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The International Journal of Art and Design (IJAD) (e-ISSN: 2710-5776) is a peer-reviewed journal committed to advancing scholarship in the domains of Creative Arts, Visual Communication, Design Technology, and Humanities. With biannual publication cycles (January - June & July - December), IJAD provides a platform for the dissemination of high-quality research articles that explore both theoretical advancements and practical applications within the realm of art and design.

IJAD serves as a nexus for researchers, fostering collaboration and knowledge exchange across diverse disciplinary boundaries. We welcome original research papers and state-of-the-art reviews that contribute to the evolving discourse in art and design.

Furthermore, IJAD endeavours to promote a culture of scholarly writing and publication among academics, both within and beyond the Universiti Teknologi MARA community. By encouraging active engagement with the research process, we seek to elevate the visibility and impact of scholarly work in the field.

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Development of Private Art Gallery in Malaysia: 1940 - 1960

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ABSTRACT

The development of modern art in the country has been influenced by several factors, including the establishment and existence of private art galleries. Penang was a popular location for this creative industry sector in its early stages. This study looks chronologically at the establishment of as many private art galleries as possible from the 1940s to the 1960s in Malaysia. Private art galleries play an essential role in national art development. The activities carried out by private art galleries play a significant role in an artist's career. This study's objective was to chronologically document the establishment of private art galleries and their successful activities. Methods of gathering information through various publications by private galleries were carried out. Starting with two galleries founded by two pioneering painters in the British Colonial era in Penang, this creative-based industry expanded to Kuala Lumpur in line with its function as the country's economic and administrative centre. A total of eight galleries were detected carrying out activities related to art; this helped the process of development of local art at that time.

Keywords: *Private Gallery, Exhibition, Art Promoter*

Perkembangan Galeri Seni Persendirian di Malaysia: 1940 - 1960

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ABSTRAK

Proses perkembangan seni lukis moden negara telah dipengaruhi oleh beberapa faktor, antaranya ialah penubuhan dan kewujudan galeri-galeri seni persendirian. Pada peringkat awalnya Pulau Pinang merupakan lokasi yang popular untuk sektor industri kreatif ini. Kajian ini melihat secara kronologi penubuhan sebanyak mungkin galeri seni persendirian bermula dari era 1940-an sehingga 1960-an di Malaysia. Galeri seni persendirian mempunyai peranan penting dalam proses perkembangan seni lukis negara. Aktiviti yang dijayakan oleh galeri seni persendirian memainkan peranan besar dalam kerjaya seorang pelukis. Objektif kajian ini adalah untuk mendokumentasikan secara kronologi penubuhan galeri seni persendirian dan kegiatan yang telah dijayakan. Kaedah pengumpulan maklumat melalui pelbagai bahan penerbitan oleh galeri-galeri persendirian telah dijalankan. Bermula dengan dua buah galeri yang diasaskan oleh dua tokoh pelukis perintis di era Kolonial British di Pulau Pinang, industri berasaskan kreatif ini berkembang ke Kuala Lumpur sejajar dengan fungsinya sebagai pusat ekonomi dan pentadbiran negara. Sejumlah lapan galeri dikesan menjalankan kegiatan berkaitan dengan seni lukis, ini membantu proses perkembangan seni lukis tempatan pada ketika itu.

Kata Kunci: *Galeri Persendirian, Pameran, Promoter Seni*

PENGENALAN

Proses perkembangan seni lukis moden negara telah dipengaruhi oleh beberapa faktor, antaranya ialah penubuhan dan kewujudan galeri-galeri seni persendirian tempatan. Di peringkat awalnya Pulau Pinang merupakan lokasi yang popular untuk sektor industri kreatif ini. Namun terdapat juga lokasi-lokasi lain yang menawarkan perniagaan ini. Adalah dipercayai perniagaan yang berasaskan seni lukis ini bermula seawal Era Kolonial British di Pulau Pinang ketika era 1930-an.

Galeri seni menjadi medan para pelukis untuk mempamerkan hasil karya seni mereka. Penganjuran pelbagai pameran seni lukis oleh pemilik galeri seni persendirian sentiasa ditunggu oleh setiap lapisan pelukis tanpa mengira latar belakang. Terdapat dua bentuk pameran, iaitu pameran terbuka di mana semua pelukis boleh menghantar karya untuk dipamerkan namun tertakluk kepada beberapa syarat yang telah ditetapkan oleh pihak galeri seni persendirian yang menganjurkannya. Pameran jemputan juga menjadi amalan, pihak galeri seni komersial terlebih dahulu mengenal pasti pelukis-pelukis yang menepati konsep atau tema sesuatu pameran yang akan dianjurkan.

Di awalnya kepentingan galeri seni persendirian tidaklah begitu diperkatakan, kerana pelukis dan promoter seni lebih gemar menggunakan ruang restoran dan ruang sedia ada yang terdapat di bangunan-bangunan persatuan atau komersil untuk dijadikan ruang pameran sementara. Ruang di bangunan Hwee Ann

Association, Chin Kang Association dan Rubber Trade Association di Jalan Anson sering menjadi pilihan untuk aktiviti pameran seni lukis di Pulau Pinang. Kaedah ini lebih menjimatkan kos pengoperasian dan penganjuran sesuatu pameran itu. Sundry Shop Guild di Jalan Yang Kalsom, Ipoh dan sebuah kedai kopi di Muar tercatat sebagai lokasi yang telah menjadi pilihan untuk penganjuran pameran seni lukis pada suatu ketika dahulu.

KAJIAN LITERATUR

Aktiviti berpameran di Malaysia telah dikesan seawal tahun 1920-an. Ooi Hwa dicatatkan sebagai pelukis tempatan pertama yang telah menjayakan pameran perseorangan. Pameran itu telah berlangsung di Pulau Pinang pada tahun 1927. Seorang lagi rakan pengajiannya di Akademi Seni Halus Shanghai, Lee Cheng Yong (1913-1974) juga telah mengadakan pameran perseorangannya pada tahun 1934 di Bangunan Philomatic Union, Lebuh Acheh. (Tan Chee Khuan, 1994).

Dewan atau ruang di sekolah juga menjadi pilihan untuk mempamerkan karya-karya seni lukis. Ketika era pemerintahan British, Sekolah Ayer Molek di Johor Baharu telah menganjurkan pameran seni lukis pada akhir 1940-an. Frank Sullivan menyedari bahawa ketiadaan galeri persendirian menjadi penghalang kepada produksi seni lukis tempatan. Sewajarnya terdapat institusi yang mampu memainkan peranan dalam menyokong aktiviti seni lukis tempatan agar bergerak lebih pantas (Syed Ahmad, 1982).

Syed Ahmad Jamal (2007) menyatakan sejarah penubuhan galeri seni persendirian ini telah bermula sekitar 1940-an apabila Yong Mun Sen atau nama asalnya Yen Lan (1896-1962) menubuhkan Galeri Seni Mun Sen di Pulau Pinang. Diikuti oleh pelukis catan batik, Chuah Thean Teng (1914-2008) juga telah menubuhkan galeri persendiriannya di Pulau Pinang. Pada awalnya pelukis-pelukis cat air memasarkan hasil karya mereka secara terbuka di kedai kopi, kaki lima kedai, kawasan tumpuan awam dan di tapak pesta (Mohd Jamil, 2017).

Penglibatan beberapa orang rakan pelukis dalam mengusahakan perniagaan berasaskan seni dan kraf di Pekan Rabu, Alor Setar juga menambahkan lagi aktiviti berkaitan dengan industri kreatif. Pelukis kelahiran Kedah, yang dikenali sebagai A. B. Ibrahim (1925-1977) atau nama sebenarnya Ibrahim Abu Bakar bersama rakan-rakan pelukis A. J. Rahman (1922-1995), Saidin Yahya (1922-1988) dan Senu Abdul Rahman telah mengusahakan perniagaan berasaskan seni lukis di Kompleks Pekan Rabu, Alor Star. Warna Art Studio, telah ditubuhkan oleh tiga rakan pelukis tersebut pada 1 April 1946 (Mohd Jamil, 2017).

Perpustakaan Pulau Pinang menjadi lokasi pameran perseorangan Tay Hooi Keat (1910-1989) pada tahun 1948. Tsai Horng Chung (1915-2003) menyempurnakan pameran perseorangannya yang pertama di China Chambers of Commerce, Kuching. A. B Ibrahim menjadikan Pesta Perdagangan Pulau Pinang sebagai medan pamerannya pada tahun ini.

Chuah Thean Teng memilih Bangunan Arts Council sebagai ruang pameran perseorangannya yang pertama pada tahun 1955. Bangunan British Council menjadi pilihan Tay Hooi Keat untuk pameran perseorangannya yang kedua pada tahun ini. Tsai Horng Chung telah mengadakan pameran perseorangan yang kedua pada tahun 1956 di British Council, Kuching, Sarawak.

Chia Teik Chiam telah mengusahakan Yu Chian Art Gallery yang beroperasi di Jalan Prangin, Bandaraya Georgetown. Ho Khay Beng pemilik Oriental Art Gallery memilih Hotel Rasa Sayang Pulau Pinang sebagai lokasi perniagaannya. Yang Niu Gallery telah beroperasi dari tahun 1950 hingga 1970 di BB Park Kuala Lumpur (Ooi Kok Chuen, 2002).

A. B Ibrahim telah mengadakan pameran perseorangannya pada tahun 1962 di Dewan Besar Perniagaan Cina, Ipoh. Sekitar 1960-an, suasana kegiatan seni lukis di Pulau Pinang dan Ipoh amat berbeza dengan Kuala Lumpur. Sambutan masyarakat pada ketika itu dikatakan memberangsangkan dan ianya memberi harapan dan semangat kepada peniaga seni lukis untuk bergiat aktif dengan penganjuran pelbagai pameran seni lukis. Arts Club & Kota Bharu Photographers' Club memilih Scouts Hall di Kota Bharu untuk pameran mereka pada

tahun 1960. Tay Moo Leong menjadikan Penang Art Society untuk pameran perseorangnya yang pertama pada tahun 1961.

Chuah Kooi Yong memilih ruang di Khek Association di Pulau Pinang dan Anthony Sum memilih Chinese Drama Hall di Kuala Lumpur untuk pameran perseorangan mereka pada tahun 1963. Tew Nai Tong pula menjayakan pameran perseorangnya yang pertama di British Council, Kuala Lumpur pada tahun 1964.

Bangunan Chin Kang Association di Pulau Pinang menjadi ruang pameran perseorangan Ho Khay Beng pada tahun 1965. Lee Long Looi memilih ruang di Balai Besar, Alor Star, Kedah. Tay Mo Leong dan Yeoh Jin Leng memilih ruang di British Council, Kuala Lumpur untuk pameran perseorangan mereka yang pertama pada tahun 1965. Ruang mezanin di Bangunan A.I.A, Jalan Ampang Kuala Lumpur menjadi ruang pameran perseorangan pertama Long Thien Shih yang ditaja oleh Malayan Arts Council dan dirasmikan oleh Duta Perancis ke Malaysia pada ketika itu.

Cheah Thien Song telah mengadakan pameran perseorangnya yang pertama di Chinese Chamber of Commerce, Kuching, Sarawak pada tahun 1967.

Pada tahun 1968 beberapa aktiviti pameran telah berlangsung, kumpulan pelukis APS Cawangan Kelantan memilih ruang di Bangunan Scouts Hall Kota Bharu untuk pameran mereka. Tang Tuck Kan (1934-2012) menyempurnakan pameran perseorangnya di Goethe Institute, Kuala Lumpur dan Tay Hooi Keat kembali mengadakan pamerannya yang ketiga di Bangunan British Council. Tsai Horng Chung terus memilih Bangunan China Chambers of Commerce, Kuching untuk pameran perseorangnya yang ketiga pada tahun ini.

Cheng Haw Chien memilih ruang di Hui-an Association Pulau Pinang untuk pameran perseorangnya yang pertama pada tahun 1969.

Beberapa lokasi strategik di sekitar Kuala Lumpur mula diaktifkan sebagai premis perniagaan seni lukis. Wisma Stephens (kini Wisma Cosway) di Jalan Raja Chulan Kuala Lumpur dihuni oleh Art House Gallery. Bangunan AIA di Jalan Ampang menjadi pilihan Galeri Seni Samat. Jalan Raja Muda menjadi lokasi Galeri APS dan Jalan Pinang pula beroperasi Galeri 11.

METODOLOGI KAJIAN

Kaedah kualitatif digunakan dalam penyelidikan ini melalui kajian sekunder. Kajian sekunder khususnya berkaitan dengan kronologi penubuhan sesebuah galeri seni persendirian melalui pelbagai bahan penerbitan. Informasi berdasarkan rujukan pelbagai penerbitan membantu penyelidik dalam proses membina kronologi penubuhan galeri-galeri seni persendirian di Malaysia. Melalui sumber pembacaan dokumen seperti kad jemputan, katalog dan buku yang telah diterbitkan menjadi sandaran untuk mendapatkan fakta yang berkaitan dengan sesebuah galeri komersil. Keratan akhbar yang melaporkan aktiviti pameran juga membantu dalam membina dan menyusun secara kronologi penubuhan sesebuah galeri seni persendirian. Biodata seseorang pelukis juga menjadi rujukan penting dalam usaha mengenalpasti kewujudan sesebuah galeri seni persendirian di negara ini.

Kajian ini melihat secara kronologi penubuhan sebanyak mungkin galeri seni persendirian mulai tahun 1940 an sehingga 1960an di Malaysia. Galeri seni persendirian mempunyai peranan penting dalam proses perkembangan seni lukis negara.

DAPATAN KAJIAN

Kajian ini menumpukan kepada penubuhan sebanyak mungkin galeri-galeri persendirian ketika era 1940-an

sehinggalah era awal 1960-an. Siri-siri pameran anjuran galeri persendirian menambah dan memeriahkan lanskap seni lukis tempatan. Sumbangan mereka terhadap perkembangan seni lukis tempatan tidak dapat dinafikan. Aktiviti pameran dan program-program iringan yang dianjurkan oleh pihak galeri seni persendirian memberi impak yang tersendiri dalam proses perkembangan industri seni lukis tempatan.

Galeri Seni Mun Sen

Pada 1920 tercatat sejarah penting di Pulau Pinang dalam konteks seni lukis tempatan. Pada tahun tersebut Yen Lang telah berhijrah dari Singapura ke Pulau Pinang atas peluang pekerjaan dimana beliau ditempatkan di cawangan kedai buku di Lebuh Carnavon. Pada waktu itulah beliau menukarkan namanya kepada Yong Mun Seng (Tan Chee Khuan, 1994).

Pada 1922 pelukis kelahiran Kuching, Sarawak ini telah menubuhkan studio seni lukisnya yang dikenali sebagai Studio Seni Tai Koon yang beroperasi di tingkat atas rumah kedai dua tingkat di Lebu Chulia. Fotografi menjadi pilihannya untuk memperoleh pendapatan pada ketika itu dan beliau turut mempamerkan karya-karya seni lukisnya untuk jualan. Yong Mun Sen yang digelar sebagai “Father of Malaysian Painting” selepas itu telah membuka sebuah studio seni lukis yang dinamakan sebagai Galeri Seni Mun Sen pada 1930. Premis baharu ini beroperasi di deretan bangunan kedai dua tingkat di Jalan Penang, sebaris dengan Boon Pharmacy yang bertentangan dengan Jalan Argyll. Pada tahun berikutnya Mun Seng membuka studio tambahan di Jalan Northam yang kini dinamakan sebagai Jalan Sultan Ahmad Shah (Ooi Kok Chuen, 2002).

Kini bangunan tersebut telah dirobohkan untuk pembangunan yang lebih sesuai dengan peredaran zaman dan kehendak semasa oleh pihak yang bertanggungjawab dalam usaha untuk memberi kemudahan kepada masyarakat dan pelancong.

Merujuk kepada penulisan Syed Ahmad Jamal, (2007) Galeri Seni Mun Sen dicatatkan sebagai premis perniagaan seni lukis terawal di Pulau Pinang mulai pada 1941.

Galeri Seni Yahong

Galeri ini telah diasaskan oleh pelukis Chuah Thean Teng (1912-2008) kelahiran Fujian, China pada tahun 1953. Beliau amat dikenali dengan catan-catan batik juga telah menghasilkan karya-karya cetakan kayu di atas kertas seawal 1930an, antaranya ialah *Portrait* (1930), *Break Time* (1936) dan *Working* (1938). Potongan kayu pokok jambu batu menjadi pilihannya sebagai blok untuk diukir. Nama Chuah Thean Teng telah tercatat sebagai pelukis tempatan yang menghasilkan seni cetak terawal bersama Abdullah Ariff (Mohd Jamil, 2017).

'Yahong' memberi maksud Bayu Nyiur. Galeri tersebut yang bermula hanya sebagai kedai/studio beralamat di 31, Lebu Leith, Georgetown, Pulau Pinang. Memenuhi kehendak dan peredaran masa, kini deretan kedai tersebut telah dibangunkan dengan binaan sebuah hotel yang moden dan mewah.

Lima tahun kemudian, iaitu pada tahun (1958), pihak pengurusan Galeri Seni Yahong mengambil keputusan untuk berpindah ke lokasi berhampiran iaitu di 68, Lebu Leith, Georgetown. Lokasi baharu ini lebih sesuai dengan aktiviti perniagaan yang diusahakan. Deretan kedai lot tepi ini berhampiran simpang di antara Lebu Leith dan Lebu Chulia serta Jalan Penang. Kini lot tersebut merupakan sebuah restoran. Setelah beberapa waktu beroperasi, pemiliknya mengambil keputusan untuk berpindah ke lokasi baharu yang lebih strategik.

Apabila Malaysia mencapai kemerdekaan pada 1957, pelbagai usaha telah dilakukan untuk mempertingkatkan lagi pengurusan dan pentadbiran negara termasuklah bidang ekonomi. Bidang perniagaan yang berasaskan seni lukis ini juga tidak ketinggalan. Ianya turut mendapat perhatian dan sokongan dari

pelbagai pihak yang berminat dan berkaitan untuk meneroka peluang-peluang baharu yang dapat menambahkan lagi perniagaan dan juga pekerjaan.

Galerie de Mai

Diusahakan oleh May Liang, isteri pelukis catan batik dan cat air Tay Mo Leong. May Liang sepertimana suaminya, juga merupakan seorang pelukis dan aktif menyertai pelbagai pameran seni lukis.

Galerie De Mei telah berjaya menganjurkan dua pameran utama pada tahun 1963 dan 1964, iaitu *Salon de Mai Art Exhibition*. Pameran bertaraf antarabangsa ini telah dianjurkan oleh Tay Mo Leong bersama rakan pelukisnya iaitu Khoo Sui Ho. *Salon de Mai* mengumpul dan mempamerkan karya-karya pelukis di sekitar Pulau Pinang dan Asia Tenggara. Sambutan dari khalayak seni tempatan pada ketika itu amat menggalakkan. Menjadikan karya-karya seni lukis dan kraf sebagai produk perniagaannya.

Pada peringkat permulaannya Galerie De Mei telah beroperasi di salah sebuah bangunan di Lebuhraya Kimberly untuk beberapa tahun. Perniagaan galeri ini berjalan sepertimana yang dirancang oleh pemiliknya.

Galeri Galaxy

Galeri Galaxy yang beroperasi di Jalan Hicks, Bukit Bintang, Kuala Lumpur merupakan sebuah galeri seni persendirian yang aktif di Malaysia (Malaya) pada ketika itu. Ianya diasaskan oleh Chung Kim Siew dan diuruskan oleh Yin Hong bermula pada pertengahan 1950-an sehinggalah tahun 1973.

Galeri Galaxy ditubuhkan untuk memenuhi keperluan masyarakat tempatan yang mula memberi tumpuan dan minat terhadap seni lukis tempatan. Catatan Syed Ahmad Jamal (1982) juga menyatakan bahawa galeri ini merupakan yang terawal beroperasi di Kuala Lumpur.

Suasana landskap seni lukis tempatan telah berubah, aktiviti seni lukis telah berkembang ke lokasi baharu iaitu Kuala Lumpur. Ianya berkait rapat dengan suasana aktiviti ekonomi dan pentadbiran pada ketika itu.

Golongan pelukis pula amat menantikan ruang dan peluang yang mungkin diwujudkan untuk mereka meneruskan kerjaya kreatif mereka. Ianya untuk kelangsungan kerjaya seni mereka dan kehidupan.

Art House Gallery

Art House Gallery yang beroperasi di Lot 2.39-2.42, Aras 2, Wisma Cosway, Jalan Raja Chulan, Kuala Lumpur telah ditubuhkan pada 1965 oleh Yiu Hong yang berasal dari China. Catan stail China adalah keistimewaan perniagaannya disamping perabot dan produk kraf dan antik dari negara China, Tibet dan Borneo. Art House Gallery turut aktif dalam menganjurkan siri-siri pameran secara berkumpulan dan juga perseorangan oleh pelukis tempatan dan juga dari negara China.

Galeri Seni Samat

Frank Sullivan, Samat Silat dan beberapa rakan pelukis lain telah bersetuju untuk menubuhkan sebuah galeri seni persendirian pada Jun 1966 dan beroperasi di Bangunan Straits Trading berhampiran dengan Bangunan Sultan Abdul Samad. Setahun kemudian ianya berpindah ke Bangunan A.I.A., yang terletak di Jalan Ampang, Kuala Lumpur sebagai lokasi premis mereka. Antara objektif penubuhannya adalah bertujuan untuk mempromosi seni lukis Malaysia ke peringkat antarabangsa.

Tay Mo Leong pelukis kelahiran Pulau Pinang yang dikenali dengan catan batik dan cat air itu adalah antara pelukis terawal yang mengadakan pameran perseorangnya di galeri tersebut pada 1966.

Pada Februari 1967, Dzulkipli Buyong (1948-2004) telah diberi peluang untuk mengadakan pameran perseorangnya di galeri tersebut. Pameran ini telah mendapat sokongan kebawah DYMM Sultan Selangor iaitu Almarhum Sultan Salahuddin Abdul Aziz Shah ibni Almarhum Sultan Hisamuddin Alam Shah Al-Haj, apabila Baginda telah berkenan untuk merasmikannya. Le Chek Wen (1934-1988) juga diberi ruang untuk pamerannya yang berkolaborasi bersama dengan Galeri Galaxy pada 1967.

Pelukis kelahiran Terengganu, Chew Teng Beng menyertai Dzulkipli Buyong untuk menjayakan pameran perseorangnya pada tahun yang sama. Jolly Koh pelukis abstrak kelahiran Singapura juga memeriahkan aktiviti pameran di galeri ini dengan pameran perseorangnya yang ketiga.

Pihak Galeri Seni Samat telah berkolaborasi dengan Galeri Galaxy untuk menganjurkan pameran perseorangan Le Chek Wen (1934-1998) pada tahun ini. Beliau yang dikenali dengan karya catan abstrak yang menggunakan medium dakwat Cina. Lee Long Looi pelukis kelahiran Kedah juga telah berjaya melaksanakan pameran perseorangan keduanya pada tahun ini. Karya-karya catannya bertemakan potret wanita yang digayakan.

Galeri Seni Samat terus aktif menganjurkan pelbagai pameran oleh pelukis-pelukis tempatan. Pameran seterusnya ialah oleh pelukis kelahiran Kedah, Joseph Tan Chan Jin (1941-2002) pada 1968 dengan mempamerkan karya-karya catan dari *Graffiti Series* yang dihasilkannya. *Atelier 17* telah mengumpulkan pelukis-pelukis tempatan yang pernah menuntut di pusat seni tersohor Paris itu untuk mempamerkan karya-karya cetakan gubahan mereka pada tahun tersebut. Sebanyak 40 cetakan gubahan berjaya dipamerkan. 30 daripadanya adalah karya oleh pelukis-pelukis Malaysia.

Pelukis kelahiran Melaka, Jehan Chan Yee Hing (1937-2011) juga mendapat perhatian oleh galeri ini untuk mengadakan pameran perseorangnya yang pertama. Khalil Ibrahim (1934-2018) juga diberi ruang untuk pameran perseorangan pertamanya di Galeri Seni Samat. Cheong Lai Tong meneruskan siri pameran perseorangan di galeri ini pada 1968, begitu juga dengan Syed Ahmad Jamal (1929-2011). Pada tahun ini, Galeri Seni Samat menganjurkan pameran karya-karya cetakan oleh Long Thien Shih sekembalinya beliau dari Paris.

Pada tahun 1969, Lee Kian Seng pelukis kelahiran China pula memperagakan catan batiknya hasil dari pengajiannya di Jepun. Pelukis kelahiran Bogor, Indonesia, yang terkenal dengan karya-karya figuratif dan potret, Mohammed Hossein Enas (1924-1995) juga mendapat peluang untuk menjayakan pameran perseorangnya di galeri ini pada 1969. Khor Seow Hooi juga mendapat peluang untuk pameran perseorangnya yang pertama pada tahun yang sama.

Pelukis kelahiran Terengganu dan pengasas serta presiden Friday Art Group di Kuala Terengganu, Chew Kiat Lim menyertai senarai untuk pameran perseorangan di galeri ini pada tahun yang sama. Begitu juga dengan Jolly Koh untuk pameran perseorangnya yang keempat dan kedua bersama Galeri Seni Samat.

Ismail Zain (1991), menyatakan bahawa Galeri AIA (Galeri Seni Samat) merupakan antara galeri persendirian yang berjaya ketika era 1960-an. Galeri ini diangkat sebagai penentu cita rasa seni yang berwibawa hasil sokongan padu diperingkat awal penubuhannya.

