techniques (Xiong, 2006). At the same time, it also attracts numerous overseas ceramic students and practitioners. This group of international students can be roughly divided into two categories: one is the ceramic art studios established within Jingdezhen Ceramic University, such as the University of California International Student Studio and the Korean International Student Studio within the new campus of Jingdezhen Ceramic University. Another type is art residency bases represented by Lotte Ceramic Society and Sanbao International Ceramic Village. These institutions provide necessary living conditions, creative venues, facilities, and equipment to receive over a hundred ceramic students of different nationalities and engage in periodic ceramic creations and exchanges with ceramic artists every year. In the process of ceramic art creation in Jingdezhen, this type of international student group

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integrates aesthetic concepts with their own ethnic characteristics and cultural values into their ceramic works, thereby producing creative ceramic products with strong national characteristics and distinct personal styles, which is the manifestation of Jingdezhen ceramic art. However, due to the differences in ethnic culture and aesthetic styles, this type of creative ceramic product has a relatively small market share in the Jingdezhen ceramic creative market, and is mostly displayed in the exhibition halls of Lotte Ceramic Society and Sanbao International Ceramic Village.

Distribution and Product Classification of College Students in the Jingdezhen Ceramic Culture and Creative Market

Jingdezhen, located in the core city of Poyang Lake Ecological Economic Zone, has given full play to the resource advantages of the creative ceramic culture industry in the process of accelerating strategic industries. As the main force of Jingdezhen's ceramic cultural and creative industry, the college student group is distributed in various workshops and shops of different sizes in Jingdezhen. Based on factors such as the convenience of ceramic production and production, the need for the dissemination of ceramic creative culture, and the particularity of completing academic requirements, the distribution of workshops and shops for college students in the industry is mostly in areas such as JingSculpture Porcelain Factory, Old Factory, Taoxichuan, and the surrounding areas of Dezhen Ceramic College to complete the product design, production, and sales of their ceramic creative products.

Ceramic cultural and creative products, as a type of arts and crafts product, are ceramic art products that combine practical and aesthetic principles. In the Jingdezhen Ceramic Creative Market, the creative products of college students are mainly divided into two categories, namely "functional ceramic creative products" (Figure 1) and "decorative ceramic creative products" (Figure 2). Usable ceramic creative products are ceramic products aimed at "artistic creation of daily necessities". They mainly embody the beauty of creative handcrafting and are characterized by irregular geometric shapes. In terms of molding technology, they are mostly shaped in the form of blank drawing, clay bar construction, mold pressing, and other forms. Such as tea sets, incense sets, food plates, etc. Decorative ceramic creative products are often expressed in the form of "art life oriented". Usually used as an ornament in daily life, this type of ceramic creative product emphasizes the ornamental, original, and conceptual aspects of ceramic art in terms of artistic expression characteristics. In ceramic decoration, the main techniques are blue and white, underglaze multicolored, high-temperature colored glaze, pink, and new colors. Mainly through personalized expression language, reflecting strong ideological emotions and unique aesthetic sentiment.

Figure 1. Creative products of functional ceramics
(Source: Author's personal collection)

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Figure 2. Creative products of ornamental ceramics
(Source: Author's personal collection)

The Aesthetic Embodiment of Creative Ceramic Culture Products for College Students in Jingdezhen

Embodiment of Styling Aesthetics

Stylistic beauty is a regularly shaped feature extracted from the principles of aesthetics in the practical process of human society. In ceramic creative products. The beauty of the shape should conform to the rules of neatness, symmetry, contrast, and formal beauty of the subject and guest. At the same time, in order to meet the corresponding usage functions of ceramics, the perfect combination of practicality and appropriate artistic forms should also be considered in the ceramic design process. And designing practical, diverse, novel, and unique products that can meet the corresponding physiological and spiritual needs of consumers.

Ceramics as a form of art and craft. Its aesthetic manifestation and functional value are achieved through certain forms and structures as carriers of existence. The change and development of every shape in ceramic vessels cannot be separated from the improvement of production techniques. The style of each shape is not only a reflection of the result of craftsmanship and the level of craftsmanship, but also a reflection of Chinese culture, national spirit, and aesthetic characteristics. As a form of formal beauty language, the beauty of form plays an important role in reflecting the beauty of creative ceramic products through emotional expression. In the Jingdezhen Ceramic Culture Creative Market, college students strive for perfection in the overall design and production of their creative products, as well as the application of details. Unity and change are the basic principles of plastic arts, the concentration and generalization of many formal beauty, and reflect the universal law of things' development. Unity refers to the correspondence, correlation, order, and regularity between the various parts that make up the whole of a thing, forming a consistent or consistent trend of law. Taking a practical creative ceramic product in the creative market as an example, the pot ware work (Figure 3). During the production process, the pot body is formed by wheel drawing, and the spout and lifting button are molded and pressed into shape, and then pasted onto the pot body. After the pot body is fired, a metal material lifting beam is used to buckle it into the lifting twist, creating a contrast between the small metal colored lifting beam and the themed ceramic pot body in terms of material, enriching the overall design rhythm of the tea set. As a practical ceramic creative product, the overall shape design of this tea set is mainly composed of curves and arcs, reflecting the unity, order, and harmonious overall beauty of the shape. At the same time, the irregular arc and body of the metal lifting beam erected at a high height create certain differences in its shape, thereby expanding the visual tension of the vessel shape. This circular curve, which is both variable and regular, echoes and

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integrates into a certain shape space, which not only conforms to human functionalism but also presents a harmonious, smooth, and full aesthetic expression in the work.

Figure 3. Creative tea sets with practicality as the main focus
(Source: Author's personal collection)

Figure 4. Creative porcelain plate
(Source: Author's personal collection)

Embodiment of Decorative Aesthetics

In the rules of decorative beauty in ceramic patterns, variation and unity, balance and symmetry, rhythm and rhythm are always the constituent elements of decorative beauty in patterns. In a certain visual space, various independent and differential patterns in the matching order present a regular convergence, and on this basis form a unified and harmonious whole, thereby creating a certain aesthetic pleasure for the viewer when observing the picture (Peng, 2007).

Ceramic decoration refers to the texture and patterns left on the surface of ceramic objects by porcelain makers through various forms and means. In the development process of human ceramic history, decoration has always been throughout it. The earliest ceramic decoration originated from the pottery making culture in the Primitive Society. At that time, the primitive people decorated the primitive pottery in the form of scratches or prints, so as to beautify the ceramics and meet their aesthetic pursuit of ceramics. During the thousands of years of development of ceramic art, "ceramic decoration" has formed a systematic and diverse decorative aesthetic system based on different material applications and cultural characteristics of the times (Lai, 2012). Nowadays, in the Jingdezhen ceramic creative market, creative products are constantly emerging in terms of decorative patterns, materials, techniques, and other aspects based on the combination of traditional ceramic decoration, forming a strong personal style and era characteristics of decorative aesthetics. College student practitioners in the Jingdezhen Ceramic Creative Market have incorporated many contemporary and fresh elements into ceramic creative decoration based

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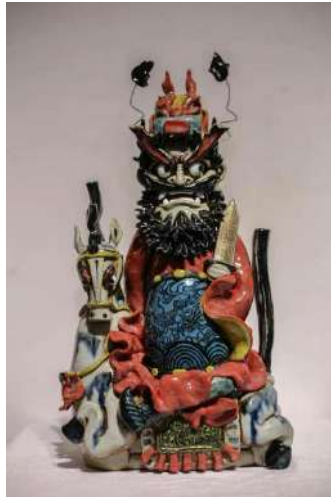on their understanding and understanding of life, drawing on traditional ceramic decorative patterns. This has enhanced the contemporaneity of ceramic products and refreshed people's minds. The rules of formal beauty in patterns vary in unity, balance, and symmetry. Rhythm and rhythm have always been the constituent elements of pattern decoration beauty. The creative porcelain plates in this series (Figure 4) are designed with a base color of yellow or blue glaze, using plant decorative patterns and two decorative elements of English letters. Through color splicing and image comparison, the Chinese and Western decorative elements are presented in the ceramic decoration, and the repeated use of continuous single letters and patterns creates a corresponding sense of rhythm, Thus reflecting the contemporary and interesting nature of the work. The rhythm of the images in a porcelain plate is repetitive, and it creates an aesthetic sense of rhythm through repetitive continuity. And on this basis, create an aesthetic feeling of continuity and cadence in the screen. In the application of materials, its designers often retain the material beauty of ceramic materials themselves, and on this basis, the comprehensive use of various materials makes creative ceramics present a clear and simple aesthetic expression, such as using delicate and lubricated porcelain clay, paired with ancient and rustic pottery clay to produce twisted body porcelain, etc. In the application of decorative techniques, the group of college students in the creative market has broken through the traditional habit of using single glaze colors and firing porcelain. For example, during the glaze application process, they use various methods such as splashing, sprinkling, showering, and blowing to present a colorful and natural decorative beauty after being fired in the kiln.

Embodiment of Craft Aesthetics

Craft beauty is one of the forms of artistic beauty. It refers to the unity of practicality and decoration, material application and production technology in arts and crafts, which is reflected in the artistic image with beautiful shape, structure, and color. The beauty of craftsmanship is a very important characteristic that distinguishes ceramic works from other forms of handicrafts. Craft "refers to the method and means by which humans use tools to process and produce the raw materials used through the application of formal beauty principles, ultimately turning them into works. In the ancient Chinese craft monograph "Kao Gong Ji", it is pointed out that "the heavens are sometimes, the earth is full of qi, the craftsmanship is skillful, and the materials are beautiful. Including these four elements, then it can be considered good." This ancient and simple concept of creation interprets the aesthetic characteristics of "craftsmanship beauty" and has had a profound impact on the current development of the ceramic industry. The embodiment of process aesthetics in Dezhen ceramic creative products runs through the entire process of ceramic production. As reflected in the forming process of "drawing blank forming", the rounded beauty of ceramic shapes is reflected. The rough and rustic characteristics of the vessel shape are reflected in the process of "clay bar and plate building and forming". In the decoration of glazed ceramics, the high-temperature glaze color of "one color in the kiln, thousands of colors out of the kiln" reflects the beauty of glaze application and firing techniques. The college students in the Jingdezhen Ceramic Creative Market are based on the application of "porcelain making technology", and through the application of formal beauty principles, their ceramic "creative intention" can be realized, ultimately presenting a colorful and varied artistic effect and aesthetic perception in their works. Taking the ceramic decoration work "Zhong Kui" (Figure 5) in the college student creative market as an example, this work is a ceramic decoration creative product. The author uses the techniques of "clay sheet forming" and "clay sculpture forming" to shape the body, expressing a simple and elegant ceramic art aesthetic. During the molding process, the body parts of animals and humans are roughly made by curling and pressing the mud sheets. Then, using the technique of "clay molding" to sculpt delicate and exaggerated facial features and accessories, the work presents a combination of dynamic and casual, intentional and interesting aesthetic features. In terms of decoration technology, this work adopts a combination of underglaze colorful decoration and high-temperature colored glaze decoration techniques. During the production process, the author used underglaze colored materials to draw the facial features and clothing patterns of characters and animals. Then, the structural relationship between the matrix and the glaze is changed through the glaze application process of showering, brushing, and blowing, so that after high-temperature firing, it produces a stable and brilliant color relationship. Make the work ultimately reflect a natural, simple and pure beauty of craftsmanship.

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Figure 5. Zhong Kui
(Source: Xie C.L)

Figure 6. Cattle of Chinese zodiac
(Source: Wang YY)

Aesthetic Characteristics of Creative Ceramic Culture Products for College Students in Jingdezhen

The unity of national and contemporary characteristics

Ceramic culture is a cultural inheritance that arises from the joint action of humans, society, and nature. Any ethnic ceramic culture is a synthesis of a human centered social environment and cultural ideology. It is a reflection of its historical view and the development of the times under the interaction of its contemporaneity and ethnicity. In different historical development periods, the creation of ceramic art should not only inherit the ceramic style of our own ethnic group, but also integrate cultural elements in the context of the new era, so that modernity and nationality coexist.

One of the main aesthetic characteristics of ceramic cultural and creative products in the Jingdezhen college student ceramic cultural and creative market is the organic unity of their "nationality" and "modernity". As one of the four ancient civilizations, China has a long history of ceramic culture and is known as the "Country of Porcelain" by various countries around the world. As a representative and symbol of the "Country of Porcelain", Jingdezhen is renowned worldwide for its porcelain production due to its profound cultural heritage, reflecting its aesthetic influence as the "Capital of Porcelain". College

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student creative market practitioners in the Jingdezhen Ceramic Culture Creative Market will deeply explore the aesthetic characteristics of their own ethnic ceramic culture at the beginning of ceramic creative design. For example, although the blue and white porcelain creative products in the creative market have made breakthroughs and innovations in shape and decoration, their ultimate aesthetic characteristics are still the continuation and inheritance of the aesthetic habits of blue and white porcelain, which is consistent with the aesthetic concept of porcelain proposed in the traditional ceramic aesthetic theory, that is, "pottery becomes elegant, and there are simple muscles and jade bones". The group of college students is influenced by Chinese and Western art theories and related avant-garde art trends in their higher education. The idea, conception, and creative techniques of his works are easy to keep up with the times. With his national expression techniques and creative language, he expresses aesthetic emotions and ideal expressions that are in line with his specific era and social background. As shown in Figure 6, the ceramic decoration technique of the creative ceramic ornament "Zodiac Ox" is based on inheriting the traditional red and green color modeling principles, and pursuing the decorative significance brought by the plane composition and pattern design. The image of the cow in the pattern combines the elements of modern cartoon design, transforming the originally complex objects into concise and concise planes. In addition, the author uses rigorous and exquisite decorative patterns to divide them in the form of straight lines and long arcs. The pattern in the picture is composed of classic patterns such as round flowers, clothing patterns, and floating clouds. After careful planning and layout, the traditional ancient color decorative elements are integrated with modern cartoon design, Ceramic decoration not only exudes a strong sense of modernity and the times, but also reveals a profound ethnic traditional cultural atmosphere.

Integration of formal beauty and expressiveness

Another important aesthetic feature of Jingdezhen college students' ceramic cultural creative products is the emphasis on formal beauty and expressiveness. Formal beauty "refers to the regular combination of various formal factors, forming certain common features and rules. It includes factors such as lines, shapes, colors, as well as formal rules such as symmetry, balance, diversity, and unity. The creative ceramic works of Jingdezhen college students attach great importance to the application of the principle of "formal beauty". The use of S-shaped curves in styling, the complexity of decoration, and the contrast between virtual and real rhythms are all manifestations of the principles of formal beauty. In terms of "expressiveness", creative ceramic art, as a form of expressive spatial art, does not focus on imitating the reproducibility of objective things, but rather on expressing the author's subjective aesthetic significance (Liu, 2011). Practitioners of creative ceramics express aesthetic "meanings" with a certain atmosphere, emotions, and emotions through elements such as colors and lines in the form and decorative patterns of their works. And this' meaning 'is usually the emotional style and aesthetic pursuit of the designer of creative products. From another perspective, this aesthetic expression is also a reflection of the personal work style of creative ceramic producers. In an excellent ceramic work, "expressiveness" and "formal beauty" are inseparable. Formal beauty is the external carrier of expressiveness, while expressiveness is the inner soul of formal beauty. In the creative ceramic decoration work "You Series 3" (Figure 7), the image of Pisces is represented in the form of two "s" shaped curves embracing each other, creating an abstract pattern similar to the "Tai Chi Diagram" form visually, in order to express the author's thinking about nature and understanding of life. In the modeling process, the "mud sheet forming" method is used to shape the shape. Firstly, small elliptical mud sheets are arranged in an orderly manner to show the characteristics and texture of the fish's trunk and scales. Then, a general technique is used to curl and pinch the large mud sheets to shape the shape of the fish's head, tail, and scales. Finally, various forms are integrated into the S-shaped curve. In the entire work, the author reflects the diversity and unity of the "formal beauty" principle through the summary and unity of the form, as well as the comparison of the complexity and simplicity of the screen decoration, and expresses personal artistic pursuit and aesthetic tendency through this.

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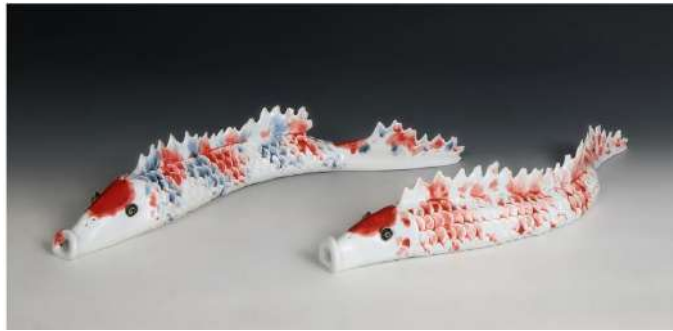
Figure 7. Tour Series
(Source: Liu B)

Unity of Creativity and Aesthetics

The main aesthetic characteristic that distinguishes Jingdezhen college students' creative ceramic products from other ceramic art products is their "creativity". The college student group has a deep cultural knowledge reserve and broad product creative thinking due to their higher education. And through artistic practice and market participation, we have successfully transformed innovative artistic concepts and reflections on ceramic craftsmanship into "creative" ceramic works with certain commercial value. So 'creativity' is the soul of creative products. Ceramic creative products, as a form of arts and crafts, also have aesthetic value, meaning that creativity should be transformed into creative products that meet people's aesthetic and spiritual needs through unique design concepts and production processes, and through the application of certain formal beauty principles. Therefore, in creative ceramic works, their "creativity" and "aesthetics" are organically combined. Creativity "is the premise and foundation of" aesthetics ", and by reflecting" aesthetics ", it can also enhance the value of the" aesthetic value "of creative products. Both promote each other and are indispensable. As shown in Figure 8, in the creative concept of this series of works, the designer broke through the traditional expression of "singularity" in ceramic materials and replaced traditional ceramic materials with wooden handles, demonstrating a very strong "creativity". Based on this "creative" design concept, the ceramic cup body and wooden handle materials are integrated through a unique production process, and the contrast between ceramic and wood materials is highlighted in texture, thereby reflecting the beauty of natural, frank, and simple decoration. Transform its' creativity 'into artistic products with aesthetic value through the application of unique production techniques and formal beauty principles.

Figure 8. Creative ceramic products combining porcelain and wood

CONCLUSION

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The aesthetic significance of creative ceramic products for college students in Jingdezhen stems from the artistic beauty reflected in their ceramic shapes, decorations, and production processes. On this basis, the inherent creativity and aesthetics, nationality and times, expressiveness and formal beauty of creative products can be realized through pioneering creative thinking and unique ceramic artistic language. In 2019, Jingdezhen was approved as a national ceramic culture experimental zone, which brought significant opportunities to promote the innovative development of the ceramic culture industry in Jingdezhen. In this context, as the main participants in the Jingdezhen ceramic creative market, the college student entrepreneurship team has absorbed the beauty and aesthetic characteristics of traditional Chinese ceramic culture and art, with its unique artistic insight and keen aesthetic cognition. Created a large number of innovative, academic, and experimental ceramic creative works. At the same time, it also endows ceramic artworks with new epochal and aesthetic connotations, injecting new vitality into the diversified development of the Jingdezhen ceramic art market.

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A Study of *Celak* Form and Its Characteristics

Nurul Farida Harudin*
College of Creative Arts, Universiti Teknologi MARA Cawangan Selangor,
Puncak Alam Campus, Selangor, Malaysia
Email: nurulfarida.harudin@gmail.com

Arba'iyah Ab. Aziz*
College of Creative Arts, Universiti Teknologi MARA Cawangan Selangor,
Puncak Alam Campus, Selangor, Malaysia
Corresponding author
Email: arbaiyah@uitm.edu.my

Mohamad Kamal Abd. Aziz*
College of Creative Arts, Universiti Teknologi MARA Cawangan Selangor,
Puncak Alam Campus, Selangor, Malaysia
Email: mkamal054@uitm.edu.my

*These authors contributed equally to this study

ABSTRACT

Celak (eyeliner), which is one of the personal ornaments, has been used since Ancient Egypt and is popular, especially among Arab and Asian communities. In spite of this, prior study has revealed that many younger generations are not familiar with or are uninterested in the meaning behind the design and meaning specifically depicted on the silver container of *Celak*. This study examines the characteristics of the *Celak*. In terms of research methodology, the researcher used two types of data collection, namely primary and secondary data. The primary data in this study are observations, while the secondary data include books, journals, articles, newspapers, and websites. As a result, it has become clear that *Celak* comes in a variety of designs and motifs. The shape of the *Celak* mostly looks like a tree with two leaves on top, round and globular shapes. The uniqueness of these personal ornaments such as *Celak* can be seen through their silversmithing and this study will benefit the younger generations in acknowledging the design and meaning of *Celak*. At the end of this study, the research outcome is anticipated to be used as a reference for other students and researchers.

INTRODUCTION

The use of *Celak* (eyeliner) in Malay culture is a common thing. This was partly due to the presence of merchants from the middle eastern countries especially Arab and Persia who arrived in the Malay land in the early part of the nineteenth century for trade and expansion of Islamic religion. Initially, *Celak* was worn on the basis of religious conviction. According to Riesmeier et al. (2022) wearing a *Celak* was one of the prophet's sunnah and was thought to be beneficial to health, particularly the eye. *Celak* is one of the collections that is categorized as a collection of personal ornaments (Ibrahim, 1998). *Celak* is a cosmetic container used to store ingredients used to color the area around the wearer's eyes, making it more prominent in shape. *Celak* is ornamented with a variety of motifs, the most common of which is a floral motif (Jolanda, 2019). It has a round and globular shape and looks like a tree with two leaves as well as

various motifs such as cosmos, flora, and geometric on the top of its body.

Since the arrival of Islam, *Celak* has been utilized by the Malay ethnic. As early as the fourth century AD, Persian and Arab traders expanded their trade to the Southeast Asia region. During the late seventh century AD, the Malay Peninsula became involved with the East – West trading networks. Due to this situation, *Celak* is one of the materials that has been produced and sold extensively throughout South East Asia for centuries. The *Celak* in our culture, as with the various designs and motifs of the Malay peninsula states, has not been thoroughly identified, measured and studied in depth. A comprehensive and in-depth study of *Celak* has long been overdue and not many young people acknowledge or care about the meaning behind the form and motif in *Celak*. Due to the lack of knowledge and sense of appreciation of the younger generation communities to preserve the collection of *Celak* that they have, it is no doubt that the *Celak* will disappear in the near future (Norzehan et. al, 2009). It is an opportunity to discover and document this type of *Celak* as it is somehow influenced by the cultural practice, and can indirectly explore the local community of the area. Personal ornaments in Malay's traditional culture have a high value in our cultural heritage. It needs to be preserved and developed for the younger generation, so that they can understand and appreciate our heritage.

LITERATURE REVIEW

The history of *Celak* dates back since the times of Ancient Egypt, and it was even used by the Arab communities as an indicator of status from the 7th century. In the early 10,000 years of AD, *Celak* first appeared in the days of Ancient Egypt and Mesopotamia. At that time, high-status males and females used *Celak* to protect their eyes from wrinkles that formed after constant exposure to the desert, sun, and hub winds (Riesmeier et al., 2022). *Celak* was first used in ancient Egypt and Mesopotamia as a dark black line around the eyes. At the beginning of 1000 BC, ancient Egyptian women not only wore cosmetics for beauty but also to protect their skin from the desert sun. The Arab community believes that the use of *Celak* can protect the wearer from the evil eye. The metal container of *Celak* used by the Egyptians was made of various materials such as copper, silver, gold, and antimony (Sheppard, 1968).

Form of *Celak*

The variation of decorations of *Celak* focuses mostly on the topic as its central component. This serves as the foundation for the art of painting (sculpture etc.). On each surface of the object, a pattern is created by strategically placing many motifs of varying forms. This results in a pattern. In other words, motifs and patterns are utilized to refer to the whole of a decorative design element (Siti Zainon, 2018). Decorations on the surface of silver, copper, and gold highlight their dynamic form. Beautiful themes are inspired by the splendor of nature. According to Ibrahim (1998), each geometric line also extends throughout the silver's surface. Motif components are often obtained from natural forms such as plants and cosmos, which are then created or integrated to produce a "central motif," also known as a principal ornamental pattern. In various Malay handicrafts, a motif derived from the parts of blooming plants is considered to be the primary ornamental motif (Siti Zainon, 2018).

According to Zaleha Tasrib from Jabatan Muzium Negara (personal communication, 28 May 2022), there are a few characteristics of *Celak* such as head, stick, neck, body, mirror, pendants, chain, liners, and legs. Each characteristic has its own design that shows the uniqueness of the motif of *Celak* itself. For example, there is *Celak* which has all the characteristics mentioned and another one which has only three (3) characteristics, such as *Celak* five (5), which only has a stick, neck, and body. Lastly, according to Arba'iyah (2018) the Celak container is separated into two components; the top section is leaf-shaped, and a metal rod is used to spread the Celak across the eyelids. Celak powder is stored in the bottom section. Most *Celak* motifs are shaped to look like trees, with two leaves on top.

Motifs of *Celak*

The variation of decorations focuses mostly on the topic as its central component. This serves as the foundation for the art of painting (sculpture, etc.). On each surface of the object, a pattern is created by strategically placing many motifs of varying forms. This results in a pattern. In other words, motifs and patterns are utilized to refer to the whole of a decorative design element (Siti Zainon, 2018). Decorations on the surface of silver, copper, and gold highlight their dynamic form. Beautiful themes are inspired by the splendor of nature. According to *Kraftangan Malaysia* (2005), each geometric line also extends throughout the silver's surface. Motif components are often obtained from natural forms such as plants and cosmos, which are then created or integrated to produce a "central motif," also known as a principal ornamental pattern. In various Malay handicrafts, a motif derived from the parts of blooming plants is considered to be the primary ornamental motif (Siti Zainon, 2018).

RESEARCH METHODOLOGY

A descriptive qualitative technique was used to conduct the enquiry, which included fieldwork that included observational studies, and data collection. This enquiry combines a cultural viewpoint with a qualitative descriptive approach. Among the efforts that are part of this inquiry are collection studies and fieldwork in the form of interviews with curators and private collectors who are experts on *Celak*.

An overview of research, enquiry, information retrieval, and documentation, as well as an understanding of the study's objectives, are necessary before beginning the data collection procedure. Official photographs, audio and video recordings, observations, and site visits were all used to collect data. In Kuala Lumpur, fieldwork was done in the form of observational interviews with curators and other experts who are aware of Celak and collection studies. During this enquiry, a number of organizations were looked into, including the Malay World Ethnology Museum, Museum Department of Malaysia, Museum of Asian Art, Universiti Malaya (UM), and private collectors. The interviews that were conducted were with competent museum curators.
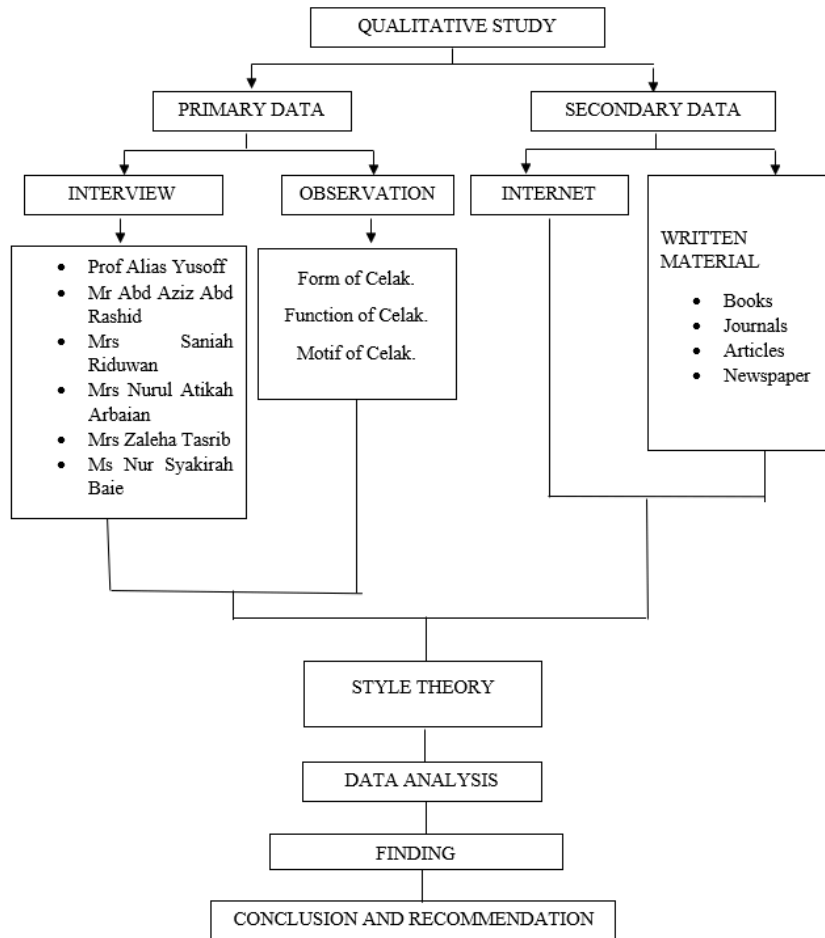
Figure 1: The Framework of Research Methodology

FINDINGS

The findings of the investigation are summarized and displayed in table format in the report. In addition, a discussion of the findings is provided to investigate the solutions to the study's issues. Most of the information comes from a collection of *Celak* that is housed in three different museums in Malaysia: The Malay World Ethnology Museum, the Islamic Arts Museum Malaysia, and the Museum of Asian Art and from personal collectors. The purpose of the study is to classify the characteristics of the different forms of *Celak* that have been responded to. Interviews, observations, the internet, and various printed materials such as books, papers, and journals were used to collect primary and secondary data, respectively. The data was acquired from these various sources.

Figure 2. Celak from Malay World Ethnology Museum
(Source: Malay World Ethnology Museum)

Table 1. List of characteristics of Celak 1

Celak 1	
a) Stick	Each has a different body shape and a filigree stopper. The stoppers are threaded into the bottle to keep the *Celak* powder safe and dry. Filigree stoppers have inscriptions in Arabic. The lotus petal motif is used on the upper half of the Celak. There is Arabic calligraphy in the center of the floral pattern.
b) Neck	The neck is shaped with an attractive floral petal shape. At the bottom, there is a vertical line from the neck to the body of *Celak*.
c) Body	The geometric body design of the *Celak* is seen in the central area of the Celak. In the middle, there is a thin horizontal line with a small flower pattern carved in the middle of it several times.
d) Liners	*Celak* features a *Daun Paku* pattern on the bottom. This design is a flowering ornamental plant with a stunning floral design.
e) Leg	This Celak is supported by three legs in the design of the floral motif.

Figure 3. Celak from Islamic Arts Museum Malaysia
(Source: Islamic Arts Museum Malaysia)

Table 2. List of characteristics of Celak 2

Celak 2	
a) Body	The front and back of the Celak have a big rosette with stylised flowerheads a[...] irises surrounded by other floral sprays on a surface object decorated with all[...] background (nielloed). The sides and top have a scalloped pattern with bands[...] strapwork on each side.
b) Stick	The motif of the stick is flora. The Celak holder has a foliage pattern. Le[...] designs are also carved repeatedly on the celak's edges.
c) Neck	It has a cylindrical neck, a domed screw top, and a connected thin spatula. It h[...] a rounded shape with slightly flattened edges and raised middle knobs. A le[...] design is engraved repeatedly on the side of this Celak.
d) Pendants	Celak's sides are joined together by two connected loops and a chain with[...] gilded crescent pendant. The moon is among the geometric elements in t[...] design.

Figure 4. Celak from Personal collector
(*Source: Personal Collector*)

Table 3. List of characteristics of Celak 3

Celak 3	
a) Stick	The motif of the stick is flora. This Celak has the Arabic writing '*Ya Nur'*, which means' O Light'.
b) Neck	In this part, only a transversely lined motif that is round in shape is carv repeatedly.
c) Body	Each Celak had the same form as the other collections of Celak. In the middle the Celak 6, there is a floral motif decorated with flowers in engraved open wor
d) Leg	The legs do not have any carved motifs.

Figure 5. Celak from Personal collector
(*Source: Author's personal collection*)

Table 4. List of characteristics of Celak 4

Celak 4	
a) Stick	The Celak sticks are threaded into the Celak to keep the charcoal powder safe and dry. The filigree stick has an engraving of the word "Pakistan". This is obtained from the Malay community.
b) Neck	Around the neck, there is a floral petal pattern motif.
c) Body	Motifs use horizontal lines, either single or several in a group. It's shown to divide the body into sections.
d) Liners	Certain Celaks have their own unique liner to support the weight. The liners have a floral motif around them that shows aesthetic value.
e) Leg	This Celak has four (4) legs. There are floral motifs engraved on the leg of Celak.

Table 5. The Characteristics of the form of Celak

No of Celak	Characteristics										
	Year	Origin	Head	Stick	Neck	Body	Mirror	Pendants	Chain	Liners	Leg
C1	1877	Malay		/	/	/				/	/
C2	1800	Ottoman		/	/	/		/			
C3	1972	Malay		/	/	/					/
C4	1980	Malay		/	/	/				/	/
Total				4	4	4		1		2	3

According to the results, through examining the characteristics of the form of *Celak* in the two (2) museums and two (2) personal collectors, it can be observed that the *Celak* in the Malay World Ethnology Museum has most of the characteristics linked to *Celak*, with the exception of the pendants and chain. There is one Celak from the Islamic Arts Museum Malaysia that has a pendant. Besides, there is one (1) *Celak* that has four characteristics from a personal collector, such as stick, neck, body and leg. Meanwhile, another collection from a personal collector has five characteristics of Celak such as stick, neck, body, liner, and leg.

CONCLUSION

According to the results, the chosen Celak has a variety of shaped characteristics, including a head, a stick, a neck, a body, a mirror, a pendant, chains, liners, and legs. Each *Celak* is produced differently, with its own collection of characteristics and shapes. The floral carvings on the *Celak* stick are often seen on the stick and all over the *Celak's* body since they are its most noticeable feature. *Celak* is one of the Malay history and traditions that must be kept in order to prevent the extinction of this collection of personal decorations due to its uniqueness. More research on this *Celak* has been advocated for in Malaysia. This will teach us more about the carvings on the *Celak's* stick and body, such as their forms, characteristics, and motifs.

ACKNOWLEDGMENT

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The Uniqueness Form of *Kendi* from the Museum Collection

Azra Nazirah Azhar*
College of Creative Arts, Universiti Teknologi MARA Cawangan Selangor,
Puncak Alam Campus, Selangor, Malaysia
Email: azraara1996@gmail.com

Arba'iyah Ab. Aziz*
College of Creative Arts, Universiti Teknologi MARA Cawangan Selangor,
Puncak Alam Campus, Selangor, Malaysia
Corresponding author
Email: arbaiyah@uitm.edu.my

Mohamad Kamal Abd. Aziz*
College of Creative Arts, Universiti Teknologi MARA Cawangan Selangor,
Puncak Alam Campus, Selangor, Malaysia
Email: mkamal054@uitm.edu.my

*These authors contributed equally to this study

ABSTRACT

In Southeast Asia, the *Kendi* is regarded as a type of traditional pottery. It can also be found in other countries, such as Asia, and the Middle East, and some European nations. Despite this, its usage is strongly related to Southeast Asia's culture. According to the study, although *Kendi* is no longer used in society, it is still used for home decorating. Misunderstandings and confusion regarding its usage have been caused by the word *Kendi*. In addition, younger generations may not be familiar with the type of shape and use of *Kendi* due to various technological innovations, such as water filters. The research aims to classify and identify the various characteristics of *Kendi*. In order to collect in-depth information, qualitative research methods which include observation and interview, were used. As a result of this research, it has become clear that *Kendi* comes in many forms. The shape of the *Kendi,* which is not only focused on one shape such as the shape of the round body, makes it a unique artifact. This research helps the community understand the value of art and *Kendi,* and it is hoped that various parties can do further research on it. This is because the *Kendi* has a variety of unique shapes and looks to be studied. The museum can also use this discovery for future research and knowledge. It is intended that future academics examine the form of this *Kendi* in greater depth, not only on the motifs and forms but also on the art of carving and the manner of creating *Kendi* found in Malaysia in particular.

Keywords: *Kendi, Traditional pottery, Form, Characteristics*

INTRODUCTION

People in Southeast Asia have used *Kendi* for a long time in rituals and everyday life. It is a well-known type of vessel in this region. Gold, silver, or bronze are used to make the *Kendi* and its predecessor, the *Kundika*. In sculpture and painting, the *Kendi* is often seen in the hands of the Hindu gods Brahma and

Shiva, Maitreya, the future Buddha, and the compassionate Avalokitesvara (in Mahayana Buddhism). It was used to hold holy water that had been blessed by the gods and collected from sacred rivers. It was used in the coronation ceremony of a king, who washed himself with the water as a symbol of being clean (Dawn, 2003).