Galeri 11

Chan Voon Fee (1931-2008) telah menubuhkan Galeri 11 pada Jun 1966 di 11 Jalan Pinang, Kuala Lumpur. Arkitek yang berminat dalam seni lukis ini telah mengubah suai sebuah bangunan untuk dijadikan premis galerinya. Bangunan tersebut juga merupakan ruang studio beberapa orang pelukis. Antaranya ialah

Abdul Latiff Mohidin, di sinilah beberapa catan *Siri Pago-Pago* dihasilkan pada ketika itu.

Beliau melihat kepada kebolehan dan bakat yang ada pada pelukis-pelukis tempatan. Penubuhannya telah disambut baik oleh peminat seni lukis dan pelukis-pelukis tempatan pada ketika itu. Long Thien Shih juga mendapat ruang untuk menjayakan pameran perseorangannya pada tahun 1966.

Galeri 11 telah menganjurkan aktiviti pameran pertamanya iaitu pameran berkumpulan pada tahun 1967 yang disertai oleh Abdul Latiff Mohidin, Jolly Koh, Lee Kian Seng dan Syed Alwi. Pameran ini telah dirasmikan oleh Ghazali Shafie (Tun) dan ianya amat berjaya dan mendapat sambutan yang menggalakan apabila banyak karya-karya yang dibeli oleh peminat seni.

Galeri 11 bukan sahaja mendapat perhatian dari pelukis tempatan, malah pelukis-pelukis dari Eropah turut sama meraikan kejudannya. Mereka turut sama menyertai pameran yang dianjurkan oleh Galeri 11.

Amat mendukacitakan, Galeri 11 terpaksa mendiamkan diri setelah dua tahun beroperasi meskipun merupakan galeri seni persendirian yang sofistikated pada ketika itu. Setelah itu Dawn Zain mengambil alih pengurusan Galeri 11 pada 1968. Satu pameran berkumpulan telah dianjurkan pada tahun ini yang disertai antaranya ialah Sharifah Fatimah Syed Zubir.

Abdul Latiff Mohidin dan Cheong Lai Tong, masing-masing telah mengadakan pameran perseorangan mereka di galeri ini pada tahun 1969. *Debris (Pago-Pago Series)*, (1968) adalah antara karya Abdul Latiff Mohidin yang telah dipamerkan dalam pamerannya itu. *Scene*, pameran yang telah dijayakan pada 1969 memberi suatu kelainan dalam seni lukis negara pada era tersebut.

Sumbangan Galeri 11 terhadap proses perkembangan seni lukis negara tidak boleh dinafikan. Aktiviti-aktiviti pameran yang dilaksanakan telah memberi kesan positif dalam proses perkembangan seni lukis tempatan.

Galeri APS

Beberapa orang ahli Angkatan Pelukis Semenanjung (APS) telah berusaha untuk menubuhkan sebuah galeri untuk kemudahan ahli-ahlinya berpameran. Hasrat itu akhirnya terlaksana pada tahun 1967 dan beroperasi di Jalan Raja Muda (Princess Road), Kuala Lumpur.

Menurut Abdullah Kassim (1998), di peringkat awal ianya dikenali sebagai Dewan Seni Rupa yang diuruskan oleh Sabtu Yusof. Premis tersebut juga digunapakai sebagai ruang studio oleh beberapa orang ahlinya di waktu malam. Galeri APS aktif menganjurkan pameran seni lukis bukan hanya dari kalangan ahli tetapi juga oleh pelukis-pelukis lain. Ini telah dijelaskan oleh Dolores D. Warton di dalam bukunya *Contemporary Artists of Malaysia* di halaman 99, 1971.

“Exhibitors are not limited to Society members but most works are those members”

Galeri APS juga tidak panjang usianya apabila terpaksa berakhir setelah dua tahun beroperasi. Ianya telah mencatat sejarahnya yang tersendiri sebagai sebuah galeri seni yang dimiliki oleh kumpulan pelukis yang pertama seumpamanya di negara ini.

KESIMPULAN

Kemunculan galeri seni persendirian semenjak di era kolonial memberi kesan yang positif terhadap proses perkembangan seni lukis negara. Diusahakan oleh pelukis-pelukis dari generasi perintis, galeri seni persendirian terus berkembang mengikut permintaan dan situasi ekonomi negara.

Gelombang perniagaan seni lukis telah dikesan bermula di sekitar Bandaraya Pulau Pinang. Pada ketika itu aktiviti urus niaga oleh pelukis-pelukis cat air berlaku di kawasan terbuka di tepi jalan dan kaki lima bangunan. Kehadiran Yong Mun Seng dan Chuah Thien Teng telah mengubah suasana tersebut apabila mereka membuka ruang galeri masing-masing untuk mempamerkan dan menjual karya-karya mereka di Pulau Pinang. Kemudian ianya berkembang ke Kuala Lumpur, bersesuaian dengan fungsinya sebagai sebuah pusat pentadbiran negara. Faktor ekonomi juga turut mempengaruhi perubahan tersebut.

Promoter seni telah mengambil alih peranan pelukis - pelukis perintis untuk meneruskan perniagaan galeri seni persendirian. Ini memberi ruang kepada pelukis untuk menumpukan perhatian kepada penghasilan karya-karya mereka. Segala urusan pengendalian galeri diambil alih oleh promoter seni yang semakin berkembang.

Bermula seawal tahun 1940-an dengan hanya dua galeri kecil yang diasaskan oleh dua tokoh pelukis perintis di Pulau Pinang, perniagaan yang berasaskan kreatif itu telah berkembang dan berpindah ke Kuala Lumpur. Ianya sejajar dengan fungsi Kuala Lumpur sebagai pusat ekonomi dan pentadbiran negara pada ketika itu. Sejumlah lapan galeri dikesan menjalankan aktiviti berkaitan dengan seni lukis sehingga tahun 1960-an, ini membantu proses perkembangan seni lukis tempatan. Galeri seni persendirian telah membuka ruang dan peluang kepada pelbagai generasi pelukis tempatan untuk meneruskan aktiviti seni lukis mereka. Jumlah galeri seni persendirian juga turut bertambah dengan penglibatan beberapa individu yang melihat potensi yang baik dalam perniagaan yang berasaskan seni lukis ini.

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The Theme, Style, And Humor Malaysian Popular Magazines in Malaysia *Gila – Gila, Ujang and Gempak* (1978 – 2015)

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ABSTRACT

Due to the emergence of digital technology and the popularity of social media, many local cartoon magazines, including *Ujang* and *Gempak*, have ended their publications. The decline is because people have many options and access to digital and free cartoons. The inclination and tendency to change from the sociocultural aspect affect the cartoon theme, style, and humor. This study aims to critically analyze the style, theme, and humor of cartoons in magazines like *Gila-Gila*, *Ujang*, and *Gempak*. This study was conducted through contextual analysis of the selected samples of cartoons. Feldman's method of art criticism comprising the strategies of description, analysis, interpretation, and judgment and Gombrich's theory of style were applied to the cartoons. The *Gila-Gila* cartoonist selected for this research is Rejabhad. The cartoonists from *Ujang* and *Gempak* are Sukun and Zuan, respectively. The findings of this study show that each cartoonist has his style, theme, and humor while instilling sociological, cultural, economic, and religious aspects as well as having the Malay and Malaysian essence. Humor can be generated by many methods either in communication or persuasion. Therefore, in the future, it may strengthen the role of cartoons and cartoonists in the new publications of local cartoon magazines.

Keywords: *Theme, Style, Humor, Gila-Gila, Ujang, Gempak*

INTRODUCTION

Makhazin comes from an Arabic word, which means magazine, that comprises different types of writing and drawing. It contributes to the knowledge, information, or entertainment in any capacity as a “storehouse” containing a variety of information that is simply used as a light and compact reading

material compared to a book (Hamed, 1997). The magazine is a media or periodical publication containing articles from various authors (Assegaff, 1983). Various types of magazines can be found in the market, which are entertainment, *da'wah*, education, science, comics, cartoon, and fiction. Magazine publications have started since 1876. From 1968 until 1997, the magazine publications in Malaysia increased (Hamed, 1997) containing local humor in the forms of cartoons and articles.

According to David Low, cartoon, which is a form of a drawing, is representational or symbolic, creating a satirical, witty, or humorous point. It may contain captions comprising more than one panel. Nevertheless, cartoons usually appear in periodical publications (Mulyadi, 2004). The year-end of 1970 marked a historic and significant moment in Malaysia due to the existence of Malay humor genre cartoon magazines in the Malay language such as *Gila-Gila*. It was first published in 1978 and has produced many corporate leaders and cartoonists. The successful publication of *Gila-Gila* has resulted in the making of other cartoon magazines such as *Gelihati*, *Batu Api*, *Mat Jenin*, *Humor*, *Ujang*, *Apo*, *Gempak*, *Utopia*, *Starz*, *Jom*, and *G3* (Mulyadi, 2015).

There are various characteristics in Malay cartoons in terms of concept, theme, style, character, humor, and social commentary. Cartoon magazines commonly use cartoon strips for their sequential episodes and more than one frame to deliver a cartoon. In Malay cartoon magazines, cartoonists have different ways or styles of illustrating and delivering their cartoons. Each published magazine in the market has a different style, theme, and humor, including form, color, and purpose. Several themes found in Malay cartoon magazines portray social activities, community, city, village, and multicultural scenes.

Only several entertainment magazines in Malaysia still maintain their positions in the field of publication of local cartoons. This is due to the growth of advanced technology, allowing people to gain access to the website via the internet. Keen involvement by the Y and Z generations, who are more interested in advanced and digitized technology, has caused a tremendous change and acceptance. Hence, the economic factor is also a cause of the reduction of entertainment magazines in the country. Technology transforms along with the change of time. There has been a massive use of mass media, which has caused the decreasing use of paper-based Malay cartoon magazines. People prefer to use tablets, laptops, computers, and smartphones to access digital cartoons as they are easier means. Jaafar Taib mentions the declining Malay cartoon publications as follows.

"Whatever the media is, it will go through a transformation. In the past, people only relied on newspapers to find out current issues but now the media has turned to the internet which can be accessed by anyone. Just like a cartoon magazine, will change according to the media. The current generation is no longer fond of sheets of paper, they prefer electronic works such as animation or digital games" (Jaafar Taib as cited in Saidi, 2015).

Another factor that has influenced the reducing production of cartoon magazines is our local cartoonists who are not competitive Jaafar Taib as cited in Saidi, 2015. They are unlike earlier cartoonists who had a sense of view toward society and implemented their styles. Observation of the surrounding issues is more interesting to the readers because cartoonists are more sensitive to current issues and the life of the community. Some cartoonists are comfortable in their group and do not compete with other cartoonists by displaying cartoons that have no soul or of mere humor. From the 1970s to the 1990s, Malaysian society was keen to read cartoons in daily, weekend, and national newspapers (Baharuddin Arus, 2017)

Puteri Roslina (2003) mentions in her study that there is not much research in cartoons, and this research looks up to the issue of style, theme, and humor that influence the publication of Malay cartoon magazines. Each magazine has its aspect in terms of style, theme, and humor.

This article aims to study the theme, style, and humor of prominent Malay cartoon magazines, *Gila-Gila*, *Ujang*, and *Gempak*. The objectives will further strengthen the overall procedures and analysis of the research. The selected magazines, *Gila-Gila*, *Ujang*, and *Gempak*, are based on the duration and

popularity of the magazines that have sustained more than 15 years in the market. The study focuses on selected *Gila-Gila*, *Ujang*, and *Gempak* cartoonists based on their popularity and important work during the magazine publications from 1978 to 2015 for *Gila-Gila*, 1994 to 2015 for *Ujang*, and 1998 to 2015 for *Gempak*.

This study analyzes significant series by one cartoonist of each magazine based on popularity such as Rejabhad, Sukun, and Zuan from *Gila-Gila*, *Ujang*, and *Gempak*, respectively. The selected cartoons are *Periwira Mat Gila*, *Tan Tin Tun*, *Selendang Siti Rugayah*, *Amal anak Periwira Mat Gila*, *Workshop*, and *Mat Gempak*. The researchers faced some difficulties while gathering the primary data. There are a lot of magazines and books that can be referred to. However, some magazines have no complete number of issues from 1978 until 2015. Other than that, the interviewees have packed schedules causing them to be unable to give feedback and reply to emails or calls because they are not in Malaysia.

This research may contribute toward educational functions in the industry of local cartoons in Malaysia. It emphasizes the importance of cartoons in promoting racial harmony and multiculturalism community as Malaysian family that is united and always caring and appreciating each other. The findings could serve as a model for local cartoonists and creative industry players in enhancing the possibility of creating job opportunities especially for youngsters who want to join the cartoon industry. In addition, this research will influence the government sector, especially in the art industry by introducing local cartoons to outsiders to understand the beauty of Malaysian cartoons and enhance a healthier economy. This research can also benefit students, academicians, researchers, and curators of the new knowledge of cartoons. This research will also enhance sources of information to the art galleries and the cartoon house, which is an institution that voluntarily keeps cartoonists' artworks.

LITERATURE REVIEW

The Definition of Cartoon

Muliyadi (2010) mentions from Harvet (1987: 129) that cartoon develops within the society where it reflects and illustrates various cultural aspects of the society. In this situation, a cartoon can be considered a mode of mass communication that conveys a message. The cartoon is a symbolic art of satire and criticism that has a sense of humor. The cartoon also contains messages of political, social, cultural, economic, and religion.

Cartoons usually appear in periodical publications. Most frequently, a cartoonist's intention is related to political or public affairs, but it may also be related to social customs, fashion, sports events, or personalities. Cartoons need to be analyzed first by focusing on aspects including form, content, and context (Muliyadi, 2010). A caricature's portrayal of mock, imitation, and certain arresting characteristics are exaggerated to create a comic or animation (Gombrich, 1992; Muliyadi, 2004) mentions that caricature can also be categorized as a cartoon.

In fine arts, a cartoon is sketching or drawing. According to David Kunzle (1993) the process to create a cartoon is done using paint, tapestry, mosaic, glass, and papers of similar sizes. A cartoon is a simple drawing containing texts, captions, or framed pictures that copies or symbolizes an event, situation, or human in a humorous form (Puteri Roslina, 2003 as cited in Norhayati, 1989).

In contemporary newspapers, an editorial cartoon is usually in a single frame (Seymour-ure,1996). According to Feldman (1995), in a Japanese cartoon, the editorial cartoon is an important medium of political communication. Editorial cartoon, through graphic illustration, is brief and humorous. It touches various subjects in political and editorial reporting. Cartoon strips are produced in a

sequence of frames. They are presented in sequence, from one frame to the next. Cartoon strips have characters and a specific storyline. Cartoon strips also discuss current political issues. Cartoon strips reveal current issues through dialogues, actions, and characters (Mulyadi, 2010).

Theme

A theme is seen as a universal element. The theme is defined as a function where a “special status is assigned to one part of it” (Halliday, 1994). The theme is recognized by what is placed in the initial position or special status.

The theme is usually related to what ‘subject’ or ‘topic’ is to be used as a main idea of something. The common understanding of a theme is an idea or a point that is vital to a value system in the past (historical research). A qualitative methodological approach was established and acts as an appropriate vehicle to uncover the relationship between styles, themes, and humor in selected Malaysian humor magazines.

RESEARCH METHODOLOGY

This research employed qualitative research where the data obtained from secondary data. The secondary data were collected from books, articles, journals, theses, and websites. This research focused on styles, themes, and humor in selected Malay humor magazines by using contextual analysis and content analysis. The contextual analysis required the researchers to go outside the work of cartoons selected to answer the research questions. The contextual analysis was employed to understand how a work of art expresses or shapes the experiences, ideas, and values of the individual or groups that make, use, view, or own them (D’Alleva, 2010). To develop a contextual analysis and content analysis, a researcher might look at evidence such as documents, other images, books, cartoonist writings/ caricatures, and histories. Content analysis researchers can quantify the relationship of certain themes, style, and humor by each one separately from the source, medium and work result.

The obtained data (cartoon) were analyzed by applying four steps of art criticism by Feldman (1994) consisting of description, analysis, interpretation, and judgment. The Gombrich Theory was used concerning symbol, caricature, text, dialogue, styles, jokes, and images related to the issue (Mulyadi, 2010).

FINDINGS



Figure 1. Periwira Mat Gila, 1988
 (Source: Author's collection)

Table 1. Theme, Style, and Humor of Rejabhad cartoonist in Gila-Gila magazine in the 1970s

<i>Gila-Gila</i>	Theme	Style	Humor
Rejabhad <i>Periwira Mat Gila (1988)</i>	Socio-cultural Socio-economy Folklore Folklore background The main character of Mat Gila is a commoner living in the village. "If there's money, all can be done." Sultan heard him and challenged him to prove it. The Sultan gave him RM 500 000 and put him on a haunted island. Sultan also challenged him to conceive his child. Farming in the village is like a rice field.	Malay Malaysian Form Drawing in a Malay form where it has a background of Malay's Ancient environment, a combination of images and texts in the folklore artwork. Stroke Sketches using fine strokes, cartoonists used many types of lines as seen through his drawing where it was meticulous. Language Texts using the traditional language of Malay literature such as folklore, idioms, proverbs, and poetry. Uses of classical Malay language such as <i>hamba, tuan hamba</i> . <i>*Bulan di langit jangan direnung, orang jauh jangan dikenang, nasib sendiri jangan disesali – Mat Gila.</i>	Lesson Humor in the cartoon present has a lesson element. Funny Exaggeration of cartoon image and the texts of dialogue.

Table 1 shows that *Periwira Mat Gila* uses folklore and sociological theme where it represents the society in the story. The main character of Mat Gila is a commoner living in a village. There are some

issues in the cartoon involving Mat Gila's life starting from being a commoner to marrying the king's daughter. The Sultan trusts him and gives him the title *Periwira*. *Periwira Mat Gila* is also a series from the past and combined to become humor stories for five years. *Periwira Mat Gila*'s cartoon style is characterized by Malay essence. Although the cartoon strokes of *Periwira Mat Gila* are rough and hard, they still show the Malay cartoon identity. The cartoon uses many frames and is organized one by one, from upper to above. The cartoon uses a black and white tone. The cartoon has a king and a common society. The line drawing in the cartoon is fine. The caricature of characters is exaggerated. The text includes the traditional language of Malay literature such as folklore, idioms, proverbs, and poetry. Humor in the cartoon is represented by the exaggeration of facial impression and action as well as elements on the temperament of people.



Figure 2. Tan Tin Tun, 1989
 (Source: Author's collection)

Table 2. Theme, Style, and Humor of Rejabhad cartoonist in Gila-Gila magazine in the 1980s

<i>Gila-Gila</i>	Theme	Style	Humor
Cartoonist Rejabhad: <i>Cartoon Tan Tin Tun</i> (1989)	<p>Socio-cultural Malay lifestyle, Romance, Love, and family conflict (the relationship between Tan Tin Tun, the mother of Tan, and his father). There is also a family relationship without a blessing from Tan's grandfather.</p> <p>Socio- Economy Working as an entertainer such as a singer and a theater's actor. Farming such as paddy farming and other types of farming in Kedah.</p>	<p>Form The drawing is influenced by Malay characteristics which are the core source/ element of the story. Combination of image and text in the masterpiece. Usually, a traditional Malay house has a mat to be used as a place to sit, the cartoonist Rejabhad also embeds these elements of Malay traditions in his arts.</p> <p>Stroke Fine drawing. The image of the traditional house is clear in the illustration, the use of lines, such as bold and thin lines, as well as the repetition of the shapes of the wood.</p>	<p>Lesson Performing an obligation such as going to the mosque and attending religious events. Humor in the cartoon contains lessons and values.</p> <p>Satire Content in the text has a satire element.</p> <p>Funny Exaggeration of image and text in the cartoon.</p>

		<p>Language The texts use classical and traditional Malay language elements such as folktales, <i>pantun</i>, proverbs, idioms, and poetry. For example, '<i>Batu yang sentiasa bergolek, mana bias lekat lumut. Jauh api dari semanggang</i>'.</p>	
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Table 2 shows cartoonist Rejabhad's cartoon entitled Tan Tin Tun in 1989 which has a sociological theme. It touches on society and its conflict. It also has love and economic themes. This cartoon uses classical and traditional Malay language. The illustration uses a black and white tone. The form of the cartoon has Malay characteristics and the strokes of the drawing are fine and bold. The cartoon has a sequential frame and is arranged one by one from left to right and continues to the bottom.



Figure 3. *Selendang Siti Rugayah*, 1997
 (Source: Author's collection)

Table 3. Theme, Style, and Humor of Rejabhad cartoonist in Gila-Gila magazine in the 1990s

<i>Gila-Gila</i>	Theme	Style	Humor
<p>Cartoonist Rejabhad: cartoon <i>Selendang Siti Rugayah</i> (1997)</p>	<p>Socio-cultural Religion Malay lifestyle Love conflict between Rugayah and Sulaiman caused by a third party.</p> <p>Socio-economy</p>	<p>Malay Malaysian</p> <p>Form The drawing form is Malay-influenced which has a Malay society background. Combination of figures and texts in the artwork.</p> <p>Stroke</p>	<p>Satire Content in the text has a satire element.</p> <p>Funny Exaggeration of image and text in the cartoon.</p> <p>Da'wah/lesson Humor contains a da'wah message where it</p>

	<p>Working as a rubber tapper at a rubber plantation.</p> <p>Religion Doing <i>ibadah</i> is being claimed, going to mosques, and attending religious events.</p> <p>Things that are religious and superstitions are prevented such as using “<i>minyak pengasih</i>”</p>	<p>A fine sketch of a village house in the illustration. Using various types of lines, such as thick and thin, for example, grass.</p> <p>Language Text using the Malay language literature such as folklore, idiom, poetry, and proverb.</p> <p>Example:</p> <p><i>*Bercinta laksana meniti di titian rapuh</i> <i>*sebelum rotan cukup, kita kaitkan dengan akar kayu</i></p>	<p>shows the good and wrong things toward a reader.</p>
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Table 3 shows the theme in the artwork, which is about the love conflict between Rugayah and Sulaiman, sociological, cultural, economic, and religious. Sociological refers to social life in the village that practices Malay customs and lifestyle. In the 1990s, Rejabhad began to produce another cartoon entitled *Selendang Siti Rugayah*. His style of drawing is classic. The language used describes him as a classic cartoonist as he uses full spelling and polite prose. He is gifted in painting especially in the background of the cartoon where he shows the environment of a village. He draws the background carefully by using thick and small lines. Humor can be seen in the cartoon from the distortion of characters, the text presented, and the action of characters. Besides, the humor of the cartoon is presented in the lesson and satire forms.



Figure 4. Workshop 1996
 (Source: Author's collection)

Table 4. Theme, Style, and Humor of Sukun cartoonist in Ujang Magazine in the 1990s

<i>Ujang</i>	Theme	Style	Humor
Cartoonist Sukun: Cartoon Workshop (1996)	Socio-cultural Socio – economy Lifestyle Malay lifestyle Society in Village Handle the issues of hangout, gambling, and noise among young people in the village by spending their time through activities such as sports. Religion A <i>surau</i> in the village for religious activities.	Malay Malaysian Form Drawing has a touch of Malay and Malaysian styles. Design a home village, <i>surau</i> , and Malay traditional attires such as <i>baju Melayu</i> and <i>sarong</i> , <i>songkok</i> , and <i>kopiah</i> . Stroke Fine sketches The use of various lines such as thick and thin lines. Repetition. Language Free Malay language and mixture with other languages. Examples: * <i>abistu..macamna</i> * <i>tau beno la</i> * <i>sapa</i> * <i>bebudak</i> * <i>gua</i> * <i>cayalah</i>	Funny Exaggeration of image and text.

Table 4 shows the main characters of the cartoon, Dicky and Cupin. Dicky has a workshop. Cupin is his employee. The main theme in this cartoon is a villager's lifestyle. In this cartoon, the researchers found Malay and Malaysian identity in terms of the style in cartooning. The background of the cartoon closely recaps images of a Malaysian village from a Malay-designed house with meticulous and fine strokes. Each character and item can be seen clearly. Even the sequence of frames is organized in the humor aspect. The cartoonist puts his humor on the exaggeration of a cartoon character as well as blends in with the text to make the cartoon funny and have satire or lesson content.



Figure 5. Mat Gempak, 1998
 (Source: Author's collection)

Table 5. Theme, Style, and Humor of Zuan cartoonist in Gempak Magazine in the 1990s

<i>Gempak</i>	Theme	Style	Humor
<p>Cartoonist ApoH @ Zuan: Cartoon <i>Mat Gempak</i> (1998)</p>	<p>Socio- cultural Lifestyle Love Malay lifestyle Society and friendship.</p> <p>The villagers practice the old values and norms such as washing clothes manually without using the washing machine and washing them outside the house. A group of teenagers sitting around somewhere usually at the end of the village. Friendship - Matt has a friend who is said to be his girlfriend from the City School.</p>	<p>Malay Malaysian Form</p> <p>Drawing has a touch of Malay and Malaysian styles.</p> <p>Overview of the village through the design of homes, crops, and plants around the home such as palm trees, shrubs, and prayer.</p> <p>Stroke Fine sketches, the use of various lines such as thick and thin lines. Repetition in objects can also be seen. The older ones are wearing a t-shirt, <i>pelikat</i>, and <i>kopiah</i>.</p> <p>Language Text using free Malay language mixed with other languages.</p> <p>Example: *yeay *gedebuk</p>	<p>Funny Exaggeration of image, expression, and action in the cartoon, as well as dialogue, presented.</p>

Table 5 shows a theme that revolves around Malay people's lifestyle in a village. At the beginning of the story, cartoonist Zuan shows the real situation in a village featuring Mat Gempak as the main character. The strokes in the drawings are detailed. The fine and thick lines of each character and

background produce a great impact on this cartoon. It looks very interesting. The composition of the cartoon character and the text is suitable for each frame. Humor elements of the cartoon could be seen in the form of shapes, characters' actions and expressions, content, and text delivered. The text is suitable for each character, as the text is commonly used by the people in the society symbolically, sarcastically, or humorously.