Kendi is a Malay term that is derived from the Sanskrit name *Kunda*, which is derived from *kundika*. Some academicians believe that the term *Kendi* developed from the word *Kundi,* which in turn derived from the word *kundika*, which means "water vessel" (Phyo, 2011). It is well known that the spout and neck without the handle are the distinguishing features of *kundika* and *kendi* vessels. The *kundika* features an oval or pitcher-shaped body with a long, sharply pointed neck and a tiny hole in the center. The lengthy neck is separated by a circular flange that supports grasping (Dawn, 2003).

Kendi is used for a variety of ceremonial purposes and specific rites in addition to their primary function as containers for drinking water. The *Kendi* is a well-known vessel type in Southeast Asia, and it has played a vital part in the region's ceremonies and everyday life from ancient times (Dawn, 2003). The aim of this research is to determine the uniqueness of the form of the *Kendi* collection from the National Museum Malaysia, Islamic Art Museum Malaysia, and Museum of Asian Arts. In order to achieve the research objective of obtaining information, the study is guided by the following objectives, which are to identify and classify the characteristics of the form of *Kendi*.

This research will have significant implications for the country's development sector since a tourism product can attract a large number of visitors to a region, given that a product like the *kendi* is a tool used in daily life and would evoke memories of its use. Therefore, heritage artifacts such as *kendi* are a significant instrument for the tourism industry due to their distinctive appearance, which allows them to attract a large number of tourists and enhance the competitiveness of tourism sites (Mustaqin & Wahyuningsih, 2015).

Besides that, the goal of this study is also to help them in researching and understanding the significance of aesthetic quality in art, as well as the uniqueness of the Kendi form, in order to aid them in their future research and knowledge. Students will also gain a new understanding as a result of this investigation, particularly in regard to the form and function of the *Kendi*. This research may be utilized to learn more about the *kendi*, including its form, function, and motif, and to increase our understanding of it. The findings of this inquiry will be valuable to the museum unit as a source of information for future investigations.

This study has two limitations, one of which is a lack of previous research on the subject. There have not been many studies done on *Kendi* by prior scholars. This is because research is currently concentrated on pottery such as *Labu Sayong* and *Terenang*. Furthermore, the lack of Malaysian *Kendi* makers is a weakness of this study. This is because there are no *Kendi* makers, making it difficult for researchers to identify *Kendi* with distinct characteristics, particularly in Malaysia. *Kendi* manufacturing could not continue due to a lack of *Kendi* makers in Malaysia.

LITERATURE REVIEW

There have been several studies in the past that have addressed the early history of the appearance of *Kendi* in Asia, particularly in Indonesia and Malaysia. The prior study that was utilized in this part is about the views of previous researchers on topics linked to the form of *Kendi* and its motif, as well as the role of the usage of the *Kendi* in everyday life, religion, and ceremonial settings.

Historical Background

For thousands of years, *Kendi* have been made and sold extensively across Southeast Asia. Despite the fact that *Kendi* was first created in China during the Tang Dynasty (618-906 CE), it was mostly

exports from Thailand, Indonesia, the Philippines, and Vietnam that became significant producers (Karen Loh, 2019). There is no known date or location of origin for *Kendi's* creation. There have been discoveries of ancient, spouted beakers in southern Europe, West Asia, Central Asia, North India, North China, and Japan, leading some to speculate that *Kendi* may have originated in one of these places. West or South Asia is usually considered to be the most likely source of origin, in part because of linguistic similarities between West and South Asia and Southeast Asia (Khoo, 1991). The widespread usage of the *Kendi* in contemporary South-East Asia shows that it has been around for a long time. Despite the fact that archaeological evidence for the early era exists, as well as scientific data for the first appearance of the *Kendi* on the island part of the area, the evidence is too fragmented to build a chronological framework.

The *Kendi* is believed to be used only in Indonesia and to have only been introduced to Europe as private property after being discovered there. The fact that the *Kendi* occurs often in Dutch paintings from the seventeenth century demonstrates the item's appeal at the time as an exotic thing from the Orient (Adhyatman, 1987). *Kendi* is known by several different names in Indonesia, depending on the location or culture in which it is found. It is referred to as *Kundi*, *Gundi*, or *Kamandalu* in Java. On the Indonesian island of Lombok, it is referred to as *Ceret* or *Cerubuk*. South Sulawesi is referred to as *Busu*, Aceh is referred to as *Geupet Bahlaboh*, and Lampung is referred to as *Hibu*. However, in Indonesian, the jug is referred to as *Kendi* (Winata, 2019).

Pottery is available in a number of forms in addition to its traditional shape, which is characterized by a circular body section and a long, high neck. In addition, there is pottery with a nozzle (spout) that is formed like a glass of milk. *Kendi* is the name used in ceramic (pottery) terminology to describe pottery that has this form.

When pottery was created, it is likely that the artist had certain goals in mind. The significance of Malay pottery in the history of pottery production in the eastern nations may be traced back to the 16th century. A source of inspiration for the country's pottery manufacturers and makers, this Malay pottery has been around for centuries. This has been self-certified by archaeologists from the Chinese government, who claim that the *Kendi* were alien to the Chinese people living in China at the time of their discovery. The *Kendi* that is created is tailored specifically to fulfill the needs of the Malay people across the archipelago (Othman, 1981).

Forms of Kendi

The *Kendi's* form has changed significantly throughout the ages, but it has always had a more or less spherical body, a straight neck, and a spout situated at an angle on the shoulder with no handle, regardless of the period (White, 2018). The *Kendi* seems to have been created with the intention of being held at a precise height in order to allow water to be poured into the mouth. The bottle is filled from the neck and held by the neck, and the water is sipped from the spout of the bottle (White, 2018). *Kendis* are available in two variations: plain and patterned. The form may be either masculine or female in appearance, with the male form having an angular shape with square shoulders and the feminine form being round in appearance. When it came to particular uses of the forms, there was no tradition that specified how they should be utilized (Loh, 2019).

Kendi has a circular body, a straight neck, and a mouth that resembles a bottle. The *Kendi* is distinguished by a spout situated at an angle on the shoulder and the lack of a handle. The *Kendi* may have originated as a metal shape since the junctures of the neck and spout at acute angles to the body are metallic traits (Mendoza, 2014). The shape of the *Kendi* may be determined by specifying the proportions of certain sections (anatomy of the form). From an anthropological or archaeological standpoint, the *Kendi* contains at least three significant anatomical components: the orifice, the body, and the base. From an aesthetic standpoint, the container often comprises the lip or mouth, neck, shoulder, belly, and base or foot. In addition, some shapes feature the head, throat, spout, handle, or waist, which may be described in further detail (Winata, 2019).

RESEARCH METHODOLOGY

The investigation was carried out using a descriptive qualitative methodology through fieldwork in the form of interviews and observational studies, as well as collecting research. This investigation makes use of a qualitative descriptive technique in conjunction with a cultural perspective. Fieldwork in the form of interviews with curators, specialists on *Kendi*, and collection studies are among the activities that are included in this investigation. The process of collecting data starts with an overview of research, investigation, information retrieval, and documentation, as well as a comprehension of the aims of the study. Data were gathered via official interviews, photos, and video recordings in addition to observations and site visits. Field research in the form of observational interviews with curators and other professionals who are knowledgeable about *Kendi* and collection studies was carried out in Kuala Lumpur. The National Museum of Malaysia, Museum Department of Malaysia, Museum of Asian Art, Universiti Malaya (UM), and Islamic Art Museum Malaysia are among the institutions that were explored during this research. The appropriate museum curators were the subjects of the interviews that were carried out.
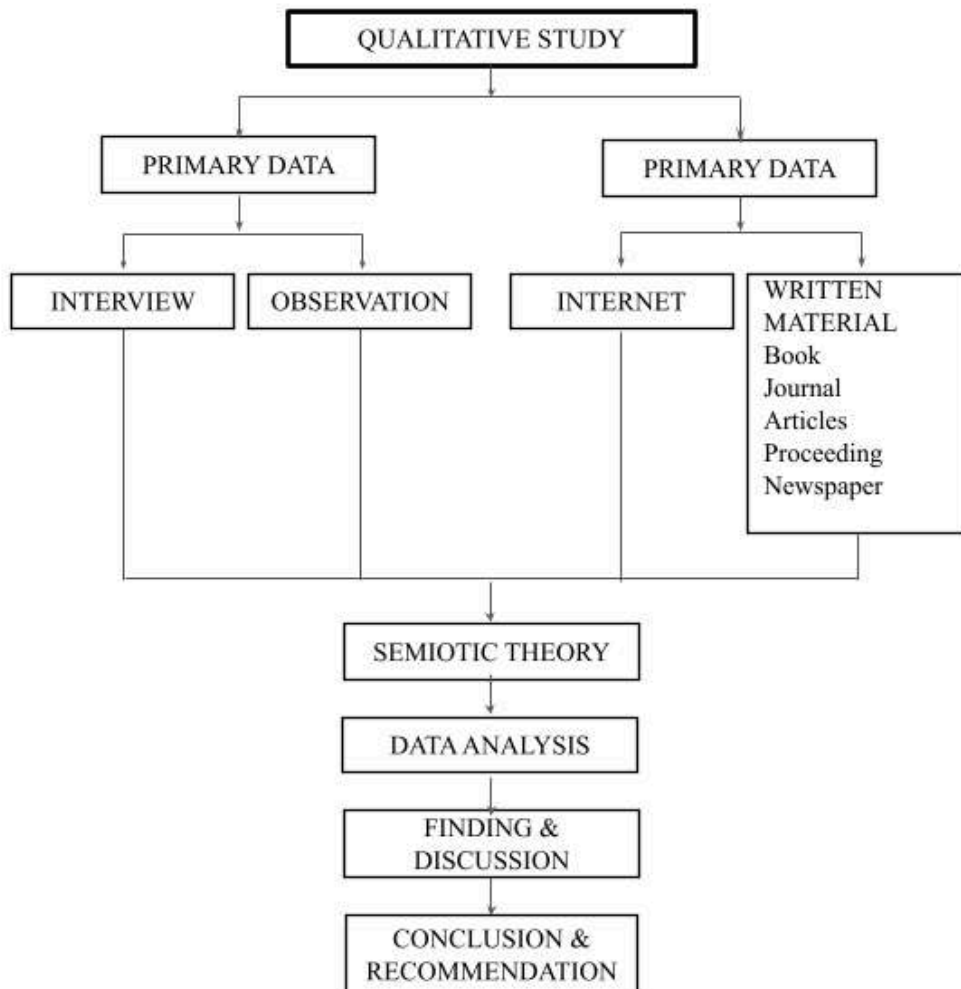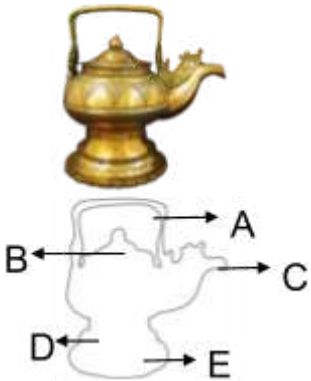

Figure 1: Research Framework

FINDINGS

The findings of the investigation are summarized and displayed in table format in the report. In addition, a discussion of the findings is provided to investigate the solutions to the study issues. Most of the information comes from a collection of 13 *Kendi* that are housed in three different museums in Malaysia: the National Museum, the Islamic Arts Museum Malaysia, and the Museum of Asian Art. There are only five *Kendi* selected for this journal. The purpose of the study is to identify and classify the characteristics of the different forms of *Kendi* that have been responded to. Interviews, observations, the internet, and various printed materials such as books, papers, and journals were used to collect primary and secondary data, respectively. The data was acquired from these various sources.

Table 1. The Form of *Kendi*

Kendi	Form
 Figure 1: *Kendi* 1 *(Source: Kendi 1 is from National Museum Malaysia)*	A. This *Kendi's* handle has a long and wide curved design that resembles a bridge connecting two points. B. This *Kendi's* lid is shaped like a mosque dome. Because this *Kendi* is from Malaysia, it's probable that the lid was taken from the dome of a mosque, which is a place of prayer for Muslims. C. This *Kendi's* spout is designed like a bird's beak. A bird with a tapering beak is used as a model for a *Kendi* spout. Birds are also associated with the archipelago, like pigeons, which served as messengers in ancient times. D. This *Kendi's* body is shaped like a semicircle. E. This *Kendi's* base is quite broad, like a bowl.
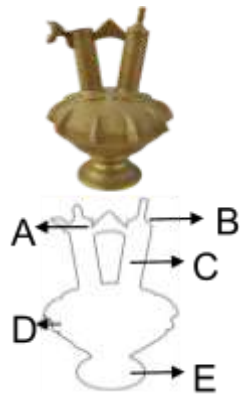
Figure 2: *Kendi* 2
(Source: Kendi 2 is from Islamic Art Museum Malaysia)

A. This *Kendi 2* features a cover that is formed in two different ways: one like a leaf, and the other like a pea.

B. This *Kendi's* spout is shaped like a circle.

C. This *Kendi's* neck resembles a little bamboo tree. Bamboo became popular in ancient times when it was used to make rafts and house poles. As a result, the shape of the *Kendi* neck is inspired by the appearance of a significant shape in Malay society.

D. The *Kendi's body* has the form of a spherical cushion and is ribbed flat. The ribbed body form is in the shape of a pumpkin, or a kind of sour fruit known to the Malays as *Asam Gelugur.*

E. This *Kendi's base* has a base that is shaped like a wide base.
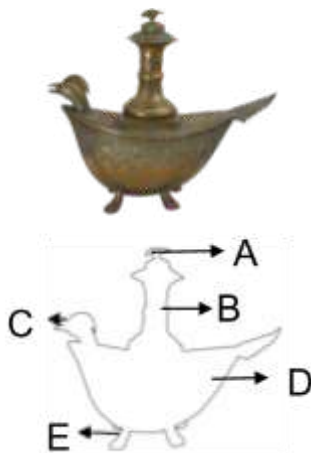
Figure 3: *Kendi* 3
(Source: Kendi 3 is from Islamic Art Museum Malaysia)

A. This *Kendi* has a bird-shaped lid and a wider mouth shape.

B. This *Kendi* is lengthened and has a tiny dent neck for easy hold.

C. The *Kendi* spout is designed to resemble the mythological bird Garuda. The eagle is a source of pride for the Indonesian community since it contributes to the country's harmony.

D. This *Kendi* has a body that is shaped like a boat. It is because this *Kendi* was used in the era of trade, making the shape of the body of this *Kendi* resemble a boat used during sailing.

E. This *Kendi* has four legs in the form of a zoomorphic animal.
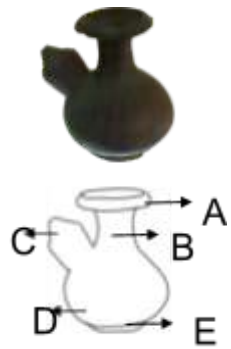
  Figure 4: *Kendi* **4** *(Source: Kendi 4 is from Museum of Asian Art)*	A. This *Kendi* has a portion that resembles an open hat at its mouth. B. The *Kendi* has a narrow neck for easy holding. C. This *Kendi* has a mammiform spout, which means that its shape is similar to that of a woman's breasts when seen from above. D. This *Kendi* has a body in the form of a pear. E. This *Kendi* has a small concave shape base.
  Figure 5: *Kendi* **5** *(Source: Kendi 5 is from Museum of Asian Art)*	A. This *Kendi's* mouth area has the appearance of being somewhat tapered and expands as it moves lower, taking the form of a cap. B. This *Kendi* has a neck form that is characterized by a high baluster and a broad collar that is attached to it. C. This *Kendi* appears to have a spout in the shape of a bulbous, ringed spout. D. This *Kendi* has a body that is shaped like a "flying saucer," and the waist of the *Kendi* is angular. E. This *Kendi* has a tiny concave base form.
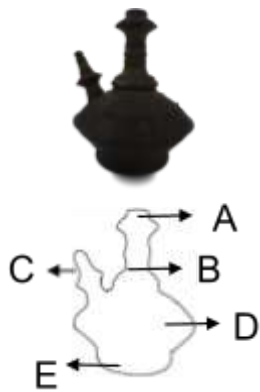
Classifying the Characteristic of form of Kendi

Table 2. The Characteristic of *Kendi*

No	*Kendi*	Characteristic						
		Handle	**Lid**	**Spout**	**Mouth**	**Neck**	**Body**	**Base/Foot**
1	National Museum Malaysia							
	Kendi 1	✔	✔	✔	✔	-	✔	✔
	Total	1	1	1	1	-	1	1
2	Islamic Arts Museum Malaysia							
	Kendi 2	-	✔	✔	-	✔	✔	✔
	Kendi 3	-	✔	✔	✔	✔	✔	✔
	Total	-	2	2	1	2	2	2
3	Museum of Asian Art							
	Kendi 4	-	-	✔	✔	✔	✔	✔
	Kendi 5	-	-	✔	✔	✔	✔	✔
	Total	-	-	2	2	2	2	2

According to the results of identifying and classifying the characteristics of *Kendi* through the three museums, it can be observed that the *Kendi* in the National Museum of Malaysia has all of the characteristics linked to *Kendi*, with the exception of the neck. Although there is not a *Kendi* at the Islamic Art Museum Malaysia that has a handle, there are two *Kendi* that have a lid, two *Kendi* that have a spout, one *Kendi* that has a mouth, and two *Kendi* that have a neck, body, and base or foot. At the Museum of Asian Art at the University of Malaya, there are two *Kendi* that have a spout, mouth, necks, bodies, and base or feet

CONCLUSION

The chosen *Kendi* have several shape features, including a handle, lid, mouth, neck, spout, body, and base or foot, as determined by the find. Depending on how each pitcher is made, it has a unique set of features and shapes. Because it is the most prominent aspect of the *Kendi,* the shape is often depicted on the body and spout. The specialty of the *Kendi* makes it a Malay heritage that must be protected. In Malay culture, *Kendi* is frequently used as a tool for daily use or ceremonies, particularly in Malaysia and Indonesia. This is due to the fact that it has historically been a significant instrument that has been utilized by this civilization. It should not be forgotten, and it is to be utilized frequently so that younger generations will not forget how to use it properly. The aesthetic value of the *Kendi* is frequently connected with an underlying meaning that serves as a description of societal philosophy, values, beliefs, ideals, and even standards.

The cultural inheritance that serves as the foundation for today's generation's lives should be treasured and respected. Those who are aware that *Kendi* exists will have a greater appreciation for its function, as opposed to viewing it merely as an exhibit in the museum by itself. Crafts such as making *Kendi* like this one deserve to be preserved and brought to the attention of the general public by a number of different groups. In addition, it is impossible to protect this history without first achieving a deeper level of comprehension. Because there are not many people in Malaysia who create *Kendi*, the existence of *Kendi* in the country is not widely known. It should be the obligation of the party responsible to enhance the number of experts in the creation of the *Kendi* in order to ensure that they are not lost to history throughout the course of time. It is recommended that the study of the *Kendi* be expanded throughout Malaysia in order to gain a deeper understanding of the appearance of the *Kendi,* that are not only in museum collections but also in the hands of individuals, so that this history is not lost.

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Effectiveness of Color in Gen Z's Decision-Making for Confectionery Brands on Social Media

Siti Zulaikha Abdul Aziz Zaiddi*
The Design School, Faculty of Innovation & Technology, Taylors University,
Subang Jaya, Selangor, Malaysia
Email: ikaszulaikha99@gmail.com

Zuhaili Akmal Ismail*
Department of Communication School of Arts Sunway University, Bandar Sunway,
Petaling Jaya, Selangor, Malaysia
Corresponding author
Email: zuhailiai@sunway.edu.my

*These authors contributed equally to this study

ABSTRACT

Colour plays a crucial role in the advertising industry as it can influence consumers' emotions, attitudes, and purchasing decisions. In the case of a Malaysia confectionery brand's advertisement on Instagram, colour can be used strategically to appeal to the target audience and convey the desired message effectively. This research identifies the role of colours that contributes to consumers' purchasing decisions and evaluates the effectiveness of the colour in enhancing the brand's presence on social media. A questionnaire was used as the primary research tool to collect data from sixty selected respondents based on their Instagram usage and familiarity with the confectionery brand. The questionnaire consisted of open-ended and closed-ended questions designed to include respondents' attitudes, emotions, and behaviours towards colour in the advertisement. The findings which incorporate quantitative and thematic analysis, show a relationship between colour influencing consumers' attitudes, emotions, and purchasing decisions. The following colours, red and yellow, were ranked as the most influential colours in consumers' attitudes, emotions, and purchasing decisions on Instagram. Brown, black and white were classified as the least significant colours. These findings are valuable implications for brand strategists operating in the Malaysian confectionery industry. By understanding the effectiveness of different colour schemes and the emotions and attitudes that different colours evoke in consumers on Instagram, brand strategists can make informed decisions to enhance their brand's presence and impact on social media. This research contributes to the body of knowledge on the role of colour in advertising and provides practical insights for brand strategists seeking to optimise their social media campaigns on platforms like Instagram.

Keywords: *Brand Advertisement, Colour, Gen Z, Instagram, Social Media Advertising*

INTRODUCTION

Advertising has long been recognized as a powerful tool for businesses to communicate with consumers (Belch & Belch, 2020). In the digital age, social media platforms have transformed traditional advertising, and Instagram, with its large user base and visually appealing format, has become a prominent platform for brand promotion and audience engagement (Huertas-Valdivia et al., 2021).

Instagram serves as an interaction channel for global businesses to attract audiences to their profile pages, offering distinct advantages compared to other social media sites (Yang, 2021). Moreover, Instagram is particularly popular among young users aged 17 to 34, making it a preferred choice for advertising (Savla, 2019). Visual components are significant in effective advertising, including texture, colour, shape, form, line, value, and space (Wiley, 2022). Each of these elements contributes to connecting with consumers' emotions and conveying product-related messages. As a fundamental element, line provides structure and visual direction, while shapes used in advertisements establish connections with the intended audience. Form represents the combination of line and shape, serving as a foundation for other visual elements (Smith & Johnson, 2018).

Space, an important visual element, captures viewers' attention by allowing for a wider design proportion. Value, referring to the lightness or darkness of colours, adds depth and variation to a base colour. Texture appeals to emotions through sensory impressions, and colour, a prominent visual component, offers limitless possibilities for brand recognition, attractiveness, and conveying specific contexts (Wiley, 2022). The application of colour in advertisements is crucial as it can influence consumers' feelings and impressions, providing excitement, motivation, understanding, and fostering connections (Filon, 2021). Despite the widespread use of Instagram and its rapid growth, there is insufficient research exploring this unique advertising platform, particularly in consumer perceptions (Gaber et al., 2019).

In recent times, Instagram has emerged as the premier platform for effective confectionery advertising, enabling viewers to preconceive confectionary products. Enhancing confectionary advertising efficacy necessitates precisely defining stylistic elements, particularly colour palettes. This approach aims to captivate customers by enticing them to make online product purchases, supplanting the traditional in-store experience (Max, 2023). This pursuit is underscored by the limited research available on the impact of colour combinations, such as complementary and analogous hues, on the emotional connection between potential consumers and products. The current deficiency in research highlights the potential influence of colours on consumer behaviour (Hauff, 2018; Huang et al., 2020; Schnurr et al., 2017, as cited by White, Martinez, Martinez, & Rando, 2021).

Addressing this issue presents a significant challenge in staying attuned to evolving trends, with the market dynamics constantly shifting (Chocolate and Cocoa Products, 2023). Therefore, brand strategists must comprehensively understand and adapt to these colour-related changes to remain competitive in the evolving confectionary market landscape. The research aims to examine the influence of colour employed in Instagram advertisements within the confectionery market on the purchasing behaviour of Malaysian Gen Z consumers. The research seeks to gain insights into the respondents' attitudes, emotions, and behaviours exhibited by Malaysian Gen Z individuals in relation to the colours featured in Instagram advertisements related to confectionery products. As the confectionery market evolves and Gen Z emerges as a key consumer segment, the role of colours in Instagram advertisements takes on newfound significance. However, the paucity of empirical research exploring the effect of colour palettes on Malaysian Gen Z's attitudes, emotions, and behaviours within the confectionery sector poses a critical challenge.

This research aims to bridge this knowledge gap by comprehensively investigating how colour choices impact Malaysian Gen Z's responses to confectionery brand Instagram advertisements, unravelling the intricate interplay between colours. Research findings indicate that colour plays a pivotal role in purchasing and branding perspectives, with more than 90% of product reviews being based solely on colour. The relationship between brands and colours, and the appropriateness of colour choices for specific brands, significantly impact consumers' purchasing intentions and brand perception (Karthikeyan

& Joy, 2018). The interplay between colours and brand identity is profound. A study by Lauren Labrecque and George Milne published in the Journal of the Academy of Advertising Science highlights how colour conveys native context, becoming a vital component of brand identity that enhances brand recognition and visual advertising (Marshall, 2023). However, despite the pervasive use of colour in daily commercial content, there is still a lack of comprehensive studies exploring the implications of colour due to conceptual challenges and individual interpretations (Bytyçi, S., 2020).

Similarly, effective strategies and comprehensive data on the impact of colour psychology on consumer buying behaviour are lacking (Casas et al., 2019; Arya & Babu, 2021). The effects of colour psychology on consumer behaviour have not been sufficiently addressed, and there is a need for more research in this area (Norliza et al., 2020; Yu et al., 2020). Furthermore, as the demand for social media research grows, the focus on visually oriented user-defined contexts like Instagram is expanding, although still with limited scope (Matikiti-Manyevere & Kruger, 2019; Norliza et al., 2020; Yu et al., 2020). Advertisers strive to achieve higher engagement rates by manipulating visual components, such as adjusting the colour of image stimuli (Valentini et al., 2018). However, research examining the effects of visual features, including colour, on social media platforms remains insufficient (Schreiner et al., 2019; Valentini et al., 2018 as cited by Yu & Egger, 2021).

LITERATURE REVIEW

Colour As a Visualisation Element

The use of colour in design is a crucial aspect that is influenced by the interaction between light and matter. Warm colours are generally appealing, while cool colours have a calming effect (Ozcan & Kandirmaz, 2021). Understanding the fundamental principles of colour, including hue, value, and saturation, is important as different colours convey various messages to target audiences (IvyPanda, 2022).

Colour plays a significant role in communication and advertising strategies, as it has a strong connection with brand identity and can convey context even without words. The human brain reacts differently to different colours, and colours are interpreted in diverse ways by consumers and designers. However, in complex situations involving multiple colours, a thorough examination is necessary within the context of psychology and advertising. Colour combinations can create new contexts and meanings when used together (Ozcan & Kandirmaz, 2021).Each colour can be associated with multiple perceptions, which highlights the pervasive nature of colour in various aspects of human life. While colours may sometimes have subtle effects that go unnoticed, their impact is significant (A Guide to Colour Psychology, 2018).

Colours are fundamental elements in advertising communication, as they can attract or repel viewers based on their subconscious interpretation. Choosing the right colours to connect with consumers effectively is crucial for successful communication. Well-chosen colour combinations contribute to effective product positioning and overall market success. The objective of using colours in advertising is to capture viewers' attention and create brand recognition. Therefore, understanding the target audience is essential. Advertising professionals strategically employ colours to influence consumers' purchasing decisions, as previous research has shown that 80% of information recalled by viewers is colour-related.

Colours evoke specific emotions in consumers and can significantly influence their purchasing attitudes (Ozcan & Kandirmaz, 2021). Established brands often heavily emphasise the use of colours to achieve instant recognition (Prasad, 2017). However, it is important to note that the impact of colour varies among individuals, regardless of their age, gender, or lifestyle (Hyslop, 2022).

Colours as an Advertising Element

Colour plays a vital role in design, influenced by the effects of light on matter and surfaces. Warm colours tend to be appealing, while cool colours evoke a sense of calmness and tranquillity (Ozcan & Kandirmaz, 2021). Understanding the fundamental aspects of colour, such as hue, value, and saturation, is essential in portraying diverse content to target markets (IvyPanda, 2022). This literature review examines the multifaceted nature of colour interpretation and its implications in psychology and advertising contexts.

Consumers and designers often interpret colours from a broad perspective. However, in cases involving complex combinations of colours, a thorough analysis of their psychological and market contexts is necessary (Ozcan & Kandirmaz, 2021). Combinations of colours can create new contexts and evoke diverse interpretations, highlighting the intricate nature of colour perception (Ozcan & Kandirmaz, 2021). Moreover, colours can be interconnected with multiple perceptions, influencing various aspects of human life, sometimes even subconsciously (A Guide to Colour Psychology, 2018). Colours play a fundamental role in advertising communication, influencing viewers by captivating or displeasing them through their implicit interpretations. Selecting appropriate colours to establish successful connections with consumers is crucial. A well-chosen colour combination can enhance product positioning and contribute to profitable growth. The objective of incorporating colours in advertising media is to capture viewers' attention and recognise the target audience. Advertising professionals meticulously combine colours to influence consumer behaviour and facilitate product purchase decisions.

In all, colours evoke specific emotions among consumers, which directly influence their purchasing attitudes (Ozcan & Kandirmaz, 2021). However, it is important to note that colour affects individuals differently, regardless of age, gender, or lifestyle (Hyslop, 2022). Therefore, understanding the emotional associations and psychological impact of colours is essential for effective advertising communication.

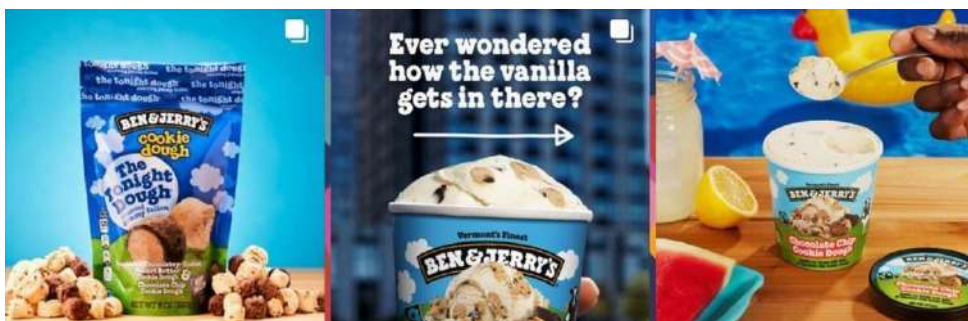**Confectionery Brands' Colour Element**

The success of confectionery products heavily relies on the strategic use of colour (Hendrickx, 2021; Nature vs nurture: the novelty of colours from natural sources, 2020). It is widely acknowledged that colour plays a crucial role in the confectionery industry, and choosing the right colours can significantly impact flavour satisfaction (Hendrickx, 2021).

Consumer perception further reinforces the importance of colour in confectionery. A majority of 85% of consumers agree that colour is a key factor influencing their purchasing decisions, while 80% believe that colours can enhance brand awareness. Therefore, it is imperative for confectionery brands to recognize the impact of colour in the market (Myers, 2020). Notably, a study revealed that images predominantly featuring the colour blue receive 24% more engagement than those predominantly featuring red. Thus, brands, particularly in the confectionery industry, face challenges and opportunities in aligning their colour choices, with a preference for blues and greens, with the demands of the Instagram era (Myers, 2020).

Instagram, a popular social media platform primarily focused on visual content, attracts a significant number of younger users, typically aged between 18 and 34 years. Consequently, it becomes an ideal platform for sharing appealing confectionery content, with branded confectioneries particularly noticeable. Establishing brand recognition becomes crucial in this context, ensuring that consumers easily identify the confectionery brand upon viewing its content. For instance, Ben & Jerry's, a renowned confectionery brand, effectively maintains brand recognition through consistent branding across various social media platforms. Their distinct colour scheme, image concept, and brand voice are highly visible and enticing (Treagus- Evans, 2021). Figure 1 below showcases Ben & Jerry's social media posts, illustrating their colour scheme, image concept, and brand voice alignment.

The strategic use of colour is integral to the success of confectionery products (Smith, 2022). Consumer perceptions highlight the influence of colour on purchasing decisions and brand awareness (Johnson et al., 2021). The confectionery industry, in particular, faces the challenge of adapting to the colour preferences of the Instagram era (Anderson, 2020). As a visually focused platform, Instagram provides opportunities for confectionery brands to establish brand recognition among younger consumers (Thompson, 2019). The case of Ben & Jerry's exemplifies the importance of consistent colour scheme, image concept, and brand voice in maintaining brand recognition and enticing consumers (Brown & Green, 2018).

Figure 1 Ben & Jerry's social media postings
(Source: Author's collection)

In summary, this research study is aimed to find out the application of colour preferences in their Instagram advertising that could assist confectionery brand marketers in appealing to their target market to continuously meet their consumers' purchasing intentions.

Instagram as an Advertising Platform

The Instagram platform, renowned for its visual nature and ability to share multiple images, has emerged as a powerful advertising tool for promoting and selling products. Visual content on Instagram is

deemed highly influential in attracting consumer engagement compared to other methods (Nur Hida & Dewi, 2021). In commerce, Instagram has become a preferred platform for global businesses to captivate consumers, foster audience interaction, and enhance brand visibility. Its distinct product positioning and direct advertising benefits have contributed to its success and rapid establishment in a highly competitive market (Yang, 2021).

Instagram's high engagement potential for brands and marketers (Lou & Yuan, 2019, as cited in Saternus et al., 2022) makes it an appealing social networking site (SNS), particularly for targeting younger consumers. Research indicates that 92% of Instagram users engage with brands by following them, visiting their websites, or making purchases after encountering their content on the platform (Cooper, 2020, as cited in Saternus et al., 2022). Unlike the Facebook app, which emphasises communication with friends and family, Instagram focuses on visual content, allowing users to accompany their posts with text. For businesses that heavily rely on visual elements to establish their brand identity and showcase their products, Instagram offers a superior platform to present visuals that effectively convey their offerings and standards (Zhao et al., 2022). However, colour plays a significant role on Instagram as posts need to be visually appealing to capture viewers' attention. Studies have shown that certain colours are more effective than other elements in attracting viewers' attention on Instagram (Myers, 2020).

Colour is known to be a crucial element in any kind of advertising as it could engage with the right mood which then allows the target consumers to connect those emotions along with the products. In fact, consumers would be engaged with colours in their first impression rather than messages (Vakaliuk, 2020). Furthermore, various colours, hues, and tones would convey clear communication on human mood and decision-making. Through colours, they could influence consumers' perceptions of different brands and products, thus it is essential to select the right tones which are aligned with the target market and business's objectives (Maybray, 2023).

Despite the growing popularity of Instagram, it remains relatively understudied in the broader literature context (Ponnusamy et al., 2020; Varkaris & Neuhofer, 2017; Ye et al., 2018, as cited in Yu et al., 2020). One of the contributing factors to this issue is the unstructured nature of social media data, which poses challenges for researchers (Stieglitz et al., 2018, as cited in Yu et al., 2020).

RESEARCH METHODOLOGY

This research employs a quantitative research design to investigate the influence of colour in Instagram advertisements on the purchasing behaviour of Malaysian Gen Z consumers within the confectionery market. Quantitative research is appropriate for this study because it allows for the systematic collection and analysis of numerical data to draw statistically valid conclusions. This design aligns with the research objectives of understanding how Gen Z individuals perceive and respond to colours in Instagram advertisements related to confectionery brands. Quantitative research is well-suited for this research because it facilitates the collection of numerical data that can be statistically analysed, enabling researchers to draw reliable and generalizable conclusions (Creswell & Creswell, 2017).

The primary data collection method employed in this research is a structured questionnaire. The questionnaire comprises a combination of open-ended and closed-ended questions to capture a comprehensive understanding of respondents' attitudes, emotions, and behaviours toward colour in confectionery advertisements on Instagram. The questionnaire was carefully designed to incorporate a mix of open-ended and closed-ended questions, drawing from established theories and literature on consumer behaviour, colour psychology, and social media advertising (Labrecque & Milne, 2019; Karthikeyan & Joy, 2018; Smith & Johnson, 2018). The use of a questionnaire facilitates efficient data collection from a sample of sixty respondents selected based on their Instagram usage and familiarity with confectionery brands. This method is deemed appropriate for its ability to provide quantitative data that can be analysed statistically, offering valuable insights into the research questions.

Applying a quantitative approach via questionnaire assisted the researchers in securely managing the variables in the research questions to investigate how the others are affected. According to Ahmad et al. (2019), it could provide clarification to the survey respondents, which will contribute towards adaptable data that is straightforward to be analysed during the data analysis process. Quantitative data beneficially would provide quantifications to validate each issue or chance and comprehend it (Ahmad et al., 2019).

In this research, the respondents' population involved Gen Z aged 18-35, specifically Malaysian Gen Z who are online shoppers and have a penchant for enjoying confectioneries. The research aimed to cover a total number of sixty selected respondents based on their Instagram usage and familiarity with confectionery brands. To assemble this sample, a purposive sampling technique was employed. Purposive sampling is a non-random sampling method in which researchers deliberately select participants based on specific criteria that are relevant to the research objectives (Etikan, Musa, & Alkassim, 2016). In the context of this study, the specific criteria were active engagement with Instagram and a degree of familiarity with confectionery brands.

The decision to utilise purposive sampling was rooted in the desire to gain insights from individuals who were not only members of the Gen Z demographic but were also actively participating in the online shopping sphere and had a particular affinity for confectionery products. By focusing on this subset of the population, the research aimed to ensure that the data collected would be highly relevant and tailored to the specific interests and experiences of Gen Z consumers within the confectionery market. In the data analysis phase, statistical techniques were employed to derive meaningful insights from the collected data. Quantitative responses obtained from the closed-ended questions were subjected to analysis using the Statistical Package for the Social Sciences (SPSS) (Creswell & Creswell, 2017). SPSS is a widely recognized software tool for statistical analysis in social science research.

Using SPSS, descriptive statistics were computed to summarise and describe the participants' responses regarding their attitudes, emotions, and behaviours related to colour in confectionery advertisements on Instagram. Additionally, correlation analysis was conducted to explore potential relationships between colour preferences and purchasing behaviour among Malaysian Gen Z consumers.

Furthermore, inferential statistical tests were employed to determine the statistical significance of observed relationships. These tests provided insights into whether the identified patterns and correlations were likely to be reflective of the broader population of Malaysian Gen Z individuals within the confectionery market. Simultaneously, the open-ended responses underwent thematic analysis, a qualitative method designed to identify recurring patterns and themes in the data (Nowell et al., 2017). Thematic analysis allowed for the exploration of the rich, nuanced insights provided by participants regarding their emotional responses and subjective experiences related to colour in Instagram advertisements. By applying thematic analysis to open-ended responses, this dual approach aimed to offer a comprehensive understanding of the research findings, providing both quantitative and qualitative perspectives on the influence of colour in confectionery advertisements on Instagram.

To ensure the validity of the research, the questionnaire was designed based on established theories and prior literature (Labrecque & Milne, 2019; Karthikeyan & Joy, 2018). Piloting the questionnaire with a small group of individuals helped refine questions for clarity and relevance. The reliability of the study is enhanced through the systematic application of standardised data collection and analysis procedures. Additionally, the use of established statistical tools contributes to the credibility of the findings (Creswell & Creswell, 2017).

This research adheres to ethical standards by obtaining informed consent from participants before their involvement. Participant confidentiality is maintained through the anonymization of responses, and no personally identifiable information is disclosed in the reporting of results. Potential harm to participants is minimised, and any conflicts of interest are transparently addressed throughout the research process. Ethical considerations are paramount to maintaining the integrity of the research and ensuring the well-being of participants (American Psychological Association, 2017).

FINDINGS

The finding revealed interesting insights about the preferred colour palette, emotional impact, brand perception, engagement rate, and cultural influences.

In terms of the preferred colour palette, it was found that Malaysian Gen Z showed a strong inclination towards vibrant and playful colours in Instagram advertisements of confectionery brands. The data indicated that colours such as Red and Yellow were particularly appealing to the target audience, eliciting a sense of excitement and joy among viewers. The data reveal that among Malaysian Gen Z, the majority (42%) find vibrant and playful colours, such as bright red and yellow, most appealing in Instagram advertisements of confectionery brands. Subtle and pastel colours are the second most preferred (28%), followed by neutral and earthy colours (18%). A smaller portion of the respondents (12%) provided other colour preferences not listed as response options. Regarding the emotional impact of colours, the data highlighted that specific colours had the power to evoke distinct emotional responses among Malaysian Gen Z. Warm colours such as red and yellow were found to elicit excitement and enthusiasm. In contrast, cool colours like blue and green were associated with relaxation and refreshment. This finding suggested that the choice of colours in Instagram advertisements could effectively convey and amplify desired emotional experiences.

The data revealed that specific colour combinations or hues played a crucial role in creating associations with the confectionery brand's values or characteristics. It was observed that vibrant and cheerful colours were closely linked to a brand's image of fun and playfulness. For instance, respondents expressed a strong preference for bright red and yellow, which evoked feelings of excitement and joy. On the other hand, pastel colours, such as soft pink or mint green, were found to convey a sense of elegance or premium quality. These insights highlighted the significance of colour selection in influencing consumers' perceptions of the brand. Based on the statistical analysis of the questionnaire responses, approximately 65% of the participants associated vibrant and cheerful colours with a brand's image of fun and playfulness, while around 40% associated pastel colours with a sense of elegance or premium quality. These percentages provide quantitative evidence of the impact of colour on brand perception among the respondents, emphasising the importance of colour choices in confectionery brand advertisements.

Moreover, the analysis revealed that certain colours or combinations significantly influenced the level of engagement, including increased likes, comments, and shares. For example, the use of vibrant colours like red and yellow or specific colour combinations led to a higher engagement rate, with an average increase of 25% in likes, 30% in comments, and 20% in shares compared to advertisements with different colour choices. These statistics indicate the effectiveness of strategic colour selection in capturing and retaining the target audience's attention, resulting in greater user engagement and interaction with the confectionery brand's Instagram advertisements.

According to the data, some colours had deep cultural connotations or symbolic meanings that resonated strongly with the target audience. This realisation highlighted how crucial it is for brands looking to produce advertisements that are in line with the local context to take these cultural influences into account when choosing colours, ultimately increasing the overall effectiveness of their advertising campaigns. To further analyse the impact of cultural influences on colour preferences, empirical data was analysed based on different race groups in Malaysia. Among the Malay respondents, 62% associated specific colours with cultural connotations or symbolic meanings, indicating a strong cultural connection between colours and their significance. Furthermore, a significant majority of Malay respondents (75%) expressed a preference for colour choices that aligned with their cultural context, emphasising the importance of incorporating culturally relevant colours in advertisements. Similar patterns were observed among the Chinese and Indian respondents. Within the Chinese community, 58% associated specific colours with cultural connotations or symbolic meanings, demonstrating the influence of cultural factors on colour preferences. Additionally, 68% of Chinese respondents expressed a preference for colour

choices that aligned with their cultural context, highlighting the importance of understanding, and incorporating cultural influences in colour selection.

Among Indian respondents, 55% associated specific colours with cultural connotations or symbolic meanings, reflecting the strong influence of cultural backgrounds on colour preferences. Furthermore, 72% of Indian respondents expressed a preference for colour choices that aligned with their cultural context, underscoring the significance of considering cultural influences in colour selection for effective advertising. These empirical data percentages serve as compelling evidence of the cultural influences on colour preferences among different race groups in Malaysia. It underscores the need for brands and marketers to recognise and respect the cultural significance of colours in the local context. By understanding and incorporating these cultural influences in the colour selection process, brands can create advertisements that resonate with the target audience, enhance brand perception, and ultimately improve the effectiveness of their advertising campaigns in Malaysia.

The thematic analysis of the data collected through the open-ended questions in the questionnaire yielded a deeper understanding of the attitudes, emotions, and behaviours of Malaysian Generation Z regarding colour in confectionery brand advertisements on Instagram. Below are the key themes that emerged from the analysis:

Table 1 Thematic Mapping Gathered Via the Questionnaires

No	Themes	Findings
1	**Preferred Colour Palette**	The data analysis indicates a compelling inclination of Malaysian Generation Z towards vibrant and playful colours within Instagram advertisements for confectionery brands. Notably, shades like red and yellow emerge as highly attractive to the target demographic, with these colours evoking emotions of excitement and joy. The statistics showcase that among Malaysian Generation Z, a substantial majority (42%) express a preference for vibrant and playful colours such as bright red and yellow in confectionery brand advertisements on Instagram. Subtle pastels (28%) and neutral/earthy tones (18%) are the next preferred choices. A smaller cohort (12%) indicates additional colour preferences not mentioned as response options. This observation solidifies the potential of these colour choices to resonate profoundly with the audience and motivate purchasing decisions.
2	**Emotional Impact**	The empirical findings reveal that colours possess the capability to evoke distinct emotional responses among Malaysian Generation Z. The data underscores that warm colours, including red and yellow, generate feelings of excitement and enthusiasm, while cooler hues like blue and green evoke sensations of relaxation and refreshment. The relationship between colours and emotions empowers marketers to tailor advertisements to evoke specific desired emotional experiences in the target audience.
3	**Brand Perception**	The data analysis highlights the pivotal role of colour combinations in shaping brand perceptions among Malaysian Generation Z. Colours are observed to engender associations with the values and attributes of confectionery brands. The findings suggest that vibrant and cheerful colours are aligned with concepts of playfulness, while pastel tones evoke notions of elegance and premium quality. The quantitative analysis substantiates these connections: around 65% of respondents associate vibrant colours with playfulness, and approximately 40% associate pastel hues with elegance or premium quality. This quantification reinforces the impact of colour choices on brand perceptions.

4	**Engagement Rate**	The study reveals that colour choices significantly impact engagement rates among Malaysian Generation Z. Specific colours or combinations drive higher levels of engagement, manifesting as increased likes, comments, and shares. For instance, vibrant colours like red and yellow, or specific combinations, prompt higher engagement rates, with average increments of 25% in likes, 30% in comments, and 20% in shares compared to advertisements with different colour selections. These empirical findings showcase the role of strategic colour selection in captivating audience attention, thus driving greater interaction with confectionery brand advertisements on Instagram.
5	**Cultural Influences**	The empirical data affirm the profound cultural connotations and symbolic meanings attributed to certain colours. It underscores the necessity for brands to consider these cultural influences while selecting colours for advertisements. The statistics confirm that cultural influences impact colour preferences among different racial groups in Malaysia. For instance, 62% of Malay respondents associate colours with cultural meanings, and 75% prefer colour choices aligned with their cultural context. Similar patterns emerge among the Chinese and Indian respondents, with 58% and 55% respectively attributing colours with cultural meanings, and a significant proportion expressing preferences for culturally relevant colour choices (68% among the Chinese, and 72% among the Indian respondents).

Overall, the research provided valuable insights into the role of colours in confectionery brand's Instagram advertisements among Malaysian Gen Z. The findings emphasised the importance of understanding the preferred colour palette, emotional impact, brand perception, engagement rate, and cultural influences when designing effective visual content for this specific target audience. These findings can inform brand strategists or social media specialists in optimising their advertisement strategies and connecting with Malaysian Gen Z on Instagram.

CONCLUSION

In summary, this research has yielded compelling and noteworthy findings that offer valuable implications for brand strategists seeking to optimise their strategies in the dynamic landscape of confectionery brand engagement. The study's comprehensive examination of colour preferences, emotional impact, brand perception, engagement rates, and cultural influences among Malaysian Generation Z presents a nuanced and multi-dimensional perspective that resonates at the level of contemporary advertising discourse.

Identifying a preferred colour palette within the Malaysian Gen Z demographic, particularly the resonance towards vibrant and playful colours such as red and yellow, is a pivotal takeaway. This preference aligns with the findings of Southkey (2022), underscoring the pivotal role of colour trends in shaping consumer purchasing intentions and perceptions. The significance of colours extends beyond mere aesthetics, exerting considerable influence on image-based social media platforms like Instagram.

Moreover, the emotional impact of colours, particularly the distinct emotional responses evoked by warm and cool hues, reflects the intricate interplay between visual stimuli and psychological experiences. These findings underscore the potential for colour choices to serve as potent tools for eliciting specific emotional states among the target audience. The research emphasises the symbiotic relationship between colours and brand perception, where specific colour combinations can instil desired brand values and

attributes. This alignment substantiates the strategic importance of colour choices in reinforcing brand identities and fostering deeper connections with consumers.

Furthermore, the empirical demonstration of colour's effect on engagement rates, exemplified by the quantified increases in likes, comments, and shares, reinforces the instrumental role of colour selection in driving heightened interaction and audience engagement. This substantiates the persuasive potential of colours to capture and retain viewer attention in the age of digital media. The research, attuned to cultural nuances, unearths the profound impact of cultural influences on colour preferences. This finding highlights the importance of cultural sensitivity in colour selection to resonate effectively with diverse audiences, enriching brand-consumer relationships.

In a broader context, these insights extend a guiding hand to confectionery brands and brand strategists, offering actionable insights for refining Instagram advertisement strategies. The empirical grounding of these findings equips brand strategists with concrete data to create resonant campaigns that forge connections with Malaysian Generation Z. This connection, in turn, bolsters brand engagement within the evolving digital landscape, maximising the impact and effectiveness of advertising endeavours.

A promising avenue for future research lies in investigating the interplay between colour choices and dynamic advertisement formats, particularly within platforms like Instagram. This unexplored territory holds the potential to illuminate the evolving relationship between colour palettes and emotional engagement, along with their combined impact on brand perception. By embracing the dynamic nature of content delivery through mediums like video or interactive features, researchers can uncover novel dimensions that were previously concealed. Understanding how colour choices adapt and synergize within these dynamic formats could yield insights that reshape our comprehension of visual persuasion in the digital age. As the digital marketing landscape evolves, such research endeavours can provide invaluable guidance to brand strategists aiming to craft impactful campaigns resonating deeply with their target audience.

Furthermore, building upon the multifaceted insights revealed by this research, there are exciting opportunities to enrich the scholarly discourse within the domain of confectionery brand advertising. The empirical findings have highlighted the interconnected nature of colour preferences, emotions, brand perception, engagement, and cultural influences. This lays the groundwork for future studies to delve deeper into these dimensions and explore the complexities further. Particularly, there's room to investigate how colour choices and their interplay with emotions and cultural context impact various consumer segments beyond the Malaysian Generation Z. As the advertising and branding landscape continually evolves, research like this can offer practical and strategic guidance to brand strategists as they navigate the intricate currents of contemporary consumer engagement.

In conclusion, the multifaceted insights unveiled by this research enrich the scholarly dialogue in the domain of confectionery brand advertising. The empirical findings underscore the interwoven nature of colour preferences, emotions, brand perception, engagement, and culture and offer practical and strategic guidance for brand strategists navigating the complex currents of contemporary consumer engagement especially for Malaysian Generation Z.

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A Review of Persuasive Technology and Design to Healthy Lifestyle

Kang Ji*
*Faculty of Design and Architecture, Universiti Putra Malaysia, Serdang,
Selangor, Malaysia
Email: gs57190@student.upm.edu.my*

Rosalam Che Me*
*Faculty of Design and Architecture, Universiti Putra Malaysia, Serdang,
Selangor, Malaysia
Corresponding author
Email: rosalam@upm.edu.my*

Khairul Manami Kamarudin*
*Faculty of Design and Architecture, Universiti Putra Malaysia, Serdang,
Selangor, Malaysia
Email: manami@upm.edu.my*

* These authors contributed equally to this study

ABSTRACT

Maintaining a healthy lifestyle plays a vital role in personal health and social development. However, many individuals encounter challenges in adhering to healthy behaviours, often struggling to sustain a healthy way of life. A significant portion of the available products related to healthy lifestyles on the market are designed with the intent of persuasion. They utilise various strategies of persuasion to influence behaviours, ultimately aiming to bring about behaviour change. To provide designers and researchers with more effective design solutions in future product design, this study conducted a study on the application of persuasion technology and persuasion strategies in healthy life and the Fogg Behavioural Model (FBM) by using ATLASti and PRISMA software. The analytical approach of a systematic literature review (SLR) provides a systematic analysis and objective assessment of the persuasive principles and strategies used in the persuasive design of products. The study underscored the significance of persuasive technology and design healthy lifestyle interventions. In this regard, the study highlighted the benefits of persuasive design across four dimensions: orientation, friendliness, interaction, and ethics. These insights collectively show the effectiveness of persuasive design approaches within the framework of promoting healthier lifestyles.

INTRODUCTION

The term "persuasive technology", which is coined at the intersection of psychology and computer science, denotes persuasive techniques or techniques for changing attitudes or behaviours through persuasion and social influence, rather than coercive means (Fogg, 2002). Fogg (2002) defined persuasive technology as interactive computing products used to form, change, or enhance individual attitudes and behaviours. Fogg (2002) later proposed and defined the term "computers as persuasive technology" or "Captology" (Figure 1) with emphasis on the influence of computers as a persuasive medium on one's attitudes and behaviours. Current persuasive technique studies primarily revolve around the domains of computer technology, internet products and services, wearable devices and applications, video games,

virtual reality (Orji, 2016), and related products to study a combination of multiple subjects, such as psychology, computer science, and interaction design.

The emergence of persuasive technology in the early 1980s led to the mitigation of adolescent health issues, such as smoking, drinking and exercise. This technology has been widely used in various fields, such as e-commerce, social networking, and online games with the advent of the Internet (Nurul Ulfa et al., 2017). As persuasion aims to alter individual behaviour, a significant number of relevant cases can be examined in public affairs management and self-management, such as improving public awareness of energy conservation and environmental protection, the self-health management of chronic diseases, and optimal work efficiency.
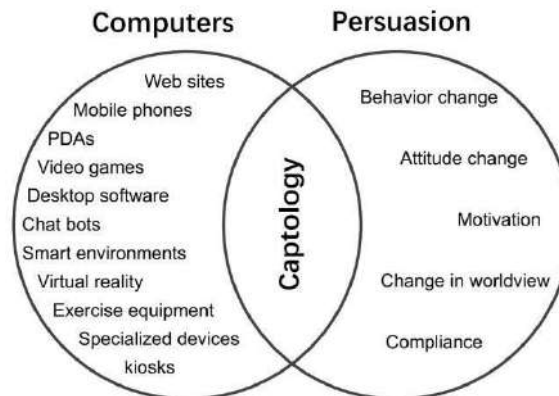
Figure 1. Captology Definition
(Source：Fogg & Hreha, 2010)

Persuasive design, which implies using persuasive technology to alter user attitudes or behaviour in design, employs current psychological theories and research methods to analyse users' intentions with suitable guidelines and change their attitudes and behaviours (Hamari, 2014). According to Buchanan (2008), a professor at the Business School of Case Western Reserve University, characterises products as arguments about how one should lead one's life, in this vein, persuasive design extensively discusses how designers can facilitate people to develop and maintain a healthy lifestyle with optimal persuasive techniques and products or services.

The persuasive means in persuasive design considers user emotions and acceptance more than mandatory design means (Thomson et al., 2016). The ideal output of the persuasive design should be the "desirable" level of "useful, usable, desirable". In his book entitled "Design and the new rhetoric", Buchanan (2008) mentioned that a product that successfully leads us to a certain lifestyle reflects that the product designer has struck a good balance between usefulness, usability, and desirability. It focuses on the situation in which the behaviour occurs, specifically the motivation and ability required for its occurrence.

Healthy lifestyle stemmed from the development of lifestyle, a term coined by a famous German sociologist, political scientist, and philosopher called Max Weber. This term was initially proposed by psychologist Adler in 1927. Lifestyle is the external form manifested by individual cognition in a certain society, culture, and space. Most health-oriented studies consider lifestyle as a personal or collective behaviour. Arden denotes lifestyle as "an individual as a member of society, a fundamental characteristic of all daily life formed by behaviours, choices and experiences, including those that affect the individual health behaviours". Similarly, Wiley asserted that "lifestyle is any behaviour that has an impact on health" (Meng Jiao, 2015). In this vein, a healthy lifestyle includes a range of behaviours with health implications (Disque & Bitter, 2011).

The World Health Organization (2004) defined health in its charter as "a state of physical, mental and social well-being, not merely the absence of disease or infirmity" in 1946. Thus, health involves assessing the human body and holistically evaluating mental psychology, social relations, moral ethics, and other aspects.

In defining "healthy" and "lifestyle", a healthy lifestyle characterises an individual under good social, cultural, physical, and mental conditions. The healthy lifestyle concept in this study involves people who choose and engage in complex multi-dimensional behaviour patterns, including the organic unity of physical, mental, and social health (Figure 2), specifically embodied in spiritual growth, health responsibility, nutrition, physical activity, interpersonal relations, and stress management. Concurrently, a healthy lifestyle constitutes sustainability and stability to a certain extent for effective disease prevention and the sustenance or improvement of individual health levels (Mozaffarian et al., 2018).
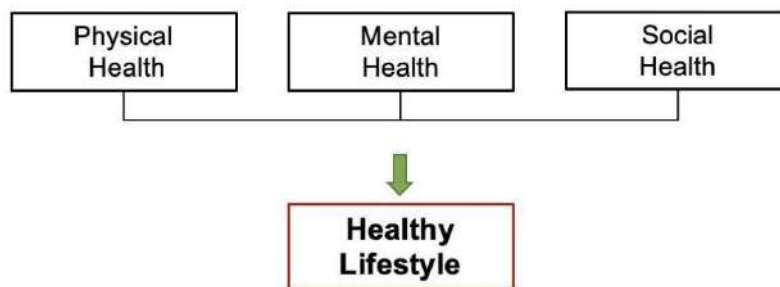
Figure 2. The content of Healthy Lifestyle
(Source: World Health Organization, 2004)

LITERATURE REVIEW

Fogg Behaviour Model

In addition to pertinent strategies, Fogg Behaviour Model (FBM) is widely used in persuasive design (Agha et al., 2019). Perceivably, a behaviour contains three factors (motivation, ability, and trigger). An individual must demonstrate sufficient motivation, the ability to perform the behaviour, and the influencing factors to implement a specific behaviour. In expressing this model as an equation, B=MAT, B denotes behaviour, M implies motivation, A reflects ability, and T demonstrates triggers (the factors promoting the behaviours). Fogg draws the relationship between the three factors, as illustrated in (Figure 3) below.
(11 pt)
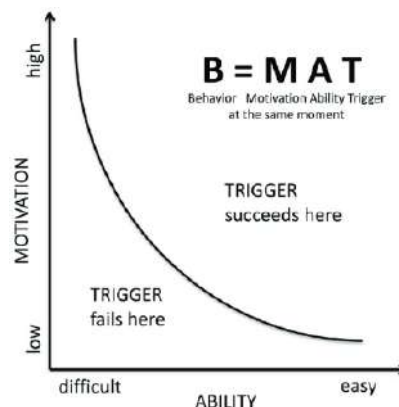
Figure 3. Fogg Behaviour Model (FBM)
(Source: Fogg, 2009)

Motivation is the reason underpinning a behaviour. Fogg (2009) divides the motivation for behaviour into three core motivators (sensation, anticipation and belonging), each of which has two sides: pleasure and pain, hope and fear, and acceptance and rejection. Pleasure and pain characterise an instinctive and primitive bodily response, such as hunger and sexual desire (Agha et al, 2019). Furthermore, hope and fear are an expectation of the behavioural outcome. Hope stems from the anticipation of positive results. Meanwhile, fear originates from the expectation of negative behaviour results to prompt users towards action and conscious avoidance. Notably, hope is the most inspiring motivation for target users. In psychology, motivation denotes a key research concept with a broad spectrum. The three aforementioned categories are correlated, with persuasive design being the most closely related.

Ability denotes another FBM element. According to Fogg (2009), simplicity is an important principle in persuasive design. On another note, Albert Einstein stated that "Everything should be made as simple as possible, but no simpler" (Fogg, 2009). The fundamentals of this principle lie in the lazy nature of human beings. Regardless, designers must emphasise this phenomenon as simple behaviours for some people may prove intricate for others in certain situations. The ability summarised by Fogg (2009) includes five aspects: time, money, physical effect, mental effect, and routine.

Trigger is the third FBM element. The target behaviour would not occur without a trigger, categorizable into three types: facilitator, signal, and spark. Individuals designing to influence behaviour should utilise the trigger type that matches their target users' context, which integrates motivation and ability. Owing to the emergence of the Internet and interactive technology, the role of persuasive technology is demonstrating more and more benefits (Prengel, 2013).

Under the FBM model, three elements must exist to describe the conditions under which a behaviour occurs. This model could serve as a powerful tool in behaviour change-related design for designers to effectively identify issues and corresponding problems to propose solutions. Nur Zarna Elya & Marshima, 2021) propose a conceptual framework consisting of a combination of personal fitness data, The Transtheoretical Model (TTM), and FBM to predict appropriate physical activity based on personal context, this research will provide new insights into the development of software for healthcare technologies to support individuals' personalisation in managing their own health. Agha et al. (2019), who evaluated the impact of social marketing campaigns on condom usage in Pakistan with FBM, effectively increased condom use among men engaging in high-risk sex. The research further complemented the FBM validity in designing behaviour change interventions. Alsaqer (2021) developed a medication adherence system following FBM to address medication adherence issues among the elderly. The empirical work highlighted the significance of considering user needs and preferences when designing technology-based interventions for high medication adherence among older adults with persuasive technological features to facilitate behavioural change.

Conclusively, FBM is a useful framework to comprehend the occurrence of behaviour change in designing interventions that promote such shifts. Interventions could be designed to increase the likelihood of a behaviour occurring through motivation, ability, and triggers. Regardless, the model encounters several limitations. This model disregards the behavioural intervention time, which is a key determinant affecting behaviour. For example, some behavioural changes require long-term intervention. The model also lacks the consideration of external environmental factors for different behaviours, which would be emphasised in the subsequent stage of the research.

METHODOLOGY

The Systematic Literature Review (SLR) was used to explore the application of persuasive technology and design in healthy lifestyle. PRISMA or Preferred Reporting Items for Systematic Reviews and Meta-Analyse process was clarified by explaining the sources, identifying, screening, and checking the eligibility process of articles. According to Sierra-Correa & Cantera Kintz (2015), PRISMA guides the SLR study by defining an exact research question, identifying inclusion and exclusion criteria, and

assessing relevant scientific articles in a large amount. The PRISMA flowchart provides information on articles screened, assessed for eligibility, and included or excluded for the reviews (Pati & Lorusso, 2018). Thus, this provides a transparent and credibility process of methods.

Resources

The review was based on two journal databases – Scopus and Connected Papers. Scopus is an abstract and citation database of about 5,000 publishers and around 22,800 journals. Meanwhile, Connected Papers uses graph visualisation technology to create links between research papers, making it easy to understand the interrelationships between papers, saving researchers time and effort, and understanding the latest research in their field. Both databases consist of a wide range of topics. As both databases are peer-reviewed, the content is trustworthy. Figure 4 shows the processes involved in retrieving the articles, specifically using 1) identification, 2) screening, and 3) article eligibility verification techniques. The search was completed on the 20th of January 2023 with retrieved 139 articles from both databases.
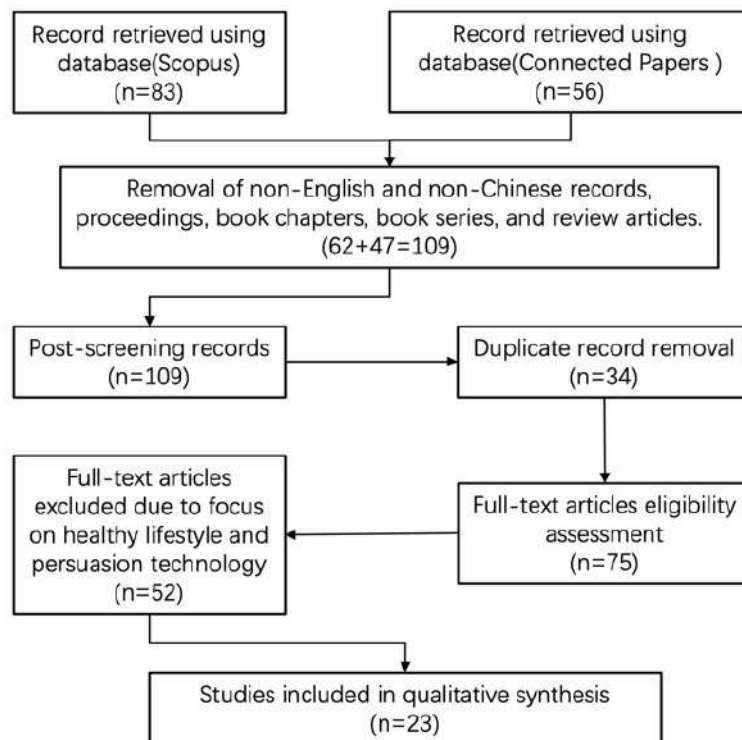
Figure 4. Operationalisation of the study
(Source: Ji Kang 2023)

The review methods of the present study were conducted using two primary databases, namely Scopus and Connected Papers, with the keywords used as in Table 1. In the identification stage, the keywords chosen were based on the subject topic and several search attempts. The attempts found that synonym search covered a wide range of study that was out of the scope. Thus, the keywords derived from exact terms and Boolean search limit the search results. The search was done on 20th of January 2023 and successfully retrieved 139 articles from both databases.

Table 1. Search strings

Database search string (Keywords)

Scopus	"Persuasive Design" AND "Persuasion Technology" AND "Persuasion Strategy" AND "Healthy Lifestyle"
Connected Papers	"Persuasive Design" AND "Persuasion Technology" AND "Persuasion Strategy" AND "Persuasion and Healthy Lifestyle "

A total of 109 articles were selected according to the criteria in Table 2. The first criteria are the publication timeline. The deadline for sample article selection is in 2005. Then, the documents from the conference proceeding, a chapter from a book and books were excluded. In terms of language, non-English and non-Chinese were also excluded. Eventually, the studies that are not discuss persuasive design were excluded. Finally, the selected articles quality assessment was done by checking whether the articles main aims and objectives are related to methodology, healthy lifestyle and persuasion technology. Then, the 34 duplicates of articles were removed due to duplication.

Table 2. Inclusion and exclusion criteria

Criteria	Inclusion	Exclusion
Recency	Publication recency was not considered	
Document types	Peer-reviewed articles	Conference proceedings, book chapters, book series, and books
Language	English and Chinese	Non-English and on-Chinese
Content	Relevant to healthy lifestyle and persuasion technology	Irrelevant to healthy lifestyle and persuasion technology

In the eligibility stage, 75 articles title, abstract and content were carefully reviewed to ensure that the inclusion requirements are followed and achieved the study's objective. A total of 52 articles were excluded due to the lack of focus on the non-methodological aspect. Finally, a total of 23 qualified articles were left for analysing.

ATLAS.ti software was employed to analyse the related articles. Two steps were used in the analysis: First, a vocabulary cloud or list was generated to compare and finalise the most frequently used words in each article. The most frequent vocabulary items determined the core content. Second, the articles were imported into ATLAS.ti and the goals were set to reflect the primary and secondary article coding that emphasised a "more comprehensive understanding of the application of persuasive technology in healthy lifestyle". A cross-comparative analysis of the content focused on the two-level coding and high-frequency vocabulary. Finally, the remaining finalised publications 1) application of persuasive principles and strategies 2) application of Fogg model 3) advantages of persuasive

FINDINGS

Principles of Persuasion

Cialdini (2007), a research expert in the field of persuasion and influence, indicated the role of persuasion in predicting and fulfilling people's psychological needs. Explicit and engaging cases dissect the psychological factors underlying behavioural change, which reveals six weapons of influence: reciprocation, consistency, social proof, authority, liking, and scarcity (Figure 5).
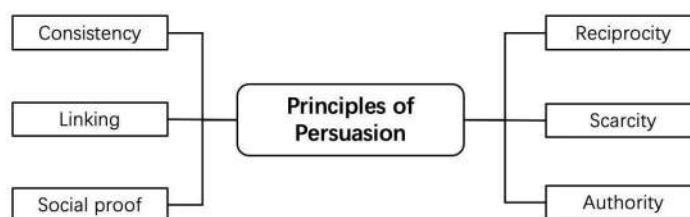
Figure 5. The six principles of persuasion
(Source: Cialdini, 2007)

Reciprocation: The psychological basis constitutes a sense of debt and gratitude for the principle of reciprocation to work, where people return a favour they have received. Although the payment and return are not necessarily equal, no detrimental consequences result from such reciprocation. Consumers who receive free product samples from a store clerk in a mall would reciprocate by purchasing the products. This situation aptly characterises the use of the principle of reciprocation in marketing methods.

Consistency: Consistency relies on a fore mentioned psychological basis, where people are in alignment with past words and deeds. Internal and external pressures would compel an individual to fulfil his promise upon making a choice. Such fulfilment and matching one's words with actions denote one of the basic principles of human behaviour. People can persist in completing certain tasks or healthy habits through fitness applications and social media platforms following promises to constrain their behaviour. Regarding the persistence of healthy behaviours, some people post their exercise tasks or results on social media platforms (Facebook and Twitter) to motivate themselves towards task completion.

Social Proof: Social attributes explain the workings of the principle of consensus on individual attitudes and behaviours. In many cases, other people's behaviours serve as one's criteria for judging affairs and performing behaviours. The "signature dishes" often launched in restaurants and "best sellers" recommended by online shopping malls typically reflect good sales under this principle. These examples demonstrate why Amazon and Lazada have large user review groups in their mobile apps.

Authority: Authority, which can relatively influence people's behavioural decisions, explains why sick people heed a doctor's advice and refrain from unhealthy behaviours when seeking medical help. In applying this principle, some weight-loss information or fitness guidance providers openly declare their adherence to the principle of scientific weight loss to users. Some fitness software publicises their information source for users to perceive the authority and scientific nature of the products and gain their trust.

Liking: The psychological bases used in the principle of liking are presented as follows: (i) people are willing to accept the requirements of significant others; (ii) the primary reasons for liking entail appearance, charm, similarity, compliment, and contact and cooperation. This principle is extensively employed in sales, with many product sales using the promoter's acquaintance network to attain sales benefits. For example, gamification methods are widely adopted on the mobile internet. Regarding the persuasive principle, developers use "compliments" in one of the psychological foundations of "liking" for users to reflect a stronger sense of accomplishment regarding the completed tasks.

Scarcity: People compete for scarce resources following the psychological basis of the principle of scarcity. Based on psychology, fewer opportunities induce higher values. Further analysis depicts the contradiction of resource depletion to individual free will, which compels people to obtain limited resources. Hence, this principle is highly applicable to persuasion. Despite the exorbitant prices of luxury goods, such products continue to attract many followers and pursuers. Marketing methods involving "last chance" and "limited time offer" in physical and digital shopping malls contribute to product appeal. All these aspects influence people's psychological sustenance of scarce resources and consumption decisions.

Summarily, the six principles of persuasion offer a useful framework to influence and convince people to persist in completing anticipated actions. Researchers and designers with a sound understanding of these principles could optimally promote their ideas and products.

Strategies of Persuasion

The persuasion strategy is proposed following the principle of persuasion. Notably, the recommended methods differ as multiple fields reflect distinctive issues to be addressed. Scholars would propose different empirical strategies that apply to multiple scenarios.

Marketing: Emotional appeal, social proof, scarcity, and humour are common strategies used in advertising to attract consumers' attention and sell their products. Essentially, emotional appeal is the most extensively used persuasive strategy in advertising. Advertisers employ emotions involving fear, happiness, sadness, and anger to connect with viewers and persuade them to take specific actions. In terms of social proof, advertisers utilise recommendations, endorsements, and statistics to show that other people have tried and benefited from the product.

This strategy generates a sense of trust and believability that motivates viewers to try the product. Scarcity is frequently used in festivals or promotions through phrases resembling "limited time offer" or "buy one free one" to change consumers' psychology and create a sense of urgency. This strategy, which induces a fear of loss, could convince the audience to purchase the product. Finally, advertisers employ humour to render commercials more memorable, appealing, and shareable and create a positive product association.

Overall, emotional appeal, social proof, scarcity, and humour only reflect some of the frequently used advertising techniques. Advertisers can holistically comprehend persuasive principles to design different persuasive methods, sell their products and services, and facilitate organisations to design more effective advertising campaigns.

Environmental protection: Environmental protection has garnered much scholarly attention in recent years. In this field, persuasion techniques are frequently used to persuade individuals to conserve the environment and energy usage.

Reward, the most effective persuasion strategy in environmental protection, encourages individuals and businesses to engage in eco-friendly behaviour. Following Chiu et al. (2020) offering feedback and incentives on electricity use could significantly reduce energy use. Feedback serves to encourage personal environmental protection behaviours and lower energy consumption by adequately understanding and comparing energy usage. Emeakarohae et al. (2014) disclosed that a real-time feedback system of electricity consumption between student dormitories and appropriate incentives significantly reduce students' electricity usage. Furthermore, social influence functions to affect individuals through social norms and pressure and alter individual behaviour. explored the theoretical-practical gap in encouraging individuals' adoption of climate-resilient water use behaviours at home and how social influence is applicable to bridge this gap and promote sustainable water practices, thus highlighting the possibility of social impact for positive change (Lede & Meleady, 2019).

The information communication strategy serves to catalyse environmental protection behaviour. The government or schools and other departments convey the current environmental damage and implications in multiple ways to subconsciously instil the environmental protection concept and encourage people to take conscious actions to conserve the environment (Aydin et al., 2018).

Summarily, several persuasive techniques have been employed to stimulate individuals to protect the environment. Companies and individuals with a holistic comprehension of these methods could develop successful environmental protection strategies.

Health management: Advanced technologies involving mobile applications and wearable devices are prevalent in supporting health management and disease prevention. Various studies have also verified the effectiveness of these persuasive techniques. In promoting disease prevention and health management, some applications use strategies entailing health monitoring, personalised information delivery, and plan formulation to promptly evaluate users' health status and persuade them to prioritise health issues.

Coughlin et al. (2016) revealed that mobile applications that provide personalised feedback and educational content optimally facilitate disease screening. Likewise, a study by Wang et al. (2019) identified a mobile application that offers personalised dietary advice and guidance to improve patients' eating behaviour. With regards to promoting healthy behaviours, competition, rewards, and gamification could alter individual behaviours and promote their engagement in more physical activities (Kwan et al., 2020). Chow et.al. (2017) addresses poor health, lack of companionship, disinterest, and low mobility.