Figure 6. *Amal anak Periwira Mat Gila* 2001
 (Source: Author's collection)

Table 6. Theme, Style, and Humor of Rejabhad cartoonist in *Gila-Gila* magazine in the Millenium Era

<i>Gila – Gila</i>	Theme	Style	Humor
<p>Cartoonist Rejabhad: Cartoon <i>Amal anak Periwira Mat Gila</i> (2001)</p>	<p>Socio- cultural Socio-economy Folklore Love Amal has two siblings and they live together with their parents in the village, the theme of village life is a family living in a village practicing Malay customs.</p>	<p>Malay Malaysian</p> <p>Form Drawing based on the Malay community with images and texts. Malay traditional houses usually have mats (<i>tikar mengkuang</i>) to sit, a cover (<i>saji</i>) for food, and a food container (<i>tempayan</i>). Rejabhad portrays Malay identity in his artwork.</p> <p>Stroke Fine sketches. The description of the village house is clearly illustrated. There are various lines, thick and thin, in grass drawing.</p> <p>Language</p>	<p>Lesson Content and context in the cartoon which has a lesson element.</p> <p>Satire Cartoons have satirical elements such as criticizing people's stupidity.</p> <p>Funny Exaggeration of image and text in the cartoon.</p>

		<p>The text used is based on traditional Malay literature such as folklore, proverbs, idioms, and poetry.</p> <p>Example: <i>*jebat derhaka Amal maafkan, inikan pula ayah dan abang kandung.</i></p>	
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Table 6 shows the theme of village life, a family living in a village practicing Malay customs and practices. The style of Rejabhad's drawing is very detailed and clear through the drawing of in-house appliances, patterns on walls, floors, and mats. Each character has a pattern on the outfit. The story has values and lessons as well as humor that can be drawn from the use of dialogue and facial expressions. The stroke in the drawing is meticulous, each item in the house is clearly shown such as the wooden, rattan, kitchen appliances, and living room. There is a perspective in the house. Malay identity can be seen in the drawing of the early Malay kingdom, as the society lives in the village with no development. The characters wear Malay-influenced outfits, in situations before Independence Day. Rejabhad is wise in processing traditional Malay literature in his text. It has content and Malay aesthetic such as idiom or proverbs in Amal's character. There are values embedded in his story; respect the elders because it is one of the special worships of Islam, humor presented has values and lessons. It is not only funny on the exaggeration of image cartoon, but it also has satirical aspect.

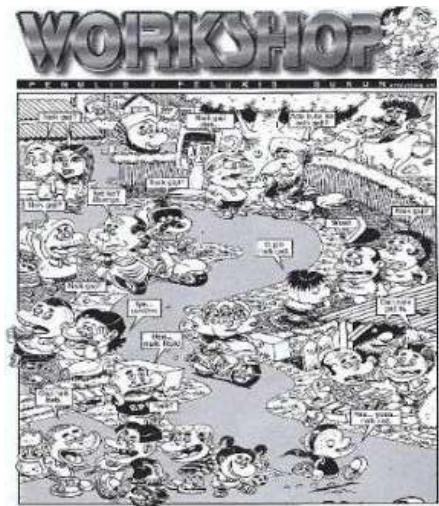


Figure 7. Workshop 2004
 (Source: Personal collection)

Table 7. Theme, Style, and Humor of Sukun, cartoonist of Ujang Magazine in the Millenium Era

<i>Ujang</i>	Theme	Style	Humor
<p>Cartoonist Sukun: Cartoon Workshop (2004)</p>	<p>Socio- cultural Lifestyle Friendship Various scenarios in a community. Debt is a popular issue among the people. Every debt should be</p>	<p>Malay Malaysian</p> <p>Form This is a Malaysian cartoon. There are various races in a village such as Malay, Chinese, and Indian. The</p>	<p>Funny Exaggeration of image and text in the cartoon.</p> <p>Satire The dialogue presented has a satire element.</p>

	<p>paid off. Cupin promises to pay all his debts on his payday.</p>	<p>identity of Malaysia could be seen through the cartoon.</p> <p>Stroke Drawing strokes are detailed, using different types of lines to create images in the cartoon. The image of a village could be seen in the background such as trees, animals, motorcycles, houses, roads, bushes, public phones, hallways, rooftops, and lawns.</p> <p>Language There are multiple informal languages. Example: *ada butul ka naik gaji? *iyeke? Bestnya... *iye... confirm... *gaji naik beb...</p>	
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Table 7 shows the representation of the Malaysian community where there are various ethnicities in a village. The community, social, and cultural themes in this cartoon can be seen in the images drawn. There are a variety of communities such as Malay, Chinese, Indian, and others. Sukun portrays common events that happen in a community such as the attitude of a young man who likes to owe money but has problems paying his debts. The images are drawn in detail. The first frame only shows one frame but has all community, action, caricature, and landscape. Sukun sarcastically presents this episode but still inserts the element of humor through the style of the characters in the cartoon. He highlights various facial impressions and actions to create the element of humor in the story. The cartoon is funny and has a satire element. The facial impression and action presented are funny including the text of the dialogue.



Figure 8. Mat Gempak, 2000
 (Source: Personal collection)

Table 8. Theme, Style, and Humor of Zuan and Zint, cartoonists of Gempak Magazine in the Millenium era.

Gempak	Theme	Style	Humor
<p>Cartoonist Apoh @ Zuan: Cartoon Mat Gempak (2000)</p>	<p>Lifestyle Conflict Love Friendship Sociological Mat lives in the city with his friends. They are adolescents living life in the community. Having conflicts, being friends with different ethnicities such as Chinese. The prevalent and contagious disease at that time of 1999 started in China and spread to other countries including Malaysia.</p>	<p>Malaysian Japonism</p> <p>Form Malaysian Characteristic, various nationalities can be viewed at the cartoon-like Malay, Chinese, and others. At this point, Zuan uses the Japanese style that has become a trend for cartoonists. Using digital illustration in the background. A western cartoon superhero is also put in this story such as Superman.</p> <p>Stroke Zuan's sketches are more compact and advanced. They are more detailed from the stroke angles using various lines of thick, thin, coarse, and fine. These lines from the characters and perspectives in the painting as well as the addition of solid colors such as using fresh and warm colors.</p> <p>Language There are multiple informal languages. Example: <i>*Diorang tu spesies baru agaknya. Tapi peliknya takkan 100% macam manusia? Pelik bin ajaib!</i> <i>*Ala...kira okeylah.</i></p>	<p>Funny Exaggeration of face and action of character as well as dialogue used in the cartoon. Satire Content in the cartoon has a satire element.</p>

Table 8 shows that the cartoonist has a Japanese style in *Gempak* magazine, the themes revolve around the life of multicultural people living in the village and the city, as well as the themes of love, friendship, and conflict. Initially, Apoh's style is more to the Malay and Malaysian essence which can be seen in the form and stroke. In the 90s, *Mat Gempak's* story centers around the village where Zuan plays a cartoon of *Mat Gempak* with family and friends, telling stories and scenes in the village such as gardening, biking, raising chickens, and more. The cartoon style is more to the Malay and Malaysian essence and the humor conveyed is also more relaxed and funnier. In the 2000s, Apoh's storytelling began to change as *Mat Gempak* migrated to the urban area. He put the objects of development and technology in his cartoon. The style of the painting in *Mat Gempak* also looks toward the Japanese style. The humor presented is more aggressive, sharper, and funnier. More actions are shown. *Mat Gempak* also touches on issues that are going around globally in the context of the SARS issue around 1999 in China. At that time, Malaysia also took precautions so that outbreaks would not happen. Although Zuan's ethnicity is Chinese he lives around the Malay community and culture, making him eager to create cartoons with Malay style at first.

Recalling the memory and experience through the *Mat Gempak* cartoon, showing the family scenario of the Malay community, the atmosphere, background, and character refer to the culture of the

Malay community. It is a bit different in terms of language and action where it is a bit rough, but every picture frame shows a lot of humor. The cartoon style captures the Japanese style with the techniques, stroke, and image of characterization of character. The humor presented can also be seen in the use of course and free language. So, the characters look funny.

CONCLUSION

The study of theme, style, and humor in Malaysian prominent cartoon magazines from 1978 to the millennium era (2015) in this research is fascinating because it shows the journey of cartoons from 1978 to the new millennium in terms of theme, style, and humor. A variety of themes, styles, and humor can be seen in cartooning because each cartoonist has his own identity, content, context, and ideas. It has given a big impact on the local cartoon industry especially in magazines because it can sustain more than a decade and attract a lot of readers. The style, theme, and humor show a multicultural society in Malaysia in terms of culture, economy, religion, politics, and technology. The change of time from the 70s to the millennium era shows the journey of cartoonists presented in the cartoon in magazines. As we can see from the emergence of time, the difference between the past and present generations, namely generation X, Y and Z, can be seen through reading cartoons in magazines and digital format. This study is very important in the arena of cartoon art as it shows the creativity and credibility of local cartoonists in producing various types of cartoons. As well as cartoonist has been a main source and tools to community in learning, critics, model, teaching the socio – cultural and political aspect in Malaysia. As cartoon not only containing a joke but it have it essences, aesthetic and value that can build a nation building towards the society.

The Malaysian cartoon has its own identity in terms of form, language, economy, religion, geography, politics, culture, and ethnicity which have influenced the style, theme, and humor in cartooning. The influence of socio-political and culture in cartooning is one of the factors that allows the publication of local cartoon magazines. Readers are among the multicultural community and they accept the ways these cartoons are delivered. This research will contribute to the historical documentation of cartoon strips focusing on the style, theme, and humor of popular cartoon magazines. Besides that, there is still a lack of information about local cartoon magazines. In addition, other researchers can also make a comparison on prominent cartoon magazines between *Gila-Gila* and *Gempak* as their cartoon styles are different.

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The Applicability of *Awan Larat* Motif on Modern Typeface Representing The Malay Identity

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ABSTRACT

The selection of typeface is more than merely picking aesthetically pleasing typefaces; it is a crucial aspect of any digital design. In Graphic Design to have aesthetic appeal, it must have a clear visual hierarchy, a well-balanced design, and an overall tone that is consistent throughout. Other media such as wood carving patterns, murals, and graffiti art may also incorporate such typefaces. The design idea shall govern the precise patterns and motifs that could be applied to the typeface to make it more visually pleasant to the eye. One of the popular traditional ornaments in wood carving worn in Malaysia, known as *Awan Larat*. However, this traditional ornament, becoming increasingly irrelevant in the contemporary world. This is occurring due to technological improvements and a general lack of interest and appreciation on the side of the new generation of Malay population. The aim of this research is to determine that the *Awan Larat* motif can be adopted on a modern font representing the Malay identity on typefaces. As a result, the researcher was able to demonstrate how well the element of the Malay identity could blend with a modern font. This font can be used for a variety of purposes, including book and magazine covers, advertising, logos, and signage, among others. By using appealing fonts as a source of inspiration for native Malay components, it is possible to indirectly contribute to the development of Malay identity both inside and outside of Malaysia. It is hoped that this research will provide a better understanding of the significance of using this traditional motif in a modern typeface to raise awareness of the Malay people's cultural heritage values.

Keywords: *Awan Larat, Motif, Typeface, Malay Identity*

INTRODUCTION

Malaysia has several unique cultures and customs, making it a genuinely multi-racial cosmopolitan nation. While industrialization of the globe and the internet are causing disinterest and the extinction of several traditional arts, we are still fortunate to have Malay painters who are renowned for their ability to integrate the forms and patterns of indigenous flora into their carvings. This one element influences every aspect of Malay culture. There are several forms of symbols that may serve as the topic of an artistic work. Motifs can be symbols, sounds, motions, thoughts, or phrases. These are used to construct a

narrative via concepts and philosophy to reinforce the production or activities. The origin of the English word motif is the French phrase motif, which means "pattern" (Purnomo, 2017). The arrangement of flowers in Malay signifies the need for immaculate competence and knowledge or a composed, ordered characteristic, such as social integration, self-discipline, a soothing voice, and an attractive look, among others. Prior to modernization, Malay culture has utilised such themes in its art for centuries. Numerous research and discussions have been conducted to determine the origins, effects, and potential solutions for teaching Malaysians about the importance and relevance of motifs in expressing the Malay identity. This research is an excellent method to increase awareness of the significance and beauty of these themes design. Similarly, the purpose of this study is to investigate whether or not the *Awan Larat* pattern may be incorporated into contemporary fonts to represent Malay identity (Faisal, et al., 2018).

LITERATURE REVIEW

Malay Traditional Wood Carving

On everything from household items to boats and utensils, floral motifs predominated in Malay woodcarving. The artisans chose to implement their ideas after being inspired by the profusion of plant species in the home complex and nearby forest. For this element, most people turn to vine-like plants like *ketubit*, *guri*, *bunga cina*, and others like star anise and hibiscus. Plants have inspired Malays carvers for centuries (Faisal, et al., 2018). They are constantly soaking in the beauty of their surroundings and transforming it into something others may appreciate (Figure 1).



Figure 1. Motif Flora
(Source: Syed Ahmad Jamal, 1979, p. 20)

Malay woodcarving is prohibited by Islamic doctrine from representing live beings. Animal motifs were prevalent in Malaya before to the introduction of Islam. Malays have blended Hinduism and Buddhism into their sculptures in a region where both religions are popular. Depending on the species, animal themes have been either neglected or rendered in an abstract and vaguely stylized manner throughout the region since the introduction of Islam. There are just a few sculptors who continue to use

animals in their work, such as the chicken, a row of quacking ducks, or the head of an alligator. Malays were persuaded to follow their leader's directives by animal behaviours, such as 'itik pulang petang' Frequently, animal motions serve as inspiration for wood sculptures (Kari, et al., 2018) (Figure 2).

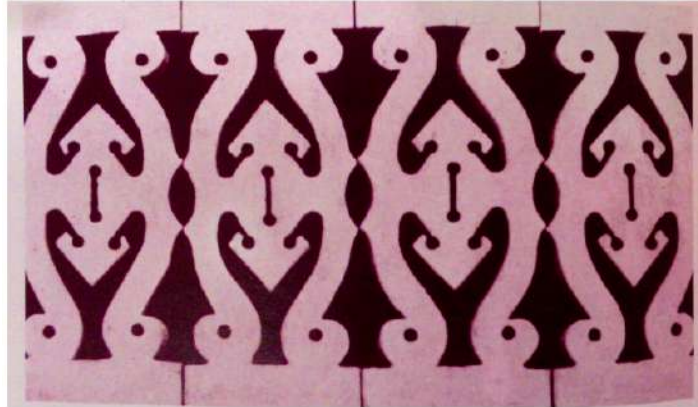


Figure 2. Motif Fauna
(Source: Abdul Halim Nasir, 1987, p. 102)

After the arrival of Islam to the Malay Archipelago, local artisans carved Jawi calligraphy and Qur'anic verses. Malay artisans who employ a variety of Arabic scripts convert Quranic verses onto wooden panels. As seen by this etching, Islam and the Quran as a compilation of God's words were treasured. With this design, relief carving, perforated carving, or a mix of the two are all feasible (Kari, et al., 2018). Calligraphy is frequently used to convey a message to the public on Islamic structures, such as mosques and private residences (Figure 3).



Figure 3. Motif Calligraphy
(Source: Syed Ahmad Jamal, 1979, p 126)

These geometric patterns have gained in prominence in tandem with the Islamization of the Malay people. The mosque, tombs, castles, and mansions are the most frequent locations where this style of geometric design is seen. Using their love of geometry, Malayan Islamic painters developed a unique and distinctive Islamic art style. Combining geometric themes with other elements, such as floral or calligraphy, is commonplace (Kari, et al., 2018). In addition to circles, triangles, squares, and paragons are among the most frequent geometric figures (Figure 4).



Figure 4. Motif Geometric
(Source: Farish Noor and Eddin Khoo, 2003, p. 45)

***Awan Larat* Wood Carving Pattern**

In the fourteenth century, the aesthetic craft development of Malay culture became more influenced by the concept of Tawhid, which is the realisation of God's oneness (Esa, 2019). *Awan Larat*, was taken for use as a symbol to represent the significance of the relationship between humans, the cosmos, and Allah (God). This form of independence is in no way attached, connected, or expressed. *Pola Putu* or also known as *Pola Bujang* is an alternative term for it. Flowers, fruit, and flower buds are recurring themes in this motif with a single design and no repetitions (Aida Kesuma Azmin et al., 2021) (Figure 5). Due to its delicate nature, *Awan Larat* is composed of joined sections that produce a single complete carving. These pieces are suitable for a range of compositions and tend to place a larger emphasis on plant features. In other words, *Awan Larat* is a visual form based on the repetition of a motif in a particular arrangement and composition, with no interruptions in the linkages between the motif's repetitions. This notion entails the interaction of pieces, such as leaves, tendrils, flower buds, flowers, and shoots, within a full composition.



Figure 5: *Pola Bujang*
(Source: Warisan Ukiran Kayu)

Single and screen patterns can be merged to form a single, comprehensive pattern. Self-destructive rivalry This pattern is also known as the "Main Pattern" or "*Pola Induk / Pola Lengkap*." This sort of pattern is particularly prevalent on plant elements owing to its softness and the fact that it has a beginning and an end (Nazuki et al., 2017) (Figure 6). Typically, this carving is paired with a complete design. This complete pattern wood carving provides a soft vibe which resembles the *Awan Larat* motif aesthetically. Floral themes and symmetrical groups dominated the carvings, allowing the Malay people to practise wood carving using *Awan Larat* patterns. Including the application of *Awan Larat's* Malay aesthetic concepts and features to the traditional Malay woodcarving theme of Terengganu.



Figure 6. Pola Lengkap
(Source: *Warisan Ukiran Kayu*)

Typeface Design as Cultural Identity

In today's more visual environment, typeface design is frequently utilised by modern advertisers as a technique of developing a brand signature. Typefaces are capable of evoking associations and memories. According to the majority of type practitioners and communication designers, the utilisation of typefaces' connotative qualities is crucial for efficient visual communication. It is possible for typefaces to transfer personality traits such as elegance, friendliness, and forthrightness. As a result, brand names (logos) can also communicate meaning through the typeface they employ. Numerous industry experts believe that a person's choice of typeface might influence how they interpret visual data. It should not come as a surprise that advertisers lay a significant focus on visual rhetoric, especially the use of typefaces. If the design elements of the typeface match those of the advertised goods, one might predict more positive responses (message). In the past two decades, academics in the field of consumer research have found the role of typography in advertising and the consumer environment to be among the most intriguing. If an advertiser is interested in the significance of fonts and their congruence with the product or item in question, their findings are highly beneficial for strategically disseminated impressions. In a typeface, the aesthetic characteristics of the characters, such as line thickness, corner smoothness, width, height, etc., are deemed to be of the utmost importance. These characteristics distinguish one typeface from another, just as our faces differ from one another. Given that all of these factors influence how we see a form and how that impression evolves, the choice of typeface is a rhetorical choice. Consistency between the typography and the advertisement's content emphasised the advertisement's significance. The choice of typeface played an influence in the final brand decision.

RESEARCH METHODOLOGY

This study employs an exploratory research design (Figure 7), which collects primary data mostly qualitatively. This study is exploratory because it focuses on a topic which has a high degree of uncertainty and ignorance, or because the subject is poorly understood. Typically, this study examines *Awan Larat* motifs, a topic that is unfamiliar and poorly understood by the general public (Sabri, et al. 2021). The primary objective of this research is to identify the motif of *Awan Larat* in various woodcarving patterns. Secondly, the researcher shall investigate the importance and aesthetic value of the *Awan Larat* motif in a particular wood carving design. After achieving these objectives, the researcher will conduct secondary data analysis by reviewing scholarly articles, books, and other internet resources. Subsequent to the primary data gathering which consist of qualitative information - an observational approach to the selected wood carving patterns shall be undertaken. Finally, the researcher shall analyse

the relevance of integrating the *Awan Larat* motif on modern typefaces such as Bold Arial (which researchers have already utilised in the sample) as the last objective for adoption (Padun & Das, 2021).

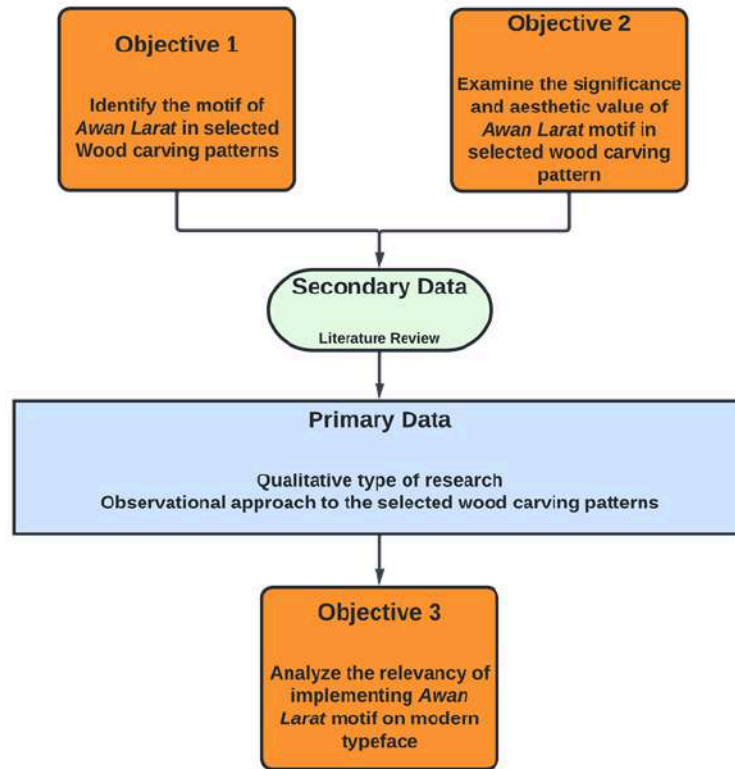


Figure 7. Research Framework

DISCUSSION AND IMPLEMENTATION

Even though there are many prospective motifs, only those that are in good shape and have historical relevance will be examined. Due to the uniformity of their pattern of manufacture and placement in the wood, wood carvings as carved ornaments have a specific regional character. To collect data for this study, researchers have selected one (1) theme – *Awan Larat* motif to be implemented and create a new typeface design.



Figure 8. Tebuk Silat Wood Carving - using *Awan Larat* motif
(Source: Author's collection)

In the observation of the *Awan Larat* motif, the researchers have chosen a specific part on the *Awan Larat* motif based on its behavioural and structural form. After picking the significant part of the motif from the wood carving pattern, the researcher has simplified the motif using a pencil sketch (Figure 9A) in order to generate a prototype for the subsequent digitization process. After the sketching phase, the researcher digitalized and implemented the *Awan Larat* motif into a modern typeface. In this example, the researcher has chosen the typeface "Arial Bold" (Figure 9B). For this digitization process, the researcher utilised Adobe Illustrator as the appropriate software to demonstrate that the *Awan Larat* motif may be incorporated into the typeface to symbolise the Malay identity.

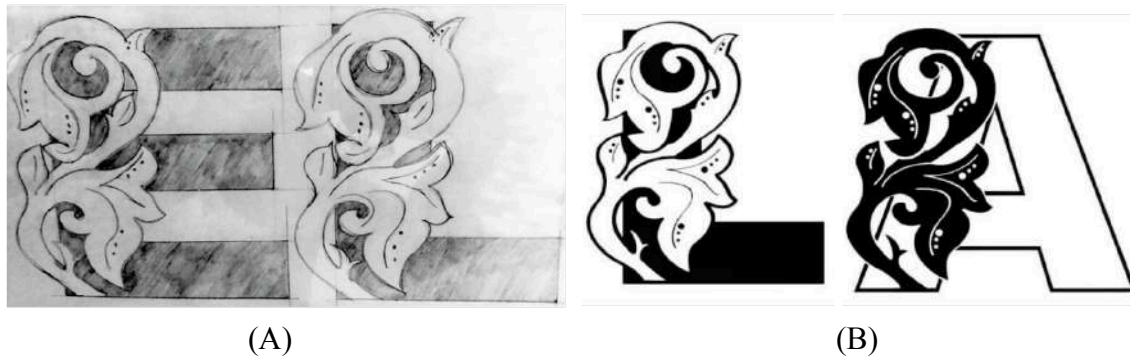


Figure 9. (A) After stylize the motif implementation on sketches; (B) After sketches, implementation on digital

CONCLUSION

This wonderful woodcarving, which is emblematic of Malay culture, is not only used for aesthetics, but also in architecture as well in graphic design. There are many wood carving patterns that can be found in Malaysia. These patterns can be simplified and applied on modern fonts which have thicker stems. Thus, the pattern looks more sturdy and harmonious as the font weight carries the motif which is embedded on the font. The combination of motifs on modern fonts may also assist the Malay companies in expressing their authentic local identity on a global scale such as logo, packaging design, promotional items etc. Although there are still some restrictions in implementing the motif into certain modern fonts, these are easily surmountable by exploring the suitable modern fonts which give the harmony and balance look of the selected part of the motif. In order to preserve the cultural significance, the *Awan Larat* motifs or other wood carving patterns which resemble the Malay identity, it is crucial to resist their use in modern designs to gain popularity especially among the young generations.

ACKNOWLEDGMENT

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Form & Symbolism of Rings from *Perbadanan Adat Melayu dan Warisan Negeri Selangor*

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ABSTRACT

A ring is regarded as part of jewellery, material culture, or artefact that carries beliefs, values, concepts, and the identity of a civilization. Therefore, it has enormous societal importance and is regarded as a symbol of national heritage art. Although they have been around and existed in Malaysia for a long time, as well as being kept and displayed in museums as national treasures, however, it is still a challenge to obtain a source of reference for detailed information connected to jewellery owing to a lack of reading resources. This study aims to examine and document the form and symbolism of rings from *Perbadanan Adat Melayu Dan Warisan Negeri Selangor* (PADAT) collection. The findings from this study will be able to contribute in-depth insights on rings as a source of reference and guidance for future needs for jewellers, designers, scholars, the public, researchers, including other related disciplines, and the young generation while preserving the traditional values and simultaneously promoting the aesthetic appreciation. Focusing on five rings from PADAT, this study describes the various characteristics of ring form based on multiple elements such as motif and material, as well as its relation to the symbolic meaning, employing the theory of Ferdinand de Saussure of Semiotics.