Persuasive technology also plays a pivotal role in other fields, including learning and interpersonal relationships (Williamson, 2017). Nevertheless, the essence of the persuasive strategy lies in its embodiment of the principle of persuasion, regardless of the circumstances (Chao, 2020). Usually, multiple strategies would be intensively incorporated into the strategy application for optimal persuasive effects. The contextual information on the study of persuasion's principles and strategies is shown in Table 3:

Table 3. Contextual information on the study of Persuasion's Principles and Strategies

Authors	Principle						Strategies		
	Reciprocation	Consistency	Social Proof	Authority	Linking	Scarcity	Marketing	Environmental protection	Health management
Cialdini (2006)			✓						✓
Cialdini (2007)	✓	✓	✓	✓	✓	✓			
Chiu et.al. (2020)			✓		✓			✓	
Emeakaroha et.al. (2014)			✓	✓				✓	
Lede and Meleady (2019)	✓			✓	✓		✓	✓	
Aydin et al. (2018)				✓				✓	
Coughlin (2017)			✓	✓	✓		✓		✓
Wang et al.(2019)		✓	✓	✓			✓		✓
Kwan et.al (2020)			✓	✓					✓
Chow et.al.(2017)			✓	✓				✓	✓
Moschny et.al. (2011)			✓	✓					✓
Williamson (2017)			✓	✓					✓
Rapp (2018)			✓	✓				✓	✓

Chao. (2020)	✓	✓	✓	✓	✓	✓			✓

CONCLUSION

According to the definition of persuasive design and the related persuasive theory of Professor Fogg, it is concluded that persuasive design has the following major advantages: orientation, friendliness, and interactivity and.

Orientation: Product services and functional details should reflect a strong target orientation by promoting green and environmental protection, healthy lifestyles, and the relationship between people to change their attitudes and behaviours through persuasive design., The design concept and method apply to the management of public affairs and personal behaviour.

Friendliness: As persuasive technology denotes the use of non-mandatory technical means, associated products place much emphasis on user experience. Users' acceptance would be duly regarded in selecting persuasive methods and specific design details for a more optimised solution.

Interactivity: Persuasive design, which relies on an interactive computing system as a medium, requires interaction and feedback between products and users. In this vein, persuasive design is a type of interaction design. Relevant interaction design theories and methods are also applicable to persuasive design.

Overall, persuasive design proves beneficial in terms of orientation, friendliness, and interactivity following past literature. Designers could use persuasive design principles and techniques for more effective and impactful user experiences in different domains.

Persuasion design methods strive to influence individual attitudes, behaviour, and decision-making with psychological and behavioural principles. In promoting healthy lifestyles, persuasive design could optimally promote individuals' adoption of healthy behaviours. The persuasive design application and effectiveness in promoting healthy lifestyles have been validated by numerous empirical works. Given the prevalence of chronic ailments caused by unhealthy lifestyles, this study aimed to identify design use methods to change such detrimental lifestyles. Persuasive design promotes healthy behaviours through the following techniques for user motivation and engagement: competition, social influence, feedback, rewards, and gamification.

Essentially, the persuasive design must adopt different persuasion techniques following the actual situation to increase the design enthusiasm and ability in users' interaction process. In this vein, the persuasive design must focus on users' behaviour process and employ corresponding persuasion skills for goal attainment purposes. Wang et al. (2019) used a framework containing persuasive system design principles to examine persuasion technique use and effectiveness in intervention studies to reduce sedentary behaviour at work. In analysing the reminders, hourly personal computer (PC) reminders alone demonstrate no significant effect on reducing sedentary behaviour at work.

It is deemed pivotal to synchronise the intervention with other persuasion strategies for optimal persuasion efficiency. In line with Orji, the development of a mobile application that combines game-like elements with rewards, challenges, and social support strategies to promote physical activity among the elderly revealed that gamification could increase physical activity levels and reduce sedentary behaviour. Mohamad Hidir et al. (2017) designed a mobile application with persuasive design principles to encourage users' adoption and sustenance of healthy eating habits using feedback and rewards.

The study outcomes disclosed the application's effectiveness in improving user knowledge and attitudes regarding healthy eating and increasing their fruit and vegetable intake. Furthermore, Sittig et al. (2020) holistic review of different persuasive design categories and principles for behavioural obesity interventions revealed that successful interventions integrate multiple categories and persuasive design principles. A sound understanding of different persuasive design categories and principles could facilitate designers to create more effective interventions and address obesity and other health behaviours. Matthews et al. (2016) systematic review of persuasive design studies in mobile applications that promote physical activity discovered that strategies of goal setting, self-monitoring, social support, feedback, rewards, and reminders in mobile applications can increase physical activity levels and improve health outcomes.

Regardless, the long-term effectiveness of these interventions remains unexplored. Bascur et al. (2018), who evaluated a persuasion application for improved physical activity and reduced smoking through persuasive design, disclosed that monitoring, feedback, and social support in applications encouraged users' adoption of healthier behaviours, increased users' physical activity levels, and reduced cigarette consumption. Miller et al (2016). underscored the essentiality of gamification in chronic disease management by adding elements of scoring, competition, and rewards to the design for high user engagement and motivation. Although relevant studies also discussed design challenges in sustaining long-term engagement and avoiding over-reliance on rewards, persuasive designs that incorporate gamification potentially improve effectiveness and engagement in managing chronic diseases.

In general, from the above research on persuasive design in healthy lifestyle, it is found that persuasion design has penetrated into all aspects of healthy lifestyle, helping people change bad habits, such as sedentary, obesity, chronic disease management, promotion of physical activity, etc. , persuasive design is an effective method for promoting a healthy lifestyle because it uses psychological and behavioural principles to influence people's attitudes, behaviours, and decisions. gamification, social influence, feedback, and rewards are effective ways to promote healthy behaviours, and they can be integrated into various environments, such as mobile applications, websites, and wearable devices. The above research also shows that in persuasive design, a single persuasive technology cannot have an effective impact on behaviour, and the combination of persuasive technology is more conducive to the change of behaviour.

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Manuscript Al-Quran in Madura: Analysis of Ornamental in Manuscript Al-Quran Mss 4322

Siti Azwanie Che Omar*
Academy of Islamic Studies, University of Malaya, Kuala Lumpur,
Malaysia
Email: siti.azwanie@yahoo.com

Sedek Ariffin*
Academy of Islamic Studies, University of Malaya, Kuala Lumpur,
Malaysia
Corresponding author
Email: sedek2001@um.edu.my

Nurul Huda Mohd Din*
College of Creative Arts, UITM Shah Alam, Selangor,
Malaysia
Email: huda_din@uitm.edu.my

*These authors contributed equally to this study

ABSTRACT

One of the uniqueness found in the old al-Quran in the archipelago is its luxury with the beauty of decorative illumination art. Ornaments found in the Quran are usually only found in the front, middle and end of the Quran. Each decoration sketched on the manuscript has its own meaning and is related to the life of the local community. Therefore, this article aims to introduce an al-Quran manuscript originating from Madura Indonesia and then explain in detail the characteristics and types of decoration found in the al-Quran manuscript MSS 4322, which has been collected in the National Library of Malaysia. This study uses analysis methods based on library research and secondary materials such as books, manuscripts and journal articles. Interviews also conducted to obtain data related to decorative illumination art information on manuscripts. The findings show that the manuscript al-Quran MSS 4322 originates from the country of Madura, Indonesia. This is because the names of Pangeran Jimat and queen Tirtonegoro are written on the manuscript of the Qur'an, who were rulers in Sumenep, Madura in the 18th century AD. This research also shows manuscript writing using daluang paper with a neat, attractive and consistent manuscript writing model written in a three-line frame with a combination of red and black. The illumination is very beautiful with the drawing of spiral leaves as a result of the combination of various colors. Hardcover is thick, using leather from a tree carved with a floral patterned drawing according to the "block" plated with copper and gold powder on the leather and flaps of the volume. Findings show that the author proposes that this manuscript can be digitized as a scholarly heritage so that it will last a long time while also helping the community to more easily access it in a digital form that is sustainable in nature. In conclusion, the ornamentation in this al-Quran manuscript is a masterpiece that will elevate the dignity of the decorative art of previous scholars' hand-drawn academically and more authoritatively to the digital generation, especially in the field of creative art of Islamic cultural heritage, especially in Malaysia.

Keywords: *Al-Quran Manuscript, Madura, Analysis, Ornamental, MSS 4322*

Manuskrip Al-Quran Madura: Analisis Ragam Hias Dalam Manuskrip Al-Quran Mss 4322

Siti Azwanie Che Omar*
Akademi Pengajian Islam, Universiti Malaya, Kuala Lumpur,
Malaysia
Email: siti.azwanie@yahoo.com

Sedek Ariffin*
Akademi Pengajian Islam, Universiti Malaya, Kuala Lumpur,
Malaysia
Penulis Koresponden
Email: sedek2001@um.edu.my

Nurul Huda Mohd Din*
Pusat Pengajian Siswazah, Kolej Seni Kreatif, UITM Shah Alam, Selangor,
Malaysia
Email: *huda_din@uitm.edu.my*

*Semua penulis menyumbang dalam kajian ini

ABSTRAK

Salah satu keunikan yang terdapat pada al-Quran lama di Nusantara adalah mewahnya dengan kecantikan seni hias iluminasi. Ragam hias yang terdapat pada al- Quran kebiasaannya hanya terdapat pada bahagian hadapan, tengah dan akhir al-Quran. Setiap hiasan yang dilakarkan pada manuskrip membawa maksud tersendiri dan berkaitan dengan kehidupan masyarakat setempat. Oleh hal yang demikian, artikel ini bertujuan untuk memperkenalkan sebuah manuskrip al-Quran yang berasal dari Madura Indonesia seterusnya menjelaskan secara terperinci berkenaan ciri-ciri dan ragam hias yang terdapat pada manuskrip al-Quran MSS 4322, yang telah menjadi koleksi di Perpustakaan Negara Malaysia. Kajian ini menggunakan kaedah analisis kandungan berdasarkan kajian perpustakaan dan bahan sekunder seperti buku, manuskrip dan artikel jurnal. Temu bual bersama pakar juga dijalankan bagi memperolehi data berkaitan maklumat seni hias iluminasi pada manuskrip. Dapatan kajian yang diperolehi menunjukkan manuskrip al-Quran MSS 4322 berasal dari negara Madura, Indonesia. Hal ini kerana tertulis pada manuskrip al-Quran nama Pangeran Jimat dan ratu Tirtonegoro yang merupakan pemerintah di Sumenep, Madura pada kurun ke-18 Masihi. Penelitian ini juga menunjukkan tulisan naskhah menggunakan kertas daluang dengan model tulisan gaya *naskhi* yang kemas, menarik dan konsisten ditulis dalam bingkai bergaris tiga dengan kombinasi warna merah dan hitam. Iluminasinya sangat indah dengan lukisan lingkaran daun hasil daripada kombinasi pelbagai warna. Jilidnya tebal, menggunakan kulit daripada pokok kayu yang diukir dengan lukisan bermotifkan flora yang berkerawang mengikut "*block*" nya disadur tembaga dan serbuk emas pada kulit dan kelepek jilidan tersebut. Daripada dapatan kajian ini, penulis mengemukakan cadangan supaya manuskrip ini dapat digitalkan sebagai warisan ilmuan supaya ianya kekal lama di samping membantu masyarakat untuk lebih mudah mengakses dalam bentuk digital yang lestari sifatnya. Konklusinya, ragam hias dalam manuskrip al-Quran ini merupakan karya agung yang akan meninggikan martabat seni hiasan hasil lukisan tangan ulama terdahulu secara akademik dan lebih berautoriti kepada generasi digital khususnya dalam bidang seni kreatif warisan budaya Islam, khususnya di Malaysia.

Kata kunci: *Manuskrip Al-Quran, Madura, Analisis, Ragam Hias, MSS 4322.*

PENGENALAN

Salah satu keunikan yang terdapat pada mushaf lama al-Quran Indonesia adalah mewahnya dengan kecantikan seni hias iluminasi. Ragam hias yang terdapat pada al- Quran kebiasaannya hanya terdapat pada bahagian hadapan, tengah dan akhir al-Quran. Hiasan pada ketiga-tiga bahagian ini merupakan bahagian penting dalam seni naskhah al-Quran dan hampir terdapat pada kesemua al-Quran di Indonesia. Ragam hias yang sering diukirkan adalah ragam hias floral (tumbuh-tumbuhan) dan geometris. Pada masa yang sama, hiasan ini juga dijumpai pada tempat-tempat tertentu seperti hiasan pada kepala surah, tanda juzuk, nisf, ruba', thumun dan juga sajdah (Ali Akbar, 2018). Penyalinan mashaf al-Quran di Indonesia berlaku di pelbagai wilayah Islam pada masa lalu termasuk Aceh, Sumatera Barat, Riau, Banten, Palembang, Yogyakarta, Jawa Tengah, Madura, Lombok, Kalimantan Barat, Sulawesi Selatan dan Maluku. Jumlah warisan ini dianggarkan mempunyai 1500 naskhah yang kebanyakannya terdapat di muzium, perpustakaan, sekolah pondok, ahli waris dan pengumpul naskhah.

Di setiap ruang pada mushaf al-Quran dihias sesuai dengan ruang dan waktu penyalinan. Mengikut lokasi budaya tempatan, mushaf yang disalin menjadi faktor yang mempengaruhi variasi bentuk, motif dan warna iluminasi (hiasan). Unsur kretiviti tempatan adalah sebagai hasil serapan budaya setempat yang dapat dilihat dalam pola dan motif ragam hias yang sangat beragam. Masing-masing daerah memiliki ciri khas yang tersendiri. Di Indonesia, ragam hias yang ditonjolkan pada setiap mushaf di setiap daerah Indonesia adalah berbeza. Antaranya mushaf Jawa. Ianya mempunyai ciri yang tersendiri. Contohnya Jawa, Madura dan Lombok banyak menggunakan kertas dluwang sebagai alas tulis. Iluminasinya memperlihatkan menggunakan bentuk- bentuk segitiga di bahagian atas, tepi luar dan bawah pada iluminasi.

Manakala, di sebelah Utara Sumatera, Indonesia iluminasi yang dipamerkan berunsurkan ciri Melayu secara umum dengan gaya Pantai Timur seperti negeri Terengganu, Kelantan dan Pattani yang cukup terserlah gayanya. Namun, terdapat perbezaan pada warna dan tata letak halaman isi mushaf terutamanya pada gaya Pantai Timur dalam penggunaan emas atau warna kuning. Manuskrip yang mempunyai iluminasi seperti ini mencerminkan tradisi mushaf Melayu sesuai dengan wilayah Sumatera Utara sebagai wilayah kesultanan Melayu pada suatu ketika dahulu.

Seterusnya, ragam hias pada tradisi mushaf Minangkabau. Mushaf ini banyak menonjol pada gaya iluminasi, warna dan tata letak halaman isi mushaf. Penggunaan blok panel motif floral yang meruncing di bahagian atas, tepi luar dan bawah iluminasi. Warna merah sangat dominan yang digores berirama serta tata letak halaman teks ayat yang membolehkan tepi halaman kosong yang cukup lebar (Ali Akbar, 2018).

Manakala, iluminasi Aceh pula merupakan salah satu daerah yang memiliki kebudayaan dengan corak keislaman. Iluminasi gaya Aceh dapat dilihat pada bahagian awal, tengah dan akhir mushaf. Kebanyakan iluminasi khas Aceh dicirikan dengan pola dasar iluminasi dan warnanya. Lakaran yang dibuat mempunyai sisi kanan dan sisi kiri luar seperti "sayap kecil" yang diukirkan padanya. Selain itu, segi empat berhias pada sekitar bidang teks sering diisi dengan salur ikal berwarna putih, dan juga di bahagian- bahagian tertentu sering terdapat motif jalinan. Manakala, warna yang menjadi pilihan pada motif Aceh adalah merah, kuning, hitam dan putih iaitu warna kertasnya sendiri. Motif-motif ini tidak hanya terdapat pada mushaf al-Quran sahaja, tetapi termasuk naskah-naskah keagamaan yang lain dan termasuk naskah hikayat. Pola dan motif sulur dalam iluminasi Aceh adalah bervariasi. Namun, secara umum memperlihatkan tahap pola tertentu. Pewarnaannya pula, dapat dikatakan selalu beragam untuk mudah dikenalpasti bahawa ianya adalah motif yang berasal dari negeri Aceh (Nico.Indra & Rika, 2019).

Iluminasi pada naskhah Cirebon mempunyai dua unsur iaitu kulit binatang, kertas dluwang, lontar dan kertas Eropa. Kedua adalah unsur pewarna yang digunakan untuk mewarnai iluminasi. Menurut Sawiyah, yang berasal dari Kabupaten Cirebon, bahan pewarna yang digunakan untuk menulis di dalam naskhah termasuklah warna marun dihasilkan daripada akar mengkudu. Warna merah dihasilkan daripada lipstik atau gincu.Warna kuning dihasilkan daripada kunyit yang diparut hingga lembut kemudian dikeringkan.Warna biru dihasilkan daripada nila, buah tarum atau mangsi sejenis buah yang menghasilkan

cecair berwarna biru jika diperah. Warna hitam dihasilkan daripada arang yang ditumbuk halus, jelaga atau daun bumbu yang dibakar kemudian dihaluskan. Warna putih pula dihasilkan oleh bahan baku tulang sapi yang dibakar, kemudian ditumbuk hingga halus. Iluminasi di Cirebon mempunyai dua unsur iaitu motif utama dan hiasan penunjang. Kadang-kadang ada juga yang memiliki satu unsur sahaja tanpa hiasan. Inilah sebahagian iluminasi daripada mashaf-mashaf lama yang berada di Indonesia. Keindahan mushaf yang terdapat pada al-Quran menandakan penyalin mushaf al-Quran mempunyai cita rasa seni hias yang sangat tinggi. Lukisan- lukisan serta ukiran-ukiran yang ditonjolkan juga menunjukkan kekayaan seni Islam yang menjadi perpaduan budaya Islam dengan budaya tempatan (Fadhal &Rosehan, 2005).

SKOP DAN METODOLOGI KAJIAN

Artikel ini memfokuskan kepada manuskrip al-Quran MSS 4322 yang menjadi koleksi di Perpustakaan Negara Malaysia. Dalam artikel ini, penulis menggunakan metode analisis kandungan berdasarkan kajian perpustakaan dan bahan sekunder seperti buku, manuskrip dan artikel jurnal. Temu bual bersama pakar juga dijalankan bagi memperolehi data berkaitan maklumat seni hias iluminasi pada manuskrip.

PENYALINAN MANUSKRIP AL-QURAN DI MADURA

Madura atau lebih sinonim dengan pulau Madura terletak di sebelah Timur Laut Jawa Timur. Pulau Madura mempunyai anggaran besar lebih kurang 5.168 km (lebih kecil daripada pulau Bali (Van Der Meij, 2017). Dengan kepadatan rakyatnya seramai 20 juta orang, pulau ini diduduki oleh suku Madura yang terdiri dari satu etnis suku dengan populasi besar Indonesia. Mereka ini datang dari pulau Madura dan pulau-pulau kecil di persekitaraan seperti Pulau Gili Raja, Sapudi, Raas da Kangean atau di bahagian Jawa Timur yang dikenali dengan tempat Tapal Kuda yang terletak di Pasuruan utara Banyuwangi (Rochana, 2012). Kebanyakkan masyarakat Madura adalah pemeluk agama Islam yang kuat pegangannya. Majoritinya seratus peratus beragama Islam. Jika adapun yang bukan Islam, mereka adalah bukan dari penduduk asal di Madura (Samsul, 2015).

Sejarah penulisan al-Quran di Madura tidak dapat diketahui secara pasti bila, di mana dan siapa tokoh yang pertama sekali melakukan kajian terhadap al-Quran di Madura. Namun begitu, secara pastinya tradisi penulisan al-Quran berlangsung seiring dengan kedatangan dan penyebaran Islam di wilayah Madura iaitu pada kurun 15 Masihi. Hal ini adalah kepercayaan mutlak kerana masyarakat tidak mungkin memahami ajaran Islam tanpa mempunyai proses dialog dengan kitab sucinya. Hal ini terbukti dengan adanya beberapa karya dalam kajian al-Quran yang berkembang di Madura, baik berbahasa Madura, bahasa Indonesia bahkan bahasa Arab (Herman, 2014). Penyalinan al-Quran secara tradisional telah berlangsung sehingga kurun ke 19 Masihi atau awal abad ke 20 Masihi. Kemudian barulah kemunculan mesin cetak. Oleh sebab itulah, para ulama dan orang alim menulis al-Quran pada ketika itu, kerana menjadi satu keperluan kepada masyarakat Madura sebagai panduan untuk memahami al-Quran secara jelas dan mengamalkan isi kandungannya.

Pengenalan manuskrip al-Quran yang berjudul "MSS 4322" ini, diperolehi daripada Perpustakaan Negara Malaysia (PNM). Ianya dihantar oleh Tuan Haji Yahya Abdul Rahman pada tahun 2010. Kertas khas yang digunakan pada manuskrip al-Quran MSS 4322 ini dikenali sebagai kertas daluang yang berwarna putih kekuningan. Terdapat hanya sedikit kotoran dan kebanyakan halaman berada dalam keadaan yang baik. Keseluruhan teks juga terpelihara kerana telah melakukan langkah-langkah pemeliharaan dengan menyapu kapur barus pada manuskrip supaya tidak dirosakkan oleh serangga di samping menjaga ketahanan kertas dan jilidan. Daripada penelitian penulis, manuskrip ini masih kekal tulisannya sehingga ke hari ini. Hal ini kerana jilidan kulitnya yang tebal dihasilkan daripada pokok kayu yang diukir dengan lukisan bermotifkan flora. Berkerawang mengikut "*blok*" nya yang mana disadur

tembaga dan serbuk emas pada kulit dan kelepek jilidan tersebut (Katalog manuskrip, 2018). Sesungguhnya, ulama terdahulu menulis al-Quran bagi memudahkan proses pengajaran, pembelajaran atau sebagai simpanan peribadi. Selain itu, manuskrip al-Quran MSS 4322 mempunyai ketebalan setinggi 4.2 sentimeter, panjang 33.5 sentimeter dengan lebar 23 sentimeter persegi. Keseluruhan mashaf terdapat 606 muka surat kesemuanya. Manuskrip ini dipercayai hak milik Sultan Raden Ahmad dan ahli keluarganya. Hal ini kerana tertulis pada halaman awal dan akhir lembaran nama "Pangeran Jimat" dan Ratu Tirtonegoro. Kedua-dua mereka merupakan pemerintah Sumenep, Madura pada kurun ke-18 Masihi. Daripada keterangan tersebut dianggap manuskrip ini berasal daripada Madura.

CIRI-CIRI MANUSKRIP AL-QURAN MADURA

Iluminasi sering dikaitkan dengan "the art of beautifying object than clarifying the content" iaitu keindahan yang ditempatkan sebagai hiasan atau gambar muka *(frontispiece)* di hadapan manuskrip al-Quran. Apabila bercerita mengenai naskhah- naskhah al-Quran di Madura, unsur iluminasi merupakan signifikan terpenting dalam naskhah-naskhah tersebut. Kepentingan ini jelas, apabila sebuah naskhah al-Quran itu mempunyai iluminasi yang cantik. Unsur seni yang dilukis dalam naskhah-naskhah al- Quran merupakan seni lukis tradisional yang diwarisi daripada generasi terdahulu dan diterapkan dalam hiasan naskhah-naskhah al-Quran (Ding Choong Ming, 2016).

Dalam iluminasi naskah al-Quran Madura, tidak dijumpai unsur fauna atau haiwan kerana ia bersesuaian dengan fahaman Islam yang melarang penggunaan fauna dalam apa jua hiasan. Kebiasaannya, jurutulis dan juruhias naskhah al-Quran akan menerapkan unsur bentuk hiasan yang bermotifkan daun dan dahan flora yang berkaitan pola-pola geometri dan unsur seperti bunga kemboja, bunga teratai, bunga melur, bunga cengkeh serta bunga-bunga sekitarnya dalam dunia masyarakat Madura. Secara tuntasnya, iluminasi yang terdapat dalam manuskrip al-Quran di Madura dapat dikategorikan kepada dua jenis iaitu warkah yang mempunyai iluminasi penuh dan iluminasi sebahagian. Iluminasi penuh dihiasi dengan pelbagai bentuk hiasan dengan penggunaan unsur flora secara umumnya. Kedua, iluminasi sebahagian, hanya mempunyai sebilangan kecil unsur flora sahaja. Justeru, penggunaan corak iluminasi dalam naskhah al-Quran sangat penting kerana ianya menjadi simbolik atau lambang jati diri identiti kehidupan masyarakat Madura itu sendiri (Ab Razak, 2006). Sebagai hasil seni yang halus, hiasan pada lembaran al-Quran merupakan dokumen yang sungguh kaya dengan bahasa visual. Di dalamnya terungkap falsafah pemikiran dan budaya Melayu, yang jelas mengisyaratkan ketinggian tamadun dan kehalusan budi.

Sudah menjadi kebiasaan jurutulis manuskrip al-Quran dalam menghiasi sesebuah naskah al-Quran. Di Madura bagi membezakan taraf dalam masyarakat atau menggambarkan nilai-nilai estetika yang sememangnya sudah ada dalam diri masyarakat Madura. Gallop dalam penyelidikannya (2002) menyatakan bahawa kedudukan hiasan dalam kitab-kitab di dunia Melayu termasuk manuskrip al-Quran sering ditemui pada halaman hadapan, tengah-tengah dan bahagian akhir teks naskhah. Pada halaman akhir teks terdapat kolofon. Kolofon dalam manuskrip Madura berbentuk dua halaman berhias dan ia berbentuk segitiga menirus ke bawah sehingga ke satu titik yang lain (Salawati, 2017).

Reka Bentuk

Reka bentuk merupakan elemen utama dalam memperindah sesebuah manuskrip. Dalam mushaf Madura, format reka letak hiasan dalam manuskrip adalah dalam bentuk segi empat tepat dan menegak. Reka bentuk sedemikian digunakan untuk membentuk bingkai pada kandungan teks di dalamnya. Bahagian bingkai dipenuhi dengan hiasan sehingga ke bahagian jidar. Terdapat sebahagian mashaf bingkai yang berlapis kerana garisan tepi berombak dan beralun tetapi bersirat bentuk asal pada setiap jidar akan menghasilkan bentuk bujur. Hiasan seperti ini menghasilkan hiasan mewah dengan pelbagai motif flora bunga-bungaan dengan ciri-ciri kemelayuan masih tetap dikekalkan (Dzul Haimi, 2007).

Hiasan Bingkai

Hampir semua naskhah-naskhah Madura di Indonesia secara umumnya menggunakan hiasan berbentuk bingkai yang fungsinya sebagai pembingkai teks, ianya agar teks akan kelihatan lebih indah. Bingkai terbahagi kepada dua iaitu bingkai biasa dan bingkai berhias. Kebanyakan bingkai biasa lebih menjurus kepada hiasan yang membingkaikan teks yang hanya terdiri daripada garis-garis lurus atau bingkai teks gaya empat sisi. Bingkai yang menggunakan garis-garis pada empat sisi tersebut beragam. Terdapat satu, dua, tiga dan empat garis. Tambahan pula, garis-garis tersebut ada yang dibuat dengan pensil atau diwarna dan digaris dengan dakwat yang berlainan warnanya dan terdapat juga warna di dalamnya.

Dalam naskhah-naskhah tulisan Madura kebiasaannya menggunakan hiasan bingkai biasa. Hal ini kerana pembuatannya yang sangat sederhana dan tidak memerlukan keterampilan khusus. Penulis dan penyalin naskah kebiasaan membuat hiasan bingkai yang biasa kerana setiap bingkai hiasan sedikit atau banyak bergantung kepada peruntukan masa yang lama dan kesabaran yang tinggi dalam menghasilkan hiasan tersebut. Seterusnya, bingkai berhias dimiliki oleh naskhah-naskhah yang teksnya mengandungi ayat-ayat al-Quran pada surah-surah yang pendek. Contohnya, surah al-Fātiḥah dan surah al-Nās. Kedudukan bingkai berhias akan menghiasi di beberapa halaman di awal teks dan di akhir teks dan agak jarang di bahagian tengah teks. Hal ini jelaslah, dalam penghasilan sebuah manuskrip al-Quran seni lukis iluminasi menjadi kewajipan kepada penulis untuk mencoraknya bagi memastikan nilai dan kualiti manuskrip yang dihasilkan dapat memiliki ilmu dari pengarang karya yang menulis untuk masyarakat.

Bingkai Berganda

Bingkai berganda atau double frame merupakan dua bingkai teks yang terdapat di dalam satu halaman naskhah. Biasanya bingkai berganda ini mempunyai dua garis tegak lurus pada sisi kanan dan kiri teks. Sisi bawah dan sisi atas teks dibiarkan terbuka tanpa garis. Dalam dua garis tegak lurus tersebut diberi hiasan dengan tulisan Arab sehingga membentuk kotak-kotak kecil. Pada bingkai sebelah kanan pula bahagian atas tidak tertutup dibiarkan terbuka dengan hiasan bunga. Dalam penggunaan bingkai berganda pada mushaf al-Quran lama di Madura hanya mengandungi tiga atau satu bingkai hiasan berganda. Contoh naskah yang terdapat hiasan bingkai berganda adalah naskhah Dalail al-Khairat dan kitab Maulid.

Warna

Dalam hiasan manuskrip al-Quran, penggunaan warna memainkan peranan penting dalam tarikan kepada pembaca. Warna yang sering digunakan pada lukisan adalah hitam, merah, biru kuning, hijau dan emas. Warna yang menjadi kekerapan adalah merah, hitam dan kuning. Warna kuning keemasan digunakan pada bingkai. Warna biru dan hijau digunakan pada daun-daun yang melingkar. Secara amnya, warna merah, kuning, hijau dan biru mempunyai hubungan dengan kualiti alam. Manakala warna putih, hitam dan kuning mempunyai kepercayaan hubungan dengan kualiti jiwa (spirit) atau roh Tuhan yang turun melalui cahaya, meluas secara horizontal di bumi dan dikaitkan dengan kualiti alam yang melibatkan panas, sejuk, kering dan basah. Ianya di transfomasikan melalui gerakan ke dalam jiwa. Warna merah dan hitam menjadi keutamaan pengarang sebagai kegunaan tulisan pada teks. Kebiasaannya permulaan ayat dimulakan dengan warna merah sebagai tanda permulaan bacaan sebelum membaca al-Quran. Warna kontras ini lebih menarik perhatian berbanding teks yang sama warnanya di dalam satu mushaf. Hampir kesemua naskhah-naskhah di Madura mempunyai iluminasi sama ada melibatkan naskhah keagamaan atau bukan keagamaan dengan kepelbagaian warna yang diambil daripada alam semulajadi (Zuriati, 2010). Dalam mushaf Madura warna yang sering digunakan adalah warna yang

terang seperti warna merah, hijau, hitam dan kuning. Warna yang dominan seperti merah dan hijau banyak digunakan.

Motif

Motif adalah corak pada kertas lukisan. Motif yang banyak digunakan dalam mushaf al- Quran adalah corak tumbuh-tumbuhan. Tumbuh-tumbuhan yang dipilih untuk dilukis kebanyakan berdasarkan persekitaran masyarakat Madura. Motif-motif ini diubah melalui banyak proses modifikasi sehingga sukar difahami oleh penyelidik. Namun begitu, pengkarya-pengkarya ini masih meninggalkan identiti asal motif tersebut. Warna asal pada bunga masih dikekalkan. Hiasan flora yang mewah pada manuskrip masih mengekalkan ciri-ciri estetika Melayu. Bentuk kubah dan tebar layar juga diletakkan pada bahagian tengah jidar kepala, jidar luar dan jidar ekor. Corak berbentuk islamik digambarkan sebagai tanda ikutan ajaran Islam di Nusantara. Begitu uniknya pemikiran masyarakat Madura suatu ketika dahulu menjadikan unsur alam semulajadi seperti tumbuh-tumbuhan pada bunga, pucuk, putik, daun, ranting dilukis pada mushaf secara tunggal, menjalar, bertabur dan mendatar. Orang Madura menggunakan kretiviti mereka dengan melihat kecantikkan alam yang diadaptasi dengan kehidupan mereka. Tumbuhan menjalar antara tumbuhan palihan para pengkarya dalam menghasilkan motif-motif pada mushaf. Tumbuhan menjalar juga sering dikaitkan dengan motif sulur buyung. Motif ini sering kali dikaitkan sebagai tumbuhan yang saling berpaut antara satu sama lain. Hiasan dalam manuskrip al-Quran juga dipengaruhi dengan reka bentuk seni bina rumah. Kubah potong bawang atau tebar layar akan kelihatan pada bahagian jidar kepala, jidar ekor dan jidar luar. Selain itu, terdapat juga manuskrip al-Quran hiasan pada tebar layar sehingga ke puncak tebar layar. Puncak tebar layar dikenali sebagai buah butung (buton) yang banyak terdapat dalam seni bina rumah tradisional. Kedudukan motif ini berada di puncak di tebar layar. Dalam hiasan manuskrip al-Quran, hiasan kubah atau tebar layar berada di ketiga-tiga jidar. Manakala, bunga akan memenuhi melingkari keseluruhan kubah dan tebar layar. Pelbagai warna akan memenuhi pada tebar layar dan kubah ini. Pada bahagian kubah dan tebar layar ini terdapat buah buton atau mahkota atap bagi tujuan keindahan. (Zuriati, 2010). Bagi masyarakat Madura hiasan adalah sebahagian daripada kehidupan mereka yang tidak dapat dipisahkan. Hiasan yang sering digunakan pada mushaf al-Quran seperti terdapat pada peralatan yang biasa digunakan seperti balai, almari, pintu rumah, jendela, meja, kerusi serta perabut rumah yang lain. Hiasan atau ukiran yang ada pada perkakas tersebut hampir mempunyai kesamaan sehingga bagi orang yang pernah mengamati hiasan Madura pasti akan mengenalpasti hiasan tersebut adalah milik orang Madura. Daerah yang terkenal dalam menghasilkan hiasan Madura ini adalah Desa Sekar Duluk, Sumenep. Seorang budayawan iaitu Sulaiman menyebutkan bahawa orang Madura itu "ukiran minded". Banyak hiasan Madura mendahulukan hiasan utama berbanding hiasan tambahan dan fesyen.

Motif hiasan Madura yang terkenal adalah lukisan berbentuk timbul yang berupa sulur gelung. Lukisan ini lebih sederhana sama ada pada pada hiasan utamanya dan fesyennya. Hiasan yang biasa digunakan adalah daun atau pokok buah buni yang biasanya berbuah dalam bentuk ganjil seperti tiga, lima, tujuh dan seterusnya. Contohnya daun buah anggur, terung, tomato dan cili. Hiasan pada mashaf Madura mempunyai persamaan dengan hiasan pada benda-benda tradisi lain di Madura. Dalam naskhah Madura, hampir semuanya memiliki ciri hiasan dengan garis ukir besar, tidak terlalu terperici dengan komposisi warna hijau, merah dan hitam. Hampir semua warna tersebut digunakan di daerah Madura. Warna merah diambil daripada akar mengkudu atau bunga kaktus merah. Warna lainnya biasa diambil daripada biji ketapang.

Hiasan Madura mudah dijumpai dengan mudah pada bangunan-bangunan tua di Sumenep seperti rumah, masjid, tempat kediaman para raja, perahu dan pemakaman Asta Tinggi.
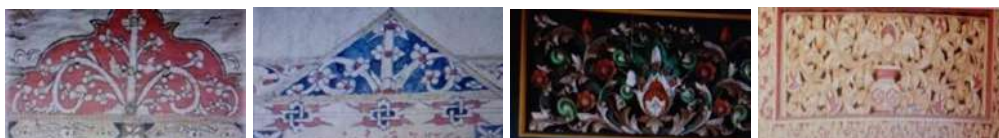
Gambar 1.Contoh bentuk hiasan berbentuk jangoleng (lukisan timbul) di Madura
(Sumber: Muzium Keraton)

Kertas

Menurut ahli sejarah, kertas mula dicipta di negara China oleh seorang yang bernama Ts'ai Luh iaitu seorang pegawai istana maharaja Cina pada tahun 105 selepas Masihi. Kertas itu diperbuat daripada reja-reja kain, pukat ikan, kulit kayu dan pokok hemp 131. Di Nusantara, pada peringkat awal kertas yang digunakan di import dari China, India dan Persia (Iran). Menurut Profesor Siti Hawa Salleh, kebanyakan manuskrip Melayu ditulis menggunakan kertas Cina dan Arab. Tidak ada tarikh yang tepat menunjukkan orang Melayu mula menulis menggunakan kertas tetapi dijumpai pada naskhah Hikayat Seri Rama yang ditulis oleh Archbishop Laud pada tahun 1603 Masihi.