Keywords: *Form, Jewellery, Material Culture, Ring, Symbolism*

INTRODUCTION

According to Bujang and Hamidon (2008), material culture is a study of archaeology, social systems, and handicraft objects in society (Nazirah et al., 2015). Furthermore, as quoted by Blandy and Bolin in 2012, Schlereth stated that "*material culture is that segment of humankind's biosocial environment that has been purposely shaped by people according to culturally dictated plan*". This statement indicates that every material culture is constructed and designed to meet society's cultural needs (Hayati et al., 2019).

Rings are one of the most well-known pieces of jewellery. A ring is defined as a small circular object that is worn on a finger as an adornment or a sign of marriage, engagement, or authority and is usually made of expensive metal and studded with single or multiple gemstones (Oxford Language, n.d.). There is no doubt that a ring plays a significant role in any civilisation. For instance, in the context of marriage in Malay culture, a ring is viewed as a present from the groom to the bride and vice versa, while in Western culture, a ring symbolises one's marital status (Nur Balqis et al., 2014).

LITERATURE REVIEW

From one viewpoint, according to Syed Ahmad Jamal, all works of art are artefacts. They are created by the artist not because of their utility, but because of how they will be utilised. Art, according to Bertrand Russell, is the way that the form is used alongside other things as a statement or expression. Through handicrafts, man can produce objects for daily use which become symbolic and meaningful forms (Syed Ahmad Jamal, 1994). Rings were thus worn in multiple roles and symbolised various meanings in addition to their known purpose of self-adornment.

Form

The form reflects the artistic statement to be recognized, analysed, admired, valued, and enjoyed. Classification can be done by observing the resemblances in characteristics that reflect the style (Syed Ahmad Jamal, 1994). One of the elements in form is the motif. A motif is usually selected as a decorative element of an object because of its aesthetic and appealing nature. In addition to that, some motifs are selected as they may be reminiscent of memories or emotions that are significant to the artist or society. On top of that, certain motifs are chosen due to their peculiarity to evoke a sense of admiration. Essentially, a motif used will reflect the sense of symbolism and its nature. Generally, Malay ring makers use the plant world seen in the environment as a basis to produce a design (Adnan Jusoh et al., 2013). While in the Western world, the motif and form evolve through times such as the Mediaeval era, Renaissance era, and so on (Church, 2014). Another element of the form is material. In both the Malay and Western worlds, rings were traditionally made of precious metals such as gold and silver as well as semi-precious metal such as bronze. While the ornaments may mostly consist of gemstones. Sometimes, however, rare hardwoods, ivory, or bone were also used to replace gemstones as ornaments (Adnan Jusoh et al., 2013).

Symbolism

Siti Zainon Ismail (2006) reported that based on findings on the iconography study in the Art History context by Erwin Panofsky, symbols are considered as something meaningful as well as the creation of creativity allowing art objects to be evaluated in a meaningful way. According to Ismail Ibrahim, motifs can also be considered symbols with iconic shapes that may be interpreted further into certain meanings. Thus, symbols may be viewed in terms of form, sign, image, or motif (Saemah, 2014). Enriched with philosophical ideas, it is believed that in a society, everyone has a responsibility to offer something beneficial. In addition to conveying hidden meanings underlying a motif, the name of the motif is introduced, which is associated with a particular symbolism and values or advice (Siti Hajar, 2015). For instance, '*Awan Larat*' is often used for rings as a decorative motif for some Malay communities in Kelantan (Adnan et al., 2013). This particular motif is considered one of the most popular abstract motifs in the Malay world which can also be found on other handicrafts such as woodcarvings, metalware, and pottery. Believed to be inspired by moving clouds, Selvanayagam (1990) stated that the '*Awan Larat*' motif consists of a combination of 'C' and 'S' shapes in the form of interconnected spirals conveying gracefulness, love, and unity (Arba'iyah, 2018).


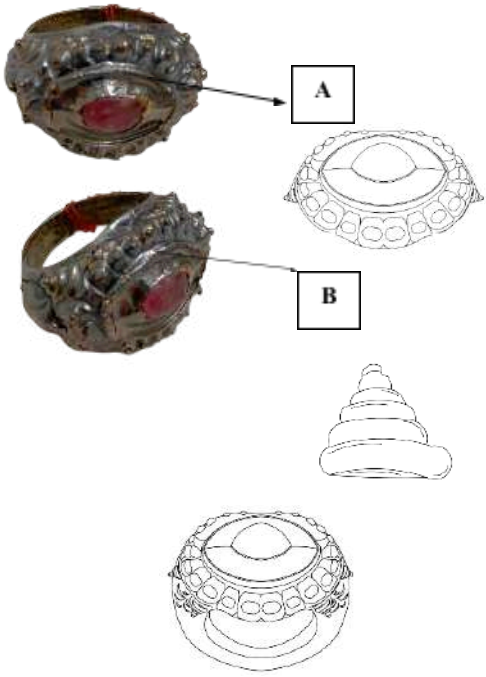


RESEARCH METHODOLOGY

This study is classified as qualitative research with a descriptive approach. Qualitative data is descriptive information and refers to phenomena such as language, which can be observed but not measured. There are two ways of data gathering which are primary data and secondary data. Primary data is collected through two means which are observation and interview. During the observation, all of the existing information on the rings including the body material, ornament material, and acquisition price was obtained. The visual documentation was compiled for the initial analysis of identifying the form, including the motif and material. The motif extraction and material identification were then presented in the interview session with jewellery experts and a ring maker to validate the data analysis. Through the study of signifiers in language and imagery, this research adopts the theory of Ferdinand de Saussure behind the notion of Semiotics to analyse the symbolic meaning behind the form of rings. While secondary data is collected through past studies and other academic discourses deemed relevant. All the data collected is then analysed to conclude the findings.

FINDINGS

Form of Rings


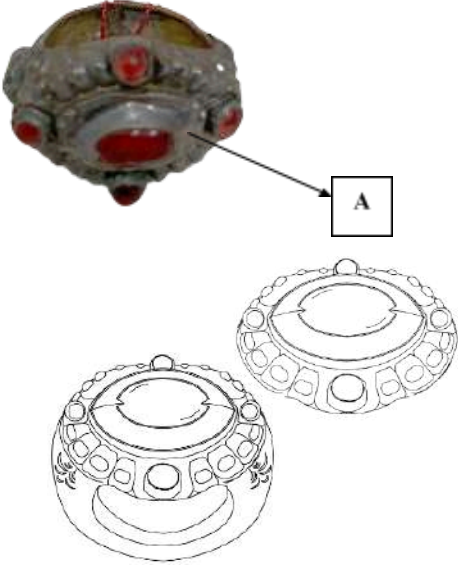

Table 1. The Form of Ring 1

Ring 1	Form	Motif	Subject Matter
 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Semi-Circle</p> <p>Outer Size: 2.3cm x 2.3cm</p> <p>Inner Size: 1.3cm x 1.7cm</p> <p>Body Material: Gold</p> <p>Ornament Material: Ruby Gemstone</p> <p>Ornament Cut: Cabochon</p>		 <p>A. Crocodile (Source: https://www.pxfuel.com/id/free-photo-jqqey)</p>  <p>B. Seashell (Source: https://www.midwitchery.net/post/water-witch)</p>

Ring 1 is a peculiar gold semi-circular ring that is set with a cabochon ruby gemstone in a close bezel setting. The outer measurement is 2.3cm x 2.3cm and the inner measurement is 1.3cm x 1.7cm. The

motif and form resemble the crocodile scale and seashell, making this ring appear to be in keeping with the theme of water creatures.


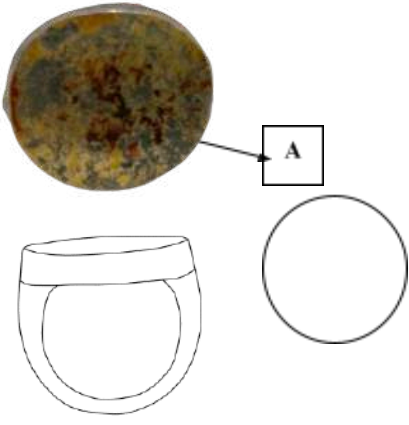
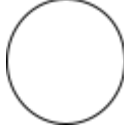
Table 2. The Form of Ring 2

Ring 2	Form	Motif	Subject Matter
 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Semi-Circle</p> <p>Outer Size: 2.2cm x 2.1cm</p> <p>Outer Size: 1.3cm x 1.7cm</p> <p>Body Material: Silver</p> <p>Ornament Material: Ruby Gemstone</p> <p>Ornament Cut: Cabochon</p>		 <p>Crocodile (Source: https://www.pxfuel.com/id/free-photo-jqqey)</p>

The unique form of Ring 2 relates closely to Ring 1, with a semi-circular body and is set with a cabochon ruby gemstone with a close bezel setting in the centre, while the motif and form resemble the crocodile scale. However, this ring is made from silver and also set with four smaller ruby gemstones on the sides. The inner size of this ring is 2.2cm x 2.1cm and the outer is 1.3cm x 1.7cm.


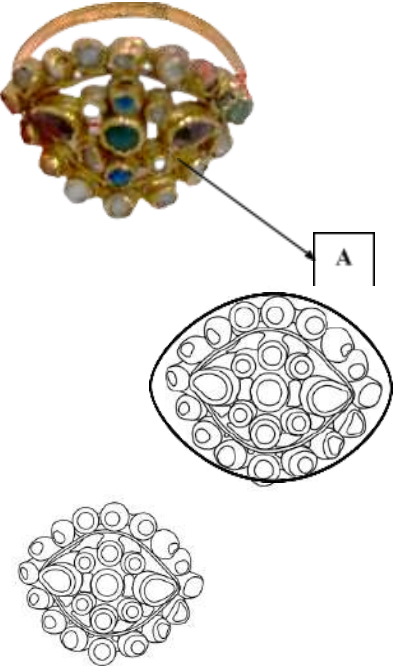

Table 3. The Form of Ring 3

Ring 3	Form	Motif	Subject Matter
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 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Semi-Circle</p> <p>Outer Size: 2.0cm x 2.2cm</p> <p>Inner Size: 1.4cm x 1.6cm</p> <p>Body Material: Gold</p>		 <p>Circle Shape</p>
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Ring 3 is a plain gold semi-circular ring with a flat top of a round form with no elaborated motif on either the shank or face. The outer measurement is 2.0cm x 2.2cm and the inner measurement is 1.4cm x 1.6cm. However, there appears to be some sort of stain on the surface. According to Assoc. Prof. Alias Yussof, this is usually caused by the metal's tarnish and oxidising when in contact with water or air, unpolished for a long period. Assoc. Prof. Mohainee Khalid believes that the gold is mixed with some alloy. Considering its simplicity in design, she views this ring as meant for both men and women.


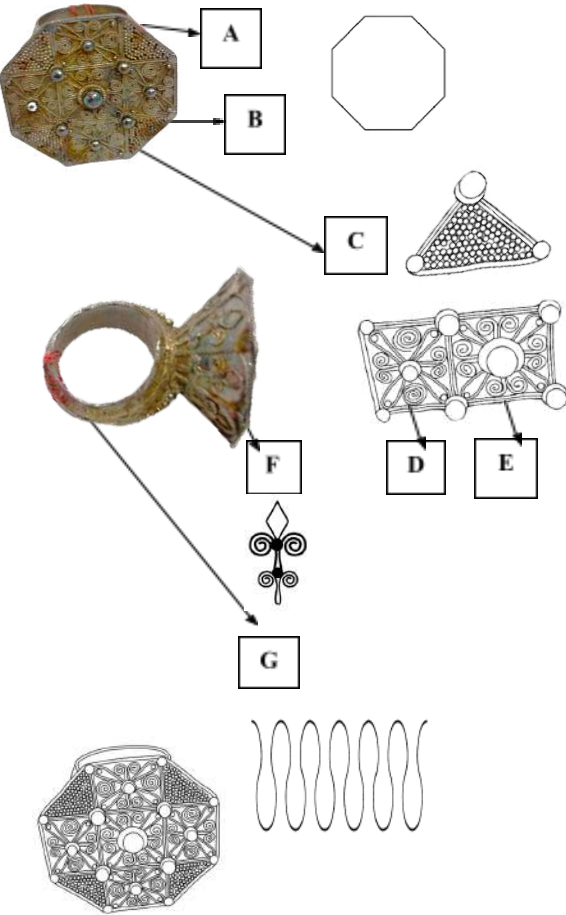
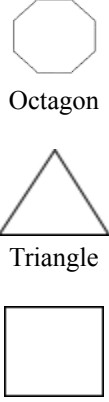




Table 4. The Form of Ring 4

Ring 4	Form	Motif	Subject Matter
 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Circle</p> <p>Outer Size: 2.0cm x 2.1cm</p> <p>Inner Size: 1.4cm x 2.0cm</p> <p>Body Material: Bronze</p> <p>Ornament Material: Emerald, Sapphire, Ruby, and Quartz Gemstone</p> <p>Ornament Cut: Brilliant, Pear</p>		 <p>Kana Fruit (Source: https://www.pinterest.com/pin/403564816578858800/)</p>

Ring 4 is a bronze circular ring that is set with multiple gemstones including emerald, sapphire, ruby, and quartz. According to Assoc. Prof. Alias Yussof, the emerald, sapphire, and quartz gemstones

have brilliant cuts, whereas the ruby has a pear cut, which is classified as a facet cut. Despite that, Assoc. Prof. Mohainee Khalid thinks otherwise, as the gemstones seem cloudy, and do not resemble any facet cut. However, after zooming in on the picture and taking a closer look, the researcher believes that the cutting resembles the brilliant, and pear cut. An emerald is set in the middle, while sapphire, ruby, and quartz are on the sides laid in a symmetrical or mirror image forming a kana fruit. It is 2.0cm x 2.1 cm on the outer and 1.4cm x 2.0cm on the inner.

Table 5. The Form of Ring 5

Ring 5	Form	Motif	Subject Matter
 <p>(Source: Perbadanan Adat Melayu dan Warisan Negeri Selangor)</p>	<p>Form: Circle</p> <p>Outer Size: 3.8cm x 3.5cm</p> <p>Inner Size: 2.0cm x 2.0cm</p> <p>Body Material: Silver</p> <p>Ornament Material: Metal Granules</p>		 <p>Octagon</p> <p>Triangle</p> <p>Square</p>  <p>Spiral</p>  <p><i>Padung-padung'</i></p>  <p>English Gourd</p>  <p>Cloud</p>

With an outer size of 3.8cm x 3.5cm and an inner size of 2.0cm x 2.0cm, Ring 5 is made of silver with a circular body with raised octagon face consisting of tiny pieces of silver granules and placed together, filling a triangle area on each corner. At each line intersection, bigger granules are placed. Twisted silver wire, also known as filigree, forms "*padung-padung*", and spiral shapes are placed in repetition in a square setting. On the sides of the raised face, there are motifs of an English gourd circling it and wavy lines resembling the cloud around the circular ring body.

Symbolism of Rings

Table 6. The Symbolism of Kana Fruit


Subject Matter	Signifier	Signified
 <p>Motif Stylization</p>	 <p>Kana Fruit (Source: https://www.pinterest.com/pin/403564816578858800/)</p>	<p>Rings with kana fruit designs were once popular in the 50s and 60s and now have their sentimental value to the wearer. According to Anne, in a study of the form and symbolic meaning of the earthenware figurines of Majapahit, jewellery associated with kana fruit represents modesty and simplicity (Anne, 2008).</p>
 <p>Final</p>		

Table 7. The Symbolism of English Gourd




Subject Matter	Signifier	Signified
 <p>Motif Stylization</p>	 <p>English Gourd (Source: https://www.kompasiana.com/hastira/60106e2dd541df2bcc290c13/semua-tentang-labu-air)</p>	<p>According to Sitepu in 1980, the curved line in the form of tendrils is adapted from the Karo traditional ornament, namely 'taruk-taruk' which refers to a plant in the form of pumpkin tendrils, symbolising fertility, prosperity, and family (Elvira et al., 2021).</p>
 <p>Final</p>		

Table 8. The Symbolism of Crocodile

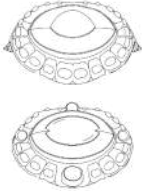


Subject Matter	Signifier	Signified
 <p data-bbox="232 562 423 590">Motif Stylization</p>	 <p data-bbox="597 590 711 617">Crocodile</p> <p data-bbox="605 621 703 648">(Source:</p> <p data-bbox="496 653 813 709">https://www.pxfuel.com/id/fre-e-photo-jqqey)</p>	<p data-bbox="837 373 1432 642">In its symbolic significance, two essentially dissimilar characteristics of the crocodile are merged, indicating the impact of two of the distinctive elements on the animal. In Egyptian hieroglyphics, the crocodile symbolises rage and evil because of its viciousness and destructive force. However, due to its dual habitats of land and water, which are linked with mud and plants, it came to symbolise fertility and strength (Cirlot, 2013).</p>
 <p data-bbox="297 863 362 890">Final</p>		

Table 9. The Symbolism of Seashell




Subject Matter	Signifier	Signified
 <p data-bbox="232 1304 423 1331">Motif Stylization</p>	 <p data-bbox="605 1409 703 1436">Seashell</p> <p data-bbox="605 1440 703 1467">(Source:</p> <p data-bbox="496 1472 813 1528">https://www.midwitchery.net/post/water-witch)</p>	<p data-bbox="837 1188 1432 1398">In one of the earlier illustrations of seashells, it was employed as a symbol of humanity in the Egyptian Papyrus. Regardless of different views within religions, seashells symbolise the soul's safe departure from this world. Seashells remind us of what is left when the soul has passed from this realm and entered another, but the body remains on earth, just like the shell (Drew, n.d.).</p>
 <p data-bbox="297 1692 362 1719">Final</p>		

Table 10. The Symbolism of Triangle

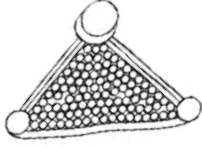
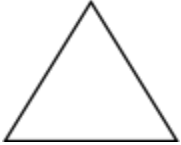
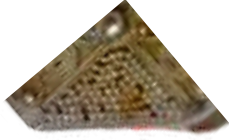
Subject Matter	Signifier	Signified
 Motif Stylization	 Triangle	<p>A balanced triangle symbolises justice, science, and religion. Based on the base placement, it has a sense of power as it can point in a direction. Triangles may evoke a sense of action, tension, or even hostility. Masculine in shape, it represents power, development, goal, and objective (O'Connor, 2019). In terms of Malay art, the triangle represents human consciousness and is widely used as a basis for 'sesiku' or brackets to reduce the acute 90-degree angle, using the opposite approach in woodcarving (Sumardianshah et al., 2013).</p>
 Final		

Table 11. The Symbolism of Circle

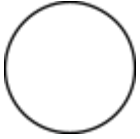
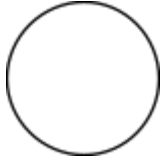

Subject Matter	Signifier	Signified
 Motif Stylization	 Circle	<p>The circle symbolises unity. The wedding band, for instance, represents the bond in marriage which is used widely. Having no beginning or end, a circle signifies life and lifespan. The sun, moon, and earth are all made in circles (O'Connor, 2019). The sun symbolises the essence of God, while the moon symbolises the heart. Thus, when it comes to the Malay art interpretation, the form of the circle has explanations and implications for the notion of God (Abdullah, 1984).</p>
 Final		

Table 12. The Symbolism of Octagon


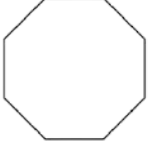

Subject Matter	Signifier	Signified
 <p data-bbox="245 453 440 485">Motif Stylization</p>	 <p data-bbox="618 558 716 590">Octagon</p>	<p data-bbox="837 348 1432 646">The octagon symbolises rebirth. In the Christian context, the shape is often employed in baptismal fonts in many churches because the octagon signifies renewal, rebirth, regeneration, and transformation (Reynolds, 2008). While in the context of Bon Buddhism in its Feng Shui, it is viewed as a protective symbol to eliminate bad spiritual activity. In architecture, the octagon form has been used in many buildings, including temples, churches, monuments, and even government structures (Cerrano, 2018).</p>
 <p data-bbox="310 663 375 695">Final</p>		

Table 13. The Symbolism of Square

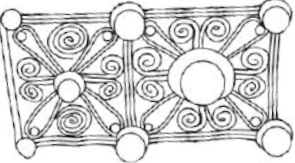


Subject Matter	Signifier	Signified
 <p data-bbox="245 1199 440 1230">Motif Stylization</p>	 <p data-bbox="626 1257 708 1289">Square</p>	<p data-bbox="837 978 1432 1528">The square creates the image of firmness and stability, which explains its widespread usage in organisational and building symbols. As a sign of quaternity, the square represents the combination and regulation of four diverse components. Thus, it is associated greatly with the number four, as well as any process with a four-part division (Cirlot, 2013). The square signifies cosmic order and the balance of opposites in Hinduism, while for the Chinese, it is an iconography of the earth (Beyer, 2019). A square is a structural unit that may be found in all polygonal designs and is commonly employed in multiples of four. According to Syed Ahmad Jamal in 199, it is comparable to the geometric feature employed in Malay woodcarving. The square form is a representation of the earth, materialism, and the barrier between the internal and exterior worlds, which serves as a limit and direction for human behaviour (Sumardianshah et al., 2013).</p>
 <p data-bbox="310 1478 375 1509">Final</p>		

Table 14. The Symbolism of 'Padung-padung' & Spiral

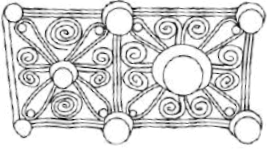


Subject Matter	Signifier	Signified
 <p data-bbox="245 554 440 583">Motif Stylization</p>	 <p data-bbox="553 558 781 621">'Padung-padung' & Spiral</p> <p data-bbox="618 621 716 648">(Source:</p> <p data-bbox="521 653 813 741">https://trijurnal.lemlit.trisakti.ac.id/index.php/jsrr/article/view/9431/6607)</p>	<p data-bbox="837 348 1435 590">According to Ariani (2017), the 'padung-padung' and spiral ornaments are inspired by the shape of a millipede insect that is coiling, which means that nature was a source of inspiration. Besides that, the 'padung-padung' and spiral shapes are also inspired by the traditional Karo ornament, namely 'panai' as a repellent against evil spirits or misfortune (Elvira et al., 2021).</p>
 <p data-bbox="310 785 375 814">Final</p>		

Table 15. The Symbolism of Cloud

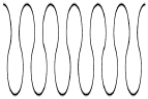


Subject Matter	Signifier	Signified
 <p data-bbox="245 1178 440 1207">Motif Stylization</p>	 <p data-bbox="630 1325 711 1354">Cloud</p> <p data-bbox="618 1354 716 1381">(Source:</p> <p data-bbox="529 1386 813 1444">https://unsplash.com/photos/8iZG31eXkks)</p>	<p data-bbox="837 1073 1435 1346">The motif of clouds starts from one place, filling other spaces, illustrating an idea of the beginning of Islam, which was spread privately and wisely by the Prophet to preserve prosperity upon revelation. According to Wan Mustapha in 2000, the cloud motif describes the success of life in itself. Clouds represent gentleness, wisdom, love, and unity. These are among the important elements for good well-being, which is important in Islam (Arba'iyah, 2018).</p>
 <p data-bbox="310 1423 375 1453">Final</p>		

Table 16. The Symbolism of Gold



Final	Signifier	Signified
 <p>Ring 3</p>	 <p>Gold (Source: https://www.shutterstock.com/image-photo/gold-ore-huge-gemstones-on-white-777160618)</p>	<p>For centuries, gold has always been a symbol of wealth and status. During the glorious days of the Melaka Sultanate in the 15th century, people pay for goods in the form of gold dust that was kept in pouches. As a result, anything that was made of gold was not only valued for not their aesthetic but also as an emblem of riches and social position (Mohd. Kassim., 2008).</p>

Table 17. The Symbolism of Silver



Final	Signifier	Signified
 <p>Ring 1</p>	 <p>Silver (Source: https://www.britannica.com/science/silver)</p>	<p>Silver is a metal that denotes innovation, refinement, sleekness, and sophistication. Silver is a prominent hue that has long been linked with riches, modernism, glamour, grace, and elegance. Silver and its reflective nature have been understood as a mirror to the soul in many cultures and throughout history, allowing us to view ourselves as others do (Canva, n.d.).</p>

Table 18. The Symbolism of Bronze



Final	Signifier	Signified
 <p>Ring 4</p>	 <p>Bronze (Source: https://stock.adobe.com/my/search?k=copper+mineral)</p>	<p>Bronze has traditionally been regarded as one of the most essential and functional metals that humans have ever found. It is often used to represent strength and support. It was once thought of as a warm, inspiring metal that was also linked to loyalty and stability although its popularity in the modern world has declined (Jay, n.d.).</p>

Table 19. The Symbolism of Ruby



Final	Signifier	Signified
 <p style="text-align: center;">Ring 1</p>	 <p style="text-align: center;">Ruby Gemstone (Source: https://eragem.com/news/the-miracle-of-ruby-format-ion)</p>	<p>Ruby gemstone is known as the stone of kings in many cultures due to its association with power and wealth (Braid, n.d.). This also correlates with the Sanskrit word for ruby; ‘<i>ratnaraj</i>’ which also means “king of precious stones”. Hindus categorise rubies into four castes which offer different benefits. The Brahmin as the highest caste of rubies grants the person in possession the advantage of absolute protection and safety (GIA, n.d.). In ancient Hinduism, some believe that they could be reborn as emperors if they offer good rubies to their deity, Krishna. Whereas in Christianity, the bible has mentioned rubies at least four times which symbolises wisdom and beauty. Many early cultures believed that rubies bear the power of life due to their colour resemblance to the blood that flows through the veins. Ruby also bears many purposes and is of value among the European upper classes and royalty as it is believed to guarantee wealth, wisdom, health, and successful love life (Malmed, 2017).</p>

Table 20. The Symbolism of Emerald



Final	Signifier	Signified
 <p style="text-align: center;">Ring 4</p>	 <p style="text-align: center;">Emerald Gemstone (Source: https://www.indiamart.com/proddetail/oval-emerald-stone-13484941848.html)</p>	<p>Emerald gemstone is known for its lush green colour (GIA, n.d.). Over the centuries, Emeralds are favoured by Royalties and are used for many reasons. It has seen the likes of the famous Egyptian pharaoh; Cleopatra, that uses Emeralds for her royal adornments, and Egyptians' monarch burials to Inca emperors that uses Emeralds in their pieces of jewellery and for religious ceremonies. In contrast with the Egyptians and Incas, the Spanish traded gemstones in return for precious metals as they treasure silver and gold more. Consequently, the trade has captured the eyes of the Asian and European royalty to the stone's qualities. According to legend, it was said to be one of the stones that was bestowed upon King Solomon by God that will bless him with power over all creation. The green gemstone is also believed to have magical powers that can help one see the future and reveal the truth when placing it under the tongue (Malmed, 2017).</p>

Table 21. The Symbolism of Sapphire



Final	Signifier	Signified
 <p>Ring 4</p>	 <p>Sapphire Gemstone (Source: https://en.wikipedia.org/wiki/Sapphire#/media/File:Star-Sapphire.jpg)</p>	<p>Sapphire gemstone often relates with the royalty as well as strongly associated with love, thus frequently being used on engagement rings as seen on Princess Diana and Kate Middleton. Sapphire specifically in blue is linked to the throat chakra and can help the wearer to express themselves more freely. Besides that, they are also linked to the third eye chakra which can assist the wearer in being more conscious of the personal responsibility for ideas and emotions (Cho, 2021).</p>

Table 22. The Symbolism of Quartz



Final	Signifier	Signified
 <p>Ring 4</p>	 <p>Quartz Gemstone (Source: https://www.energymuse.com/clear-qtz-stone.html)</p>	<p>Clear quartz, sometimes known as the "Master Healer" is considered a strong and versatile gemstone. It absorbs frequencies quickly making it ideal for healing or for raising positive energies. It is suitable to be paired with any other gemstone to amplify its energy (Kelly & Thomas, 2021).</p>

Table 23. The symbolism of Metal Granules



Final	Signifier	Signified
 <p>Ring 5</p>	 <p>Metal Granules (Source: https://www.abcrefinery.com/products/granules)</p>	<p>Metal granules are often arranged in scrolls, rows, and geometrical designs such as triangles on a plain surface. Burned on a charcoal bed, the surface tension transforms the small pieces of metal or wire into round shape metal. In the context of Malay jewellery, these round-shaped metals sometimes are flattened forming spangles which are called fish eggs through filing or hammering. The balls are then placed and secured using resin glue once they have cooled (Richter, 2000).</p>

Table 24. The Symbolism of Cabochon Cut


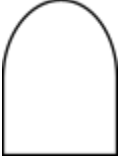
Final	Signifier	Signified
 <p data-bbox="305 579 386 609">Ring 2</p>	 <p data-bbox="584 600 753 630">Cabochon Cut</p>	<p>Cabochon cut is known for its antiquity and uses one of the oldest forms of diamond cutting which involves abrading the gemstone into a curved shape, and finally, instead of faceting, the abraded gemstone is then polished to achieve a smoother appearance (Anderson, 2014). Differing from facets that rely on reflection and refraction of light, cabochon cut enhances the natural quality, texture, colour, and pattern of the gemstone through the curved surface (Wykoff, n.d.). This cut has been used in pieces of jewellery for the Royals dating back to the Ming Dynasty and ancient Egypt among many other ancient cultures and is still well-liked in Southeast Asia until this very day (Richter, 2000).</p>

Table 25. The Symbolism of Brilliant Cut


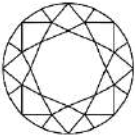


Final	Signifier	Signified
 <p data-bbox="305 1188 386 1218">Ring 4</p>	 <p data-bbox="594 1331 753 1360">Brilliant Cut</p> <p data-bbox="526 1360 808 1512"><i>(Source: https://stock.adobe.com/tr/images/vector-illustration-of-cutting-scheme-for-diamonds-and-gem-stones/257622348)</i></p>	<p>The round brilliant cut diamond is a classic design with 58 facets that offers exceptional brilliance; a property of a diamond indicating how well it reflects white light (Fried, 2022). This cut embodies the history of diamond's facets as it was only eventuated in the early nineteenth century after many attempts made by countless jewellers to create the most brilliant diamond and finally the discovery of a mathematical formula for proportionate diamond cutting by Marcel Tolkowsky that has been published in his thesis "Diamond Design: A Study of the Reflection and Refraction of Light in Diamond". Tolkowsky's thesis has sparked the interest of many which further revolutionize diamond cutting. This cut is considered to be the most well-known shape of a diamond as it complements both modern and vintage style jewellery; thus, making it a timeless piece (Brilliance, n.d.).</p>

Table 26. The Symbolism of Pear Cut

Final	Signifier	Signified
 <p>Ring 4</p>	 <p>Pear Cut (Source: https://stock.adobe.com/tr/images/vector-illustration-of-cutting-scheme-for-diamonds-and-gem-stones/257622348)</p>	<p>The pear cut diamond is a combination of the marquise cut and brilliant cut creating the teardrop shape which also looks like a pear (Jarrett, n.d.) It is a popular cut as it can be used not only as a beautiful centrepiece in an engagement ring but also for other diamond jewellery such as necklaces and earrings. In addition to its versatility, the pear cut's unique asymmetrical shape can give the appearance of elongation of the wearer's fingers (Diamond Rocks, n.d.).</p>

CONCLUSION

Documenting the characteristics of the form as well as the intrinsic meaning behind the form of rings from the *Perbadanan Adat Melayu Dan Warisan Negeri Selangor* collection which are considered to be the nation's material culture can help preserve and promote its aesthetic appreciation among the new generation. The documentation can also be the source of reference and guidance for future needs providing more in-depth details and information on rings in Malaysia for jewellers, designers, scholars, the public, researchers including other related disciplines, and the young generation.

Based on the findings, Ring 1 to Ring 5 are a mixture of the circle and semicircle forms, consisting of multiple flora and fauna motifs, and a few geometrical shapes, some are made out of gold, silver, or bronze with a few sets of metal granules or gemstones such as ruby, emerald, sapphire, quartz with different cuts including cabochon-cut, brilliant-cut, and pear-cut. The rings' form and aesthetic are linked to symbolic meanings as a description related to its origin and philosophy. By employing the theory of Ferdinand de Saussure behind the notion of Semiotics, each of the identified subject matter extracted from each of the rings is being explained through various contexts.

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Literary Element Order of Square Kufic in Malaysian Modern Paintings

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ABSTRACT

The paper focuses on Square Kufic, a historical classification system for Arabic writing styles. The researchers expected a complete record of the Square Kufic inscriptions with the appearance of essential collections of symbols of the Muslim world. Religious inscriptions, such as Square Kufic, have been neglected or recorded inconsistently. While fundamentally defined by its geometric and angular features, there is no universally accepted norm or standardisation regarding the use of Square Kufic. This research aims to study the types of Kufic in Islamic civilization, explore the characteristics of Square Kufic, and analyse the structural formation of Square Kufic in the painting. This study is based on both primary and secondary data. A semi-structured interview and observation are used to get primary data, whereas secondary data includes references from books, papers, journals, and the internet. The study's outcomes indicate the Kufic calligraphy style's specific features result in more modifications than the conventional style. The artists consequently came up with various forms and patterns to adapt their artwork following the period's rules and societal expectations. Square Kufic no longer applies as fixed due to its distinctive dynamism. A wide range of writing styles has developed in various mediums, giving the structure its visual life and transforming it into a modern art form that communicates insights. Hopefully, this study will contribute to disseminating knowledge and understanding about the Square Kufic in Malaysia.

Keywords: *Kufic, Scripts, Malaysia, Modern, Painting*

INTRODUCTION

Islamic calligraphy is a type of Islamic art practised in Malaysia. This art form is considered one of the artistic phenomena that have revived the world's traditional art. It is because the language of the Qur'an is the same as the Arabic script (Zumahiran, Ziad, & Nik Ahmed, 2020). Hence, calligraphy is regarded as the highest visual art form by Arabs and Muslims. They also enjoy mathematics and are well-known for their contributions to its growth during the Middle Ages. Square Kufic calligraphy is one type of art that blends these two fascinating and distinct domains of human skill (Sakkal, 2003). The Arabic alphabet,

first known as the Kufic script, had many applications and was composed of phonetic lines written with a reed pen from right to left (Tan, 1999).

Despite this, Islamic calligraphy got far less public and intellectual attention. According to Zakaria Ali (2013, as cited in Muhammad Faiz, Mumtaz, Muliyadi, 2019), the Malays have been influenced by Western culture introduced to them through technology and education. Artists of the twenty-first century respond to a socially and culturally varied global environment. Contemporary art viewers are challenged to determine if the work of art is just attractive to the eye or aesthetically pleasing after they comprehend its aesthetic intent. Methodological approaches were influenced by cultural biases, which resulted in the complete marginalisation of Square Kufic in particular and general disrespect for the vast majority of religious inscriptions.

Sakkal (2005) stated that Square Kufic originated in Iran and Afghanistan. The Kufic Script is the first writing style from the Islamic period in which art, delicacy, and beauty are visible. Although it was known in Mesopotamia before the creation of Kufa, it was developed in the city of Kufa and hence is known as "Kufic". This sort of script was already in use in several parts of Arabia at the time of the arrival of Islam. This script was used to write the first copies of the Qur'an (Salwa Ibraheem, 2016).

During the first three centuries of the Islamic period, the Qur'an was practically written and recorded in Kufic scripts, with calligraphers from all areas using their unique techniques and preference. There were no indicators in the early Kufic script to indicate correctly pronounced words. According to Salwa Ibraheem (2016), only the rubrics of Qur'anic passages and margins, vastly beautiful designs consisting of goldwork traces done on azure backgrounds, were written in Kufic script by Arab scribes.

Because the Kufic script was primarily utilised in the authoring of the holy Qur'an, several types of Kufic script became religious phenomena with a religious aspect. The Kufic script attained its pinnacle in the second half of the ninth century. During the early years of the faith, the script was utilised for Qur'an reproductions and architectural and other illumination materials, as evidenced by the narrow horizontal lines and rectangular format. According to Tan (1999), the script's simplicity in previous periods reflected the cultural and social challenges of the time.

However, when Islamic society matured and began to take on its traits, the Kufic script evolved to reflect these changes, and new illumination components emerged. Every letter in the Kufic script is written with strong, short strokes (Rawaa Talass, 2020). Kufic has established itself as one of those unique kinds of art that continues to fascinate and enchant the eyes and minds of spectators over time. Despite its basic appearance, Square Kufic necessitates a high level of talent since the craftsman must fit the calligraphy within predetermined limits so that all letters are evenly spaced (Sakkal, 2003). Kufic lettering was once used to accent figures with foliage and flowers. After that, the script's functional role was gone and solely utilised as a decorative feature. In contrast, the simplest version of Kufic, the rectangular script, has been used to build intricate geometrical designs (Tan, 1999).

LITERATURE REVIEW

Development of Kufic Script in Islamic Civilization

Many calligraphers combine classical calligraphy skills with modern calligraphy (Parvez, 2018). Numerous Kufic kinds appear in history, including solid, flexible, simple, vegetal, braided, and geometric. The angular shapes of the lettering, which include broad and short upright strokes and horizontal strokes with extended lengths, distinguish this style. The "solid heavy" lettering style is formal writing usually done on hard surfaces like wood or stone. "Flexible script" is the second style. It has a simple writing style and is also known as an editorial script, and it is mainly used for communication, writing, and registration.

Due to its colourful and aesthetic nature, various Kufic style varieties were later developed. Historians have classified it into four categories. First is the plain style of the "simple Kufic script", which is devoid of adornment or leaf-like features. This style became popular throughout the Islamic world's development and remained a popular writing style in the western Islamic world until the late Middle Ages.

The next form that flourished in Egypt and subsequently moved to the east and west of the Islamic world is the "Vegetal Kufic script". The letter endings in this design include vertical strokes and have leaf-like ornamentation. The "connected braided" style of Kufic calligraphy is the third kind. Letters are braided and connected in a stunning weaving-type framework. Kufic's "geometric" style, which has remained popular in Iran and Iraq, is the fourth variety. It is entirely decorative handwriting, and the interweaving pattern of letters makes it difficult to interpret most of its sentences.

However, calligraphy began schematizing for the first time during the Abbasids. Ibn Muqlah achieved the systematic creation of the Kufic style with some defined norms of shape and proportion during the first part of the 10th century. Since then, several generations of calligraphers have begun to embrace this style. It was able to remark that early versions of Kufic did not have the dots that eventually distinguished letters from one another, nor did they have any indications to convey the precise pronunciation of phrases.

While Sakkal (2006) stated that traditional Arabic calligraphy styles are divided into two categories, the Kufic group, which was used to write the Qur'an from the seventh to the eleventh centuries, and the Cursive group, which superseded Kufic as the favoured script to write the Qur'an. In the twelfth and thirteenth centuries, calligraphy was adapted to the surfaces of buildings using the patterns formed by laying bricks or mosaic tiles and the continuous development of the previous Kufic styles. Square Kufic is its name nowadays (Sakkal, 2005). As artists continue to utilise Square Kufic calligraphy in their graphic designs, it can be mysterious, dignified, ageless, simple or sophisticated, straightforward or ambiguous, and many other attributes. The recent rebirth of this style maintains a heritage that dates back over 700 years, and it appears to be brimming with fresh expression possibilities in the hands of skilled designers worldwide today.

Islamic Calligraphy in Malaysian Islamic Visual Art

The writing that emerged and impacted the style of Arabic Khat of them is Khat Kufic. In general, calligraphy is difficult to read for non-Arabs, necessitating research and a thorough comprehension of its techniques. The point on all the words did not appear in the Khat Kufic *Mushaf*, which was the primary writing of the Qur'an at the time, and it became a subject of contention for the non-Arab Muslim community to read it.

The companions utilised this handwriting to reproduce *mushaf* and write letters to powerful kingdoms such as Kisra in Persia, Hercules in Rome, and the monarch of Egypt in the early days of the Islamic Renaissance. The incorporation of Arabic characters into Malay writing and language shows that Islam has become a social habit and culture. Abd al-Fattah Ubadah stated that the Malay community used Arabic writing to write the Malay language during the reign of the Islamic government in Melaka. The Malay language had already received some Arabic words in commercial speech. The discovery of manuscripts and old Malay printed books demonstrates that calligraphy is important as the principal medium in transmitting knowledge among the community. As a result, it is not unexpected that the Malay community was once a country that was adamant about their Islam because the Malays' lives revolved around the Qur'an and Islamic knowledge.

Islamic art has its specific styles and traits, such as calligraphy to transform ordinary objects into works of art or the use of abstract motifs to beautify religious works. The constant migration of artists, patrons, and items around the Islamic world has influenced the dynamic aspect of the Islamic artistic

legacy. The reasons are less evident in Malaysia, where products from the Malay culture include exquisite fabrics, manuscripts, and metalwork created by Muslims for Muslims and having an Islamic purpose. According to Irwin (1982, as cited in Wan Samiati, Dzul Haimi, Rahman Amin, 2013), Islamic Art is the art of Islamic cultures, not merely the arts associated with Islam.

Furthermore, Islamic art is neither a style nor a movement, nor does it belong to a specific age, region, or people. The motive, goal, and ethical value of Islamic and non-Islamic art distinguishes them. Islamic art's achievement contributes to Islamic civilization, with the main objection to Islamic art being the search for Allah. "Hardly any of the artworks reflect Islam except in a superficial way", Aminah Syed Muhammed (1995, as cited in Wan Samiati, Dzul Haimi, Rahman Amin, 2013) writes, and the roots of contemporary Muslim art are firmly planted in Western art rather than traditional Islamic art.

RESEARCH METHODOLOGY

A qualitative method is used in this study, with a semi-structured interview with Kufic's masters in Malaysia, Ariff Ashaari and Ahmad Jurjani. The researcher selected artists with a background of ten years more experience in applying the Square Kufic in contemporary painting. Ariff Ashaari is a 70-year-old Perak native, and Ahmad Jurjani is a 30-year-old from Selangor. The researchers also collected more detailed information about the characteristics and structural formation, particularly in Malaysia today. This study consulted books, papers, journals, and the internet for secondary data to get information on the subject.

The study employed a Theoretical Research Framework that was based on Art Appreciation Theory by Broudy (1905-1998), which consisted of four steps: (i) sensory properties, (ii) formal properties, (iii) technical properties, and (iv) expressive properties. In chapter five of his book 'The Uses of Schooling', Broudy (1988) claimed two major aspects to doing art appreciation: aesthetic perception and aesthetic criticism. "Beautiful literacy begins with the learning to comprehend the sensory, formal, and expressive characteristics of aesthetic images that convey human effect", according to Broudy (as cited in Maithreyi Subramaniam, 2017).

FINDINGS

Characteristics of Square Kufi

The art of Khat is viewed as the art of pen and an expression of the sacred in Islamic culture (Ahmad Jurjani, personal communication, February 21, 2022). It's a practice that's been researched for a long time. Since the creation of the Arabic language, calligraphy has evolved into one of the most important forms of artistic expression. Ahmad Jurjani is a Kufic calligrapher with 15 years of expertise. He has actively engaged in local and international exhibitions as a two-time champion of an international calligraphy competition. Ahmad Jurjani (personal communication, February 21, 2022) explained that perfecting the appropriate script takes time and devotion and requires tools only a professional artist comprehends. Square Kufic necessitates meticulous planning; its calligraphers were, and continue to be, more like architects of the arrangement, lettering, and decoration.

Ahmad Jurjani (personal communication, February 21, 2022) stated this design is unconcerned about legibility: it is assumed that the message, the Word, is present and that simply looking at it is enough to receive its blessing. Although literacy was once limited, beauty was always available to all, and the beauty of the pattern matters (Joumana Medlej, 2021). For example, in the artwork *Helikopter* the shape is unrelated to the artwork's word, however the Square Kufic is only used to explore forms in calligraphy classes for learning purposes (Figure 1).

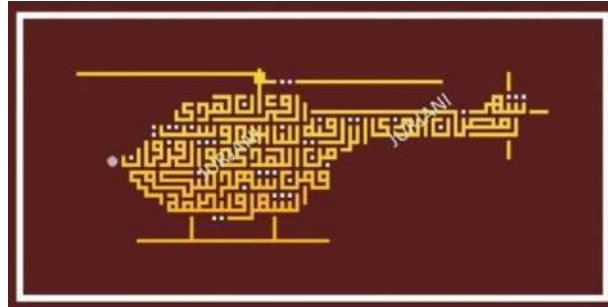


Figure 1. Ahmad Jurjani. *Helikopter*. 2018. Gold acrylic on canson. 100cm x 50cm

He does, however, highlight the use of colour, which he does conventionally. The text uses only three colours: yellow and white in the script and maroon in the backdrop. The golden colour selected, in his perspective, is similar to a rich gold tone. Even though the colours are muted, the colour scheme is the polar opposite, with a dark background and bright text colours. The diacritic dots (the dots that distinguish letters) are frequently omitted from Square Kufic compositions (Joumana Medlej, 2021). When used, they can offer visual appeal, which he can amplify by contrasting colours. It can be observed from the painting that he used a different colour for the dots than the words to differentiate them.

He utilised different colours on the dots from the text, similar to the artwork in *Iman, sosial, darjat*, and they contrast with the background (Figure 2). As previously said, his art incorporates a lot of classic hues. To demonstrate the prowess of the message behind it, he applied black for the writing on the sword blade as black is associated with elegance and power (Tavaragi & Sushma, 2016). While he chose the color maroon on the sword's handle to symbolise strength, reminding people to be faithful to Allah and the Prophet Muhammad s.a.w throughout their lives (Ahmad Jurjani, personal communication, February 21, 2022).



Figure 2. Ahmad Jurjani. *Iman, sosial, darjat*. 2014. Acrylic on canson. 100cm x 32cm

Figure 2, is Surah al-Fath:29 which touches on a Muslim's faith, social, and rank. And he underlines the work's beauty by putting "سُجَّدًا" at the end of the sword, which indicates prostration; when a man prostrated in prayer, he places their head (intellect) lower than the other limbs, which means they are degrading themselves in front of Allah. This deed serves as a reminder of Allah's power. This *surah* also touches on life and faith, emphasising the importance of Muslims always doing good to their fellow Muslims, regardless of religion or race. They must, however, defend their faith if the good name of Islam is tarnished. And it is this that gives the concept of creation to the sword's symbol Ahmad Jurjani, personal communication, February 21, 2022.

Although Ahmad Jurjani employed a variety of forms in the creation of Square Kufic, some works use the primary form of squares. Square Kufic has only one specific rule: full and empty spaces must be the same size. For the creation process, this rule means that the artist must find ways to fill all of the space

with no irregular white remains (Joumana Medlej, 2021). The following extraordinary liberties are taken to achieve this goal. However, he applied simple features to read, and the layout was appropriate for the target groups, with minimal themes and frills on the figures, referring to the artwork *Qiblat* (Figure 3) and the artwork *Khulafa ar-Rashidin* (Figure 4).



**Figure 3. Ahmad Jurjani. *Qiblat*. 2013. Acrylic on canvas.
70cm x 70cm**

Ibn Majah and al-Tirmizi narrate that Prophet Muhammad s.a.w said, "What is between east and west is the Qibla," according to Abu Hurairah r.a. (Umar Mukhtar, 2019). Based on this hadith, it means that if you don't know where the Qibla is, you should approach it with solid guidelines because you'll still be facing Allah. He claims that this art is a reminder that Allah does exist everywhere and that he is always present in people's lives (Ahmad Jurjani, personal communication, February 21, 2022). As a result, he wrote 'Allah' in several directions to convey the concept. And he applied the different sizes of the writing to convey that humans are small and weak (represented by the verse in the middle) that always turn to Allah the almighty in any direction. Ahmad Jurjani created this piece to honour public opinion, particularly on colour selections. He began employing cool modern colours, such as pink and blue, although he previously utilised traditional colours.

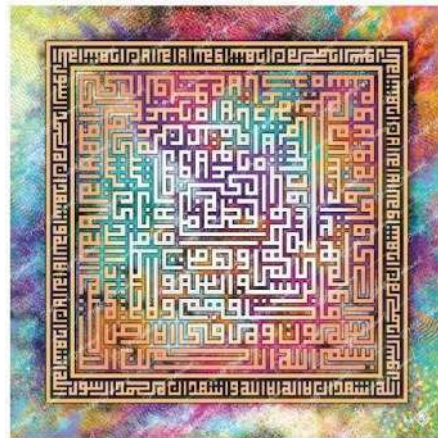


**Figure 4. Ahmad Jurjani. *Khulafa ar-Rashidin*. 2014. Acrylic on canvas.
70cm x 70cm**

In the artwork *Khulafa ar-Rashidin*, Ahmad Jurjani places 'Muhammad' (Prophet of Islam) in the center with a larger size, surrounded by the companions' names: Abu Bakar, Umar, Usman, and Ali

(Figure 4). They were the four caliphs known as *Khulafa ar-Rasyidin*, a title granted to leaders after the Prophet Muhammad s.a.w. died. They were also given the title of reigning in every element of government in the manner of Prophet Muhammad s.a.w. (Ahmad Jurjani, personal communication, February 21, 2022). He explained that the color choice is traditional but that the word Muhammad is green since it is the color of the *Sunnah*.

Meanwhile, Ariff Ashaari has practised Square Kufic for 12 years and is a full-time artist and the founder of the Friends of Kufic Square group (FoKS). He stated that Square Kufic is a distinctive art that entails writing in a limited space and using creativity to find answers. However, Square Kufic is geometry without a message; he opines that he can provide meaning to work and bring it to life as an artist (Ariff Ashaari, personal communication, February 28, 2022). Phrases can be used as a source of inspiration for the public to practice in daily life simply by looking at the work, as seen in the artwork *Ayat Kursi* (Figure 5).



**Figure 5. Ariff Ashaari. *Ayat Kursi*. 2017. Digital printing on canvas.
23cm x 23cm**

"This verse of the surah has a very great position", Ibn Kathir said in his commentary. It is also stated in the genuine hadith of Prophet Muhammad s.a.w as the most delicate verse in the Qur'an (*Tafsir Al-Quran Al-'Azhim*). In addition to *Ayat Kursi*, Ariff Ashaari decorated it with the phrase *shahadah*. In keeping with the majesty of the *surah*, he used golden colour for the verse. In contrast, the background colour is an abstract treatment of primary and secondary colours combined with wavy lines that resemble contour lines, such as on a map or the effect of waves on a beach surface, or as if the wind was constantly changing direction (Ariff Ashaari, personal communication, February 28, 2022).