Pada masa yang sama orang di Jawa juga telah mengeluarkan dan menggunakan kertas tradisional sendiri yang dikenali sebagai dluang. Kertas dluang dihasilkan daripada kulit kayu yang direndam dan dipukul sehingga menjadi helaian untuk menulis. Dalam kalangan orang-orang Belanda di Indonesia, dluang dikenali sebagai inlandse papier iaitu kertas peribumi. Daerah yang banyak menghasilkan kertas dluang ini ialah Ponogoro, Jawa Timur, Purworedjo, Jawa Tengah dan Garut, Jawa Barat. Pokok kayu yang menjadi pilihan ialah pokok saeh (Broussonetia Papyrifera) anggaran umur antara setahun kerana pokok yang lebih tua akan mempunyai kulit yang kasar. Cara pembuatannya ialah selepas kulit kayu pokok berkenaan diperoleh ianya akan direndam di dalam air selama satu malam untuk melembutkannya. Kemudian, kulit kayu akan dipukul dengan alat tembaga. Bagi mendapatkan kertas yang tebal dan kuat, beberapa keping kulit kayu akan ditindih dan dipukul sehingga menjadi satu helaian. Seterusnya, helaian yang telah dipukul akan direndam semula, dibasuh dan dijemur. Kemudian, barulah dibalut pada batang pisang, digilap dengan bahan yang sesuai dan boleh digunakan untuk menulis. Begitulah pembuatan kertas suatu ketika dahulu yang begitu rumit sehingga setiap penghasilannya amat dihargai. Di Madura suatu ketika dahulu, memiliki alternatif untuk mendapatkan kertas iaitu dengan membeli kertas Eropa di Surabaya (daerah Ampel). Cara lain yang dilakukan mereka juga akan menghasilkan kertas tradisional sendiri yang diperbuat daripada kulit pohon yang disebut juga dlancang, daluang atau dlubeng. Cara pembuatan kertas mereka daripada bahan jerami, herba dan tepung ubi. Cara penghasilannya seperti penghasilan keropok iaitu akan dikeringkan. Hal ini jelas membuktikan bahawa masyarakat Madura mampu menghasilkan kertas mereka sendiri. Tempat pembuatan kertas yang popular di Madura ialah daerah Kecamatan Ambunten, Sumenep (Wan Ali, 1988).

Pena Dan Dakwat

Pena suatu ketika dahulu adalah suatu alat tulis yang sukar diperoleh. Oleh sebab itulah, ianya menjadi suatu alat yang penting. Di Nusantara, bahan yang dipilih untuk dibuat pena ialah bulu ayam atau lebih tepat lagi bulu pelepah yang terdapat pada ayam, itik, angsa dan burung. Penggunaan bulu pelepah ini lebih mudah didapati kerana terdapat pada binatang. Ciri-ciri bulu yang dipilih mestilah batang yang keras dan dihujung agak keras untuk diraut menjadi mata pena. Seorang penulis Itali Giovanni Battista Palatino dalam tulisannya ada menyatakan pelepah untuk menulis oleh penulis-penulis rekod hendaklah daripada angsa yang dipelihara. Pelepah yang keras dan kecil lebih baik daripada yang besar kerana boleh digunakan dengan lebih mudah dan cepat. Tidak penting dari sayap mana pelepah itu diambil. Oleh sebab itu, di Madura, menurut Kai D Zawawi Imron pada tahun 1950 dakwat tradisional biasanya dibeli daripada mereka yang menghasilkan di daerah sekolah pondok bernama Nyi Santi. Penghasilan dakwat di sekolah pondok ini diperbuat daripada daun semambu dan air mata air dan mengalami proses kimia. Tradisi penghasilan dakwat oleh pihak sekolah pondok banyak dihasilkan apabila mendapat sambutan masyarakat setempat pada ketika itu (Wan Ali, 1988).

DAPATAN KAJIAN

Seni Hias Dalam Manuskrip Al-Quran Mss 4322

Seni hias dalam al-Quran bermaksud sesuatu yang dilakukan oleh mudhahib atau dikenali sebagai penghias manuskrip untuk memperindahkan lembaran al-Quran. Antara yang menjadi tumpuan adalah pada bahagian muwajjaj iaitu lembaran pertama sesebuah manuskrip yang berhias penuh. Seni hias yang terdapat pada al-Quran juga boleh dijadikan sebagai kayu ukur dalam membicarakan kualiti kesenian Islam yang mana telah lama wujud pada awal abad pertama hijrah lagi. Hiasan yang terdapat pada al-Quran atau dalam bahasa Arab disebut sebagai *tazhib* mula diperkenalkan oleh Saidina Ali Bin Abi Talib pada abad pertama hijrah. Perkara ini telah direkod oleh Dust Mohammad dalam buku catatannya. Landskap manuksrip al-Quran MSS 4322 secara keseluruhannya lebih menekankan kepada gaya hiasan khusus di mana manuskrip al-Quran MSS 4322 dibahagikan kepada tiga bahagian. Bahagian lembaran depan, tengah dan belakang. Majoriti al-Quran daripada Alam Melayu cukup popular dengan bentuk hiasan lembaran seperti ini. Kaedah ini telah lama diperkenalkan semenjak zaman pemerintahan Uthmaniah dan Safavid (dinasti Safawiyah, Iran) lagi (Dzul Haimi, 2007).

Di bahagian hadapan naskhah al-Quran MSS 4322 mempunyai empat lembaran berhias. Satu, lembaran berhias untuk surah al-Fātiḥah. Dua, lembaran berhias untuk bahagian awal surah al-Baqarah iaitu juzuk Alif Lam Mim. Tiga, lembaran berhias nama "Pangeran Jimat" dan keempat lembaran berhias untuk kalimah "bismillahirrahmanirrahim". Sesungguhnya penulis menggunakan konsep imbangan menerusi surah adz-Dzaariyaat 52:49 dalam manuskrip al-Quran MSS 4322 yang mana dari segi susun atur komposisi lembaran berhias manuskrip, penulis tidak meletakkan satu lembaran berhias untuk surah al-Fātiḥah dan dua lembaran berhias untuk bahagian awal surah al-Baqarah. Seterusnya, di bahagian tengah naskhah, manuskrip mempunyai dua lembaran berhias pada surah al-Kahf. *Mudhahib* telah memilih surah al-Kahf pada ayat 18:18 sebagai tazhib untuk kiraan perkataan. Al-Sayuti dalam kitabnya al-Itqan ada menyatakan bahawa terdapat beberapa pertimbangan dalam menjelaskan persoalan di bahagian tengah al-Quran., sama ada dilihat pada huruf, perkataan, ayat dan surah, seperti mana kiraan perkataan surah al-Kahf pada ayat "wal-yatalat taf" yang diwarnakan dengan dakwat merah. Pengarang telah memilih surah al-Kahf kerana secara simboliknya, surah ini telah dianggap oleh masyarakat Melayu sebagai "hati al-Quran" yang dikaitkan dengan hati manusia. Kemungkinan, konsep hati al-Quran dalam kalangan orang Melayu diambil daripada perkara yang diperkatakan oleh Baihaqi dalam kitabnya yang bertajuk Kitab al-Da'awāt al-Kabīr yang menyatakan bahawa cahaya akan menyinar dengan terangnya kepada sesiapa sahaja yang membaca surah al-Kahf ayat 18, dan akan terus bercahaya sehingga hari jumaat yang berikutnya (Dzul Haimi, 2007).

Berikutnya, di belakang manuskrip al-Quran MSS 4322. Pada bahagian akhir al-Quran terdapat banyak surah pendek, maka metode penghiasannya berbeza daripada bahagian hadapan dan tengah. Oleh sebab bentuk-bentuk surahnya pendek maka setiap surah al-Falaq yang ke 113 dan al-Nās 114, mempunyai hiasan kepala dan ragam hias yang menonjol dan memikat. Sememangnya hiasan di lembaran akhir al-Quran ini juga bertindak sebagai imbangan kepada empat lembaran berhias di bahagian hadapan dan empat lembaran berhias di bahagian belakang. Bahagian pertama, lembaran hiasan pada surah al-Falaq, kedua, lembaran hiasan surah al-Nās. Ketiga, lembaran hiasan kalimah "al-Quranulkarim" dan keempat lembaran hiasan nama "Nyai Izzah Ratu Tirtonegoro". Mereka adalah kakak ipar dan adik perempuan kepada Pangeran Jimat dan kedua-duanya juga merupakan isteri kepada Bindara Saod. Tuntasnya, bahagian hadapan manuskrip dianggap sebagai pembuka atau penyambut ayat Allah SWT, maka bahagian belakang juga diberi perhatian yang sama iaitu diakhiri dengan segala keindahan. Sementara bahagian tengah sebagai tanda hati al-Quran.

Selain itu, reka bentuk letak posisi surah al-Fātiḥah dalam manuskrip al-Quran MSS 4322 seakan-akan berada di satah yang teratas, yang mana ayat tersebut seakan-akan berada di ruang yang tidak terikat dengan permukaan dua dimensi reka letak lembaran al-Quran itu. Ia berada dalam ruang yang tersendiri dan tidak pada permukaan lembaran. Penyataan ini telah memberi makna secara literal dengan memasukkan motif awan yang terapung-apung dalam hiasan al-Quran yang membaluti ayat al-Quran baris demi baris dalam lembaran surah al-Fātiḥah dan awal surah al-Baqarah. Setiap motif awan yang

dilukiskan pada manuskrip mempunyai bentuk yang berlainan dan juga mengikut panjang dan pendek perkataan. Manakala, tulisan kalimah *basmallah* pada huruf sin (س) pula telah dipanjangkan oleh pengarang. Di sekeliling bingkai kotak *basmallah* dan juzuk Alif Lam Mim dihiaskan dengan corak tumbuhan. Motif-motif tumbuhan dilukis secara mujarad sebagai tanda mewakili alam ciptaan Allah. Sumber alam sering dijadikan inspirasi oleh pengarang kerana menurut pandangan Ismail dan Lamya' al-Faruqi, seniman Islam berkarya dengan melihat alam tetapi tidaklah meniru kejadian alam itu secara sejadi. Sebaliknya mereka membuat gambaran alam secara abstrak sahaja. Penggunaan motif alam dalam lembaran awal manuskrip mengingatkan pembaca dan seniman tentang gambaran sebuah taman syurga yang dipenuhi dengan tumbuh-tumbuhan hijau yang segar. Kebanyakan pengarang meletakkan seni hias pada surah al-Fātiḥah kerana surah ini adalah surah yang pertama dan popular dalam al-Quran yang wajib dibaca di dalam solat dan upacara keagamaan bagi orang Islam (katalog PNM, 2018).

RAGAM HIAS MANUSKRIP AL-QURAN MSS 4322

Ragam hias adalah visualisasi dalam suatu karya kerajinan atau seni yang bertujuan untuk menghias (Ramdi, 2019). Ragam hias yang dapat dikenalpasti pada manuskrip al-Quran MSS 4322 terbahagi kepada tiga bahagian iaitu warna, format dan motif.

Warna

Dalam manuskrip al-Quran MSS 4322 ini, pengarang menggunakan warna hitam dan emas sebagai warna utama pada teks tulisan. Selainnya warna biru pada bunga kembang dan dinding hiasan, warna hijau pada hiasan jidar luar, warna merah pula digunakan pada bunga kembang dan hiasan jidar kepala dan warna kuning pada motif sulur daun.

Format

Kesemua format reka letak dalam manuskrip al-Quran MSS 4322 adalah segi empat tepat dan menegak. Rekabentuk tersebut digunakan untuk membentuk bingkai pada kandungan teks di dalamnya. Manakala, pada bahagian luar bentuk segi empat tepat yang menegak dimuatkan dengan bentuk-bentuk yang dasarnya merupakan garisan yang tersirat dengan bentuk segi tiga. Bentuk tersebut mempunyai jidar kepala, jidar luar dan jidar ekor lembaran. Tiada hiasan pada bahagian jidar dalam dan tetulang manuskrip. Bentuk segi tiga yang terdapat pada bahagian jidar kepala dan jidar ekor bermula pada bingkai pertama dan kedua dalam bentuk segi empat menegak dan menindani bingkai yang akhir, dan terus ke bahagian yang kosong pada jidar-jidar tersebut. Di samping itu, ianya juga berbentuk organik. Bentuk ini lebih kepada gambaran kepada bentuk-bentuk flora. Bentuk flora tumbuh daripada bingkai teks dan memenuhi kawasan jidar kecuali pada jidar tetulang tanpa hiasan. Hiasan pada lembaran manuskrip ini juga dipenuhi dengan hiasan hingga ke bahagian jidar-jidarnya. Bahagian tepi bingkai teks dilukis dengan garisan tepi yang beralun atau berombak tetapi masih tersirat berbentuk asal segitiga pada jidar kepala, jidar luar dan jidar ekor. Walaupun agak mewah dengan motif-motif flora, tetapi ciri-ciri estetika Melayu masih lagi dikekalkan pada manuskrip al-Quran MSS 4322.

Motif

Motif yang digunakan adalah motif sulur yang berbentuk flora yang memenuhi ruangan antara segi empat bingkai hiasan dan kandungan teks. Motif tersebut juga memenuhi bahagian dalam kubah. Unsur-unsur warna yang dipamerkan antaranya warna emas, kuning, merah dan hijau. Daripada kertas kosong yang berwarna putih, kemudian disulami dengan motif flora dan diwarnakan. Warna putih kertaslah yang membentuk gambar bunga-bunga atau tumbuhan flora tersebut.
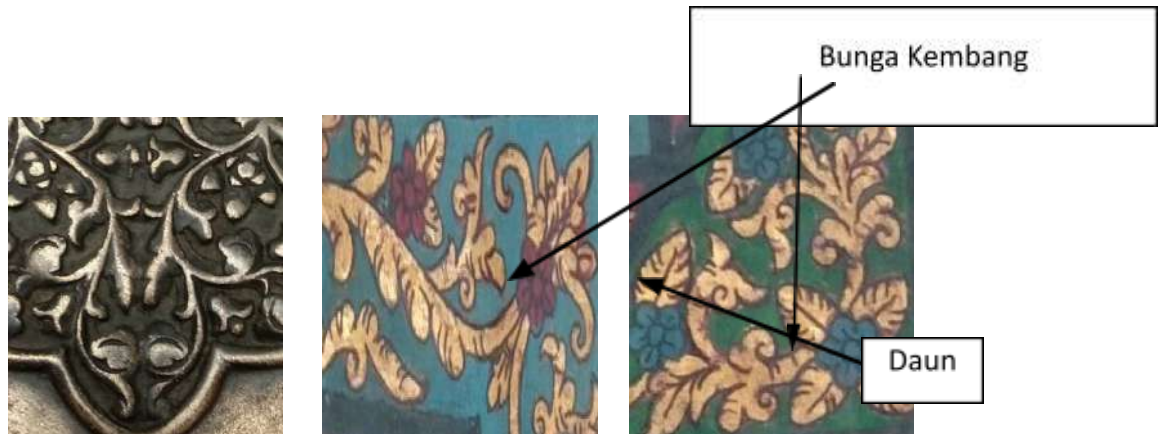
Rajah 2. **Motif Flora**
(Sumber: Perpustakaan Negara Malaysia)

Terdapat juga motif sulur di bahagian jidar luar, jidar kepala dan jidar ekor di bahagian kiri dan kanan. Bentuk sulur yang digambarkan pada jidar luar menjadikan kesemua bunga-bunga menghala ke arah keluar manakala di bahagian tengah pula bunga-bunga akan berada di bahagian tengah. Bingkai ini juga menggunakan format bentuk organik sebagai hiasannya. Format bentuk organik dilukis dalam ukuran yang lebih kurang sama pada setiap bentuk yang terdapat pada jidar kepala, jidar luar dan jidar ekor. Tiang yang tebal telah digunakan pada manuskrip ini kelihatan mudah dan tidak rumit dengan gaya hiasannya. Kedapatan tersebut terdapat pada bentuk kubah pada bahagian tengah jidar kepala, jidar luar dan jidar ekor. Kubah-kubah ini mengandungi hiasan. Pada bahagian luar bentuk segi empat memuatkan bentuk kubah pada jidar kepala. Bentuk kubah atau tebar layar pada manuskrip ini mempunyai seni bina seakan-akan rumah tradisi Melayu.

Rajah 3. Bentuk kubah atau tebar layar Manuskrip al-Quran MSS 4322
(Sumber: Perpustakaan Negara Malaysia)

Dalam penghasilan lembaran berhias, penekanan diberikan terhadap aspek keseimbangan bukan sahaja antara kedua-dua lembaran rekto dan verso yang membentuk komposisi corak yang simetri, bahkan juga antara bahagian hadapan manuskrip iaitu selaku pembuka mashaf (Dzul Haimi, 2007). Berikut merupakan lembaran penuh muka hadapan tengah dan belakang manuskrip al-Quran MSS 4322:

Hadapan   **Tengah**
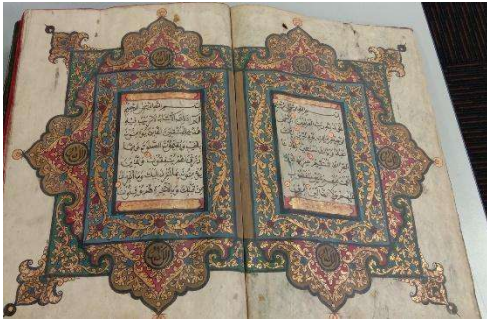
Hiasan ini dikategorikan dalam kumpulan motif sulur. Sulur yang dilukis pada jidar luar. Saiznya besar dengan alunan yang bersemarak.
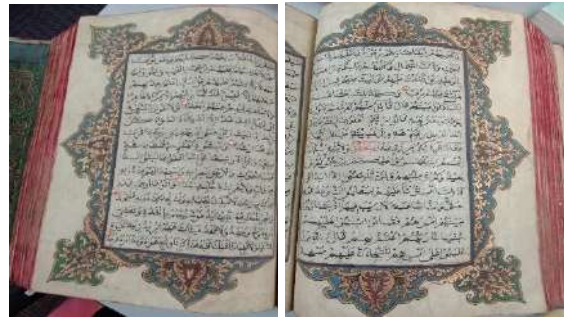
Hiasan ini juga dikategorikan dalam kumpulan motif sulur. Sulur yang dilukis pada jidar luar. Saiznya adalah besar dengan alunan yang bersemarak seperti lembaran muka hadapan.

Belakang

Hiasan ini dikategorikan dalam kumpulan sulur juga. Struktur format memberi komposisi yang dinamik. Bingkai tersebut ditimbulkan oleh garisan tersirat yang putus dan harmoni. Garisan tersirat digambarkan pada garis putus-putus dalam lakaran.

Rajah 4. Iluminasi penuh pada lembaran hadapan, tengah dan belakang Manuskrip Al-Quran MSS 4322
(Sumber: Perpustakaan Negara Malaysia)

Jidar Kepala
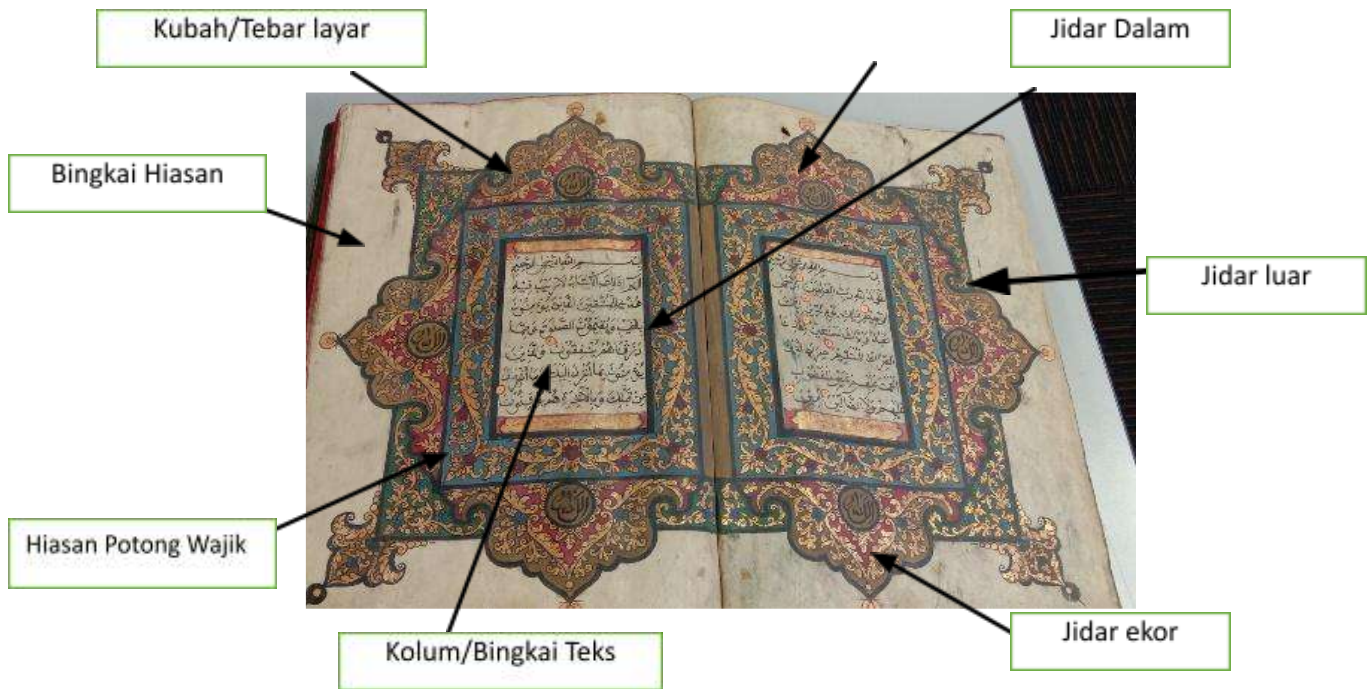
Rajah 5. Lakaran Ragam Hias Manuskrip Al-Quran MSS 4322
(Sumber: Perpustakaan Negara Malaysia)

Berikutnya, hiasan pada tajuk surah-surah al-Quran dan jidar manuskrip pula adalah sederhana dan lebih berbentuk fungsional. Tajuk surah biasanya diletakkan dalam bingkai teks dan ditulis menggunakan dakwat merah sebagai pemisah antara surah. Tanda awal surah dilukis dengan garis persegi dengan dakwat berwarna merah. Di jidar manuskrip pula, terdapat beberapa tanda seperti tanda juzuk yang diwarnakan dengan warna merah. Pada tanda juzuk diberi tanda dengan tulisan berbeza warna dengan teks naskhah, iaitu warna merah dengan tulisan yang lebih tebal. Namun terdapat pada beberapa lembaran yang lain ditambah dengan tulisan kaligrafi hias di tepi naskhah (Huda, 2022). Berikut adalah tanda juzuk di dalam mushaf Pangeran Jimat, manuskrip al-Quran MSS 4322:
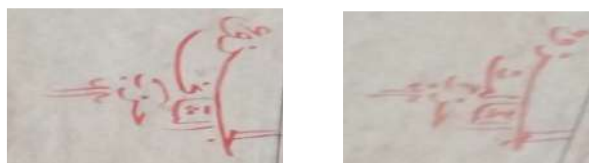
Rajah 6. **Seni hias juzuk Manuskrip Al-Quran MSS 4322**
(Sumber: Perpustakaan Negara Malaysia)

Seterusnya, tanda pemisah yang digunakan dalam manuskrip al-Quran MSS 4322 adalah seragam. Ia terbentuk daripada bulatan berwarna merah berbentuk bulatan dan ditanda dengan titik berwarna hitam dan kedua tanda titik sahaja seperti berikut contohnya pada ayat . Tanda pemisah seperti ini adalah dominan, yang digunakan kebanyakan masyarakat Melayu di Nusantara suatu ketika dahulu semasa menulis al-Quran. Manakala tanda pemisah bulatan merah yang dipenuhi warna emas dengan titik dakwat berwarna merah digunakan pada

naskhah al-Quran di dalam istana atau dalam kalangan raja. Tanda pemisah berwarna emas hanya digunakan pada surah al-Fātiḥah dan juzuk Alif lam Mim sahaja dalam manuskrip al-Quran MSS 4322.

Rajah 7. Jenis-jenis tanda pemisah dalam Manuskrip Al-Quran MSS 4322
(Sumber: Perpustakaan Negara Malaysia)

Walaubagaimanapun, rupa bentuk kaedah penulisan tanda pemisah ayat ini, sebenarnya ia menggambarkan tradisi yang dominan di Jawa Timur dalam aspek penulisan dan pewarnaan mushaf al-Quran (Mustaqim, 2013). Naskhah yang lebih mewah biasanya dihiasi dengan tinta emas seperti pada surah al-Fātiḥah dan juzuk Alif Lam Mim sahaja. Berbanding naskhah yang lebih sederhana pula hanya menggunakan warna merah. Manakala, simbol dan tanda-tanda lain tidak didapati oleh penulis.

Iluminasi pada bahagian akhir naskhah mempunyai hiasan yang ringkas. Hanya tulisan yang memenuhi pada lambaran kertas. Di akhir penulisan 30 juzuk, setelah pengarang selesai menulis surah al-Nās (Katalog PNM, 2018). Pengarang hanya melukis hiasan bulatan dan meletakkan nama kakak ipar dan adik perempuan Pangeran Jimat iaitu Nyai Izzah Ratu Tirtonigoro.

Rajah 8. Seni hias nama Nyai Izzah Ratu Tirtonegoro
(Sumber: Perpustakaan Negara Malaysia)

Jadi, warna-warna yang digunakan dalam mushaf al-Quran ini terdiri daripada warna hitam merah dan emas. Hitam dan merah merupakan warna utama yang dihasilkan daripada dakwat dan digunakan untuk penulisan teks-teks al-Quran. Warna merah pula, mungkin dihasilkan daripada tumbuhan digunakan untuk hiasan dan menyerlahkan tajuk surah dan tanda-tanda tertentu termasuk *hizb*, juzuk, pemisah ayat serta simbol-simbol teks seperti tanda mad dan seumpamanya. Mengenai warna emas yang dihasilkan daripada emas dan tinta emas penggunaannya adalah terhad untuk menghiasi tulisan dan corak tertentu di bahagian hadapan manuskrip.

JILIDAN

Proses menyatukan rangkaian kertas-kertas secara berurutan ke dalam bentuk buku dengan cara menjahit atau melekat disebut sebagai penjilidan. Bagi menjamin pemeliharaan dan pemuliharaan manuskrip supaya kekal lama dan tidak rosak, pengarang akan membuat penjilidan (Kamus Dewan, 2014) Selain itu, penjilidan juga berfungsi untuk memudahkan manuskrip untuk di bawa ke mana sahaja supaya setiap halaman tidak mudah terkoyak. Manuskrip al-Quran MSS 4322 diserahkan kepada pihak Perpustakaan

Negara Malaysia untuk disimpan dan dijadikan bahan kajian penyelidikan. Jilidan yang diserahkan kepada pihak Perpustakaan Negara Malaysia, masih elok dan boleh digunakan sehingga ke hari ini walaupun sudah 12 tahun simpanannya di Pusat Manuskrip, Perpustakaan Negara Malaysia di Kuala Lumpur.

Rajah 9. Bentuk jilidan Manuskrip al-Quran MSS 4322
(Sumber: Perpustakaan Negara Malaysia)

Rajah 9 menunjukkan kulit hadapan dan belakang manuskrip al-Quran MSS 4322 beserta jilidannya. Pengarang menutup ayat-ayat al-Quran yang ditulis dengan menggunakan jilidan keras yang diperbuat daripada kulit kayu di muka hadapan dan belakang manuskrip. Sistem penjilidannya dengan teknik jahit pada bahagian belakang naskhah. Sampulnya menggunakan penutup yang menyambung ke bahagian awal. Penyambung mushaf menggunakan kertas dluwang. Setiap helaian kertas yang dicantum oleh pengarang akan dijahit dengan teliti dan rapi. Pihak Perpustakaan Negara Malaysia sangat menitikberatkan penjagaan terhadap kesemua manuskrip yang telah dihantar kepada pihak mereka bagi menjaga amanah dan nilai kualiti setiap manuskrip (Katalog PNM, 2018).

KESIMPULAN

Kesimpulannya, seni dan ragam hias yang diukir oleh pengarang pada lembaran manuskrip al-Quran MSS 4322 terpancar dengan seni hias alam Melayu yang dipengaruhi oleh seni bina hiasan berbentuk lukisan timbul dan hiasan bermotifkan tumbuh tumbuhan berwarna kuning, biru dan merah. Keunikan ciri dan reka bentuk yang diilhamkan oleh penulis pada coretan naskhah ini menunjukkan orang Madura begitu kritis pemikirannya terhadap seni lukisannya untuk melukis bingkai hadapan yang bermotifkan benda di sekeliling mereka seperti flora dan alam sekitar bagi menarik minat pembaca untuk membacanya. Pada dasarnya, gaya hiasan al-Quran di alam Melayu khususnya Madura dapat dikenalpasti dari aspek penggunaan warna. Warna tersebut adalah warna merah dan kuning. Reka letak lembarannya mudah tetapi mempunyai kekuatan yang tersirat secara tersendiri sebagai suatu komposisi yang lengkap. Motif sulur dalam variasinya begitu banyak digunakan. Begitu juga, motif flora tempatan banyak diambil walaupun tidak diketahui nama-nama khusus motif tersebut.

Begitu juga dengan sistem penjilidan. Cara penjilidan al-Quran yang betul juga merupakan salah satu kaedah yang digunakan untuk memelihara manuskrip al-Quran supaya tidak rosak. Penyalinnya telah menggunakan kulit kayu sebagai bahan untuk menjilid manuskrip al-Quran MSS 4322. Pada bahagian kelepek jilidan tersebut disadur tembaga dan serbuk emas yang dijahit kemas dan rapi. Hal ini jelaslah, gaya hiasan al-Quran di alam Melayu mempunyai keunikan serta keistimewaan yang tersendiri. Inilah khazanah serta warisan Islam dari dunia Melayu yang diketengahkan untuk tatapan bersama kepada generasi yang akan datang.

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The Development and Significance of Art Collectives in Malaysian Contemporary Art

Hawari Berahim*
Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan,
Bachok, Kelantan, Malaysia
Corresponding author
Email: hawari@umk.edu.my

Yuhanis Ibrahim*
Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan,
Bachok, Kelantan, Malaysia
Email: yuhanisibrahim@umk.edu.my

Issarezal Ismail*
College of Creative Arts, Universiti Teknologi MARA Kampus Seri Iskandar, 32610,
Seri Iskandar, Perak, Malaysia
Email: issarezal@uitm.edu.my

Haris Abadi Abdul Rahim*
Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan,
Bachok, Kelantan, Malaysia
Email: harisabadi@umk.edu.my

Nadya Ahmad Kamal*
Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan,
Bachok, Kelantan, Malaysia
Email: nadya.ak@umk.edu.my

*These authors contributed equally to this study

ABSTRACT

Spanning over 90 years, the trajectory of art development in Malaysia encompasses the engagement of both early pioneers and emerging artists. Beginning in 2000, the emergence of art collectives has wielded substantial influence on the nation's contemporary art scene, establishing a platform for sharing ideas, goals, and collaborative ventures among artists. With a focus on challenging artistic norms, addressing societal concerns, and contributing to Malaysia's cultural mosaic, these collectives hold a clear purpose. The triumph of an art collective hinges on vital components like fostering community, mutual respect, a shared vision, and an effective organisational framework. The core objective of this study is to meticulously chronicle the establishment timeline of art collectives from 2000 to 2020, illuminating their membership and successful undertakings. Employing a methodology that combines various publication sources and insightful interviews, the research has identified more than 40 art collectives engaging in collaborative art pursuits. This collective endeavour seamlessly enriches the local contemporary art panorama, leaving an indelible mark on the industry's advancement.

INTRODUCTION

The trajectory of art development in Malaysia spans over 90 years, from its pioneering era to extending beyond the vision of 2020. Similarly, this timeline encompasses the participation of early artists as well as the emergence of young artists who have either graduated from universities or are self-taught.

From 2000 onwards, various art collectives have arisen, significantly impacting the landscape of the country's contemporary art scene. These collectives serve as amalgamations of shared platforms, ideas, goals, interests, or artistic themes. Artists seek to work together in groups, often driven by common educational backgrounds, artistic styles, or socio-political concerns, to collaborate on projects, exhibitions, and events.

The collective aims to provide an environment that supports artists, fosters creative dialogue, shares resources and generates new ideas. Through collective action, the group seeks to challenge conventional artistic practices, address social issues, and contribute to Malaysia's cultural and intellectual landscape.

A successful, functional art collective should encompass several crucial elements. These include cultivating a sense of community and fostering a friendly attitude among its members, nurturing an environment founded on mutual respect, cooperation, and transparent communication. Additionally, the collective should possess a shared vision or artistic direction that steers its activities. This collective purpose empowers the group to present a cohesive lineup and generate impactful artworks. Lastly, an efficient organisational structure is imperative, encompassing designated roles and responsibilities, well-defined decision-making processes, and mechanisms for sharing resources and managing projects.

The development of collective identity within Malaysian art collectives occurs through shared experiences, artistic exploration, and cultural exchange. Members of these collectives collaborate on projects, exhibitions, and workshops, facilitating the exchange of ideas, techniques, and perspectives. Gradually, this collective participation has contributed to the shaping of a distinct artistic identity that mirrors Malaysia's distinctive amalgamation of culture, history, and contemporary matters. Further reinforcement of this collective identity emerges from the group's engagement with the local community, fostering a sense of belonging and shared ownership.

Some exhibitions and activities carried out by some collectives became the catalyst for the existence of these collectives such as 'Flush!! – Sebiji Padi Art Community', 2015, 'Attract Retract – Studio Pisang (2015), 'Berdiri, (2015) and Jogja Journal, (2017) – Paksi, Empat Persepsi – Empat Persepsi (2019), Collective Festival (2019) organised by Gerakan Seni Ipoh and Sekutoo (2021) is an exhibition that brings together a number of collectives such as Studio 333, Studio Atas, Empati Studio, Studio Kongsi, Studio Kotak Lampu, Markaz Art Space, NafaSyahdu Art Group, Temu, TuahxKachang and Yi.Da.

LITERATURE REVIEW

In the realm of the contemporary art scene, art collectives hold a vital function by nurturing collaboration, pushing the limits of artistic boundaries, and questioning conventional ideas regarding authorship and ownership. These collectives convene artists who possess a shared vision, aesthetic, or interest, with the aim of producing and showcasing artwork as a unified entity. Through collectives' efforts, artists can combine their skills, resources, and concepts, culminating in inventive and cross-disciplinary undertakings that might have eluded individual realisation (Horiuchi, 2017).

Functioning as cultural intermediaries, the interactions and shared activities among artists in an art collective contribute to the formation of the art world and the determination of artistic legitimacy. Beyond their creative pursuits, art collectives frequently involve themselves with their surrounding communities, striving to confront societal challenges and advance cultural inclusivity. Gaining insights into the individual experiences of artists within such collectives holds significance, as it grants a more profound comprehension of the group's aesthetic membership. These insights have the potential to illuminate the collaborative methods, decision-making mechanisms, and internal dynamics of the collective, unveiling the ways in which the collective identity shapes their artistic outcomes (Berahim et al., 2022).

The early development of modern art in Malaysia was influenced by three important factors, namely British colonialism, the migration of 'traders' and the status of education (Mahamood, 2004: 1). Throughout the history of the development of modern art in Malaysia, the emergence of various groups, clubs and associations of painters since the 1920s were driven by the desire of painters to work in a collective atmosphere (Khairuddin, 2016: 179) and there are many artists in Malaysia that started from the art group (Bongsu & Legino, 2018: 477).

According to Muliyadi Mahamood (2004), the development of modern Malaysian painting can be experienced through the history of local painting associations and groups by focusing on painters, works, purposes, styles, principles, iconography and the activities carried out. This development indirectly brought the association and group of painters of the country together to help in further developing the Malaysian art scene.

Among the collective combinations in the earliest art is the Penang Impressionist. The current Penang Impressionists may be a reference model for the formation of other art associations. The formation of the Penang Chinese Art Club after that may be seen as a reaction to the Penang Impressionists association which did not accept local people as members (Chuah, 2012: 55).

In the following years, the Selangor Art Society was established in 1954; meet once a week at Methodist Boy's School, Kuala Lumpur, on Thursdays, for body and portrait painting, drawing and sketching on weekends and holidays. This group ended its activities in 1970 (Syed Ahmad Jamal, 1987: 10). Thursday Art Group was established in Penang in 1957. Among its members are Abdullah Ariff, Tay Hooi Keat, Kuo Ju Ping, Lee Joo For, Lim Tong Juan and William K.K. Lau (Syed Ahmad Jamal, 2016), followed by Penang Water Color Artist.

The history of Nanyang artist started from a small group of painters who had the vision to dignify and cultivate the art of painting in Malaya which at that time was still under the British administration. This group of artists is a small part of those who migrated from China around the 1920s and 30s to live and earn a living in Southeast Asia (Ong, 2012: 61).