The artwork *Negaraku* is one of the Kufic collections with a 'patriot' theme, where there are fifteen more works from the Kufic series (Figure 6). It consists of songs for each country (thirteen pieces), and two more are *Negaraku* song and *Rukun Negara*. However, only this work, "*Negaraku*", has been explicitly reworked for previous exhibitions, the *Melayu Jawi*. For this work, he employed the Jawi for the writing to make it easier for the public to read and in accordance with the pronunciation of the Malay community (Ariff Ashaari, personal communication, February 28, 2022). And this work also incorporates the same elements as the work on the artwork *Ayat Kursi*, the basic Kufic Square (Figure 5).



**Figure 6. Ariff Ashaari. *Negaraku*. 2018. Digital printing on canvas.
23cm x 23cm**

Every country has a national flag that instils societal pride. To apply the meaning for the public's understanding of the content of the word, Ariff Ashaari utilised the Malaysia flag as the colour of the text. He explained, this is one of the supports for the effort to return to the dignity of Jawi and his way of using the Square Kufic writing form. He also places free-flow Kufic writing at the bottom of the work to make it easier to read for the general audience because it is a fundamental conversion from cursive to square-shaped writing. He used the same format in his artwork as in the artwork *Negaraku* (Figure 6).

Ariff Ashaari also experimented with the aesthetic by presenting the Square Kufic with a balance of modern and traditional features, as in the artwork *Zikir* (Figure 7). Three phrases make up the artwork, according to Subhanallah: Glory be to Allah (*Tasbih*), Alhamdulillah: Praise be to Allah (*Tahmid*), and Allahu Akbar: Allah is Great (*Takbir*). He made it in the shape of a three-part knotted bond, which he wishes to express as a tangled bond with no prefix or suffix. Each three-word phrase is repeated, and the words are modified to serve as a reminder of Allah's practice's purification, praising, and glorification (Ariff Ashaari, personal communication, February 28, 2022).



**Figure 7. Ariff Ashaari. *Zikir*. 2018. digital printing on canvas.
23cm x 23cm**

The three zikr joined in one twisted link that appears to have no beginning or end reflects the concept that Allah is the only eternal thing, while all else is perishable (Ariff Ashaari, personal communication, February 28, 2022). The same zikr recitation is on the backdrop and bottom, with the letters alif (ا) and lam (ل) drawn from high above are likened to the rope of Allah to demonstrate how close the relationship of the person who always practices zikr (remembering Allah). He aims to convey a devout look of a servant to his Creator, set against a dark blue background. To emphasise the subject, he contrasts the bright colour of the text with the gloomy background.

As the year passes, Ariff Ashaari continues to expand his inventiveness in creating the Square Kufic, attempting to discover and create. He explored showing the Kufic Square in three dimensions in a more advanced approach in the artwork *Da'wah* (Figure 8). According to Ariff Ashaari (personal communication, February 28, 2022), Kufic Square is restricted to the surface and has various sides, like brickwork. Square Kufic has specific differences in the shapes and spaces occupied in structures. That is where the idea for the three-dimensional form originated. However, his colour selection is independent and unattached to any concept, as long as the colour is attractive. Because he stated that it is based on the opinion of the public to convey.



**Figure 8. Ariff Ashaari. *Da'wah*. 2017. Digital printing on canvas.
23cm x 23cm**

Despite the complexity of the characteristics used, he conveyed a simple message with Allah and Prophet Muhammad s.a.w., the two significant figures in Islam (Ariff Ashaari, personal communication, February 28, 2022). The word 'Allah' in the middle draws the public's attention with a glow text effect. His purpose was to indicate that the end of human life will return to Allah, the Creator. Allah is written at the top of the page several times as if an 'echo' honours Him in every worship. On the other hand, the phrase '*Lailahailallah Muhammadarrasulullah*' appears at the bottom like a twisted fiddlehead, symbolising the expansion of the wave of *da'wah* to worship Allah. The phrase means "there is no deity but Allah; Muhammad is the messenger of Allah".

Structural Formation of Square Kufic

The Square Kufic gave the artist structure and form flexibility, which was one of the essential factors in creating calligraphy in Islamic art (Ahmad Jurjani, personal communication, February 21, 2022). He asserted that the letters could be shortened or stretched to achieve aesthetic perfection in calligraphy. The letters' shapes should be flexible, no rough movements, punctuation marks should be employed to make compositions, and the calligraphy should be presented as aesthetically pleasing as abstract artwork. As seen in the artwork *Helikopter*, Ahmad Jurjani created a helicopter design to demonstrate the script's versatility, which is not limited to being square (Figure 9).



Figure 9: *Helikopter* by Ahmad Jurjani (2018).

However, the letters must still link to one another in the way that they typically would and take the form that is suitable to their position in the word, but he arranged them to fill the space to excellent degrees. The artist demonstrates his inventiveness about the arrangement of forms through the use of dots on the blade of the helicopter.

One of the most significant aspects of writing is the process of visual composition. The artist avoided all irrelevancies of form in the design, based on spiritual geometry as natural beauty. Ahmad Jurjani (personal communication, February 21, 2022) stated that the calligrapher with the highest knowledge generated the best composition. What is essential is much practice in writing and adherence to calligraphy guidelines. Using the proper writing approach, he was also able to manipulate the shape of the Square Kufic. The artist produced the artwork to suit its concept, as shown in the artwork *Helikopter* (Figure 9).

Every calligraphy style has its measurement system. The only way to pile, link, extend, and assimilate letters in calligraphy is to use standard unit measures between letters. Square Kufic with a regular ratio (1:1, 1:2, 1:3) is a preference for Ahmad Jurjani since they may be constructed into squares and rotated more flexibly. This method is used in the artwork *Iman, sosial, darjat* at the sword's handle, where the words 'Allah' are the largest of all, followed by 'Muhammad' (Islam's Prophet), and finally *Surah al-Fath:29* (Figure 10). It emphasizes the beliefs of Muslims that is Allah and the Prophet Muhammad s.a.w.



Figure 10: *Iman, sosial, darjat* by Ahmad Jurjani (2014).

Another illustration of this can be found in the artwork *Qiblat*; here, Ahmad Jurjani has positioned the word "Allah" in two distinct orientations, with the ratio of 1:1 for the *Surah Al-Muzammil* in the middle and a ratio of 2:1 for the phrase "Allah" around it (Figure 11). The word "Allah" is written in a larger font than the rest of the *surah*, which makes it simple and easy to read and creates a more aesthetically beautiful appearance overall.

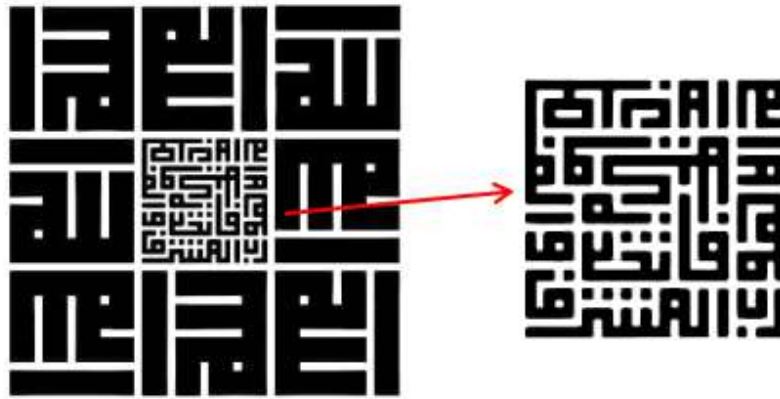


Figure 11: *Qiblat* by Ahmad Jurjani (2013).

Unlike symmetrical compositions, defining a name as a single module or unit and harmonising its geometric or optical extensions is far more complex. It is more challenging to give a static structure an aesthetic view than a dynamic system in a repeating composition. The vacant spaces in the design are squashed to achieve coherence. To put it another way, instead of employing a similar thickness technique (Ahmad Jurjani, personal communication, February 21, 2022). However, he used the basic layout for the *surah* in the middle as the connection of verse forms is called “حَلْوَنَةٌ”, meaning snail, like a spiral of the snail shell.

Many historical examples have a word or statement that fits in a square, or at the very least, a rectangle. Square Kufic is not an essential aspect, but it is convenient to make significant patterns. He stated that squares could be tiled without difficulty, whether by repetition, rotation, or a mix of the two—ensuring to leave half a unit all around. When two tiles are combined, they add up to one team, preserving the evenness criterion.

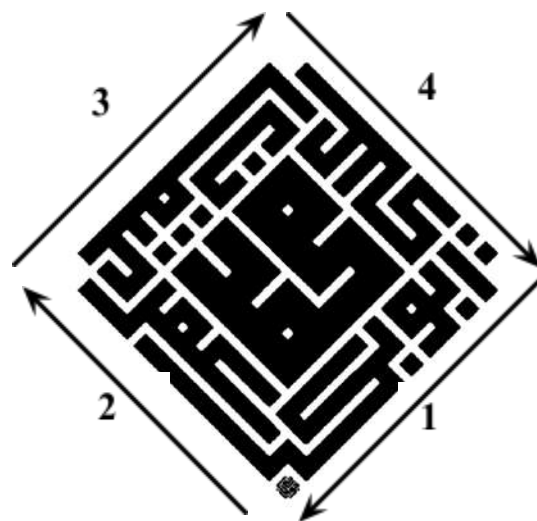


Figure 12: *Khulafa ar-Rashidin* by Ahmad Jurjani (2014).

In the artwork *Khulafa ar-Rashidin*, it is indicated that Ahmad Jurjani employed the traditional technique of reading Kufic writing, which was clockwise starting at 1 o'clock (Figure 12). He stated that reading should begin with Muhammad (Prophet of Islam) in the center, followed by the prophet's

companions, Abu Bakar, Umar, Usman, and Ali. He noted that following the reading sequence is not essential if people can read and understand the writing. This feature provides calligraphy with the same admiration as a spectator of an abstract painting's beauty in colour and figure harmony. Start with a band of square Kufic calligraphy and divide the words along the four edges of the square to make a square pattern. Then, to bind the ends of the letters together and fill the middle of the square, make a central design (Ahmad Jurjani, personal communication, February 21, 2022).

Ariff Ashaari (personal communication, February 28, 2022) explains the phases of forming a square Kufic. To create a square design, start with a band of square Kufic calligraphy with a free flow of Kufic writing, and divide the words along the four sides for the layout. As seen in the artwork *Ayat Kursi*, the connection of verse forms like a spiral (Figure 13). One of the Square Kufic script features is that it comprises straight horizontal and vertical lines, lines, and spaces between them of equal width. The script's unique qualities have spawned various piling methods and configurations. He emphasised starting the writing at the bottom on the right (horizontal line) and ending in the middle for a basic Kufic Square (if possible). As a result, the reading will be in the clockwise direction.

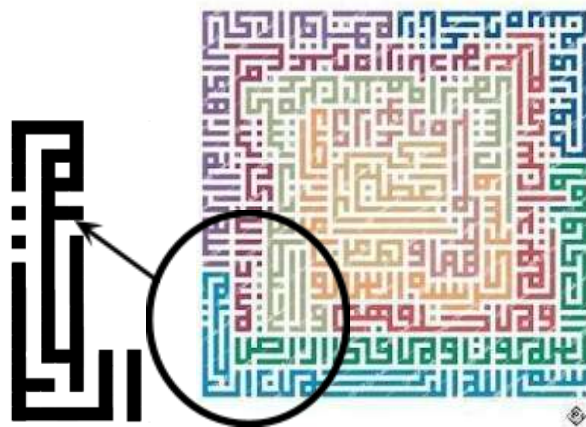


Figure 13. *Ayat Kursi*. Ariff Ashaari (2017).

In addition to the symmetrical Kufic compositions, the artwork *Negaraku* shows an example of a straight or asymmetrical design (Figure 14). On the other hand, a well-balanced piece is developed by considering visual aesthetic harmony and integrating the letters and writings. The lines and measurements are required to generate balanced lines, and the script is closely connected with architecture (Ariff Ashaari, personal communication, February 28, 2022). The artwork is austere in its most basic form. Its beauty comes from the purity of its austerity; nonetheless, it lends itself to ingenious, even playful variants that are only limited by one's imagination. However, he stated, because the selection of writing is a familiar and well-known *surah*, no tajweed symbols are placed.

According to Ariff Ashaari (personal communication, February 28, 2022), to assure that writing can occupy space, an artist must first comprehend the nature of letters, and only then can he tackle the difficulty of space limits in letter composition. Each word can face differently in a Square Kufic art text. Every horizontal and vertical axis in the grid could be used as a baseline. Furthermore, as shown in the artwork *Ayat Kursi* in a rendition of "*Bismillahirrahmanirrahim*": after the lam (ل) in الرَّحِيمِ, and likewise in the artwork *Negaraku* which is "*Tanah*": after the ta (ت) in تانه, the connecting line rotates 90-degree angle and continues upward, so that the last two characters are on a perpendicular baseline to the original (Figure 13, Figure 14). This makes the sentence fit inside a square efficiently (a desirable shape because it looks complete and can be used as a tiling unit).

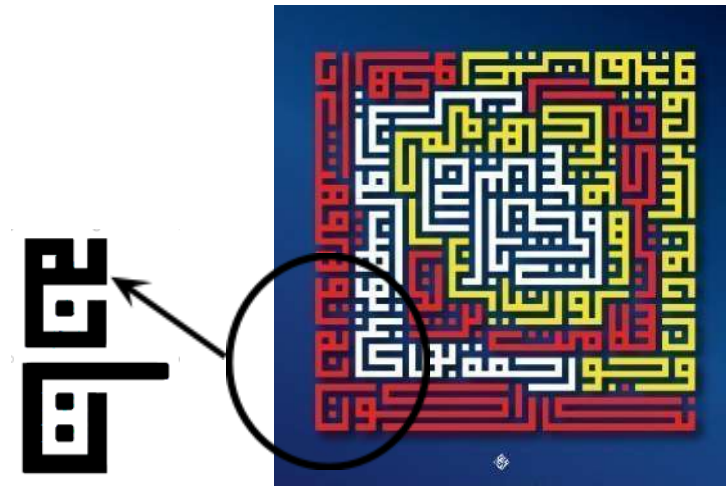

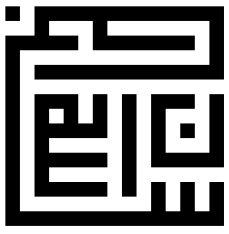

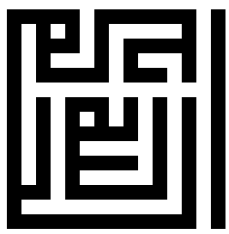


Figure 14. Ariff Ashaari. *Negeraku*. 2018.

When arranging by space, however, Ariff Ashaari noted that the phrase from the sentence or verse should be considered and not separated randomly. He explained that there are disciplines that must be adhered to for the characteristics of the letters to be accurate (Ariff Ashaari, personal communication, February 28, 2022). The words have been liberally arranged (in addition to being rotated) to suit. He always performs a free flow of Square Kufic as a guide to ensure that no letters or words are misplaced so that the terms are next to the words they precede and follow in the sentence.

Ariff Ashaari began to concentrate on the art of performance after learning the peculiarities of each letter, where he began to innovate with different letter combinations. Table of the artwork *Zikir* shows how the Square Kufic script can be utilised in a modern setting while maintaining traditional elements (Table 1). He constructed a repetition of three terms made from basic Square Kufic and hinted at the message by positioning the free-flow writing (refer Figure 15). As the artistic forms that were probably difficult for the public to understand.

Table 1: *Zikir* by Ariff Ashaari (2018)

No.	Phrase	Artwork Image	Illustration
1.	Subhanallah		
2.	Alhamdulillah		


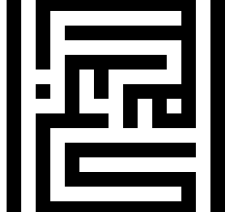
3.	Allahu Akbar		
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Figure 15: The free flow writing in *Zikir* (2018).

In this piece, Ariff Ashaari emphasised that the writing has neither beginning nor end, implying that the public can engage in the reading as often as they prefer because the phrase is a kind of Islamic meditation they can repeatedly say. He asserted that he succeeded in placing the braided system with the features of the letters resulting in the writing being parallel. As a result, the letters' extensions are still square. Even the spaces between letters in the composition are the same width according to the principles of form. The text appears to act as decorative features when arranged according to form (Ariff Ashaari, personal communication, February 28, 2022). It is the most distinctive feature of Square Kufic compositions, also in Figure 8.

The classical forms of the names Allah and Muhammad were employed by Ariff Ashaari in the artwork for Da'wah (refer Figure 16 and 17). The linear pattern with seven bars; the heights of the individual words are all measured uniformly over all seven bars to maintain consistency in the way the letters are organised (Ariff Ashaari, personal communication, February 28, 2022).



Figure 16: The phrases Allah and Muhammad are based on the artwork.

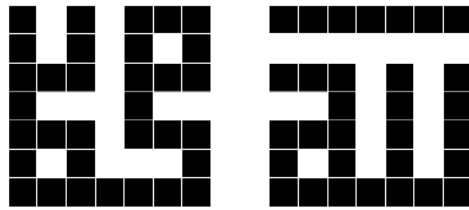


Figure 17: The phrases Allah and Muhammad in layout.

However, because not all words can be rendered uniformly three-dimensionally, the preference of these two phrases is also taken into account. Ariff Ashaari, (personal communication, February 28, 2022) asserted he placed the word 'Allah' on the cube's top surface from a technical standpoint. While the term 'Muhammad' is written on the two lower right and left sides, with each side of the surface of the letters linked. The Square Kufic design that connects three characters creates a single cube, which is then attached to other cubes, resulting in a separate space constraint and synchronisation.

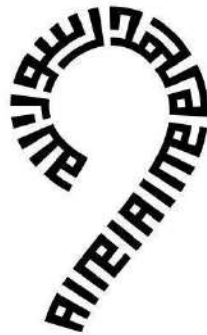


Figure 18: The phrase 'Lailahailallah Muhammadarrasulullah' is based on the artwork, *Da'wah* (2017).



Figure 19: The phrase 'Lailahailallah Muhammadarrasulullah' in layout.

The phrase 'Lailahailallah Muhammadarrasulullah' is written in a five-bar layout. The significant features of this symmetric design are the motionless movement and a stable geometric form provided by the repetition, where the phrase is twirled into a twisted shot, as referred to in Figure 18 and 19. The elements complement and support each other as autonomous modules that repeat inside a geometric structure. It created a lively movement in the design, and the repetition effect is simple to follow. However, Ariff Ashaari (personal communication, February 28, 2022) pointed out that this method is complex because he must do each letter in a 5-bar pattern.

CONCLUSION

Calligraphy has ascended to the pinnacle of Islamic arts. It is because of the importance of writing in society since its inception. With its substance, unity among figures, and attractive structure, writing would attempt to generate a heavenly and visual influence to transmit the sacred messages of the Islam faith. In early Islamic periods, the Kufic script was primarily and most frequently used for reproducing the holy book, the Qur'an, and so had a significant influence on the creation and development of Islamic calligraphy (Tan, 1999). Kufic is recognized for fostering the growth and development of the illumination arts, which society had never used in the script before the ninth century.

This research observed the development of the Square Kufic script in Malaysian modern art, particularly in the Islamic art scene. People might argue that the Square Kufic script, rather than calligraphy, is the most decorative characteristic if we remove writing from drawing. People can never call the letters static or stagnant because their characteristic horizontal lines have been enlarged. Because of the diversity in form, Square Kufic has a particular dynamic. The visual vitality is formed by mixing sharply written script letters with long horizontal lines.

Although the artistic styles of Ariff Ashaari and Ahmad Jurjani differ, they share comparable manufacturing principles. The only thing that distinguishes the two is how the procedure is built up by the growth of the individual's own creativity. According to Ariff Ashaari (personal communication, February 28, 2022), writing Square Kufic is a unique art that requires employing imagination to arrange the letters in a way that preserves the shape of the letters while writing in a constrained space. He thus experimented with different spatial structures and colours related to the artworks' concept and significance. Additionally, the layouts deviate from the standard square design in favour of being more flexible and contemporary. Meanwhile, Ahmad Jurjani has consistently committed to the fundamentals of Square Kufi. The art of Khat is viewed as the art of pen and expression of the sacred in Islamic culture (Ahmad Jurjani, personal communication, February 21, 2022). He used minimal elements in his artworks and solely focused on the calligraphy rather than excessively putting additional components to support the notion he intended to convey.

The legibility issue is raised by the complexity of the composition and lettering. It addressed questions about the meaning and function of these Square Kufic inscriptions. It would not be an exaggeration to say that Square Kufic was designated as a script for religious literature during its growth. The abrupt shift from strictly to secular writing literature can be explained through this research. The studies proved that the artists wrote identical secular texts, which Square Kufic inscriptions have not vanished. Or no analogous attempts in secular writings are abandoned because the script obscured the text and legibility. As a result, the researchers concluded that the Islamic art of calligraphy and the Square Kufic form emerged simultaneously. A wide range of writing forms evolved and developed in such a medium. According to studies, the script has evolved into a modern art form that delivers messages.

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Identifying the Concept of Space in Paintings with Malay Ornament Design

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ABSTRACT

Space provides an essential quality in visual art, as it encompasses the arrangement of basic principles of art with other elements of design that transform the idea into creative aesthetic values. Misinterpreted decorative painting composition as flat space has created a misunderstanding of the depth approach in utilizing motifs and patterns. This study was conducted to examine comprehensively the concept of space that emphasized Malay ornament design as well as techniques and approaches. Twenty-eight decorative paintings from National Art Gallery, Malaysia permanent collections have been selected as sampling. Observation and tracing methods were used to further investigate the types of space that were explored in these paintings. As a result, three types of space were identified and shallow space was frequently present in these decorative paintings. Subsequently, this study will increase the understanding and diminish misjudgment of space with decorative painting composition, especially through the application of Malay ornament design.

Keywords: *Concept of space, Paintings, Malay ornament design*

INTRODUCTION

Art practitioners have utilized space as a method for conveying their artistic idea and style in visual art. It provides an essential quality as it encompasses the basic principle with a combination of other elements of design to create aesthetic values. The concept of space is comprehensible to give an impact on the audience's perceptions. The illusion of deep space will give a wider view that invites the audience to interact with visual depth from the details in the foreground, middle ground, and background of the painting. Painters frequently demonstrated depth using the simplest indicator, which is through the arrangement of different sizes (Lauer, 2002). A sense of distance is acquired through the organization of images in the composition; therefore, a row of trees proposed an illusion of deep space according to scale differences. Besides scales, space can be acquired through tonal values, overlapping techniques, vertical

settings, and perspectives. Esaak (2020) explains that to understand the importance of space in art, artwork such as M.C. Escher and Salvador Dali have distorted reality images to convey emotion, movement, or any other concept the artist wishes to portray. The concept of space in art transmitted a huge and powerful meaning that exists in every background of cultural artist tried to capture its essence and presented them in their unique visual context.

While back in the earliest pre-historic period, the used concept of space appeared in ornament design can be traced back to the statement Ocvirk (2013) writes that the earliest cave painting images in southern Europe had discovered overlapping appearances with minimal concern for the illusion of space. However, incomparable to the ancient Near East "a flat and hierarchical order became important and significant events or individuals were emphasized through size variations" (p.225). This also is seen through hieroglyphics images and symbols in pyramids where pharaohs and servants are differentiated through sizes and decorative elements which signifies power and status.

However, there is a misinterpretation associated with decorative paintings in Malaysia. Mohamad Faizuan (2013) describes that the production of visual artworks is merely a presentation of beauty. It is not an in-depth study on content to be delivered to society that creates meaning to artwork, and the presentation of knowledge in artwork solely depends on the artist's statement. These issues need to be addressed so that ornament design in painting can be understood by researchers and art practitioners, through different approaches to developing visual illusion. This paper aims to emphasize the appearance of illusion space in paintings with Malay ornament design through tracing methods which will further explain the existence of other visual spaces in decorative paintings.

LITERATURE REVIEW

The concept of space can be defined as an idea that referred to the interval or measurable distance between points or images, which can be actual or an illusion (Ocvirk, 2013, p.223). Ding (2021) describes, "The artistic concept of space has changed from three dimensions to two dimensions and then expanded to multiple dimensions. Space is the foundation of all art products that cannot be ignored" (p.9). Ding's studies stated that technology engagement "has opened the door to a new world for virtual space, and art has achieved a breakthrough through the exploration of the humanistic spirit. The change of space field in art and real space complement each other and constitute the form of today's art" (p.10). Tyler emphasizes the concept of space in the twentieth century involves a deconstruction approach and embracing an eclectic array of space representation styles, from the extreme perspective quality of the super realists through the filmy textural haze where computers display images across spatial boundaries that allows the audience to interact with these images directly (2001). At present, technology has become part of the tools for artists and designers to explore potential creative artwork and it is not impossible for ornament design to be presented from traditional methods to contemporary approaches without changing its cultural aesthetic values.

Ornament is known as a type of decoration that frequently comprises motifs and patterns. It is also considered an aesthetic agent of beautifying surfaces or three-dimensional structures. Grabar (1995) defines, "... ornament is that aspect of decoration which appears not to have another purpose but to enhance its carrier" (p. 5). Nelson (1993) as cited in Cox and Minahan (Jul 2005) suggests, "ornament is a metaphor for dignity and value and also discusses how decoration can also signify the necessary, the functional, and the stable in architectural construction as it celebrates the presence of things" (p.529). Patrick (July 2001) explains the phrase ornament, "... as a complicated decorative patterning device that may exude intense emotion, give pleasure, and enhance beauty". Meyer (1920) further describes the difference between ornaments with decoration as that ornaments are adapted or developed from natural plants, while decoration signifies the art of process of applying various elements to beautify objects. Subsequently, Trilling (2001) describes ornament as "reflecting the interaction and transformation of

cultures through migration, trade, conquest and the spread of religions" (p. 104). Discussion by western scholars reveals that ornament has performed as a beauty agent to enhance an area or object which embodies significant values and meanings. Therefore, Malay ornament design has its concept of beauty as the motifs and patterns are customized in line with the Malay philosophy and cultural values.

Malay philosophy on ornament requires an intricate appreciation of nature. Nakula discusses philosophical aspects of Malay traditional art and craft, as cited in Mohamed Najib (2008), "Malay traditional crafts have their distinctive values either in their designs or philosophy. About their designs, they are the outcome of stylization of objects around them (p.180)". Ismail Saad (2002) writes that five types of wood carving motifs can be recognized in Malay traditional houses namely, flora, fauna, calligraphy, geometric, and cosmos. Siti Zainon (1997) describes that images that decorate traditional Malay visual art forms, are derived from the Malays' natural surroundings and some of these images signify symbols often associated with religious and society concerns and "... developed from their observations, experience as well as their beliefs" (p. 36). These studies represent how ornament is significantly referred to and used to increase the aesthetic values of the object. Malay concepts of ornament are more philosophical (Zakaria, 1991; Siti Zainon, 1997; Sulaiman, 2001; Othman, 2002) which derive from cultural background, beliefs, and natural surroundings.

Innovative exploration with Malay ornament design has evolved from traditional context to contemporary appearances. Malaysian painters have embraced the notion of cultural identity since National Cultural Congress (NCC) in 1971, emphasizing three main policies that related to indigenous culture, other cultures from the national culture, and Islam as an important component. However, after 50 years the government has reintroduced the NCC 2021 policy that has defined the directions for the country as a developed nation of cultured people based on the five principles of *Keluarga Malaysia* concept: inclusivity, togetherness, sense of pride, openness, and wholeness (Bernama, 2021). Therefore, comprehensive studies and involvement of every sector of the creative art industries in Malaysia should play their role to become in line with the latest National Congress policy. Hence, Malay design derives from the organization of motifs and patterns that relates to the observation of nature as inspiration, knowledge, and beliefs. Mohamed Najib (2008) notes that traditional Malay society has a way of looking at and experiencing things, such as thought, emotions, and spirituality, and achieved through observation, understanding, philosophy, and stylization approach. These studies have justified the essence of aesthetic values in Malay design that will provide valuable knowledge to the young generation.

METHODOLOGY

This study emphasizes Malay ornament design focusing on paintings from 1970's to 2012 from the National Art Gallery's permanent collection. A total of twenty-eight paintings were identified and analyzed to discover the type of illusion space applied within the composition arrangement. The paintings were clustered through the utilization of Malay ornament design and two main categories were recognized namely traditional Malay design and Islamic design. Tracing methods was able to justify the layout structures of the composition and identified the formalistic aspects of design that were embedded within the paintings. Three paintings were selected to further discuss the concept of space in paintings with Malay ornament design. These paintings are selected based on traditional Malay design categories that have been obtained from the study, which were motif and pattern (Fatimah Chik; Unity in Harmony), and social activities (Noor Ismail Mat Hussin; *Pasar Siti Khadijah* and Noor Azizan Rahman Paiman; *Lenggang Perut*).

FINDINGS

The study has shown that from twenty-eight paintings; three paintings have explored deep space, twenty-four paintings with shallow space, and two paintings have utilized ambiguous space (Table 1).

Table 1. Utilization of Space in Paintings with Decorative Elements

Year	Artist	Title	*Type of Space		
			D	S	A
1979	Ismail Mat Hussin	A Mak Yong Performance	/		
1980	Ismail Mat Hussin	<i>Membuat Sangkar Burung</i>	/		
1981	Ruzaika Omar Basaree	<i>Siri Dungun</i>		/	
1984	Ahmad Khalid Yusuf	Jawi and Nature		/	
1987	Mastura Abdul Rahman	Interior No. 29		/	
1987	Hashim Hassan	<i>Penceroboh</i>		/	
1987	Hashim Hassan	<i>Burung Dajal Mengganas Lagi</i>		/	
1990	Khalil Ibrahim	<i>Pantai Timor</i>	/		
1991	Ismail Mat Hussin	Market Scene		/	
1992	Sulaiman Esa	Garden of Mystery VI		/	
1993	Romli Mahmud	<i>Batik – Monumen Siri</i>		/	
1993	Fatimah Chik	<i>Subuh</i>		/	
1993	Fatimah Chik	Entrance			/
1994	Ahmad Shukri Mohamed	Cabinet IV		/	
1995	Syed Shaharuddin Syed Bakeri	Abstracting Power		/	
1995	Khatijah Sanusi	<i>Anugerah II</i>		/	
1995	Noor Azizan Rahman Paiman	Waiting for My Husband		/	
1995	Noor Azizan Rahman Paiman	<i>Lenggang Perut</i>		/	
1995	Romli Mahmud	<i>Akhirnya ke Kamar Jua</i>		/	
1995	Ismail Mat Hussin	<i>Pasar Siti Khadijah</i>	/		
1996	Fatimah Chik	Unity in Harmony			/
1998	Syed Shaharuddin Syed Bakeri	<i>Wayang Kulit</i>		/	
1999	Mastura Abdul Rahman	House of Flower, House of Harmon		/	

2003	Mohd Najib Mohd Dawa	Luscious		/	
2001	Yeong Seak Ling	<i>Kampung Life</i>		/	
2000	Hashim Hassan	<i>Laluan Masa</i>		/	
2000	Hashim Hassan	<i>Penghijrahan</i>		/	
2007	Mohd Nor Mahmud	<i>Pakai Semutar Kain Lepas</i>		/	

* Type of Space: D; Deep, S; Shallow, A; Ambiguous

Three paintings were recognized to relate to deep space that focuses on an outdoor setting; Ismail Mat Hussin (*Pasar Siti Khadijah*) and Khalil Ibrahim (*Pantai Timor*) have incorporated this type of space to imitate the Kelantanese group activities. The foreground is justified through the detailed images or decorative design, while the background of the image is less emphasized to create depth in *Pasar Siti Khatijah*. Decreasing the size of figural images developed an illusion of depth, as shown in Figure 1. The differences in the size of the background figural (no. 3) from the foreground figural (no.1) create a deep space composition. The artist applied a batik medium style and handled the tonal values that are not similar to a medium such as acrylic or oil paint.



Figure 1. Decreasing or Increasing Scales through Figurative Images Suggested a Deep Space in *Pasar Siti Khatijah*

(Source: Permanent Collection of National Art Gallery, Kuala Lumpur, Malaysia.)

Shallow space is the second type of depth that was identified in these twenty-four paintings. It is also recognized as limited space as the borders or walls confine it. Ocvirk (2013) states, "the use of shallow space allowed more control of the placement of decorative shapes as purely compositional elements" (p.226) and "decorative art emphasizes the essential flatness of a surface" (p.224) and this style was perceived in the majority of the paintings. From the observation, two categories of shallow space were identified; the first category involves figurative images, and the second category comprises motifs and patterns. Noor Azizan (*Lenggang Perut*) and Yeong Seak Ling (*Kampung Life*) were discovered to apply shallow space composition focusing on figurative images. The setting is involved from an outdoor perspective viewing an enclosed area of the exterior window of a traditional Malay house. The detail of the background is less highlighted; however realistic detailing of batik cloth and decorative wood carving window frame with motifs and patterns in the foreground has reacted as the focal point of the composition. Two approaches were identified in *Lenggang Perut* for defining the limited space. Firstly, the position of diagonal lines that ended in the middle of vertical lines has suggested the boundaries of

walls (Refer to Figure 2A), and finally, the vertical lines behind the figure are proposed as the background limitations (See Figure 2B). Six paintings were identified to adapt shallow space with figurative images; they were Yeong Seak Ling (*Kampung Life*), Ismail Mat Hussin (*The Mak Yong Performance*, *Membuat Sangkar Burung* and *Market Scene*), and Noor Azizan Rahman Paiman (*Lenggang Perut* and *Waiting for My Husband*). Each painter displayed several materials and techniques to capture the Malay culture in Malaysia.

The second category involved the application of motif and pattern, which have identified eighteenth paintings, which focused on the Malay motifs such as *sulur bayung*, *pucuk rebung*, *bunga padi*, *bunga raya*, and geometrical motifs and patterns located in Sulaiman Esa, Khatijah Sanusi and Ahmad Khalid Yusuf artwork.

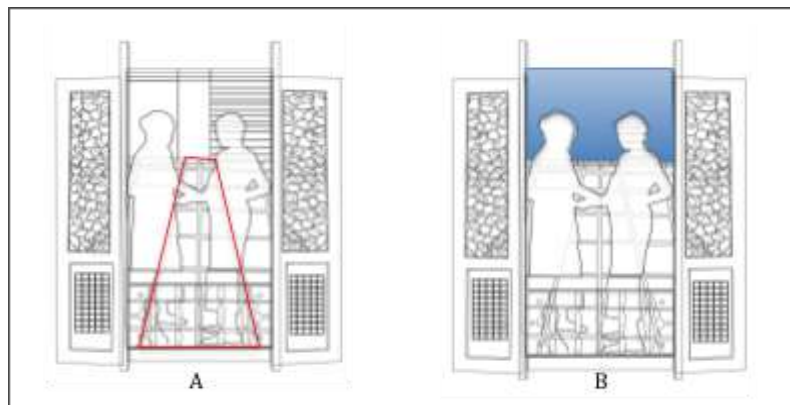


Figure 2. Two Methods to Determine Shallow Space in *Lenggang Perut*

Ambiguous space was discovered in Fatimah Chik's paintings entitled *Unity in Harmony*, which demonstrated the use of triangular shapes and repetition of motifs and patterns in the composition. Mohd Najib (2008) explains that the triangular shape is related to the *pucuk rebung* or bamboo shoot motif, which indicated "the concept of strength, a human attribute radiated by mankind's original nature" (p. 183). However, the artist has integrated local ethnic motifs, which are embedded within the triangular shapes. The shapes were then cut and collaged, and this arrangement creates an overlapping pattern and displays a unique visual texture design (See Figure 3). In comparison with Fatimah Chik's paintings entitled *Entrance*, the artist has explored batik as part of the technique to achieve the ambiguous space. Both paintings portray an innovative approach to achieving the illusion of space by utilizing motifs and patterns.



Figure 3. Overlapping and Collage Techniques Creates an Ambiguous Space in Artwork Entitled *Unity in Harmony* (1996) by Fatimah Chik

(Source: Permanent Collection of National Art Gallery, Kuala Lumpur, Malaysia.)

Material and techniques are significantly important that contributed to the appearance of illusion space in these types of paintings. Several artists have utilized silkscreen techniques (Mastura Abd Rahman; Interior No. 29, Fatimah Chik; Unity in Harmony) and collage (Romli Mahmud, Noor Azizan Rahman Paiman, Ahmad Shukri Mohamed, Khatijah Sanusi) as part of exploration techniques to imitate the repetition of motifs and patterns. This process is favored by artists dealing with decorative elements as it involves an arrangement of intricate patterns.

CONCLUSION

Visual art is transformed using diverse mediums and techniques, which support the artist's idea and context. Frequently, paintings with ornament design presented an intricate decorative element and were explored with multiple techniques. These selected paintings have demonstrated three types of illusion space: deep space, shallow space, and ambiguous. However, shallow space was frequently found which highlighted the usage of complicated elements of motif and pattern in the paintings. Paintings were proven as visual historical evidence of the specific era, place, and community, and this study; will assist the Malaysian to expand and sustain the Malay cultural heritage for the younger generation as well in line with National Cultural Policy 2021.

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The Importance and Factors of Music Video's Development for the Entertainment Industry in Malaysia

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ABSTRACT

Video is an information delivery media that plays a big role in human life nowadays. The emergence of new media such as the use of applications has further increased the role of video especially in the entertainment industry. The goal of a music video is to present video content visually accompanied by music, which combines sound and visual media. The advantage of music videos is that they are able to attract the audience. Viewers can visually watch video content such as a singer's performance. The impact of music videos on the audience is huge, whether it is following the fashion style and personality of the singer or actor performance in the video. In other words, it can attract the audience to follow popular music culture trends. In Malaysia, music videos are growing rapidly. Many music fans today use music videos as a platform to enjoy entertainment, but in the context of the music video industry, it receives less attention than abroad. However, music videos can contribute a large amount of income to industry players including artists in addition to boosting the country's entertainment industry. Thus, this study aims to examine the importance of music videos and identify the factors that are considered before designing a music video. This study uses data collection methods such as interviews with industry players, especially directors and individuals who have been involved in the entertainment industry. Observation methods on music videos are also done to identify the factors that are considered to produce a good music video. This study is expected to provide knowledge and benefits to entertainment industry researchers, those involved in video production, musicians and music industry activists. suggestions for further research on the next researcher can study how to produce quality music videos that are accepted by the audience.

Keywords: *Music Video, Entertainment Industry, Production*

Kepentingan Dan Faktor Pembangunan Video Muzik Dalam Industri Hiburan Di Malaysia

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** Semua penulis menyumbang sama rata terhadap kajian ini*

ABSTRAK

Video merupakan medium penyampaian maklumat yang berperanan besar dalam kehidupan manusia pada masa kini. Kemunculan aplikasi sebagai media baharu telah meningkatkan lagi peranan video khususnya dalam industri hiburan. Video muzik adalah gabungan antara media bunyi dan media visual. Video muzik mempunyai kelebihan tersendiri dalam menarik perhatian penonton. Video muzik dapat ditonton secara visual menerusi persembahan nyanyian dan tarian penyanyi. Impak video muzik kepada penonton amatlah besar, sama ada menjadi ikutan gaya fesyen dan personaliti dari imej penyanyi ataupun pelakon video tersebut. Dalam erti kata lain, ia dapat menarik minat penonton untuk mengikuti *trend* budaya muzik popular. Di Malaysia, video muzik kian berkembang dengan pesatnya. Ramai penggemar muzik dewasa ini menjadikan video muzik sebagai platform menikmati hiburan, akan tetapi dalam konteks industri video muzik kurang mendapat perhatian besar berbanding di luar negara. Walhal video muzik boleh menyumbang penjanan pendapatan yang besar kepada pemain industri termasuk golongan artis disamping melonjakkan industri hiburan tanahair. Justeru, kajian ini bertujuan untuk mengkaji kepentingan video muzik dan mengenal pasti faktor-faktor yang dipertimbangkan sebelum mereka bentuk video muzik. Kajian ini menggunakan kaedah pengumpulan data seperti temu bual pemain industri khususnya pengarah dan individu yang pernah terlibat dalam industri hiburan. Kajian ini diharapkan dapat memberi ilmu pengetahuan dan manfaat kepada para pengkaji industri hiburan, mereka yang berada dalam produksi pembuatan video, ahli muzik serta penggiat industri muzik.

Kata kunci: *Video Muzik, Industri Hiburan, Produksi*

PENGENALAN

Video merupakan salah satu medium yang boleh dikatakan memberi peranan besar dalam kehidupan manusia pada masa kini (Brindle, 2013). Kemunculan media baharu aplikasi seperti YouTube, TikTok dan pelbagai lagi telah meningkatkan lagi peranan video di dalam kehidupan manusia (Nurul Magfirah, 2021). Tidak terkecuali kepentingan penggunaan video di dalam industri muzik. Peranan video di dalam industri muzik memudahkan pendengar dan penonton menerima muzik tersebut melalui video, malahan penyanyi juga boleh mengembangkan bakat mereka menerusi video (Gigmit, 2021). Matlamat video muzik adalah untuk menerangkan dan mencerminkan muzik secara visual. Dalam erti kata lain, ia menggabungkan antara media bunyi dan media visual (Carlos Nizam, 2019).

Di luar negara khususnya di Amerika, video muzik telah diterima sebagai sesuatu yang penting di dalam industri muzik (Gigmit, 2021). Ini kerana video muzik digunakan sebagai sumber asas untuk mendekati pendengar dan penonton. Video muzik membantu para penonton memahami aspek visual persona artistik pengkarya dan juga dapat menarik mereka untuk terikat dengan imej dan jenama muzik tersebut. Kini irama muzik juga telah semakin berkembang dengan bantuan visual sejak beberapa dekad yang lalu dengan menghasilkan sinergi antara kedua-duanya dengan mencipta pengalaman 360° untuk para pendengar.

Fungsi video muzik itu boleh memperlihatkan pencapaian seseorang penyanyi menerusi persembahan serta nyanyian penyanyi secara serius dan profesional. Selain nyanyian, video muzik boleh menyerlahkan bakat dan personaliti artis seperti kebolehan bermain muzik, tarian, pakaian dan juga bidang lakonan (Carlsson, 1999). Atas sebab itu, pereka video perlu menumpukan pada imej penyanyi supaya penonton dapat mengingati seterusnya menjadikan penyanyi diminati (Gigmit, 2021). Video muzik juga mampu membuatkan pendengar mudah mengaitkan lagu apabila mereka menonton kisah atau situasi yang dipaparkan mengaitkan lagu tersebut dan merasakan lagu itu ditulis untuk mereka (Carlos Nizam, 2019).

Di Amerika, video muzik mula ditayangkan pada 8 Ogos 1981, sebagai saluran televisyen khas untuk pengamal muzik iaitu MTV (Music Television). MTV ialah rangkaian televisyen Amerika bertujuan untuk menyiarkan video muzik. Ia diperkenalkan oleh pengamal video bagi mempromosikan kumpulan muzik dan artis. Sejak itu, video muzik telah menjadi salah saluran penting dalam industri muzik Amerika (Viacom International Inc, 2022).

Di Malaysia, perkembangan video muzik berlaku menerusi filem-filem klasik arahan Allahyarham Tan Sri P. Ramlee. Lagu-lagunya diadunkan di dalam filem dan gubahan lagu yang dibawakan oleh beliau yang masih diingati sehingga kini. Kebanyakan gubahan lagu oleh Tan Sri P Ramlee diadaptasi dari filem Hindi ke dalam filem Melayu (Ahmad Sarji Abdul Hamid, 2011). Walaupun ketika itu terma 'video muzik' masih belum dicipta, namun sebuah paparan lagu dan muzik di dalam filem telah pun bermula (History, 2019).

Perkembangan pesat video muzik berlaku pada era 90-an. Kualiti video muzik pada ketika itu cukup berkualiti sehingga ke era pertengahan 2000. Nama-nama seperti Virginia Kennedy (Awan Yang Terpiliu), Saw Teong Hin (Fanatik), Yusry Abd Halim (The Way We Jam) dan Zaili Sulan (Nanti - Innuendo) antara yang cukup dominan menghasilkan video muzik yang berkualiti tinggi. Muzik video satu ketika dulu dilihat sebagai satu elemen penting dalam pemasaran sebuah produk muzik. Sheila Majid, Ziana Zain dan KRU antara yang sentiasa konsisten dalam penghasilan muzik video yang bagus di era 90-an. Bakat-bakat di bawah kendalian Positive Tone seperti OAG, Innuendo, Deanna Yusuf dan Liza Aziz antara yang cukup *promising* dalam menghasilkan video muzik yang baik. PT dikhabarkan mengeluarkan modal cukup tinggi untuk penghasilan MV Masa (Liza Aziz) (Muzik Kita, 2017).

Penerimaan video muzik telah terbukti berjaya di Amerika dan seluruh dunia (Gigmit, 2021). Artis antarabangsa terkenal dan popular bukan kerana lagu mereka tetapi keunikan persembahan muzik video mereka menerusi pakaian dan tarian mereka. Contohnya Micheal Jackson dan tarian 'Moonwalk', PSY dengan tarian 'Gangnam Style' telah menjadi ikutan orang ramai. Lebih signifikan, video muzik di

Amerika telah diangkat martabatnya dengan mewujudkan anugerah muzik video terbaik menerusi MVA (MTV Video Music Awards). Hal ini telah menjadikan muzik video sebagai cabang industri hiburan lain yang begitu signifikan di sana (Gigmit, 2021).

Berbeza di Malaysia, anugerah muzik video diletakkan dibawah Kategori Teknikal, Kreatif & Penerbitan dalam anugerah AIM (Anugerah Industri Muzik), dan anugerah tersebut kali terakhir diadakan pada tahun 2016. Jika ditinjau, terdapat ramai artis baharu Malaysia yang dikenali dan popular menerusi muzik video yang telah dibuat sendiri contohnya Naim Daniel, Wani Hasrita, Yuna Zarai, Najwa Latiff dan ramai lagi. Mereka ini mulai terkenal dengan menghasilkan video nyanyian mereka.



Rajah 1: Michael Jackson dengan gerakan tariannya yang diingati sehingga kini
(Sumber: *Smooth Criminal [Muzik video]*. (1988). YouTube
https://www.youtube.com/watch?v=h_D3VFfhvs4)



Rajah 2: Fenomena baharu Psy dengan tariannya 'Gangnam style' pada 2012
(Sumber: *Gangnam Style [Muzik video]*. (2012). YouTube
https://www.youtube.com/watch?v=cGc_NfiTxng)

Pernyataan masalah

Mengikut Dasar Dan Strategi Pembangunan Industri Muzik Malaysia, Kementerian Kebudayaan, Kesenian dan Warisan menyatakan sokongan untuk membantu membangunkan industri hiburan tanahair. Penggiat industri disarankan untuk perlu menggembleng tenaga dan saling bantu membantu dari segi

mental dan fizikal ke arah ini. Penggiat, terutama NGO perlu mempunyai anjakan paradigma dan perubahan minda serta berani dan sentiasa mencuba sesuatu yang baru demi pembangunan dan kejayaan industri ini. Tanpa perubahan sikap ini adalah dikhuatiri muzik Malaysia akan sentiasa terkebelakang daripada arena muzik global dan yang lebih penting ialah bakat-bakat seni negara ini akan tenggelam ditelan zaman serta tiada apa yang boleh dibanggakan sebagai warisan negara (Kementerian Kebudayaan, Kesenian dan Warisan, 2005). Hal ini berlaku kepada pembangunan video muzik di Malaysia. Walaupun ia semakin pesat berkembang namun kurang inisiatif diambil diperingkat tempatan dalam mengangkatnya sebagai industri. Jika tiada inisiatif peranan video muzik dalam mengangkat artis atau pelakon akan tenggelam. Tidak seperti industri hiburan antarabangsa, video muzik itu dianggap penting dan telah menjadi salah satu industri penting dalam dunia hiburan (Valeviciute, 2021). Malahan terdapat saluran khas yang diwujudkan bagi penonton video muzik.

Objektif Kajian

- Untuk mengkaji kepentingan pembangunan video muzik dalam dunia hiburan.
- Untuk mengetahui faktor-faktor yang perlu dipertimbangkan sebelum menghasilkan video muzik yang bagus.

KAJIAN LITERATUR

Video Muzik

Video muzik adalah sejenis media hiburan dalam bentuk penterjemahan muzik kepada visual. Video muzik harus mencerminkan mood yang telah wujud dalam muzik tersebut. Penyampaian visual juga harus mengikut rentak irama bersama dengan muzik, kerana ia akan nampak janggal jika perubahan adegan dan latar belakang visual dan muzik tidak sekata (Carlsson, 1999). Definisi lain tentang video muzik ialah sebuah tayangan filem atau video lagu yang merakamkan pemuzik membuat persembahan atau menunjukkan imej yang menggambarkan lirik atau mood sesebuah lagu. Video muzik boleh menyampaikan makna sesebuah lagu tersebut kepada penonton. Ia mendekati penonton untuk menghayati sebuah muzik kerana mood muzik tersebut disampaikan secara visual. Pada masa sekarang golongan remaja lebih tertarik dengan video. Menurut Carlos Carlos Nizam (2019) golongan remaja lebih memahami mesej yang disampaikan oleh penyanyi itu.

Video muzik bagus untuk tujuan publisiti. Menerusi video muzik, penyanyi boleh mengembangkan dan menyerlahkan lagi bakat mereka. Penyanyi dan pelakon Izzue Islam seumpamanya, beliau memulakan kerjayanya sebagai penyanyi berkumpulan, yang dikenali sebagai FOURTEEN seterusnya aktif berlakon drama dan juga pengacaraan (Carlos Nizam, 2019). Sekiranya penyanyi itu berlakon dalam klip video mereka sendiri, ia akan membuatkan mereka lebih dikenali umum dan orang ramai akan lebih mengenali penyanyi tersebut sama ada dari segi tarian, alunan muzik atau cara penyampaiannya, ia akan membuatkan penonton lebih mengingati tentang video tersebut.

(Carlos Nizam, 2019), reka bentuk visual hampir dengan bentuk muzik. Untuk memulakan analisis imej dalam idea asas di sebalik rakaman adalah untuk mengenal pasti konsep utama di sebalik video, manipulasi warna, untuk tetapan motif, merakam cerita, pakaian dan sebagainya. Seorang pengarah video muzik perlu mencipta beberapa idea yang berulang dan pelbagai. Konsepnya adalah untuk menyusun semula motif visual yang membentuk keseluruhan karya.

Video dalam Industri

Bagi industri muzik, video berupaya meningkatkan pendapatan. Ini kerana penaja atau syarikat yang membuat video mempunyai sasaran untuk meningkatkan rating mereka. Syarikat atau penajaan tidak membuat video tanpa tujuan kerana untuk menghasilkan satu video mungkin menggunakan wang ratusan, ribuan atau mungkin berjuta-juta (Perbadanan Kemajuan Filem Nasional, 1989).

Oleh itu, syarikat yang membuat video berharap mereka akan mendapat pulangan melalui penerbitan video tersebut. Lebih penting bagi mereka ialah apabila video mendapat anugerah contohnya MTV, maka akan membawa kepada peningkatan dalam rating popular. Pembikinan video juga boleh membuka peluang pekerjaan seperti penyunting, juruvideo, pereka grafik dan lain-lain lagi. Tugasan mereka sangat penting dalam pembikinan sebuah video, drama, filem dan lain-lain. Tanpa mereka, industri akan menjadi sukar (Mamat Khalid, 2019). Setiap video mempunyai sentuhan yang berbeza kerana dihasilkan oleh pereka yang berbeza justeru itu ia akan membuka peluang kepada penggiat ini untuk mendapatkan kerja (Carlos Nizam, 2019).