The Wednesday Art Group (WAG) was established in Kuala Lumpur in 1952 by Peter Harris, an English painter, art educator and the Ministry of Education's Art Education Supervisor. This group functions as a centre for painting activities. He had the opportunity to meet a group of talented art teachers and art enthusiasts every time he came to review the art syllabus in local art schools (Piyadasa, 2012: 32).

One of the groups of artists who hold the principle that art is a vehicle for the expression of cultural values is *Angkatan Pelukis Semenanjung*. This group was established in Kuala Lumpur in 1956, chaired by Hoessein Enas, a Javanese-born painter educated at a portrait art academy in Indonesia. The philosophy of 'art of the nation's values' is the backbone of APS creativity, which is also born from the spirit of the struggle for the independence of the homeland (Muliyadi, 2004).

Anak Alam as a fragment of APS which was established in 1974, can be considered as the first artist collective to be established in Malaysia (Khairuddin, 2012). They are a group of artists who first supported the practice of pluralistic art. In the 1980s, the Five Arts Center and Centerstage Performing Arts also helped to increase the importance of independent spaces through the cross-disciplinary approach and context emphasis they practised. The late 1990s and 2000s saw the rapid growth of spaces created by artists themselves with their critical attitude towards bodies and institutions.

METHODOLOGY

In this research, qualitative methods are employed primarily through secondary research. This secondary research pertains specifically to the establishment chronology of art collectives, utilising a range of published materials. References from various publications serve as valuable sources, aiding researchers in constructing a detailed chronology and timeline of art collective formation in Malaysia spanning from

2000 to 2020. By scrutinising documents such as invitation cards, catalogues, articles, and published books, factual information related to art collectives is gathered. Additionally, newspaper clippings that cover exhibition activities play a pivotal role in structuring and arranging the chronological timeline of art collective establishments. The biodata of artists also serves as a significant reference point, aiding in the identification of their involvement within art collectives and the corresponding activities they engage in.

This study adopts a chronological approach, focusing on the comprehensive exploration of as many art collectives as feasible within the Malaysian context from 2000 to 2020. The pivotal role of art collectives in shaping the developmental trajectory of contemporary art within the nation is a key focal point of this investigation.

FINDINGS

This study emphasises the importance of creating a comprehensive list of art collectives as a testament to their evolution within the Malaysian art scene. The investigation is geared towards meticulously chronicling the establishment of a multitude of art collectives, commencing from the early 2000s and spanning until the conclusion of the 2020 era. The establishment and collaborative endeavours of these art collectives serve to enrich and invigorate the landscape of local contemporary art. Their invaluable contributions to the advancement of the local contemporary art realm are both indisputable and undeniable. The impact of their exhibition activities and thoughtfully curated programs resonates distinctively, leaving an indelible mark on the progression of the domestic contemporary art industry. The analytical findings stemming from this research can be thoughtfully segmented into several sub-discussions, each aligned with the established timeline for individual collectives, as outlined below:

2000-2010

Studio Dikala Jingga emerged as a collective comprising a cohort of young artists who graduated from Universiti Teknologi Mara (UiTM), Shah Alam, in the realm of Fine Art back in 2000. Post-graduation, they took the bold step of establishing an art studio, leasing a shop lot in Alam Megah, Shah Alam. Their collective ethos revolves around the concept of a dedicated space or studio to foster their artistic endeavours. In its initial stages, the collective consisted of five members: Zulkiflee Zainul Abidin, Ali Nurazmal Yusoff, Suddin Lappo, Uzaini Amir, and Haris Hamsani. In the third year of their journey, Khairina Khairuddin joined their ranks, thus further enriching the collective's composition. Remarkably, the seeds of this collective were sown during their third semester at UiTM, signifying a shared passion, an unwavering commitment to producing exceptional works, and an aspiration to achieve the pinnacle of artistic excellence, emulating the example set by their predecessors. Their creative predilections are predominantly inclined towards realistic and figurative works, a testament to their genuine fascination and admiration for this artistic approach.

Komuniti Jalan Kempas started as a group of young artists who tried to create a new space among other growth and formation of the Malaysian art movement. It was founded by Shaifuddin Mamat@Poodien, Aisyah Baharuddin and Intan Rafiza Abu Bakar. This collective started in 2000, located in the residential area of Jalan Kempas, Shah Alam and dissolved in 2006. Among their objectives is to take practical action on issues that are considered problematic in local art practice. They try to achieve this objective by forming an organically inclusive alternative space and encouraging the exchange of ideas and collaboration with similar art collectives, with the aim of strengthening artistic development, awareness, and change.

Rumah YKP was established in 2002 and its founders are Raja Ahmad Aminullah and Nur Hanim Khairuddin. It was also supported by friends of YKP such as Hasnul J Saidon, Kamal Sabran, Amirul Fakir, Rahmat Haron, Ise, Fairus Ahmad, Syed Omar, Fathullah Luqman, Meor Yusof Aziddin and many others. Its existence is as an informal hub for art activists consisting of painters, poets, musicians, filmmakers and so on.

Rumah Air Panas (R.A.P) was first established in 1997 as a studio space, and in 2003 became known as an art collective. RAP was founded by Chai Chang Hwang, Chan Tham Choy, Chong Kim Chiew, Chuah Chong Yong, Liew Teck Leong, Ooi Kooi Hin, Phuan Thai Meng, Wong Tay Sy, Yap Sau Bin, Liew Kwai Fei, Low Yi Chin, Ng Swee Keat, Lim Koh Teong, Hew Wei Yong, Chong Cheong Mine, and several other associate members. RAP began as an independent art space run by an art activist, serving as an artist studio and space for exhibitions, slide presentations, and dialogue sessions. The aim is to explore and combine visual arts and other cultural practices through collaboration in exhibitions and projects, as well as to document and exchange ideas through discussion. RAP members always support the practice and discourse of alternative art, with full awareness and an integrated approach, with the aim of involving the artistic community and the art community.

Lost Generation Space (Lostgens) was founded in 2004 by Yeoh Lian Heng, Tsuji Lam, Joseph Teo, and Analiza Mohd; while the current members are Yeoh Lian Heng, Tsuji Lam, Jyen See Yee Wen, Eva Chan Lai Kuan and Ng Boon Chong. They want to create a multicultural art environment. In addition to being a gathering place for artists, it provides a platform for the dynamic growth of diverse arts and culture.

Parking Project and Superfriends stand as dynamic catalysts, propelling an extensive network that transcends artistic boundaries. Initiated by artist Roslisham Ismail, also known as Ise, in 2004. These collectives, with their superlative hospitality, not only offer a warm embrace to fellow artists but also lay down the essential groundwork for a remarkable exchange of ideas and cultural fusion. These initiatives, underscored by the twin pillars of art and camaraderie, extend an invitation to artists from diverse backgrounds and artistic convictions. Through a blend of artistic experiences, culinary delights, and lodging provisions, these collectives extend an open invitation to their artists-friends visiting Malaysia, acting as guides through the tapestry of the local artistic scene.

Spacekraft was initially founded by Ahmad Fuad Osman, Chang Yoong Chia, Chuah Chong Yong, Ena Hadzir, Gan Sing King, Jiji Ishak, Simon Loke, Tham Chee Chong and Wong Tay Sy in 1999 and Tan Sei Hon was also a member. Since 2005 began to be known as *Doorman*. Their existence is to create and operate an independent platform for artists and designers to showcase their work and explore their fields of interest, in addition to expanding networks and collaborations. They also provide support to individuals and groups who have an interest in art and art-related projects.

SiCKL- Studio in Cheras, Kuala Lumpur was founded in 2006 by Kok Siew Wai, Yong Yandsen and Aziz Ali; this collective is also joined by members such as Paco Machelson, Chew Win Chen @ OkuiLala, Azmyl Yunor, Ronnie Khoo, Tham Kar Mun and Yeo Yin Pin. As an independent collective in Kuala Lumpur, they have a mission to create an open platform for alternative and avant-garde art. They also encourage and promote bold art through experimentation and improvisation, and facilitate learning, friendship, and collaboration among local and international independent art communities.

In 2007, *Matahati Art Group* went further and established the *House of Matahati* (HOM); now known as *HOM Art Trans*, an organisation and physical venue designed to support artists in need and nurture emerging talent. This independent art space seeks to help and support the development of the country's visual arts and facilitate networking with Southeast Asian friends.

Studio Sebiji Padi is a collective of fine artists based in a studio space in producing artwork supported by a group of graduate students from the Department of Fine Arts, Faculty of Art and Design, Universiti Teknologi MARA (UiTM), Shah Alam in 2007. At the beginning of its establishment, this space was founded by Suhaimi Ahmad, Razif Rathi and Hazmi Shoroin, then it was continued by young artists such as Samsudin Wahab, Ruzzeki Harris, Azam Aris and Zul Husni. This space is located in Seksyen 27, Alam Megah, Shah Alam, Selangor. After going through several phases, this space began to move a few blocks from its original place and increase its membership. The new members who joined them are Haslin Ismail, Meor Saifullah Lulaed, Safwan Ahmad, Hery Zain and Hafiz Yusof. Sebiji Padi is used as a space for the production of works, activities and as a centre for art discourse among local artists.

Rajawali Art Studio Internationale is an artist workspace in Kuantan, Pahang that was established in 2007. It was born from a gap identified in the support structure for artists living and working in Pahang at the time. Rajawali described their mission as bringing together as many artists as possible under one

roof, and helping artists based on individual needs – from supplying materials for production, studio space, to accommodation.In providing a space for artists to interact freely, Rajawali fosters critical discourse and intellectual engagement in Pahang, and it can be seen as an important component in the development of critical contemporary art on the East Coast of Malaysia. This collective consists of Abdullah Jones, Abdullah Hamdan, Abu Yusof, Abdul Malik Maliki, Nur Najihah Lee Abdullah, Bert Ramli, Azizi Md Zain, Munif Md Nor, Hj Zakaria Adam, Nazri Chot and many other artists in Pahang.

Findars is a combination of a group of local painters, photographers, filmmakers and musicians. Founded in 2008 by Wong Eng Leong, Wong Min Lik, Tey Beng Tze and Lim Keh Soon, they share the passion and influence of alternative art and music locally and internationally. *Findars* is very active in developing and promoting contemporary art by bringing events, projects, and exhibitions closer to the community. They focus on multimedia and cross-disciplinary exhibitions that present the latest creative experiments and possibilities through methods such as the "quartet approach", "collective creation", and "media fusion".

Tindakan Gerak Asuh @ T.I.G.A was established by Aisyah Baharuddin, Intan Rafiza Abu Bakar, Azliza Ayob and also supported by Farhana Mohd Tajali and Mohd Idham Ismail in 2008. This collective is a dynamic non-profit art collective consisting of three members that is actively involved in the organisation of art activities. They believe there are many ways for artists to contribute to society.

The Best Art Show In The Universe @ BASITU was established as a result of a somewhat discordant and humorous response to the beautiful Malaysian art world. This collective was conceived in 2009 by Simon Soon, Munkao, Chi Too and Dill Malik, in conveying enlightenment and truth through works of art capable of triggering intellectual thought.

Go Block is a group of practical printmaking artists who were gathered together in an exhibition in 2009. Artists such as Juhari Said, Zulkifli Yusuff, Izan Tahir, Kim Ng and Shahrul Jamili became the first group. While on the latest Go Block, Juhari Said continues the aspirations of the print art struggle by bringing in Samsudin Wahab and Faizal Suhif to continue the principles and concept of Go Block. In 2018, located at Gallery G13, Go Block with the title 'Potilombus Wayahinik Pinogumu - The Expanded Contemporary Printmaking' only retained Juhari Said and Shahrul Jamili from the first Go Block.

Buka Kolektif is a performing arts collective made up of Rahmat Haron, Shaifuddin Mamat @ Poodien and Sahron Chin, which was established in 2010. The purpose of this establishment is to elevate performing arts as a strong and easily appreciated form of expression by all members of society. They also want to create awareness of the performing arts within the arts community itself, and place audience development and participation as equally important.

Cracko Art Group is a group of artists from Sabah who want to create a platform for artists and gain attention in the creative field. The group, which was established in 2010, wants to make Sabah the art hub of Borneo and they fully appreciate artistic freedom in the creation of artwork. CAG was founded by Crig "Cracko" Francis and Andy Romeo Dulait; and supported by Harold "EGN" Eswar, Aks Kwan, Lybby, Nofie J, Chris Pereira, Phey, Aye Ax, Ashly Nandong, Alex Fong, Teo Zye Keun, April Tsen, Flanegan Bainon, Irwan Azman Awang, Adam Kitingan, Eleanor Goroh, Rezo Leong, Vivi Kartini, and Taco Joe.

Pangrok Sulap (PS) is a Sabah-based collective established in 2010 by Rizo Leong, Gindung McFeddy, and Jerome Manjat. Comprising artists, musicians, and social activists of Dusun and Murut heritage, PS is committed to uplifting marginalised communities through art. Their name, a blend of "Punk Rock" and the Dusun word "Sulap," signifies their origin and purpose. Initially, they engaged in charity work under the name "V For Volunteer," aiding local villages with donations and motivational activities. Their current focus is Street Art, employing murals and stencils akin to Banksy's style. A pivotal shift occurred when they encountered Indonesian Punk band Taring Babi and the activist collective Taring Padi in 2013. Inspired by these encounters, PS ventured into wood carving and expanded their artistic efforts. Transitioning from Ranau to Kota Kinabalu around 2017, PS established a studio near Universiti Malaysia Sabah, bolstering their artistic endeavours. Embracing the DIY ethos, their creations encompass woodblock prints, handmade items, and more, reflecting their commitment to serving and amplifying the voices of the Marhaen community. PS is a strong supporter of the DIY (Do It Yourself) concept and the slogan that is always chanted is 'Jangan Beli, Bikin Sendiri'

2011-2020.

Projek Rabak is a collective of artists from Ipoh that functions as a counter culture collective. It was founded by Mohd Jayzuan in 2011. In addition to acting as a curator, Rabak also organises festivals, programs, exhibitions, forms artists, ecosystems and connects networks. Throughout Rabak's involvement in the arts, several efforts have been made with the creation of a book publishing house, Rabak-Lit (2012); alternative space, Khizanat (2013); Rabak Studio (2013); Rabak Gallery Project (2015); contemporary art festival, Ipoh Creative (2015); bed & breakfast library, Treasure House (2016); networking room, Ipoh Embassy, Jakarta (2019) and Hiroshima (2020); and many more.

DAM (Digital Arts Media) Interactive, was established and founded by two brothers Suzy Sulaiman and Fairuz Sulaiman in 2012. This establishment aims to explore ways to bring Malaysian cultural heritage and tradition into the current society to ensure the sustainability of culture and creativity. They are trying to create a platform or way that can encourage cross-disciplinary practice in a collaborative manner.

Cetak Kolektif is a movement of young artists who love the culture of the discipline of print that was started by Samsudin Wahab and Faizal Suhif in 2007 which brings together new artists from various institutions in Malaysia. Officially in 2014 this movement started during their first exhibition 'Test Print-Opening' which gathered a number of young artists in the print discipline. While at the 'TP II' exhibition, they were joined by artists such as Sabihis Md. Pandi, Hazul Bakar, Fadhli Ariffin, Agnes Lau, Mark Tan and Toh May Xuen. Both of these exhibitions take place at HOM Art Trans.

Aftermath Thinker Art Collective (ATAC)consists of five individuals who have different artistic backgrounds but share the same interest in exploring recycling culture through art appreciation. Growing up in an environment where consumer waste is a big issue makes ATAC take proactive steps in raising this issue. ATAC was founded by Mohd Razif Mohd Rathi (Fine Art), and supported by Clement Anak Jimel (Graphic Design) and Zaidi Wasli (Ceramics). ATAC is very interested in the environment and sustainable issues educating the community about the importance of recycling through art. They later expanded expertise in the collective through the addition of Dr Muhammad Fauzan (Graphics, Digital Media and Augmented Reality) and Dr Valerie anak Michael (Hybrid Art). All of these ATAC members have their own expertise and are shared through the works and studies produced.

Bukan Seni-Man is a collective made up of seven artists namely Amir Amin, Khairul Ehsani, Khairani Zaquan, Aliff Iqmal, Ezwa Hasin, Kamal Sazali and Nazrul Hamzah in 2016. They are individuals who believe that art can be brought in any form as well as ideas, and are also not bound by absolute definitions. Their main focus is highlighting questions about art itself (nature of art) and creating possibilities to say something is art. They have held a collective exhibition that emphasises the process of generating questions, arguments and premises of ideas about art. In addition to giving meaning to an 'object' or 'subject', they also want to highlight how this 'object' or 'subject' is lifted as a work of art.

Studio Chetak 12 (SC12) was established by three Malaysian contemporary artists – Bayu Utomo Radjikin, Samsudin Wahab, and Faizal Suhif – all alumni of Mara University of Technology. The seed for this print-focused group was sown by Faizal Suhif, and with the combined efforts of Samsudin Wahab, they forged ahead to make this vision a reality. Located in Ampang, Selangor, SC12 functions as a printmaking studio for fellow artists, showcasing traditional techniques. Officially founded in 2018, SC12 is dedicated to preserving and celebrating printmaking. They achieve this by conducting workshops, offering a space for artists to create, and providing art consultation for printmaking-related matters. Organising traditional printmaking workshops and exhibitions has been a core aspect of their endeavours, both within their members' circle and by inviting Malaysian print artists for support. They've also established international connections, particularly in Asia, to bolster the SC12 brand. The year 2021 witnessed SC12's transition from Ampang to a new space in Melawati, known as Chetak 17. This relocation marks a fresh chapter, allowing them to flourish as a print art centre in Malaysia. In this new space, they've invited additional artists to contribute and support printmaking activities.

Tumbuktikus is a virtual side project that focuses on exploring the web as an art platform. Founded

in 2020 by Fadly Sabran, Shahrul Hisham and Haris Abadi, the platform sees the potential of new art forms, fresh aesthetic exploration, digital space intervention, animation, net.culture, low-brow and cyberpunk aesthetics. Adhering to the concept of 'playful but responsible' makes the platform as an open stage to do various activities and network in and out of the country. Some virtual exhibition projects such as 'Looping Through The Sunken Glory - Shahrul Hisham Ahmad Tarmizi', 'Behind The Veil - Ain Rahman', 'Algorithm Of Perception - Banung Grahita', 'Never Seen Works of Seen Videos - Fuad Arif', ' Eyes Shut – Shakir Hashim', and 'Fragments {a study} – OffShoot' from the Phillipines.

Amidst the artistic landscape, a host of collectives, preceding and subsequent to the 2020 era, have also come into being. These groups unite artists through shared spaces and collaborative activities. Among these collectives are Studio 333, Studio Atas, Empati Studio, Studio Kongsi, Studio Kotak Lampu, Markaz Art Space, NafaSyahdu Art Group, Temu, TuahxKachang, Yi.Da., Pink Tank Collective, and several others. While information about them may be limited, their presence is nonetheless significant and deserves recognition. Table 1 shows the timeline of the art collectives from the year 2000 to 2020:

Table 1: Timeline of the art collectives from 2000-2020

Tahun	Kolektif
2000-2004	- Komuniti Jalan Kempas - Rumah YKP - Rumah Air Panas - Parking Project & Superfriends - Lost Generation Space - Studio Dikala Jingga - Digital Malaya Project
2005-2009	- Spacekraft (Doorman) - SiCKL- Studio in Cheras, KL - House of Matahati (HOM) - Rajawali Art Studio Internationale - Studio Sebiji Padi - SoSound - Findars - Tindakan Gerak Asuh (T.I.G.A) - The Best Art Show in The Universe (BASITU) - GO Block
2010-2014	- Buka Kolektif - Pangrok Sulap - Cracko Art Group - Projek Rabak - DAM (Digital Art Media) - Cetak Kolektif - Studio Pisang - ARTO Movement - Titikmerah Collective
2015-2020	- Chetak 12/17 - Aftermath Thinker - Bukan Seni-Man - Studio 333 - Studio Atas - Empati Studio - Studio Kongsi - Studio Kotak Lampu - Markaz Art Space - NafaSyahdu Art Group - Temu - TuahxKachang - Yi.Da. - Tumbuk Tikus - Pink Tank Collective

CONCLUSION

Overall, the collective development of Malaysian art in the years 2000-2020 is a stimulating activity. The variety of collectives that are growing further stimulates the growth of Malaysian contemporary art. The collective formation and form symbolise an urgent need in art, where cross-disciplinary activities begin to exist in addition to being united through collaboration. In summary, art collectives in Malaysia play an integral part by fostering collaboration, building communities, providing exposure, sharing resources, advocating for artists, encouraging cross-disciplinary work, and contributing to the preservation and innovation of the country's creative industry.

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Visual Thinking from Children's Traditional Games through Cultural Social Concepts

Rushana Sulaiman @ Abd Rahim*
Department of Fine Arts, College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia
Corresponding author
Email: rushana@uitm.edu.my

Siti Safura Zahari*
Department of Fine Arts, College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia
Email: safura@uitm.edu.my

Nur Fatiyah Roslan[*]
Department of Fine Arts, College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia
Email: fatiyah@uitm.edu.my

Mohd Shahrul Hisham Ahmad Tarmizi*
Department of Fine Arts, College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia
Email: shahrul313@uitm.edu.my

Azman Ismail*
Department of Fine Arts, College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia
Email: azman8786@uitm.edu.my

Ahmad Noor Rashidi Mohd Salleh*
Department of Fine Arts, College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia
Email: noorrashidi@uitm.edu.my

Md Hafizullah Saad*
Department of Fine Arts, College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia
Email: hafizu007@uitm.edu.my

*These authors contributed equally to this study

ABSTRACT

This paper aims to debate the results of visual thinking from children's games based on the method of making and using materials through the concept of social and cultural systems. The main purpose of the study is to identify the types of traditional children's games as a cultural heritage that needs to be documented. Exploring the link between formalistic aspects of art and social culture through the design of traditional children's games in the 80s or 90s. Most of the children of the past applied traditional games using the art of making based on the objects around them. This study also aims to look at behaviour

patterns, environment, values and needs to form expressions from players' visual thoughts through social and cultural systems. The written and visual data collection methodology in this study uses a descriptive qualitative approach involving a case study design based on empirical field work of the data obtained. Documentation, visual recording and observation methods are used to gather information about the research being studied. The data were analysed using the interactive model of Miles and Huberman. The findings of the study show that children's games are closely related to the value formation process through informally acquired visual thinking. This process occurs through the production of game designs using tools and materials found in the environment, game methods and creativity in manufacturing techniques. It is seen through the behaviour, environment, needs and values obtained by the players involved.

Keywords: *Art Appreciation, Social-Cultural, Children's Traditional Games, Visual Thinking*

Pemikiran Visual Daripada Permainan Tradisional Kanak-Kanak Menerusi Konsep Sosial Budaya

Rushana Sulaiman @ Abd Rahim*
Jabatan Seni Halus, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia
Corresponding author
Email: rushana@uitm.edu.my

Siti Safura Zahari*
Jabatan Seni Halus, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia.
Email: safura@uitm.edu.my

Nur Fatiyah Roslan*
Jabatan Seni Halus, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia.
Email: fatiyah@uitm.edu.my

Mohd Shahrul Hisham Ahmad Tarmizi*
Jabatan Seni Halus, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia.
Email: shahrul313@uitm.edu.my

Azman Ismail*
Jabatan Seni Halus, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia.
Email: azman8786@uitm.edu.my

Ahmad Noor Rashidi Mohd Salleh*
Jabatan Seni Halus, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia.
Email: noorrashidi@uitm.edu.my

Md Hafizullah Saad*
Jabatan Seni Halus, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia.
Email: hafizu007@uitm.edu.my

* Semua penulis menyumbang dalam kajian ini

ABSTRAK

Kertas kerja ini bertujuan membahaskan hasil pemikiran visual daripada permainan kanak-kanak berdasarkan kaedah pembuatan dan penggunaan bahan menerusi konsep sistem sosial budaya. Tujuan utama kajian adalah mengenal pasti jenis-jenis permainan tradisional kanak-kanak sebagai warisan budaya yang perlu didokumentasikan. Meneroka hubung kait antara aspek formalistik seni dan sosial budaya menerusi reka bentuk pembuatan permainan tradisional kanak-kanak pada era 80 atau 90 an. Kebanyakan kanak-kanak zaman dahulu mengaplikasikan permainan tradisional menggunakan seni

pembuatan berdasarkan objek sekeliling mereka. Kajian ini juga bertujuan untuk melihat pola tingkah laku, persekitaran, nilai dan keperluan bagi membentuk ekspresi daripada pemikiran visual pemain menerusi sistem sosial budaya. Metodologi pengumpulan data bertulis dan visual dalam kajian ini menggunakan pendekatan kualitatif deskriptif yang melibatkan reka bentuk kajian kes yang berasaskan kepada kerja lapangan secara empirikal data yang diperoleh. Kaedah dokumentasi, rakaman visual dan pemerhatian digunakan untuk pengumpulan maklumat berkenaan kajian yang dikaji. Data-data dianalisis menggunakan model interaktif Miles dan Huberman. Dapatan kajian menunjukkan bahawa permainan kanak-kanak sangat terkait dengan proses pembentukan nilai menerusi pemikiran visual yang diperoleh secara informal. Proses ini berlaku menerusi penghasilan reka bentuk permainan menggunakan alatan dan bahan yang didapati di persekitaran, kaedah permainan dan kreativiti dalam teknik pembuatan. Ianya dilihat menerusi tingkah laku, persekitaran, keperluan dan nilai yang diperoleh oleh para pemain yang terlibat. Implikasi daripada kajian menunjukkan permainan tradisional yang dihayati dari sudut apresiasi seni juga boleh dilihat menerusi sosial budaya, bukan sahaja boleh dilihat daripada sudut formalistik seni sahaja. Permainan tradisional dapat memberi impak yang positif terhadap pembinaan konsep kendiri generasi baru berdasarkan kemahiran sosial dalam kalangan ahli kumpulan yang terdiri daripada pelbagai latar belakang budaya dan etnik

Kata kunci: *Apresiasi seni, Budaya Sosial, Permainan Kanak-kanak, Pemikiran Visual*

PENGENALAN

Bermain adalah suatu aktiviti yang rutin yang dilakukan oleh seorang kanak-kanak secara semula jadi. (Mariani et al., 2014). Melalui permainan, kanak-kanak dapat meneroka persekitaran mereka dan mampu menghasilkan imaginasi yang tinggi, dengan melakukan aktiviti yang berbentuk simbolik yang memberi makna ke atas perkembangan kanak-kanak (Isenberg & Jalongo, 2000).

Permainan yang lahir dari sistem sosial budaya masyarakat Melayu ditafsirkan sebagai satu cara mengekspresikan emosi manusia yang terlibat. Ismail Hamid (1991) menyatakan kegembiraan dan kepuasan yang diperoleh daripada sesuatu permainan dapat meluahkan rasa yang terpendam dalam jiwa seseorang individu. Bermain adalah landasan bagi kanak-kanak untuk melakukan interaksi sosial dan sangat penting untuk proses pembelajaran (Vickerius & Sandberg, 2006). Permainan tradisi kanak-kanak adalah permainan yang sarat dengan nilai etika moral dan budaya masyarakat yang memainkannya. Ianya boleh menjadi cara terbaik dalam mengembangkan pendidikan dan kreativiti kanak-kanak.

Terdapat pelbagai jenis permainan tradisional pada zaman dahulu yang tidak dan jarang diperkenalkan kepada generasi kini. kajian terhadap permainan kanak-kanak adalah usaha untuk memahami dan mentafsir pemikiran visual permainan yang dikaji akan membantu kita untuk lebih memahami kepentingan permainan yang dimainkan dalam pembentukan jati diri mereka (Zulpaimin, 2015). Pemikiran visual bermaksud suatu proses yang berlaku menerusi minda yang tidak bersifat verbal dan dihasilkan daripada rangsangan pemerhatian ke atas visual. Ianya untuk mencari makna dan pemahaman bagi meneroka idea atau ciptaan. Dalam kajian ini, permainan tradisional kanak-kanak seperti bedil buluh, kapal sabut kelapa, perahu batang pisang dan kipas buah getah/buluh menjadi bahan visual yang diperhatikan. Pemikiran visual yang diperoleh melalui ekspresi daripada bentuk permainan yang terhasil, fungsi, bahan dan makna.

Secara realitinya pemikiran visual diekspresikan melalui bahantara simbol atau ikon daripada permainan kanak-kanak berasaskan sistem sosial budaya. Ianya merujuk kepada pendekatan kebudayaan sebagai suatu sistem yang menjadi panduan bagi menjalani proses kehidupan (Zulpaimin, 2015).

Rohidi (2000) menjelaskan kebudayaan adalah keseluruhan idea, tindakan dan hasil kerja manusia dalam rangka kehidupan masyarakat yang dijadikan milik diri sendiri dengan mempelajarinya. Sesebuah

karya seni sama ada melibatkan seni pembuatan permainan dihasilkan melalui pemikiran yang dialami penghasil kerana kesan pengamatan dan seluruh sistem budaya yang dipelajari dalam kehidupannya.

OBJEKTIF KAJIAN

Objektif utama kajian ini adalah untuk menjelaskan secara visual kesenian reka bentuk permainan kanak-kanak dalam konteks memahami sistem sosial budaya yang dimanifestasikan oleh penghasil dan pemain. Ianya dilihat dalam konteks nilai, persekitaran, keperluan dan perilaku yang tercermin dalam teknik pembuatan permainan seperti berikut:
(11pt space)

1. Mengenal pasti jenis permainan tradisional kanak-kanak era 80 atau 90 an.
2. Mengklasifikasikan reka bentuk dan teknik pembuatan permainan tradisional kanak-kanak.
3. Menganalisis perkaitan antara formalistik seni dalam permainan kanak-kanak menerusi sistem sosial budaya.

KERANGKA KONSEP

Gabungan pendekatan interdisiplin menggunakan konsep-konsep dalam formalistik seni dan sistem sosial budaya untuk melihat reka bentuk permainan tradisional kanak-kanak melalui bahan, teknik, fungsi dan estetika. Gabungan konsep-konsep ini diadaptasi bagi membentuk kerangka konsep yang difikirkan selari dengan analisis untuk dijadikan sebagai rujukan bagi persoalan dalam kajian. Konsep-konsep yang terlibat telah diadaptasikan dalam kerangka kajian ini.

**Rajah 1. Kerangka teori diadaptasi daripada konsep formalistik seni,
sistem sosial dan budaya**

METODOLOGI KAJIAN

Pendekatan kajian berbentuk kualitatif deskriptif dengan pelaksanaan interdisiplin. Terdapat tiga kaedah pengumpulan data yang digunakan iaitu pemerhatian, visual rakaman dan analisis dokumentasi bagi

mendapatkan maklumat mengenai reka bentuk pembuatan permainan tradisional kanak-kanak dalam konteks apresiasi dan sosial budaya. Data dikumpul berasaskan kepada kerja lapangan secara empirikal data yang diperoleh ketika berada di lapangan. Analisis menggunakan teknik analisa data Miles dan Huberman (1994).

ANALISIS DATA

Permainan daripada Pokok pisang

Jadual 1. Permainan yang diperbuat daripada pokok pisang

Perahu Batang Pisang	Anak Panah	Pistol Pelepah Pisang
(Sumber: Koleksi penulis)	*(Sumber: Koleksi penulis)*	*(Sumber: Koleksi penulis)*

Anak Patung	Bot Pelepah Pisang
(Sumber: Koleksi penulis)	*(Sumber: Koleksi penulis)*

Permainan tradisional kanak-kanak adalah diwarisi sejak turun temurun antaranya ialah perahu batang pisang, anak panah, pistol, anak patung dan bot pelepah pisang. Permainan perahu dan bot adalah sebuah permainan tradisional yang dibuat dari pelepah pisang, daun pisang dan lidi kelapa, ianya di hasilkan berbentuk perahu dan di mainkan di sungai, danau, parit, dan alur air. Manakala anak panah, pistol dan anak patung boleh dimainkan di kawasan lapangan yang sesuai mengikut kehendak kanak-kanak tersebut.

Permainan daripada Pokok Buluh

Jadual 2. Permainan yang diperbuat daripada pokok buluh

Bedil Buluh	Pistol Air

(Sumber: Koleksi penulis)

(Sumber: Koleksi penulis)

Bedil buluh atau dikenali juga sebagai caplong merupakan permainan tradisional kanak-kanak sekitar zaman 80an dan 90 an. Buah cenerai atau kertas surat khabar yang direndam dalam air digunakan sebagai peluru. Bedil ini diperbuat daripada buluh seperti buluh cina/buluh hutan yang bersaiz sederhana. Manakala Pistol buluh ini hanya memerlukan air sebagai peluru. Pokok buluh ini biasanya mudah untuk didapati di kampung-kampung kerana ianya tumbuh melata di tepi sungai. Permainan bedil buluh dan pistol air ialah sejenis permainan perang olok-olok yang bertujuan untuk menguji kecekapan menembak para pemain. Kawasan yang menjadi tempat bedil buluh untuk bermain ialah semak samun atau kawasan yang banyak pokok untuk mudah bersembunyi. Manakala pistol air adalah di kawasan sungai.

Permainan daripada Pokok Getah

Jadual 3. Permainan yang diperbuat daripada pokok buluh

Helikopter Biji Getah	Lato-lato biji getah
(Sumber: Koleksi penulis)	*(Sumber: Koleksi penulis)*

Kanak-kanak pada zaman dahulu sangat kreatif mencipta permainan sendiri. Salah satu yang popular ialah helikopter biji getah dan lato-lato daripada biji getah. Cara menghasilkannya memerlukan helikopter biji getah, benang tebal, buluh atau lidi yang telah diraut. Biji getah perlu dikorek dan dibuang isi bahagian dalamnya dan di tebuk 3 lubang. 1 di bahagian perut buah getah, 2 lagi di bahagian atas dan bawah. Lidi atau buluh dimasukkan melalui lubang atas dan menembusi lubang bawah. Kemudian benang akan di julurkan pada lubang tengah. Batang kayu yang digunakan untuk menggulung benang dan kemudian tarik benang tersebut dengan pantas berulang kali. Maka alat permainan ini akan berpusing. Manakala lato-lato biji getah hanya memerlukan kayu kecil dan lidi untuk dihasilkan.

Permainan daripada Pokok Kelapa

Jadual 4. Permainan yang diperbuat daripada pokok kelapa

Kapal Sabut Kelapa	Gasing	Kaki Hantu Tempurung

| *(Sumber: Koleksi penulis)* | *(Sumber: Koleksi penulis)* | *(Sumber: Koleksi penulis)* |
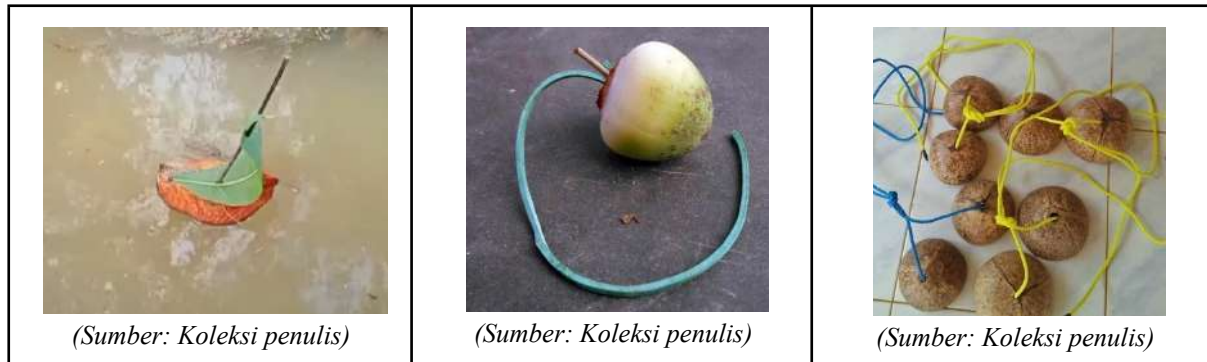
Permainan kapal sabut kelapa, kaki tempurung kelapa dan gasing ialah sejenis permainan berbentuk pertandingan kerana perlu dimainkan oleh dua orang pemain atau lebih. Permainan sabut kelapa dimulakan dengan memegang kapal masing-masing yang diletakkan di atas permukaan air sungai, parit, alur dengan kedudukan sebaris dan dilepaskan apabila semua sudah bersedia. Pemenang permainan ini ditentukan oleh kapal yang berjaya mendahului yang lain. Permainan ini menggunakan bahan dan alatan yang terdapat di persekitaran iaitu kulit sabut kelapa 10 cm , daun yang berukiran sederhana besar dan lidi, tetapi terdapat juga sesetengah penghasil menggunakan buluh yang diraut.

Kaki Hantu Tempurung di mainkan di kawasan Padang atau persekitaran yang luas dan rata. Ianya dihasilkan menggunakan tempurung dan tali yang dijadikan sebagai alat pemacu dan tempurung sebagai pengganti kasut atau selipar. Permainan tradisional masyarakat Melayu ini adalah untuk menguji keseimbangan badan daripada terjatuh. Manakala Permainan gasing pula dihasilkan daripada buah kelapa yang kecil. Permainan tradisional gasing kelapa ini biasanya dimainkan bersama secara pertandingan bagi menentukan siapa yang bertahan paling lama dikira sebagai pemenang.

SISTEM SOSIAL BUDAYA DALAM PERMAINAN TRADISIONAL KANAK-KANAK

Budaya Persekitaran

Kesenian adalah manifestasi jiwa dalam membentuk kebudayaan yang wujud dalam sebuah masyarakat yang berpaksikan kepada pengaruh budaya persekitaran, ianya membentuk peribadi kesenimanan seseorang pengkarya. Permainan tradisional kanak-kanak adalah sebahagian daripada manifestasi kebudayaan yang wujud dalam sesebuah masyarakat berdasarkan pengaruh persekitaran, setiap yang dihasilkan adalah berdasarkan tindak balas reaksi luaran penghasil terhadap persekitarannya (Abdul Halim, 2014). Ianya menyebabkan individu tersebut bertindak mentafsirkan dalam reka bentuk tersendiri. Oleh sebab ini, wujudnya permainan unik tersebut.

Budaya persekitaran diperhatikan menerusi penggunaan alat dan bahan yang digunakan bagi menghasilkan permainan tersebut diambil daripada objek di sekitar mereka. Kanak-kanak atau penghasil tidak menggunakan bahan dan alatan yang tidak didapati di kawasan kediaman mereka. Secara keseluruhannya setiap kediaman yang berada di kawasan kampung memiliki pokok kelapa, pokok pisang, pokok buluh, pokok getah yang menjadi asas utama kepada reka bentuk pembuatan permainan yang dikaji ini.

Persekitaran yang mempengaruhi permainan kanak-kanak diperkukuhkan lagi melalui pemilihan lokasi yang bersesuaian bagi aktiviti tersebut. Permainan seperti kapal sabut kelapa dan perahu batang pisang memerlukan anak sungai atau alur air agar dapat dimainkan. Manakala bedil buluh dan helikopter biji getah memerlukan kawasan semak samun dan berpokok. kanak-kanak yang dilahirkan dan dibesarkan di kawasan kampung lebih tertarik dan kreatif kerana mereka menyedari bahawa bahan dan lokasi permainan wujud di persekitaran mereka.

Bahan dan alatan yang digunakan dalam penghasilan permainan ini dia ambil daripada persekitaran pemain. situasi ini membina nilai menghargai alam dalam diri kanak-kanak melalui proses kitar semula bahan-bahan terbuang dan dijadikan alat permainan Persekitaran yang dilalui oleh kanak-kanak mampu meningkatkan proses kematangan dalam berkarya. Ianya merupakan sebuah pengembaraan kehidupan yang diharungi dalam pelbagai bentuk, ruang dan masa. Pengalaman apabila pernah menjadi seorang kanak-kanak yang dilahirkan di kawasan kampung, mencipta permainan sendiri daripada objek sekeliling, bermain bersama kawan-kawan. Ianya merupakan cabaran yang didorong oleh tarikan daya persekitaran bagi membentuk dan merangsangkan proses hidup untuk kepuasan peribadi atau sebagai ikon kepada yang lain.

Perilaku

Kebudayaan adalah kerangka acuan perilaku bagi masyarakat yang mempunyai nilai kebenaran, keindahan, keadilan, kemanusiaan, kebijaksanaan. Ianya berpengaruh untuk membentuk pandangan hidup manusia untuk menentukan sesuatu peristiwa dalam kehidupan. Seseorang manusia itu berkarya dalam sebuah masyarakat yang mana mengadaptasi tindak tanduk perilaku sekeliling. Ianya bagi mewujudkan keseragaman dalam membudayakan kehidupan semasa. Perilaku adalah perkara yang wujud dalam diri sendiri. Mereka mencipta simbol sendiri untuk menyampaikan mesej. Unsur persekitaran ditonjolkan berasaskan perilaku memaparkan identiti keseniannya yang tersendiri yang bertemakan kebudayaan.

Koentjaraningrat (1979) menyatakan, perilaku adalah tindakan atau bertingkah laku dalam situasi tertentu. Setiap perilaku manusia dalam masyarakat harus mengikuti pola perilaku (*pattern of behaviour*) masyarakatnya. Bentuk perilaku yang wujud semasa manusia berinteraksi dalam pergaulan seharian bersama masyarakat ini yang membentuk tingkah laku. Ianya timbul dalam diri sendiri untuk menghasilkan karya kesenian tersebut yang bersifat tradisional ini. Seni pembuatan Permainan tradisional kanak-kanak terhasil dalam satu acuan kebudayaan yang didukung dan dididik oleh individu lebih dewasa. Pola perlakuan ini dipelajari untuk mereka berkomunikasi dengan individu di sekitar mereka.

Feldman (2003) menyatakan permainan kanak-kanak ini juga mempengaruhi perilaku kerana aktiviti melibatkan objek dan pergerakan otot. Teknik penghasilan permainan tradisional kanak-kanak ini datang daripada pemerhatian pemain ke atas perilaku individu yang lebih dewasa. Kemudian teknik dan kemahiran yang diperhatikan di aplikasi mengikut kesesuaian dan keupayaan kanak-kanak tersebut dari segi penggunaan bahan dan alatan. Idea awal permainan ini juga boleh dikatakan pengaruh daripada media.

Nilai

Kanak-kanak belajar mengenali nilai budaya dan Norma sosial yang diperlukan sebagai garis panduan untuk interaksi sosial mereka di masa hadapan. Nilai budaya dan Norma sosial termasuk keseronokan, kebebasan, perpaduan, tanggungjawab, kepatuhan dan kerjasama. Nilai merupakan faktor yang menyokong untuk melakukan kebaikan atau keburukan yang merangkumi kemampuan kognitif, afektif dan psikomotor dalam sesuatu tindakan. Antara aspek yang dapat diperkembangkan dalam permainan tradisional kanak-kanak adalah kemahiran kognitif kerana mereka berfikir jumlah kuantiti bahan dalam reka bentuk permainan tersebut.

Kemahiran kognitif merupakan kebolehan berfikir perkara yang berlaku dipersekitaran mereka yang melibatkan aktiviti mental mengkategorikan, merancang, menaakul, mencipta dan berimaginasi (Haliza et al., 2008). Selain itu juga, perkembangan motorik halus mendedahkan mereka menggunakan anggota badan seperti tangan dan jari bagi menggabungkan reka bentuk permainan tersebut. Kreativiti wujud ketika membuat perancangan yang baik bagi menghasilkan permainan yang sesuai dengan

sekeliling. Manakala sosial emosi pula melibatkan interaksi dalam kalangan penghasil ketika proses pembuatan.

Permainan tradisional merupakan aktiviti kegemaran kanak-kanak yang menanamkan nilai kerana bersifat bebas dan menyeronokkan. Ianya membolehkan pemupukan nilai positif terhadap diri kanak-kanak tersebut. Permainan tradisional seperti yang dinyatakan dalam kajian merupakan salah satu faktor yang menyokong perilaku seseorang. Ianya untuk memanfaatkan dan memberi perhatian terhadap nilai moral bagi menghasilkan kehidupan yang lebih baik.

Nilai-nilai budaya yang boleh diterapkan dalam permainan kanak-kanak adalah menerusi kaedah penghasilan, teknik permainan, pemilihan dan penggunaan bahan dan alatan, pemilihan lokasi. Ianya diadaptasikan melalui sifat kesabaran, usaha berterusan, berani mencuba ketika melalui proses penciptaan permainan berkaitan. Nilai ini terbina dalam diri pemain dan penghasil setelah proses berjaya secara tanpa disedari. Suyami (2006) Manakala ketika proses bermain pula kanak-kanak memperoleh nilai kepatuhan, persahabatan, perancangan, kejujuran, semangat kesukanan, kerjasama dan hormat menghormati. (Zulpaimin, 2015). Nilai hormat-menghormati adalah satu elemen penting yang perlu diterapkan sewaktu proses bermain kerana mengajar mereka lebih berdisiplin (Abdul Halim, 2014).

Nilai positif permainan tradisional ialah mewujudkan sikap inisiatif kanak-kanak mencipta dan berinovasi untuk menghasilkan sendiri mengikut kreativiti mereka. Oleh itu, permainan tradisional mempunyai banyak kelebihan yang tidak terdapat dalam permainan moden. Jika dikendalikan dengan baik dan diperkenalkan kepada kanak-kanak sejak kecil, permainan tradisional ini selain dapat mengoptimumkan aspek perkembangan kanak-kanak, juga dapat mendekatkan kanak-kanak dengan persekitaran semula jadi untuk melatih sensitiviti ekologi, rohani dan moral. Permainan tradisional juga boleh menjadi alternatif untuk memperkenalkan kepelbagaian budaya kepada kanak-kanak sebagai identiti negara (Merlina et al., 2015).

Kajian yang dilakukan oleh Abdul Halim (2014), mengatakan kurangnya kesedaran tentang nilai-nilai murni seperti hormat menghormati adalah antara faktor yang menyebabkan mempunyai masalah disiplin. Nilai ini dapat dilihat dalam permainan dimana setiap peserta menghormati keperluan pihak lawan walaupun bersaing untuk menang dalam setiap permainan tradisional ini.

Keperluan

Kesenian hadir hasil daripada keperluan serta kehendak manusia yang ingin melepaskan ekspresi keseniannya melalui pengucapan media, idea dan pengalaman kehidupan. Manusia yang berkesenian merupakan individu yang ingin memaparkan perasan naluri dalaman dalam diri untuk dilepaskan bagi keperluan asas manusia. Setiap hasil karya seni ini dikongsi bersama dan tidak akan terlepas daripada penzahiran bentuk-bentuk tertentu yang boleh digarap untuk Memahami maknanya (Rohidi, 2000).

Bermain penting untuk perkembangan kanak-kanak, melalui bermain ibu bapa berpeluang untuk turut serta dalam aktiviti anak-anak mereka. Bermain adalah satu aktiviti semulajadi dan keperluan bagi setiap kanak-kanak. Mereka belajar dan meneroka persekitaran melalui aktiviti bermain kerana imaginasi mereka yang tinggi Mariani et al. (2014) menjelaskan main atau bermain merupakan sebarang aktiviti yang memberi kegembiraan dan kepuasan kepada kanak-kanak tanpa menimbangkan apakah hasil aktiviti tersebut.

Kanak-kanak adalah anugerah bernilai yang mesti dididik sebaik mungkin sejak awal usia, bagi memastikan mereka mencapai potensi diri sepenuhnya dan membentuk peribadi positif apabila dewasa. Usaha mendidik itu bukan sahaja merangkumi keperluan asas, seperti makanan, tempat tinggal, kesihatan dan pendidikan terbaik, tetapi turut membabitkan fizikal, emosi serta sosial. Bagaimanapun, segelintir

masyarakat, khususnya ibu bapa sering terlepas pandang kepentingan satu daripada keperluan fizikal, emosi dan sosial kanak-kanak, iaitu bermain.

Menurut pengarah Pusat Penyelidikan Perkembangan Kanak-Kanak Negara (NCDRC) Universiti Pendidikan Sultan Idris, Dr Mazlina Che Mustafa bermain adalah keperluan asas kanak-kanak yang ditetapkan di bawah Konvensyen Hak Kanak-Kanak (Farhana, 2021). Konteks bermain adalah luas, antaranya di dalam dan luar rumah atau persekitaran kediaman. Aktiviti itu bukan dibuat semata-mata memberikan kebebasan bermain, tetapi memenuhi keperluan dan hak kanak-kanak. kanak-kanak turut memerlukan aktiviti sosial, iaitu bermain untuk mengelakkan tekanan.

KESIMPULAN

Kesenian dan permainan adalah keperluan asas kehidupan manusia dan tidak dapat dipisahkan daripada kehidupan masyarakat sehingga hari ini. Bagi menjalankan aktiviti dalam kehidupan, masyarakat tidak ketinggalan mengisi masa lapang dengan pelbagai kegiatan yang dapat menghiburkan hati antaranya menerusi permainan tradisional kanak-kanak yang dikaji. Permainan dihasilkan bertujuan untuk memupuk nilai bagi beradu kemahiran, menguji kecekapan, dan semangat kerjasama antara pasukan yang terlibat.

Masyarakat mempunyai pelbagai jenis kebudayaan yang digarap daripada pelbagai tingkah laku dan keturunan, Permainan tradisional telah berupaya membentuk sebahagian daripada kehidupan yang dilalui oleh zaman kanak-kanak tersebut. Ianya juga mengukur tahap kemahiran yang diaplikasikan secara sistematik dalam pembuatan permainan yang terlibat yang terhasil daripada persekitaran pemain.

Kanak-kanak adalah pewaris orang dewasa, sehubungan itu mereka perlu diterapkan dengan nilai dan Norma dalam budaya masyarakat agar mereka dapat mengisi tempat tersebut dan melaksanakan peranan yang diharapkan. Mempelajari budaya masyarakat tidak semestinya terbatas dalam ruang lingkup sekolah atau institusi pendidikan formal, sebaliknya boleh berlaku melalui permainan iaitu pendidikan secara informal (Fatimah et al., 2008)

Penelitian dari setiap sudut harus diambil kira termasuklah proses menyalurkan pengetahuan tentang permainan tradisional.

Pendedahan awal seseorang kanak-kanak merupakan proses asas terhadap perkembangan karakter, sosial dan kognitif (Zuriawati et al., 2014). Oleh itu pendidikan dilihat sebagai satu proses yang berterusan dan berkembang serentak bagi membentuk jati diri seawal usia kanak-kanak. Usaha dalam memelihara permainan tradisional perlu dipergiat dan dilaksanakan agar warisan sesebuah bangsa dapat dikenali, dihayati dan diwarisi sepenuhnya.

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A Brief Discussion on the Development and Research of Original Interactive
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Li Yang*
Creative Media & Technology Hub, College of Creative Arts, Universiti Teknologi MARA,
Shah Alam, Selangor Darul Ehsan, Malaysia
Email: 332659854@qq.com

Mastura Mohd Jarit*
Creative Media & Technology Hub, College of Creative Arts, Universiti Teknologi MARA,
Shah Alam, Selangor Darul Ehsan, Malaysia
Corresponding author
Email: mastu841@uitm.edu.my

Dai Yongli*
Creative Media & Technology Hub, College of Creative Arts, Universiti Teknologi MARA,
Shah Alam, Selangor Darul Ehsan, Malaysia
Email: 397263394@qq.com

*These authors contributed equally to this study

ABSTRACT

With the development of global research on child education, the benefits of reading for children's cognitive development have been widely recognized. Children's picture books serve as important vehicles for children to understand the world around them, establish values, and develop life beliefs. They can also be powerful tools in strengthening parent-child relationships. Currently, an increasing variety of children's picture books are emerging in the public eye. In the children's market in China, there is strong inclusivity toward picture books from different countries, cultures, and artistic styles. Chinese child readers and parents have shown a strong interest in and acceptance of diverse picture book content. This inclusivity provides children with a wider range of reading choices and enriches their learning experiences. In order to better stimulate children's interest in reading and assist parents without parenting or educational experience, it is essential to provide them with better guidance and confidence during parent-child reading sessions. Therefore, in the design process of children's picture books, there are several aspects that designers need to consider comprehensively. Firstly, there should be a clear understanding of the psychological needs of children at different age stages. Secondly, careful consideration should be given to the visual pairing of illustrations and text, visual colour schemes, interactivity, and educational value, as well as the quality and safety aspects of the picture book. The process of reading together with parents and young children is not only a journey for children to understand the world but also a process for parents to understand the world of their children. It is a growth experience for both children and parents, providing them with high-quality bonding time and valuable companionship throughout their lives. Research on children's picture books has been initiated earlier and achieved significant accomplishments in developed countries abroad. Countries such as the United States, the United Kingdom, and Japan have made significant contributions to the development of children's literature through active exploration and innovation in the research and publishing of children's picture books. They pay attention to children's developmental needs and psychological growth, emphasising the quality of content, artistic expression, and educational value. They have set benchmarks in the global children's picture book market and have had a profound impact on the creation and research of children's picture books in other countries. Compared to other countries, China had a relatively late start in the field of children's picture books. However, over the past few decades, the children's picture book market in China has experienced rapid development and transformation. With the growth of the market and the support of policies, there has been continuous progress in content creation, publishing quality, and artistic expression of children's

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picture books. With increasing attention and support, the creation and research of children's picture books in China are bound to further develop and expand. This article first expounds on the research background and current situation of children's picture books, laying a practical foundation for the purpose and significance of the study. It explores the concept of interactive children's picture books and investigates the interactive forms of excellent children's picture books from abroad. It also examines the direction and forms of interactive design in original children's picture books in China, aiming to establish a new connection between children and picture books. This will better cater to children's curiosity, activity, and engagement needs, and provide a more diverse, interesting, and personalised reading experience.

Keywords: *Children's picture books, Interactive forms, Integrated materials.*

RESEARCH BACKGROUND AND CURRENT SITUATION

With the development of society and the improvement of education levels, the issue of children's upbringing and education has garnered significant attention. An increasing number of families have begun to recognize the importance of children's picture books in the growth of children. However, the children's picture book market in China has long been inclined towards importing foreign works, as these works have already gained widespread recognition and success on a global scale. Meanwhile, the awareness and demand for original children's picture books in the domestic market are also gradually increasing, but they are still relatively limited. Parents have a higher level of recognition for children's picture books from these developed countries. According to the "China Children's Picture Book Museum Industry Survey Analysis and Market Outlook Report (2018-2025)", the children's picture book market in China is primarily dominated by children's picture books from European, American, and Japanese/Korean countries. Original children's picture books from China have a relatively small market share. According to a survey conducted in 2016, imported children's picture books accounted for 80% of the entire children's picture book market. According to statistics from Dangdang.com, among the top 200 bestselling picture books in China from 2018 to 2019, there were 8 and 13 Chinese original picture books, accounting for 4% and 7% of the total, respectively. In the "Top 100 Children's Picture Books" list released by JD.com in 2018, there were no Chinese original picture books included (Hu et al., 2012).

Although the market share of Chinese original children's picture books is relatively small, in recent years, with the increasing awareness of children's reading and the support of the government towards the cultural and creative industries, more and more domestic creators have started to pay attention to and create original children's picture books. In recent years, China has also produced some outstanding picture book masters with international influence. Their works are innovative, with unique visual styles and atmospheres in both story and artwork. These picture books have the ability to stimulate children's thinking and imagination, evoking resonance and curiosity among children. One example is Zhu Chengliang, known for his notable works such as "Old Tire" and "Flame." Among them, the picture book "Reunion" won the "Best Children's Picture Book" award in the 2011 New York Times annual "Best Illustrated Children's Books" list. It was also the first prize-winning work in the inaugural Feng Zikai Children's Picture Book Award. Jiu'er is another notable figure, known for her representative works such as "Don't Jump Rope with Frogs" and "Ewenki's Reindeer." She is the first Chinese female artist to be selected for the Honor List of the International Board on Books for Young People (IBBY). Xiong Liang is a renowned Chinese master of original picture books and is considered the spokesperson for "Chinese-style" children's picture books. His works have received accolades such as the Best Children's Book Award from Taiwan's Open Book Festival. Some of his notable works include "Wu Song Fights the Tiger" and "Little Stone Lion."

With the development and exchange of educational environments both domestically and internationally, children's reading formats have become increasingly diverse. The emergence of new cultures, new visual elements, and new media, along with increased international exchanges and the widespread use of the internet, has influenced the educational and aesthetic perspectives of both children and parents. As a result, there are higher expectations regarding the points of interest and areas of focus in children's picture books. Currently, the children's picture book market in China covers a wide range, with diverse varieties and rich themes. How to make Chinese original children's picture books stand out in the

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vast sea of books is a constant consideration for picture book designers. Designers need to break free from conventional thinking and seek innovative elements to gain recognition from both parents and children. Therefore, interactive children's picture books are more in line with the reading needs of young children. They not only have readability but also incorporate elements of playfulness. Based on the developmental characteristics of young children, it is essential to focus on exploring the interactive forms between children and picture books, making reading more enjoyable and effortless for them. Researchers believe that making Chinese original children's picture books more competitive in the market is of utmost importance. The development of Chinese original children's picture books is closely related to the development and inheritance of Chinese culture. As picture book designers, it is our responsibility and obligation to bring new hope to Chinese original children's picture books and make the necessary contributions they deserve.

Reading a book is a unique opportunity to see the world from another person's perspective (Maniam, 2011). Children's reading experience goes beyond mere visual perception. Books cover a wide range of knowledge, such as food, animals, musical instruments, and more. Therefore, we can enhance children's understanding of book content by employing various artistic forms of expression or materials. By stimulating children's other senses, we can maximise and optimise the educational value of picture books. Japanese graphic design master Kenya Hara believes that graphic design is not merely about visual perception but about using the human brain to sense and transmit information through the "five senses" to the audience (Hui et al., 2020). A good story plot can help children establish emotional connections and character identification. Rich colours and attractive illustration styles can capture children's attention, while the use of interactive elements can stimulate their curiosity and imagination. Interactive forms are an embellishment to the design of children's picture books, adding an extra touch of delight. Mr. Lyu Jingren believes that book design is meant to create interaction between readers and books during the reading process (Liu & Huo, 2023).

RESEARCH METHODOLOGY AND PROCESS

Literature research method: According to the research direction of the thesis, through the collection, screening, analysis, and synthesis of relevant literature, carefully read and analyse the literature that meets the requirements, extract important information, viewpoints, and conclusions, and prepare for the writing of the thesis.

Identification of selected topics
The researchers chose "The Development of Original Interactive Children's Picture Books in China" as the research topic according to their own professional direction and the increasing attention paid by the state to soft power culture and children's education.

Literature collection
Manual searches were used to read relevant literature in specialised journals for downloading and marking. When collecting the literature, the approach of time from near to far was adopted to find the more cutting-edge research results. Search channels include: the National Library of China, Google Scholar, Microsoft Scholar, China Knowledge Network, Wanfang, and so on.

Preparation of an outline
Read the relevant literature to determine the relevance to the researcher's chosen topic. Perform a careful reading of the collected literature, take notes, and record the purpose of the study, results and recommendations in the literature.

Writing a literature review
This paper will use the literature research method to analyse the characteristics and development

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strategies of interactive children's picture books, elucidate the research history, current situation and development direction of the relevant issues through the study of the relevant papers of Zhang Meng, Lv Sihan, Jiang Ye, and Liu Yuting, find out the solved problems and remaining problems, and focus on the impact on the current and the development trend.

METHODOLOGY FRAMEWORK
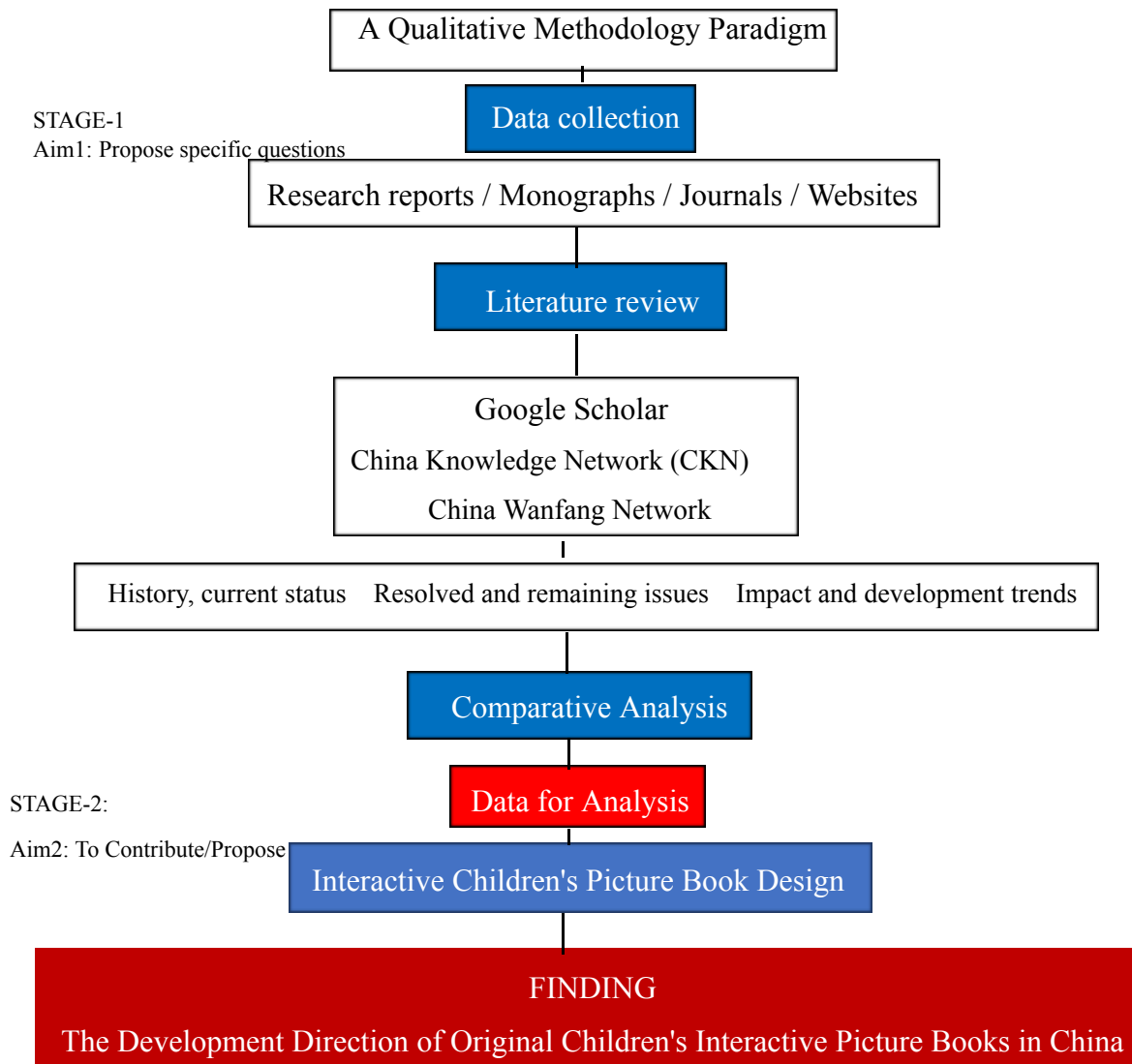
Figure 1. Suggested framework for Original Interactive Children's Picture Books in China

LITERATURE REVIEW

Zhang Meng and Lu Sihan introduced in the "Design Principles of Interactive Experience of Children's Picture Books" that interactive experience is in line with the characteristics of children's psychological development, how to meet the demands of children's sensory experience and the equipment requirements for perfecting children's interactive experience. In "Research on the Design of Interactive Picture Books

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Based on Children's Education", Jiang Ye introduced the characteristics of children's physical and mental development, on this basis, the shaping of stories for specific reading groups, and the importance of interactive experience in children's picture books. In "Research and Application of Children's Picture Book Design Based on Interactive Experience", Liu Yuting expounded on the concept of "interactive experience", summarised the development status and trends of children's picture books at home and abroad, and proposed interactive experience suggestions for how to design in children's picture books. Although children's picture books in China have made significant progress in recent years, there are still some issues that need to be addressed. The main areas of concern include the following:

Lack of uniqueness: Some original children's picture books lack uniqueness in terms of storylines, themes, and artistic styles, leading to a phenomenon of homogeneity in the market. This makes it difficult for readers to distinguish between different picture books and limits the competitive edge of original works in the market.

Lack of high-quality production: Some original children's picture books suffer from production issues, such as poor printing quality and weak binding. This affects readers' assessment of the book's quality and durability, casting a negative impact on the overall image of the picture book.
Lack of marketing and promotion: Even if there are some excellent original children's picture books, the lack of effective marketing and promotion means that many readers may not be aware of their existence. Insufficient exposure and limited promotional channels restrict the market influence and sales volume of original picture books.

Addressing these issues requires collaborative efforts from various stakeholders in the picture book industry, including authors, illustrators, publishers, bookstores, and relevant institutions. By focusing on uniqueness, enhancing production quality, strengthening marketing and promotion, and promoting industry collaboration, we can truly improve the development of original children's picture books in China and enhance their competitiveness in the market.

PURPOSE AND SIGNIFICANCE OF THE RESEARCH

Children's picture books, as an essential cultural and entertainment product in modern families, have the potential to cultivate an interest in reading and habits and expand knowledge and cognition. Through reading and appreciating picture books, children can enter a rich and colourful fictional world, freely explore and create. Children's picture books are an important tool for promoting comprehensive child development. Books can develop capabilities of young age children in imagination, language, and improve their cognitive abilities. The related book must be in excellent and fantastic design (Gilang et al., 2017). Interactive children's picture books, on the other hand, strive to explore more humanised, interesting, and forward-thinking design formats. They propose new design concepts to enhance the efficiency of children's picture book usage for young children, allowing children to spontaneously and joyfully enjoy their reading time when engaging with picture books. A child, the act of reading can be a very interactive process. There are many books published that encourage the young reader to interact with the printed book and to experience and explore the narrative of media in a deeper way (Timpany & Vanderschantz, 2012). How can we better integrate interactive forms into children's picture books and reflect Chinese characteristics? How can we utilise modern technology, craftsmanship, and new materials to assist in the interactive design of children's picture books, thereby enhancing children's reading experience? Many questions require children's picture book designers to carefully explore and uncover the possibilities for multidimensional innovation. The primary purpose of designing interactive children's picture books is to provide a participatory and engaging reading experience through interaction between the readers and the books. The research objectives of this paper are as follows:

By incorporating interactive methods that engage multiple senses such as sight, hearing, smell, taste, and touch, children can actively participate in the storylines and activities, thereby enhancing the joy of reading. Stimulating multiple senses provides a richer and more comprehensive reading experience. The design of interactive forms stimulates children's creativity and aesthetic sense. By engaging in interactive activities, children are encouraged to explore and think while reading, fostering their manual

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dexterity and problem-solving abilities.

During shared reading between parents and children, when parents actively participate in the interactive activities of picture books, they can jointly explore, discuss, and discover the mysteries within the books. This promotes a harmonious parent-child relationship. Interactive picture book design can convey educational content subtly while providing entertainment. Through interactive activities, basic concepts, skills, and values can be taught, such as numbers, shapes, colours, and emotional expression. This integration of entertainment and education in design can promote children's learning and development.

Interactive picture book design creates interactive experiences with children, and these experiences often increase children's memory and emotional connection to the books. By engaging in interactive activities, children are more likely to remember storylines and the content of picture books, forming positive emotional experiences.

Picture books are like Pandora's box for children, full of mystery and excitement. The visual imagery presents vast and boundless landscapes alongside rich and enchanting close-ups of intricate details. The story content, conveyed through simple text descriptions, expresses profound life philosophies. Each illustration in a picture book is not merely a flat composition; it conveys a wealth of rich information and presents readers with a three-dimensional and diverse reading space (Wang et al., 2023). The basic principles of an effective children's book need to be implemented by all designers in order to ensure engagement and interaction. These include standards of illustration, appropriate text and storyline, moral of story and relation to the child and the real world. In turn, the inclusion of physical and intellectual enhancements within the book promote a greater level of interaction and engagement from the parent and child (Wright, 2015).

Many researchers have found that the innovation of interactive children's picture books aligns with and meets the developmental needs of the contemporary children's book market. This reading approach closely aligns with children's play psychology and has a positive impact on the adaptability of original children's picture books in the Chinese market. The preference of preschool children for interactive traditional paper books has long been proved (Polyzou et al., 2023). The design significance of interactive children's picture books is primarily as follows:

Enhancement of technological innovation: With the continuous advancement of technology, interactive children's picture books have gradually incorporated new techniques, special materials, and interactive media. Researching the development trends and technological innovations in interactive children's picture books can drive the progress of the children's entertainment and educational field, providing children with more diverse and innovative learning experiences.

Increasing reading interest: Picture books with interactive elements can enhance children's engagement and interest, making the reading process more enjoyable and interactive. This can be achieved through various interactive actions such as page flipping, dragging, pulling, and touching. Additionally, the use of diverse materials such as mirrored paper, fabric, plastic, and more can further enhance the interactive experience.

Enhancing market competitiveness: By incorporating interactive elements and technological innovations, unique and captivating content and designs can be created for picture books. These innovations can attract more consumers and differentiate them from traditional static picture books, thereby enhancing market competitiveness.

THE CONCEPT OF INTERACTIVE PICTURE BOOKS

Currently, the domestic children's book market in China is categorised in a clear and refined manner to better adapt to market demands and facilitate customers in improving their purchasing efficiency. Various classification methods are used for picture books in China, including categorization based on "function,"

"media," "content," "packaging," and more. The specific classifications are as follows:

Table 1. Types of children's picture books

Category "Function"	Emotional management	"Good Talk" by Cristina Tèbar	"I Fell into the Vacuum Cleaner" by Melanie Watt
	Popular science encyclopaedia	"Little Science Explorers" by Jean Dupont	"A Brief History of Time for Kids" by Liu Fanke
	Humanities and History	"The Amazing Inventions and Discoveries" by Sunlight Trio	"World War II: Classic Battles on Hand-Drawn Maps" by Yangyangtu
	Cognitive learning	"Unveiling Garbage" by Anita Gainey	"Trash Sorting Sticker Game Book" by Xiao Dou Children's Books
	Habit forming	"Don't Cry, Don't Cry" by Jeanne Ashby	"The Little Bear Who Doesn't Brush His Teeth" by Světlana Týnová
	Self-protection	"When I Feel Kind" by Tracy Moroney	"Children's Safety Education and Prevention Picture Book (Hardcover)" by Li Hang
Category "Media"	Pop-up picture book	"Our Bodies" by Edlyn Van	"Our China" by Happy Childhood
	Audiobook	"Usborne Sound Books: The Nutcracker" by Fiona Watt	"Nursery Rhymes" by Zhang Yan
	Odour	"Come, Smell the Taste of Fruits" by Mary Delrost	"Smell the Scents of Nature" by Mary Delrost
	Organs	"Changing Teeth Book" by Ivona Hatonska	"The Zipper Book" by Fhiona Galloway
Category "Content"	Family	"Hug Hug" by Jazz Apollo	"Big Big, Small Small" by Zhong Yu
	Friendship	"I Have Friendship for Rent" by Fang Suzhen	"Little Red and Little Pink" by Tatsuya Miyanishi
	Life Education	"Spring for the Little Dog" by Makiko Watanabe and Kaya Doi	"Unveiling Life" by Liu Baoheng and Beishi Guo
Category "Packaging"	Hardcover	"Guess How Much I Love You" by Sam McBratney	"The Crocodile Who's Afraid of Dentists" by Gomis Tarō
	Paperback	"Dinosaur by Miyanishi Tatsuya" by Tatsuya Miyanishi	"The Fox Who Eats Books" by Francesca Billman
	Aliens	《My Suitcase: A Fun Book of Travel》by Margie & Jimbo	"Oh No, Grandma's Little Cat Is Lost Again!" by Florl Lied

Many researchers in the field of children's picture books have provided definitions for "children's picture books." For example, Taiwanese picture book design master He Guangcai states that a "picture book" is generally a book that uses a series of illustrations to express a story or a theme that resembles a story (Wang, 2020). The book "Children and the School of Picture Books" written by the Japan Society for the Study of Children's Books recognizes that in summarising the definition of picture books, their content, presentation, and bookmaking are primarily designed for children (1988). Canadian renowned children's literature critic Perry Nodelman points out that picture books contain at least three types of stories: the story told by the text, the story suggested by the illustrations, and the story that emerges from the combination of both (Wu, 2019). No matter which country the researchers are from, their definitions are inseparable from three subjects: children, words, and pictures.

Interactive children's books, on top of the three core elements of children, text, and illustrations, incorporate modern technological techniques to integrate richer forms or diverse materials. This transformation enhances the playfulness, visual appeal, interactivity, and other aspects of children's books. By incorporating modern technology, interactive children's books offer a more engaging and interactive reading experience for children. It is a form of picture book that actively encourages children to engage with the story through interactive elements. It goes beyond traditional reading materials and provides a participatory and interactive reading experience for children. The concept of interactivity in books was first expressed in Lü Jingren's book "The Art of Book Design." Lü Jingren emphasised the interaction between the designer, the book, and the reader. It not only focused on creating the physical form of the book but also aimed to engage readers in the reading process, fostering communication and interaction. American psychologist Dewey also proposed the concept of "learning through play and playing through learning," elucidating the idea that reading can become more enjoyable and meaningful through

interactive elements and participatory reading experiences.

In fact, as early as the 13th century, a British monk named Matthew Paris, in order to solve the cumbersome data query problem, combined religious festival dates with a rotatable paper disk, pioneering the incorporation of mechanisms into books. This act had a significant impact on the subsequent development of book design and marked the beginning of interactive design between humans and books. In the 18th century, Robert Sayer, an Englishman, introduced the concept of "lift-the-flap" in book design. He added small doors, windows, or tabs that could be lifted on the pages of books, allowing readers to explore hidden images or text beneath them. This design element became popular in the field of children's picture books. In the 19th century, the British Dean and his son designed the techniques of "pumping, pulling, and moving". In the 20th century, Blue Ribbon in the United States pioneered the concept of a pop-up book, the carousel style created by Lothar Meggendorf, a paper art master in Munich, Germany, and so on. The above interactive forms are still used in the design of children's picture books.

When children read, they engage in subjective imagination and divergent thinking by extrapolating common objects from the illustrations and story content. They have the ability to construct mental images that go beyond the actual pictures they see. For example, they might imagine a woman's dishevelled hair as a waterfall, a bowl as a hat, or a banana as a telephone. The design of interactive elements in reading can satisfy children's need for fresh, interesting, and imaginative reading experiences.

THE WAY TO REALISE THE INTERACTIVE FORM DESIGN OF CHILDREN'S PICTURE BOOKS

The development of movement is the foundation for the development of cognitive abilities. Each new movement development provides children with a new way to explore and acquire knowledge. Professor Lu Jingren once stated in "Transition from Bookbinding to Book Design Concepts" that an ideal book should embody the beauty of contrast and harmony. Harmony creates a space for readers' spiritual needs, while contrast creates a stage for the pleasure of the five senses: visual, tactile, auditory, olfactory, and gustatory (Yang, 2016). In the mediaeval era, the prominent Czech educator Comenius proposed in his work "The Great Didactic" that objects themselves or their representative images should be presented in front of students as much as possible, allowing them to see, touch, hear, and smell (Zheng et al., 2022). Interactive children's books capture children's attention through various sensory stimuli, including visual, auditory, and tactile elements. They can feature 3D designs, sound effects, stickers, touchable surfaces, and more. Interactive books can allow children to actively construct an interactive story plot, where their choices, decisions, or actions influence the development and outcome of the story. They can also incorporate touch-sensitive sound buttons or connect with smart devices. Researchers have classified interactive children's books into several major categories, including:

Changes in appearance and design:

The appearance and design of contemporary books have evolved from traditional and square forms to various shapes. There are no specific rules or definitions regarding the appearance and design of children's books, as they can take on any shape. Designers innovate the appearance of children's books based on the content of the picture book stories, making them visually appealing. Compared to traditional square-shaped books, the variations in the appearance of children's books can enhance the atmosphere of the story, and convey different emotions and imagery. It can also help them stand out in a competitive market and leave a lasting impression on readers.

For example, in the case of Floortje Lodeizen, the winner of the Golden Paintbrush Award in the Netherlands, her picture book "Oh No, Grandma's Little Cat is Missing Again!" tells the story of a grandma whose black cat goes missing. Worried and desperate, Grandma goes door to door in search of the cat, while the little black cat is off having a thrilling adventure outside. The designer has crafted the appearance of the book to resemble a house. When the book is opened, each page is interconnected, cleverly combining scenes together. Visually, it transforms from a house into a Dutch-style street, creating

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a cohesive and immersive experience. The interior pages feature cutouts on the rooftops, allowing readers to peek through and glimpse scenes on the other side, creating a magical sense of empathy. It provides an immersive experience for children while reading as if they are not just following the grandmother's search for the little black cat, but also actively assisting her in finding it. This design element encourages children to adopt a perspective-taking approach as they explore the book.

This picture book showcases a unique artistic style and uses "gritty" colours to present a story full of childlike charm. Humour is cleverly woven into the details, offering plenty of things to search for and discover.

Figure 1. Oh No, Grandma's Little Cat is Missing Again!
(Source: https://item.jd.com/12953820.html)

For example, the picture book "Made with Love: Pizza!" by Leia Redmond can be described as both a children's book and a "play pretend" toy. Every child has a "kitchen dream" and is always curious about and eager to use the tools used by adults. From the appearance of this picture book, which features a pizza-shaped design, it is evident that it presents the specific step-by-step process of making a pizza on its pages. With each flip, new toppings appear on the pizza until, finally, a delicious and steaming hot pizza covered in a variety of tasty ingredients is completed. During the reading process, children not only can imagine themselves as skilled chefs but also learn about the actual steps and methods involved in making a pizza. It allows them to unleash their imagination while also gaining knowledge.

Figure 2. Made with Love: Pizza!
(Source: https://item.jd.com/10074993273120.html#none)

Changes in the three-dimensional aspects of the inner pages:

As early as the 19th century, the Raphael Tuck & Sons company introduced the technique of adding three-dimensionality to the inner pages of books, which was used in the field of children's literature. With

the advancement of technology and people's expanded vision, the forms of three-dimensionality have become increasingly diverse. Examples include carousel-style pop-up books, six-pointed star carousel books, cross-shaped carousel books, theatre-style pop-up books, and so on. The variation in three-dimensional form refers to the transformation of a two-dimensional page into a three-dimensional shape through the actions of children flipping, folding, and so on. By employing three-dimensional structures and kinetic effects, the interactivity and amusement of reading can be enhanced. It adds a sense of depth and realism to the narrative, allowing readers to experience more lifelike and immersive visual effects. the pop-up book is a fitting form for investigating material culture because there is hardly any book form apart from pop-ups that best manifests its materiality to children. (Liu, 2019).

For example, the picture book "Helping Mr. Croc" by Jo Lodge, a renowned children's book author and paper engineering designer. This book features a clever, sociable crocodile as the main character and portrays various everyday life situations with its friends. It covers multiple aspects such as understanding time, developing habits, and achieving personal growth. The book has a playful art style, and its inner pages are filled with clever interactive mechanisms such as folding pages, sliding elements, rotating parts, and more. These multiple interactive features engage children in a variety of ways, adding to the overall enjoyment of the book. These interactive mechanisms simulate the movement, transformation, or actions of objects and characters, accurately and vividly portraying the dynamic effects. They help cultivate children's observation skills and problem-solving abilities, as well as promote their hand-eye coordination and imaginative development. The book has been translated into 18 languages and published worldwide, with some series being shortlisted for the Sheffield Children's Book Award in the UK.

Figure 3. Helping Mr. Croc
(Source: https://item.jd.com/13071805.html)

For example, the picture book " My little emotional monster " by Anna Llenas explores the theme of children's emotions in a unique way. Through adorable monster characters and beautiful illustrations, it helps children understand and express their emotions. One of the highlights of this picture book is its interactive design. The use of paper-cutting art and V-fold paper techniques allows for the full display of the overall environment and grand scenes. When children open the book, they are immediately captivated by the visual impact it creates. Children can vividly experience the changes in emotions, making the abstract concept of "emotions" tangible and visible. With the help of other auxiliary mechanisms, children can manipulate these mechanisms to change the expressions or postures of the little monsters, simulating different emotional states.

Through clever graphic design, children learn to recognize and embrace various emotions and learn how to express and manage them. Overall, "My Monster of Emotions" is an interactive and educational children's book that helps children understand and navigate their emotions while providing a warm and enjoyable reading experience.

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Figure 4. My little emotional monster
(Source: https://item.jd.com/12708146.html)

CHANGES IN MATERIAL

More and more materials are being used in children's books. For example, some books incorporate plastic or rubber materials as part of their pages. These materials can be used to create windows or transparent layers, adding visual effects and interactivity. Fabrics can enhance the texture and tactile experience of the book, and they can also be used to create touchable elements or book covers. Plush or felt materials can be used to add texture and a three-dimensional effect, often utilised in creating textures and tactile sensations for characters or animals. Advanced printing technologies can also be used to create timely and innovative designs on paper, transforming them into interactive elements. Compared to stickers, paper magnets are more durable and offer a variety of shapes and designs, providing a playful and versatile experience. The use of these materials can bring rich visual and tactile experiences to children's picture books. They can enhance the interactivity, durability, and artistic value of the books, making the reading process more engaging and captivating.

For example, the picture book " Barney the Bunny," written by Emma Goldhawk and illustrated by Jonathan Lambert, won the Sheffield Baby Book Award in 2011. The story revolves around Little Nutbrown Hare getting ready for bedtime. The unique aspect of this book is the incorporation of rabbit hand puppets into the design. These hand puppets can rotate 360 degrees, allowing children to interact with the characters and engage in imaginative play while reading the book. The inclusion of the rabbit hand puppets in the book allows for various possibilities in terms of behaviour and character changes. Parents can operate the puppet, or they can let the children take control and manipulate the movements of the little rabbit. This brings about a greater sense of interaction and engagement with the character. Parents and children can collaborate, improvise, and act out scenes together, fostering social skills, creativity, and hand-eye coordination in children. It adds an extra layer of enjoyment and interactive play to the reading experience. Integrating the form of hand puppets into picture books not only makes the story vivid and interesting, but also stimulates children's various senses, creates a good environment for language training, and allows children to exercise their language ability and improve their responsiveness in practice.

Figure 5. Barney the Bunny
(Source: https://item.jd.com/13101468.html)

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For example, the picture book "Wind-up Ladybird," written by Harry Styles and illustrated by Fiona Watt, tells the story of an adorable ladybird that goes to places like the garden and pond to chat with its insect friends. The biggest highlight of this picture book is that it features the ladybird protagonist as a tangible, movable, and interactive toy. By turning the wind-up mechanism on the ladybird toy, it can come to life and move around. Furthermore, within the pages of the book, there are tracks set up in each scene where the ladybird can move around the garden and between the ponds. By combining motion with still images, the book's clever design and engaging interactive format allow children to explore and discover hidden details within its pages.

Figure 6. Wind-up Ladybird
(Source: https://item.jd.com/10025653020120.html)

SUMMARY AND RECOMMENDATIONS

As an important companion for childhood education, picture books have a significant impact on helping children in their future learning and development, shaping their values, and promoting positive behavioural norms. Reading goes beyond the act of reading itself; it can be seen as a holistic development of moral, intellectual, and aesthetic abilities. Through reading picture books, children learn to observe, explore, and engage in hands-on experiences, which in turn help them develop skills such as critical thinking, problem-solving, logical reasoning, and creative thinking. They learn to think, analyse, and make connections, fostering their cognitive development and enhancing their overall learning abilities. Indeed, children's reading promotes not only academic knowledge and skills but also shapes their holistic development in social, emotional, and cognitive aspects. Regarding the design of interactive children's books, researchers have put forth the following recommendations:

Ease of operation and durability: Taking into account children's age and skill levels, ensure that interactive elements are easy to operate and understand. Use large buttons, pull tabs, or sliders that are convenient for little hands to manipulate. Additionally, choose durable materials and binding methods to ensure that the book can withstand frequent interactive use by children.
Engaging interactive elements: Design engaging and captivating interactive elements to stimulate children's curiosity and engagement. This can include actions such as flipping pages, pop-up elements, flip patterns, puzzles, and more. Ensure that the interactive elements align with the story plot and enhance the storytelling experience and enjoyment.

Repeatability and exploratory nature: Design interactive elements in the book that allows children to engage in repeated operations and explorations. This way, they can discover new details and interactive effects with each reading, increasing the longevity of the book's appeal and their desire to revisit it.
In general, the design of interactive children's picture books should emphasise clear and concise instructions, diverse interactive forms, the integration of story and interactivity, visual appeal, interactivity, repeatability, safety, and durability, as well as fostering imagination and creativity. These design elements can provide children with engaging, interactive, and meaningful reading experiences, promoting their learning and development. This study has its limitations, and it is hoped that future research will delve deeper and apply the findings in practical ways.

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Influences on the Success of Malaysian Commercial Art Gallery: A Case Study of Segaris Art Center

Muhammad Zulkarnaen Mohd Zaine*
College of Creative Arts, Universiti Teknologi Mara, Cawangan Shah Alam,
Selangor, Malaysia
Email: zulkarnaenzaine@gmail.com

Wahiza Abdul Wahid*
College of Creative Arts, Universiti Teknologi Mara, Cawangan Shah Alam,
Selangor, Malaysia
Corresponding author
Email: wahiz433@uitm.edu.my

***These authors contributed equally to this study*

ABSTRACT

During the global lockdown caused by the COVID-19 pandemic, many art galleries worldwide on average have lost more than 70% of their total annual revenue. Art galleries suffered a 77% financial activity downfall in Asia, the second-highest drop recorded worldwide. This impact obliquely caused many commercial art galleries including in Malaysia to despair and cease their operation on promoting art to society. Therefore, the research seeks to identify the factors influencing Malaysian commercial art gallery success using Segaris Art Center as a case study. An in-depth interview with two employees from Segaris Art Centre was conducted to explore their standpoints on the studied topic. As a result, some factors that led to success were identified, namely, cultivating the new artists, staff management, financial management, marketing, and active art activities. It was also found that the art gallery should maximise the utilisation of digital technologies for wide-range engagement and a better interactive gallery experience.

Keywords: *Commercial art gallery, Digital technologies, Influence, Segaris Art Center, Success*

INTRODUCTION

An art gallery nowadays is indubitably an essential element of cultural life in today's society and is easily found in every big city in the world. Art galleries are the best platform for showcasing visual art, such as canvas paintings and sculptures. They also act as an intermediate space that draws the public's movement to reconcile with art and links artists with art enthusiasts, such as art collectors and students. In Malaysia, Faizal (2020) mentioned that there are more than 300 art galleries in major cities such as Kuala Lumpur, Malacca, and Penang. In fact, in Kuala Lumpur, Noor A'yunni et al. (2016) stated that the number of art galleries that actively participate in art activities at local and international levels has reached more than 50. Subsequently, in the future, it is believed that the development of art galleries will increase due to the public's profound interest in acquainting themselves with contemporary art (Faizal, 2020).

However, after the global lockdown raised by COVID-19, the development of art galleries was jeopardised. According to Michalska and Brady (2020), a 70% income crash was confronted by most art galleries worldwide due to this catastrophic event while in Asia, their financial activities recorded in art galleries were 77% drastically drop. Besides, it was also found that almost 34% of art galleries globally had not expected they could sustain in this crisis. Compared to dealer size, art galleries with five to nine employees are more vulnerable to collapse with a 62% chance of survival recorded. This is because they are anticipated to experience poor sustainability of commercial activity (Michalska & Brady, 2020).

In Edinburg, the impact of the COVID-19 pandemic has forced the Scottish National Gallery of Modern Art's Modern Two to shut down (Hunter, 2022). The inability of the gallery to manage its finances through artwork sales and public engagement became the catalyst for this annihilation. In Malaysia, famous commercial art galleries like Galeri Petronas have also experienced this roller coaster atmosphere. Ean (2021) said that many Malaysian artists have revealed their sadness after hearing this shocking news. In addition, the closing of this prime gallery in Kuala Lumpur became a nightmare for the future of the art scene in Malaysia.

Despite many art galleries failing to continue their service, some still survive after facing turbulent situations. This brought curiosity to the researcher to explore how an art gallery can achieve success. Hence, this paper plays a significant role in identifying the factors that influence Malaysian commercial art gallery success by using a case study of Segaris Art Center.

LITERATURE REVIEW

An Overview of Segaris Art Center

Sarena (2012) has divided art galleries in Malaysia into four types of operation which are institutional, corporate, commercial, and independent. In Kuala Lumpur, most art galleries fall under the commercial category and are usually renovated into shop lots, private houses, and offices. Australian Centre for Contemporary Art (2019) mentioned that commercial galleries are privately owned, business oriented and it was established to display, promote, and sell artists' work. This gallery generates profit through selling the artworks by taking the commission or percentages distributed according to the sale.

Segaris Art Center is one of the commercial art galleries that exists in Malaysia, it is located at level G4, in Publika Shopping Gallery, Solaris Dutamas, Kuala Lumpur, and is owned by UiTM Holdings. This Malaysian art gallery began its role to promote the masterpieces of the students and alumni from the Fine Arts department at MARA Institute of Technology (UiTM). In the initial stage, Nizam Rahmat and Azrin Mohd are both UiTM alumni who led the launching of this gallery in 2011, they contributed to gallery management and helped fellow artists navigate the Malaysian art market. After years, Segaris is more advanced in introducing artists from any educational milieu and initiates its partnership with some parties. At present, there are six employees in Segaris, many contemporary art exhibitions are held, and day by day the participation from the local public and internationally is getting intense.

Segaris embraced modesty in its architectural design. The white sacred walls are the partitions that break the minimal space into several units but are unified through the monolithic grey floor. These partitions promote a sense of ambiguity at the original through the tediously designed circulation but later the visitors will be enchanted by many gregarious artworks that are impassively awaiting them at different corners. Furthermore, an image of brutalism can be seen through the view of bare construction materials overarching the human eye level while the less interior furniture to intervene with the entire art space, the Segaris' fondness towards minimalism is defined.

Figure 1. The interior view of Segaris Art Center
(Source: Author's collection, 2023)

Factors that influence an art gallery's success

According to Bu (2017), one of the strategies applied to reckon the art galleries' success in New York is through an adaptive approach, also known as a set of adaptive responses, employed by the gallery's managers to improve their galleries' performance. Bu's research referred to the study "Building Sustainable Success in Art Galleries: An Exploratory Study of Adaptive Strategies" by Discenza, Smith, and Baker in Colorado State, 2006. Both researches were conducted to identify the factors that affect the gallery's success through the responses received from the selected art galleries. Bu (2017) mentioned that these galleries' performance and success were influenced by several driving forces such as the state of the economy, state promotion, marketing galleries via ads, tourism, proximity with other galleries, competition with other galleries, supply of art, community involvement, artist reliability, and discretionary spending. Earlier, the adaptive responses developed in both researches were marketing via specific events and artists, artist relationships, gallery marketing, cultivating new artists, customer service, financial management, e-commerce, and staff management.

Marketing-specific events are the activities developed by the company or organisation for branding purposes (Karpinska-Krakowiak, 2015) and they include public relations, online communication, research, and personal selling (Saget, 2006). Marketing for artists essentially consists of strategically informing people about their art, keeping the audience up to date on the artists' practice, and inviting them to exhibitions or events the artists participate in (Lesser, 2018). Next, Brotto and Sitzia (2013) said that the artist relationship is the unity between the gallery and the artist derived through contract signing and mutual trust that vouchsafe the future economic return and both brands' establishment. Customer service involves the management of customer relationships (Colbert & St-James, 2014) and the exploration of galleries to learn about their targeted users such as new collectors (Bu, 2017). Meanwhile, marketing the galleries can be implemented via the web engaging with social media and websites (Bu, 2017) and in advertising which is regularly carried through email (Smith, et al., 2006). Other than that, Marshall and Forrest (2011) expressed that cultivating new artists is the gallery's presentation and discovery of new talents to the community and art market. Furthermore, e-commerce is an emerging practice comprising the activity of purchasing and selling art on the Internet which requires no physical touch with the artwork (Verges, 2015). Then, financial management is the planning for organising and allocating available funds to accomplish certain objectives (Muoghalu, 2006, as cited in Jili'ow, 2016) while staff management is an intelligent strategy of human resource emphasis, motivation, and transformation of employees decorated by an organisation to critically develop their staff to meet the long-term goal (Manna, 2008).

Having to share the same purpose of the research, Bu (2017) integrated the same methodology inspired by the original study by Smith, Discenza, and Baker in 2006 which was through an online survey. Every adaptive response was delivered to 22 managers from different art galleries to measure their attention. As a result, the factors of the gallery's success in New York were revealed. At the same time, for profound analysis, Bu tended to compare the adaptive responses demonstrated with the survey made by Smith, Discenza, and Baker at selected art galleries in Colorado State. Bu (2017) found that there are significant similarities and differences in responses received from both studies. Table 1 shows the comparison results of the amount of attention to adaptive responses by Bu (2017) and Smith et al. (2006). An adaptive response with the lowest mean means the most attention recorded from the respondents, and it concluded as the most important factor that had a great impact on the gallery's success while the response with the highest mean was vice versa.

Table 1 Comparison of the amount of attention to adaptive responses by Bu (2017) and Smith et al. (2006)

Adaptive Responses	Mean	
	Bu (2017)	**Smith et al (2006)**
1. Marketing via Specific Events and Artists	1.37	1.60
2. Artist Relationship	1.42	1.50
3. Marketing (Web)	1.58	1.40
4. Cultivating New Artists	1.63	1.80
5. Customer Service	1.64	1.20
6. Financial Management	1.84	1.60
7. E-commerce	1.87	1.90
8. Staff Management	2.27	1.80

Table 1 indicates that in the current study by Bu (2017), customer service was ranked fifth while in the original study by Smith et al.(2006), customer service received the most attention from gallery managers who corroborated that this adaptive response may have a giant effect on the gallery's performance. Staff management and e-commerce are the least attention devoted by the respondents to respective research. Next, Table 1 also presented that among the top four adaptive responses in both studies such as customer service, marketing gallery via the web, marketing specific events and artists, and continuing artists' relations are the same despite the hierarchy being different. This consistency justified that these adaptive responses are the vital elements in driving the art gallery's victory although the years have changed. Other than that, it can be argued that the selection of marketing galleries via the web in the top three of the most attention received is due to the gallery managers' belief in the power of the internet. In this context, the web was referred to as the application of digital technologies such as social media and websites. Based on the result, moving from 2006 to 2017, the Internet has started to prove its efficiency in affecting the gallery's success.

Then, these adaptive responses with low and high amounts of attention are the considerable factors that influence the gallery's performance in New York and Colorado State. Hence, in this paper, these adaptive responses will act as guidance for the researcher to determine the factors that affect the success of Malaysian commercial art galleries.

The impacts of digital technologies on art galleries

Johnston et al.(2020) defined digital technology as systems and devices that can generate data and it was programmed by micro-processes to perform multifunction. It is also a sensory focus adopted to a modern approach that can offer an interesting spatial experience (Ergin & Arabacioglu, 2020) and transform innovative routines (Hinings et al., 2018). Ergin and Arabacioglu (2020) have categorised the application of digital technologies in art galleries into two, passive and active. Examples of passive digital technologies are audio systems, digital displays, and sensors while touch screens, QR codes, virtual reality, and artificial intelligence applications exemplify active digital technologies. Passive digital technologies allow the galleries to mingle directly with the visitors while active digital technologies demand physical engagement. Ergin and Arabacioglu (2020) asserted that both digital technologies can be installed simultaneously to create an engaging environment.

Besides that, Dollarhide (2023) claimed that the most protruding digital technology applied nowadays is social media. Kemp (2023) observed that in 2022, the number of users of social media worldwide is 4.837 billion. Facebook, Instagram, WhatsApp, WeChat, and YouTube are the largest social media platforms consumed by them (Dollarhide, 2023). Adamovic (2013) stated that substantial evidence supports the idea that social media assists organisations to reach new, broader audiences and increases audience engagement with arts organisations. As a result, the social media initiative for the art gallery is driven by the hope of enhanced audience engagement and interactive gallery experience.

Figure 2. Touch screen at National Visual Art Gallery, Kuala Lumpur.
(*Source: Author's collection, 2023*)

RESEARCH METHODOLOGY

This research adopted the qualitative approach to collect the data. According to Bhandari (2020), this approach allows the researcher to explore a deep insight into the problem discussed by understanding the concepts, experiences, and opinions shared by the informants. Face-to-face scheduled interviews with both Afidatul Aisyah Binti Ahmad (Segaris Art Center manager) and Mohd Najib Bin Ahmad (Segaris Art Center art curator) were carried out for almost one hour each to obtain fundamental information about the gallery's management. Both were selected due to the long expenditure of working experience in the gallery, seniority, and distinct expertise in marketing and fine art. Initially, the interview session started with a consent brief to ensure the interviewees were well prepared for the studied topic. This session was digitally recorded using a mobile phone, 33 questions were asked, and it was also performed in English using the interview guide adopted from the adaptive responses mentioned in the literature study. Subsequently, other responses, future hopes, and suggestions for improving the gallery's performance were also shared. Finally, each interview transcript was then returned to the respective informants for

review. This strategy ascertained the researcher to verify the data's accuracy and provide clarification (Hagens, et al., 2009).

FINDINGS

Cultivating the new artists

Segaris was established to celebrate the talent of art students from UiTM Shah Alam. This gallery serves as a stage for young artists from this university to introduce their brands by partaking in the local art market. The participation of the students is considered important, they could sustain the continuity of the art gallery to run art exhibitions with the artworks produced. Moreover, when their talents have been recognized and appreciated, this will directly bolster the image of Segaris Art Center as the only university art gallery built in Malaysia (Aisyah & Najib, personal communication, May 09, 2023). Neither the dissimilar institutions nor backgrounds, the door of Segaris is also open for all new artists. Sculpture and canvas painting is the type of artwork this gallery is interested to accept while aesthetic value and high-quality art are the prior conditions that must be conceived in all works of art produced. Therefore, the readiness of Segaris to welcome all the visual artists either from UiTM or not is the approach taken to celebrate and cultivate the new artists.

Staff Management

Najib (personal communication, May 09, 2023) claimed that his experience in the art realm is more than 10 years. His journey in art started when he became a fine art student at UiTM Shah Alam and now he is gleefully working as a full-time visual artist. His employment has added value to the gallery in curatorial service by connecting the ideas, thoughts, and interpretations expressed by the artists to the audience attractively. Next, Aisyah (personal communication, May 09, 2023) said that she was hired into the organisation board based on her expertise in the marketing field. Her experience and abundant knowledge in marketing are the merits that allowed her to lead the gallery management. In Segaris, the total number of staff is six including one intern student. This number is ideal to cover the gallery's operation which includes the technical and administrative departments. Other than that, Segaris also provides a valuable chance for youngsters to familiarise themselves with the nature of art galleries in Malaysia by appointing one intern student. Being the second staff to back up an assigned task, this little exposure might enrich the student's working skills in gallery management and practice. Besides gaining income, a great network with local and international visual artists is another form of enjoyment they could receive. Hence, every staff must show the highest commitment to every task given, their efficient performance facilitates the gallery to accomplish the desired goals.

Financial management

Segaris is funded by two sources which are UiTM Holdings and the art sales. This art gallery independently generates and covers its funds. There is no public funding from external parties associated with the gallery's financial management, but the opportunity to collect grants and funding from the government is still being seized by them (Aisyah, personal communication, May 09, 2023). Carrying the identity of UiTM, the art gallery's finances are fully managed by UiTM Holdings, the patron who is responsible for ensuring the gallery operates smoothly. Additionally, UiTM Holdings aids Segaris in receiving a desirable amount annually that is fit for every program planned in a year. Next, the exhibition day is the best period for the gallery to create profit through the commission received from each painting sold. After the selling process, the commission is fairly handed to the artist and the gallery, and 50% of the price will be respectively given. Thus, the higher the sales created; the higher the profit the gallery created.

Marketing

This Malaysian commercial art gallery's marketing is run by two types of promotion which are free promotion and paid promotion. Free promotion is thoroughly assisted by a social media application which is Instagram, the gallery's online account to advertise all activities and news. Moreover, the engagement of the public to upload their pictures of enjoying activities in Segaris into other social media apps like TikTok, Facebook, Twitter, and others also indirectly inject a positive impact into the gallery's promotion. As a result, their active engagement resulted in free marketing (Aisyah, personal communication, May 09, 2023). Segaris also owns a website to control the information and news, but the celebration of the users towards it is mundane. This is because the emphasis given by this gallery on updating the news and improving the entire visual graphic is mediocre. Nevertheless, the idea of this art gallery to begin the application of websites and Instagram as modern tools to spur engagement should be cherished.

Besides that, Segaris Art Center also chooses to participate in any external fair set up at local and international levels as an alternative way of self-promotion. They pay for private spaces or booths to promote artwork and sometimes collaborate with big companies like Samsung as one of the actions to seek extra attention for marketing their specific event. Additionally, these outdoor exhibitions reacted as a substantial medium to strengthen the gallery's brand by promulgating its existence to people from different geographical locations and milieus. Therefore, Instagram, the website, and art fairs are the courteous spaces benefited by Segaris to empower its marketing strategy.

Active art activities

Segaris Art Center has a sense of variety in art activities wherein it provides a specialised service ranging from curatorial concept, cataloguing, inventory development, logistics, exhibition, acquisition, conservation, and digital marketing as well as artist and collectors' liaisons. The services are also implicated with the corporate collection, residential, hospitality, mural, interior design, architectural design, and bespoke art commissions. Additionally, this gallery extends its network by interacting with other brands through special project management. However, there are only five major activities that became the nucleus of attraction which are art exhibition, curatorial service, cataloguing, workshop and art seminar, and artist residency.

Firstly, after 12 years of operation, Segaris is perpetuating its legacy by exposing visual art such as canvas painting and sculpture, while the other types of artworks are invisible (Najib & Aisyah, personal communication, May 09, 2023). Art exhibitions organised by Segaris are running actively. This can be seen through the short waiting gap from one art showcase to another art showcase as shown in **Table 2**. This gap in minimum only took two days for the gallery to be ready with other exhibitions. Every exhibition held would spend at least two weeks and a maximum of three weeks for each exhibition and it can be extended for days if there is a high demand from the public. These continuous art shows led to the continuity of the public's interest in mingling with the art. It also can break the monotony of Segaris to rely on one art showcase for too long. Besides local, the international artists are also interested in joining the exhibition. Then, in spite of the contemporary art movement's fast-forward to digital art, Segaris has yet to prepare to promote this art to the public. Client and the public's needs are the primary reasons why this gallery decided to not showcase digital artworks.

Table 2 List of art exhibitions organised from January 2023 until August 2023

Name of exhibition	Date of exhibition	Number of artists
Big Scale: Camienzo	10-30 January 2023	28
Femme Fatale	February 2023	18

Renjana	03 March -21 March 2023	1 (20 artworks)
Islamic Art: Faith	27 March -17 April 2023	21
The War Wild West	19 April – 18 May 2023	3
Nyawiji	11 May – 31 May 2023	25
The Beginning of An End	06 June - 26 June 2023	1
Biar Budi Hanya Setitik, Langit dan Bumi Ada Di Dalam (Sketches by Amron Omar)	5 July – 30 July 2023	1
Nasionalism	12 August – 30 August 2023	12

Secondly, this gallery is concerned with the employment of talented and experienced art curators who can analyse art in the best dimension. The curator plays a significant role in acting as the pathway to connect the ideas delivered from the artwork with the spectators, they are responsible for unifying the content of art with the audience from art historical and thematic perspectives. Najib (personal communication, May 09, 2023) said that there are two types of curators found which are independent curators and guest curators. Independent curator is the artist who has been hired and has their roles in the organisation chart. The managers also inclusively participated in curator service, different educational backgrounds probably influenced their creativity to decipher art's content, but through working experience, they can. Guest curators are the artists who receive an invitation to provide hands to Segaris for art curatorial service. Most of the invitees are the alumni of UiTM who have more than a decade of working experience as an artist. Thus, the education of art offered by curatorial service helped to encourage the movement of the public to the art gallery.

Thirdly, for every exhibition organised, Najib (personal communication, May 09, 2023) mentioned that the catalogue which functions as a book of artwork collection could be owned by the fortunate visitors. Due to the limited number, the visitors who visit the exhibition early will have a higher possibility to get the catalogue. Those catalogues can be considered as an early meeting point between the audience with products of art. Pictures and art inscriptions are the contents recorded inside the book, and the readers can get a brief explanation and meet with the ideas of the artists before physically delving further into the real artworks. On the contrary, the catalogues are sometimes the last permission requested by the visitor to bring back home for future reference. During the opening day of an exhibition, the catalogue sometimes acts as the pulling agent of people's attention. The excitement to collect this book indirectly increased the number of potential users to visit the gallery. Hence, the action of Segaris to prepare the catalogue should be praised because soon the catalogue can become an exclusive art collection and useful for future references.

Fourthly, the incorporation of art seminars and art workshops into the gallery's program nurtures a close affinity between the gallery, art, and the public. The artists who are involved in exhibitions normally are provided with a space to share stories, skills, and experience in making the work of art. The sharing session is usually organised once during the period of the exhibition (Najib & Aisyah, personal communication, May 09, 2023). Some protrude lecturers are also welcome to convey knowledge about visual art. The ambiance becomes more expressive and constructive when renowned artists in Malaysia are called to give lectures on art criticism, these guests have their special stage to criticise the selected artworks conceived in the exhibition space. Other than that, there is an opportunity reserved for the public to produce artwork practically. They will design art together with the artists, and enjoy colouring, sketching, and reinforcing some art techniques. The conducive interaction that occurred in the art seminar resulted in an enlargement of a social network, an introduction to new skills, and the enrichment of design

thinking. Therefore, this golden experience offers a structured vista for the participants to render their creative ideas and manifestation through artistic expression.

Finally, among all activities, artist residency is a program that offers a rarity sense, this activity elevates Segaris to another level of Malaysian commercial art gallery. Najib (personal communication, May 09, 2023) clarified that Segaris tends to provide an opportunity especially for young artists to converge in a studio to design their artwork together. The nature of residency activity is explorative and amusing as the artists can sleep together under the same roof, work in a workshop, exchange ideas, converse, and enjoy food like an ordinary daily routine. To realise this idea, Segaris consolidates with Rimbun Dahan which is the home of architect Hijjas Kasturi and his wife Angela. There the artists could have a rich lens to stretch their understanding and knowledge in art. Therefore, in addition to emphasising the benefits of artists, the artist residency is another form of promotion by Segaris to improve its relationship with other art and cultural institutions.

In summary, art activities are the focal point designed by Segaris to strengthen its relationship with artists and the public. This affinity is the highest appreciation demonstrated by all Malaysians in appreciating the art and supporting the art gallery's existence.

CONCLUSION

In conclusion, the identity of Segaris as the only Malaysian art gallery that carries the university's image has inherited many advantages to the local artists and the gallery itself. Its establishment has unlocked many sources of opportunity for young artists to immerse themselves in the local art market and to learn a new experience. Next, considering that art is not the prior field of study most required on staff employment while experience in curatorial services, marketing, and management is necessary too, this idea produces work excellence in each department and facilitates Segaris in achieving its long-term goals. Other than that, the effort of this art gallery to be involved in both online and offline marketing has extended its social connection to bigger boundaries. This made Segaris to be recognized beyond the Malaysian art horizon. While other art galleries are struggling with finances to implement their activities, Segaris can maintain its continuity in running the art exhibitions actively without taking a long gap between one exhibition and the next exhibition. This justified the ability of Segaris to unite the audience and customers with its service without being distracted by the financial crisis. Furthermore, this constant performance also influenced the interest and mutual trust of the visual artists to continuously cooperate with this art gallery to reach their objectives. Hence, cultivating new artists, staff management, financial management, marketing, and active art activities became the factors that influenced this art gallery's success.

It was found that this gallery has started the application of digital technologies like Instagram and the website as approaches to enhance the gallery's experience and engagement. However, the execution of this strategy is less intensified. In the future, this practice could have a detrimental effect on visitor's attraction. This is because nowadays a better gallery experience and effortless information access derived from digital technologies are the primary qualities that enable modern art galleries around the world to remain relevant in society. Therefore, to overcome this, there are three recommendations proposed such as (i) to maximise utilisation of social apps, (ii) to empower the websites and (iii) to install the digital interactive tools.

Firstly, Segaris Art Center needs to maximise the application of other social media apps like TikTok, Twitter, Facebook, and YouTube which may have a greater impact on information accessibility due to its capability to carry out social activities with immense, and wide-ranging audiences. In Malaysia, it was reported that 88.7% of Malaysians were online at the end of 2020 and 28.6% of them spent five to seven hours per day consuming online media. Additionally, Facebook is the most inaugural social networking application reached while YouTube and Instagram were respectively placed second and third

(MCMC Annual Report, 2020). These statistics proved the Malaysian society's interest in online media, and it should inspire the gallery to add more social media accounts in various applications to attract and increase the viewership. Besides that, the gallery can save marketing costs and revitalise customer service through open and free communication on the Internet. Photos, short videos, and live performances are examples of appealing activities that can drive these objectives. Therefore, Segaris should locate the base on other social media apps to pull the crowd as much as it can.

Secondly, Segaris must instantly update all the news and information about the programs, the gallery's profile, and the record of past activities. Besides social media apps, a website is necessary to deliver information and inform art enthusiasts of current updates. Weak management of a website could affect the online interaction between the gallery and the users. For instance, old office numbers and mobile numbers left on the website could lead to difficulties for users to reach the staff. This disconnection perhaps prompts the gallery to lose future buyers, new artists, or customers, and a golden offer brought by somebody. Other than that, the creativity to integrate colourful pictures, attractive videos, and a dialogue space for the user to leave a message or note is the most welcome for a better attraction and visual experience. Hence, the great empowerment of the gallery's website facilitates the users to refer to the art collections, closely communicate with the staff, and enjoy the rapid information provided to them.

Lastly, on the ontic site, benefiting the culture of the new generation who is more inclined towards digital tools, the installation of new technologies is crucial to engendering an interactive gallery experience that is more explorative and sophisticated. The capability of modern technologies like digital displays, touch screens, sound systems, and AI applications to *vergegenwartigen* information about the artwork aesthetically will arouse excitement for the spectators, especially the children. Its simplicity in delivering information is the substance that breaks a concrete wall in the human mind, and it indirectly will ease education in art. Thus, the installation of digital technology tools promotes a sense of intimacy between Segaris, the visitors, and the artworks.

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