Sejarah Video Muzik

Rangkaian televisyen MTV telah dilancarkan pada tahun 1981, ianya menandakan permulaan era video muzik. Tetapi sebenarnya video muzik itu telah lama muncul sekitar abad ke-19, iaitu video muzik "pertama" difilemkan di studio Thomas Edison pada tahun 1895, dimana filem tertua dengan muzik telah dibuat untuk Kinetophone. Kemudian pada April 1923, Teater Rivoli New York City mempersembahkan filem pertama dengan bunyi pada filem, iaitu filem itu digerakkan dan diikuti dengan runut bunyi mereka. Pada tahun 1925, Brothers Max dan David Fleischer mengeluarkan kartun dengan bola yang melantun, yang melompat di atas lirik seperti karaoke di teater bertujuan untuk para penonton menyanyi bersama (Gina Arnold, 2017; History, 2019).

Berubah pula kepada muzik Soundies dimana penonton perlu meletakkan syiling ke dalam kotak juke di Amerika Syarikat pada tahun 1946 untuk menunjukkan video muzik, tayangan hanya dalam tiga minit yang memaparkan persembahan muzik dan tarian. The Big Bopper, ialah orang pertama yang menggunakan istilah "video muzik" dalam wawancara 1959 dalam majalah *Rockin' 50s*, sejak dari itu nama video muzik kekal digunakan. Perkembangan video muzik kian rancak dengan kumpulan The Beatles menggunakan kuasa filem pada tahun 1960 untuk memasarkan rekod mereka dan memaparkan diri mereka sebagai artis terkemuka di dalam filem tersebut dengan fesyen pakaian, nyanyian konsert dan nyanyian, secara tidak langsung masyarakat luar percaya dan mengangkat mereka menjadi trend dan superstar pada masa itu. Sejak dari itu kebanyakan kumpulan band rock and roll mengikuti jejak mereka (History, 2019).

Pada tahun 1978, tiga tahun sebelum tubuhnya siaran MTV, program Amerika " Video Concert Hall" mula menawarkan beberapa jam video muzik yang tidak dihoskan setiap hari di Rangkaian televisyen di Amerika Syarikat. Video muzik pertama "Video Killed the Radio Star" oleh The Buggles disiarkan di MTV pada tahun 1981, munculnya lagu ini dan MTV telah membuatkan populariti pendengar radio kian menurun. Dua tahun selepas itu Michael Jackson, keluar dengan video muzik thriller pada tahun 1983 yang menjadikan album hits sepanjang masa dengan gerakan tariannya yang masih popular dan diingati sehingga kini. Pada tahun 1984, MTV telah menghasilkan Anugerah Muzik Video pertama, yang merupakan anugerah hanya untuk video muzik. Peter Gabriel keluar dengan video muzik animasi dan video muziknya mempunyai tiga 20 hits teratas pada tahun 1986 (Viacom International Inc, 2022).

Pertumbuhan muzik Hip Hop, iaitu Public Enemy keluaran 'Night of the Living Baseheads' pada tahun 1988, mereka mempersembahkan video muzik sebagai satu bentuk budaya. 'Scream' video muzik yang dinyanyikan oleh Michael Jackson dan adiknya Janet Jackson merupakan sebuah video muzik paling mahal sepanjang masa menelan belanja 7 juta dolar untuk dihasilkan, diarahkan oleh Mark Romanek pada tahun 1995.

Pelancaran YouTube pada tahun 2007 menjadikan video muzik lebih berjaya melalui keupayaan penonton menonton video dalam talian. Video muzik Lady Gaga pada tahun 2010, mencecah berbilion penonton dan video muziknya juga menjadi trend fesyen kepada penonton. PSY tampil dengan muzik video yang menjadi fenomena baharu dengan tariannya dalam muzik video 'gangnam style'. Tarian ini diterima di seluruh dunia pada tahun 2012 (Carlos Nizam, 2019).

Gaya Visual Video Muzik

Terdapat lima jenis gaya visual video muzik, iaitu yang pertama (Carlsson, 1999), ialah **Klip Standard** ialah video muzik yang biasa untuk semua artis. Penyanyi itu dirakam dan bahagian campuran menggabungkannya dengan adegan lain, dibintangi sama ada oleh artis itu sendiri atau orang lain.

Klip Persembahan ialah video muzik yang kebanyakannya mengandungi rakaman persembahan artis. Ia menunjukkan vokalis dalam satu atau lebih berbagai suasana. Latihan dan juga klip persembahan boleh berlaku di mana-mana sahaja sama ada persembahan di studio rakaman dan bilik

Klip Naratif merupakan video muzik yang paling mudah difahami sebagai filem pendek dengan latar belakang muzik. Klip naratif mengandungi cerita visual yang mudah diikuti.

The Art Clip ialah video muzik yang tidak mengandungi naratif visual dan tidak mengandungi nyanyian yang digerakkan oleh bibir. Video muzik 'art clip' popular dengan muzik eksperimentasi maka ia adalah 'art clip' yang tulen.

Bentuk abstrak ialah pengulangan gambar dalam video muzik kemudian diikuti dengan bentuk mengikut irama muzik dan melodi serta motif, menggunakan unsur seni abstrak yang berfungsi secara tematik (Carlsson, 1999).

Video Muzik di Malaysia

Muzik video di Malaysia berkembang dari semasa ke semasa. Jika diimbangi kembali pada zaman 40-an kita boleh melihatnya semua di dalam filem Melayu klasik di bawah produksi di Singapura iaitu Shaw Brothers. Pengaruh filem India amat ketara dalam filem Melayu kerana pengaruh dan kakitangan produksi ketika itu adalah berbangsa India termasuk wujudnya pengaruh budaya India dalam masyarakat Melayu memudahkan aliran ini diterapkan dalam produksi filem waktu itu. Hampir kesemua lagu-lagu popular zaman tersebut datangnya dari dunia perfileman yang sehingga ke hari ini tidak jemu mendengarnya. Ramai pemuzik profesional yang berkecimpung dalam dunia perfileman memberikan banyak peluang dan galakan kepada golongan pemuzik, pencipta muzik dan penulis lirik (Kementerian Kebudayaan, Kesenian dan Warisan, 2005). Kegemilangan dunia perfileman atau "pawagam" di Malaysia bermula dengan berakhirnya Perang Dunia Kedua sekitar tahun 1950-an hingga 1960-an di bawah arahan dan lakonan artis legenda hebat Malaysia iaitu Allahyarham Tan Sri P. Ramlee sebagai "pemimpin industri" (Ahmad Sarji Abdul Hamid, 2011).

P. Ramlee banyak menyelitkan penggunaan lagu klasik tradisional dan muzik moden seperti waltz dan jazz di dalam filem-filemnya. Sehingga sekarang, lagu yang dipersembahkan secara visual tetap diingati sehingga kini walaupun visualnya hanya hitam putih (Amir Muhammad, 2010). Lagu *Bujang Lapok* dalam filem Pendekar Bujang Lapok yang dilakonan oleh P. Ramlee dan rakan-rakannya S. Samsudin dan Aziz Satar berjalan di sepanjang kampung, menari dan melompat masih diingati, manakala lagu *Maafkan Kami* dinyanyikan oleh mereka sambil memainkan alat muzik sambil mengalunkan lirik maafkan kami. P. Ramlee berjaya memasukkan unsur-unsur seperti lucu, sedih, gembira dan sinis dalam lagu-lagunya secara visual. Beliau juga berjaya menampilkan dirinya sebagai pemain alat muzik yang

handal walaupun sebenarnya beliau tidak tahu bermain saksofon. Beliau hanya meniru gaya sebagai pemain saksofon tetapi berjaya diterima oleh penonton (Buyong, 2010).

Muncul pula zaman televisyen dan filem berwarna. Ketika itu artis di Malaysia bukan lagi satu batasan untuk menyampaikan lagu mereka dalam bentuk visual. Pada tahun 1969, RTM telah membuat rancangan memaparkan rancangan hiburan nyanyian untuk penonton. Walaupun mereka hanya merakamkan nyanyian konsert di atas pentas, tetapi ia tetap kekal sebagai video muzik, kerana ianya muzik yang telah divisualkan.

Apabila era muzik di Malaysia semakin meningkat dan semakin moden, video muzik sekitar 90an tidak sekadar persembahan biasa tetapi video muzik, mula menggunakan visual yang hebat dan tidak lagi menggunakan satu kamera. Video muzik mempunyai naratif, tetapi tidak semuanya berdasarkan lirik. Proses ini masih dibangunkan di Malaysia (Kementerian Kebudayaan, Kesenian dan Warisan, 2005).

Proses Membuat Video atau Filem

Proses menghasilkan video atau filem yang baik tidak kira apa sahaja jenis keluaran, ianya perlu melalui tiga proses utama iaitu Pra-Produksi, Produksi dan Pasca Produksi. Ia juga melibatkan banyak masa dan usaha, kebanyakan proses penghasilan video muzik melibatkan kumpulan krew produksi (Jim Owens, 2011; Brindle, 2013; Mamat Khalid, 2019).

Langkah pertama dalam membuat sebuah produksi video atau filem ialah pra-produksi. Ia melibatkan setiap aspek perancangan proses pengeluaran video sebelum pereka bentuk atau pengarah mengambil sebarang tindakan penggambaran untuk video produksi. Proses ini termasuk penulisan skrip, logistik, penjadualan dan huraian kerja membuat dasar yang lain (Brindle, 2013; Mamat Khalid, 2019).

Hari penggambaran dirujuk sebagai produksi. Produksi ialah peringkat penghasilan video yang terdiri daripada rakaman video dan merakam bahan video (imej bergerak/videografi). Ini adalah dimana semua perancangan terbaik dari pra-produksi menjadi kenyataan. Operasi yang dijalankan semasa penggambaran dirujuk sebagai produksi. Ini meliputi membina adegan, rakaman, dan menggunakan reka bentuk set. Penggunaan kamera yang berkualiti juga memainkan peranan penting dalam proses produksi disamping tugas kerja yang perlu dipikul oleh pengarah dan krew produksi dalam penghasilan video (Brindle, 2013; Mamat Khalid, 2019).

Langkah terakhir ialah pasca produksi memerlukan penyuntingan dan menggunakan pelbagai kesan khas pada output akhir video yang akan dipersembahkan kepada penonton. Pasca produksi ialah proses mencampurkan klip video dengan teliti melalui penyuntingan video untuk mencipta produk akhir yang menceritakan kisah atau menyatakan mesej sesebuah video itu. Ia merujuk kepada semua langkah pengeluaran selepas kerja siap dirakam (Brindle, 2013; Mamat Khalid, 2019).

Berdasarkan temubual bersama Carlos Nizam (2019) seorang juruvideo dan aktivis seni muda yang pernah menghasilkan video muzik artis Malaysia, menyatakan peranan video adalah begitu besar bukan sahaja dalam industri muzik tetapi dalam semua aspek. Ini kerana dalam era moden, video telah menjadi sama penting kepada pengguna, semuanya berada di hujung jari. Setiap hari dan setiap masa pasti ada yang menonton video. Beliau turut menambah P. Ramlee pernah mengeluarkan kenyataannya 'irama dan lagu tidak dapat dipisahkan', kini dalam era moden istilah baru telah dicipta iaitu 'Muzik dan video tidak boleh dipisahkan'. Golongan artis banyak mempromosikan muzik mereka melalui radio. Bagi mereka yang masih baharu dalam industri hiburan mereka harus mempromosikannya menerusi pelbagai saluran bukan hanya di radio semata-mata bagi meningkatkan populariti mereka. Pada zaman moden ini semuanya adalah dalam talian, Internet sebagai video penstriman adalah antara saluran yang sangat dekat dengan masyarakat.

Carlos Nizam juga membicarakan tentang proses pengeluaran video, bermula dari pra produksi hingga proses akhir. Beliau menyatakan untuk menghasilkan video, perlu melalui tiga proses. Pertama sekali, mulakan dengan proses pra-produksi iaitu kita perlu mendengar lagu yang ingin kita hasilkan. Jika lagu itu mempunyai lirik atau vokal, adalah penting untuk membaca lirik dan menggambarannya satu jalan cerita. Setelah menyusun dengan baik kemudiannya perlu mencapai persetujuan dengan artis (penyanyi). Setelah perbincangan selesai, langkah seterusnya ialah mencipta dua jalan cerita dan papan cerita. Persetujuan mengenai perbelanjaan, lokasi dan masa penggambaran perlu dicapai bersama bagi memastikan produksi dapat dilaksanakan dengan lancar. Proses seterusnya ialah penghasilan video, proses penggambaran yang perlu tahu lokasi dan keperluan teknikal. Penggambaran hendaklah dilakukan dengan berdisiplin dengan tenaga kerja krew produksi. Selepas penggambaran selesai, rakaman akan dihantar untuk proses pasca produksi untuk proses suntingan.

Seterusnya, hasil temu bual bersama pengarah tersohor Malaysia, Allahyarham Mamat Khalid (2019), selaku seorang pengarah filem dan juga pernah terlibat mengarahkan video muzik. Menurut Mamat Khalid perkara yang perlu dipertimbangkan sebelum menghasilkan video atau filem adalah mengenali apa tujuan sebenar sesebuah karya itu, selain jujur apabila berkarya, mendalami penceritaan dalam pra produksi, susun atur jadual penggambaran dan bintang yang akan membintangi. Cuba hasilkan karya yang dekat dengan penonton, berdasarkan kehidupan masyarakat sekeliling kerana sasaran penonton kita itu ialah penonton tempatan lainlah jika karya kita hendak ke pesada dunia. Menurut beliau dalam proses produksi perlu punyai krew pasukan produksi yang aktif bekerjasama dan mempunyai aura positif bagi memastikan video yang dihasilkan berkualiti. Bermula dari penolong pengarah sehingga ke pembantu produksi kesemuanya memainkan peranan penting. Pasca produksi pula sangat-sangat penting kerana inilah tempoh proses yang paling lama, jika pra-produksi dan produksi itu hanya 25% sahaja maka pasca produksi itu ialah 50%. Pembahagian *shot* dan *scene* yang disusun rapi jangan dipandang ringan.

Firdaus Haini (2019) seorang kakitangan di Les Copaque Sdn Bhd, telah berkongsi tentang proses pasca produksi iaitu penyuntingan. Menurut beliau, setiap proses harus melalui penyelidikan kerana setiap suntingan perlu mempunyai sebab tersendiri. Seterusnya, video mesti melalui proses luar talian (offline). Proses luar talian ialah proses dimana penyunting mesti memadankan dan menyusun cerita dengan memotong video dengan mengikut tema keperluan pelanggan. Selepas pemprosesan luar talian, penyunting perlu menunjukkan kepada pelanggan untuk kelulusan. Proses ini boleh berlaku semula sehingga pelanggan berpuas hati. Selepas proses ini selesai, editor akan melalui proses yang sukar iaitu penyuntingan secara atas talian (online). Proses penyuntingan atas talian adalah proses yang mesti memasukkan kesan visual, teks, pembetulan warna dan banyak lagi. Akhir sekali ialah video memuktamadkan output melalui proses pemaparan serta mengeksport video dan sedia untuk ditayangkan.

Kesimpulannya, video muzik mampu memberi impak yang besar kepada penonton dan industri sekiranya video tersebut melalui proses teknikal dan konsep yang baharu. Bagi mempertimbangkan reka bentuk muzik video yang baik, perlulah melalui proses dari awal iaitu pra-produksi sehinggalah ke pasca-produksi. Penjanaan idea dan kreativiti sudah tentu memainkan peranan yang sangat penting dalam memberi impak kepada penonton.

METODOLOGI

Metodologi yang digunakan adalah deskriptif kualitatif. Data diperolehi daripada sumber pemerhatian, temubual serta kajian perpustakaan. Kaedah temubual digunakan dengan menemu bual pemain industri seperti pengarah dan mereka yang pernah atau masih terlibat didalam industri seni. Kaedah pemerhatian juga dilakukan dengan menonton beberapa sampel video muzik tempatan dan luar negara bagi mengenal pasti faktor yang dipertimbangkan dalam menghasilkan video muzik yang bagus. Penyelidik telah mengadakan sesi temu bual bersama tiga individu yang berpengalaman dalam bidang produksi video muzik iaitu dua pengarah dan seorang penyunting yang pernah terlibat dalam pembikinan video muzik.

Kajian perpustakaan digunakan dalam kajian ini sebagai salah satu teknik pengumpulan data kajian. Oleh itu sumber seperti jurnal, akhbar dan majalah digunakan untuk membincangkan peranan video muzik dalam industri muzik. Sumber Internet turut digunakan untuk mendapatkan maklumat tentang video muzik, proses pembikinan termasuk industri video muzik.

KESIMPULAN

Video muzik merupakan medium yang signifikan bagi penggiat seni khususnya di dalam industri muzik. Fungsi video muzik tidak hanya memaparkan visual nyanyian dan alunan muzik, tetapi bakat lakonan, tarian dan juga pemakaian juga turut dipersembahkan. Dalam erti kata lain, pembangunan video muzik sangat signifikan bukan sahaja membantu produksi penerbitan malah publisiti kepada penyanyi/pelakon yang terlibat. Justeru itu, teretusnya video muzik dalam industri hiburan, memberi pilihan kepada penonton untuk menghayati lagu dan lakonan serta tarian penyanyi kegemaran mereka. Dalam masa yang sama penyanyi dan pelakon dapat mempromosikan lagu dan lakonan mereka menerusi video muzik,

Pembangunan video muzik perlulah melalui tiga proses utama iaitu pra-produksi, produksi dan pasca produksi. Pra produksi ialah suatu proses awalan dimana penjanaan idea dibuat. Proses ini perlu memastikan hala tuju dan konsep video muzik yang akan dikeluarkan mengikut lagu yang dipilih dan dipersetujui oleh artis (penyanyi). Oleh itu, dalam proses pra-produksi sinopsis dan papan antara perkara penting dalam menjelaskan konsep video muzik. Proses kedua, adalah produksi dimana pengkarya bersama krew produksi melalui proses teknikal rakaman penggambaran berdasarkan dari papan cerita yang telah dipersetujui. Proses penggambaran hendaklah dilakukan dengan berdisiplin dengan tenaga kerja krew produksi berdasarkan jadual penggambaran. Proses terakhir ialah pasca produksi yang merupakan suatu proses yang sangat penting dalam penghasilan video. Suatu tempoh proses paling lama yang melibatkan 50% proses dari penghasilan video seperti proses pembahagian *shot* dan *scene* yang perlu disusun rapi dari suntingan 'offline' hingga ke suntingan 'online'.

Kesimpulannya, menghasilkan video muzik tidak semudah yang difikirkan. Video muzik perlu melalui pelbagai proses untuk menyelesaikannya. Namun untuk menghasilkan video muzik yang bagus tidak semestinya bajet yang tinggi tetapi susunan jalan cerita yang selari dan sesuai dengan kaedah penerbitan video tersebut. Pembangunan video muzik juga perlu mempunyai ahli pasukan yang komited. Mereka perlu menjalani proses seperti pra-pengeluaran, pengeluaran, dan akhir sekali pasca-produksi. Jika proses ini tidak dapat dilakukan, hasil video tidak cukup sempurna.

Akhir sekali, kajian ini diharapkan dapat dilanjutkan pada masa akan datang khususnya penelitian terhadap sejarah video muzik, penerimaan masyarakat serta teknik dan kaedah penghasilan video muzik berkualiti yang diterima penonton.

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Proposed Ethics and Moral Framework in Viral Video Production in Malaysia

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ABSTRACT

The release of information on social media is a norm that has become a necessity for all sectors including rural areas. The concept of virality is one of the media theories that has been introduced and is defined as a method that does not explicitly state the commercial purpose of an advertising activity, but rather encourages the content to be spread to other users widely. This concept is seen to be increasingly relevant with the widespread spread of internet videos over the past few years. This gives a great impact to various business enterprises and influences them to switch from traditional advertising methods to social media advertising methods that involve the use of online videos. In order to achieve high sales targets and increase customers' desire for products, content creators tend to be more open in producing content that can attract customers' attention and get a lot of sharing. This allows the spread of unethical content to continue to be widespread due to the effects of globalisation and is seen to have a major impact on society's civilisation. This study uses descriptive data analysis based on literature highlights from various articles that have gone through the review process to validate the published data, including a review of the original manuscript by field experts focusing on viral videos involving Muslim SME products and related components with the aim of illustrating and summarising the occurring events and phenomena. The results of the study suggest that the ethical and moral framework be applied in the production of viral videos in Malaysia with the hope of improving law enforcement and providing improvements to existing programs, practices and policies.

Keywords: *Viral Video, Viral Marketing, Advertising, Social Media, Ethics*

Cadangan Kerangka Etika dan Akhlak di dalam Penghasilan Video Tular di Malaysia

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** Semua penulis menyumbang sama rata terhadap kajian ini*

ABSTRAK

Cetusan maklumat di media sosial merupakan norma yang telah menjadi keperluan kepada semua sektor termasuk ke kawasan luar bandar. Konsep ketularan merupakan salah satu teori media yang telah diperkenalkan dan didefinisikan sebagai satu kaedah yang tidak menyatakan tujuan komersial sesuatu aktiviti pengiklanan secara terang-terangan, sebaliknya menggalakkan kandungan disebar kepada pengguna-pengguna lain secara meluas. Konsep ini dilihat semakin relevan dengan meluasnya penyebaran video internet sejak beberapa tahun yang lepas. Ini memberikan kesan yang besar kepada pelbagai perusahaan perniagaan dan mempengaruhi mereka untuk bertukar dari kaedah pengiklanan tradisional kepada kaedah pengiklanan melalui media sosial yang melibatkan penggunaan video secara atas talian. Bagi mencapai sasaran jualan yang tinggi dan meningkatkan keinginan para pelanggan kepada produk, pencipta-pencipta kandungan cenderung untuk bersikap lebih terbuka dalam menghasilkan kandungan yang dapat menarik perhatian pelanggan dan mendapat perkongsian yang banyak. Ini memungkinan penyebaran kandungan yang tidak beretika terus berleluasa disebabkan kesan globalisasi dan di lihat akan memberi impak besar kepada ketamadunan masyarakat. Kajian ini menggunakan analisis data deskriptif berdasarkan sorotan literatur daripada pelbagai artikel yang telah melalui proses semakan untuk menentukan data yang diterbitkan, termasuk semakan kepada manuskrip asal oleh pakar bidang yang memfokuskan pada video tular yang melibatkan produk Muslim PKS dan komponen berkaitannya dengan bertujuan untuk menggambarkan dan meringkas kejadian dan fenomena yang berlaku. Hasil daripada dapatan kajian mencadangkan agar kerangka etika dan akhlak diaplikasikan di dalam penghasilan video tular di Malaysia dengan pengharapan dapat memperbaiki penguatkuasaan undang-undang dan memberikan penambahbaikan kepada program, amalan dan polisi yang sedia ada.

Kata Kunci: *Video Tular, Pemasaran Tular, Pengiklanan, Media Sosial, Etika*

PENGENALAN

Kemudahan internet telah membuka lebih banyak ruang dari segenap aspek kehidupan masyarakat di serata dunia. Ia juga menjadi pemangkin kepada inovasi dan kreativiti yang tiada batasannya. Pengiklanan merupakan satu kaedah pemasaran yang sangat relevan kepada setiap perusahaan perniagaan kerana pengiklanan mempengaruhi minda para pengguna secara berterusan (Amir Abou & Abunayyan, 2016). Di dalam era internet dan teknologi moden ini, kepentingan media sosial seperti Facebook, YouTube dan Instagram dalam kehidupan masyarakat juga tidak dapat dinafikan. Perkembangan teknologi juga dapat dilihat di dalam bidang pengiklanan, yang mana medium pengiklanan melalui media sosial semakin mengambil alih tempat yang sebelum ini diisi oleh pengiklanan secara tradisional. Ini selaras dengan peralihan ke Revolusi Industri 4.0 yang mensasarkan kehidupan yang lebih mudah dan dalam masa yang sama meningkatkan produktiviti dari aspek ekonomi, hospitaliti, perkhidmatan dan sebagainya.

Lantaran meningkatnya kesedaran tentang potensi penyebaran kandungan secara percuma melalui media sosial ini, para pemasar turut sedar bahawa kandungan yang menarik melalui medium ini mampu disebarkan kepada lebih ramai pelanggan secara efektif tanpa memerlukan kos yang tinggi berbanding iklan berbayar melalui medium tradisional seperti televisyen dan radio (Cho et al., 2014). Pemasaran dan pengiklanan tular dilihat sebagai kunci kejayaan pemasaran di abad ke-21 dan semakin diterima pakai sebagai aset utama pemasaran alaf ini (Petrescu et al., 2015). Pengiklanan tular memberikan penekanan kepada kempen pemasaran di internet yang meningkatkan daya saing dalam kalangan syarikat perusahaan dan teknik ini mampu menjana keuntungan yang berlipat ganda kepada seseorang individu dan sesebuah perniagaan (Appel et al., 2020). Oleh itu, pembangunan kandungan tular sering dianggap sebagai satu aset yang sangat bernilai dalam mencapai kejayaan sesebuah jenama (Knossenburg, Nogueira, & Chimenti, 2016). Walau bagaimanapun, pengaruh positif pemasaran tular ini juga datang dengan pelbagai kesan yang negatif (Lekhanya, 2014). Strategi pengiklanan tular yang salah boleh memberikan kesan yang negatif kepada jenama sesebuah produk dan menjatuhkan syarikat perusahaannya dalam sekelip mata. Syarikat juga boleh berdepan dengan risiko kehilangan pelanggan dan persepsi bahawa perniagaannya tidak jujur.

Bagi mencapai sasaran jualan yang tinggi dan meningkatkan keinginan para pelanggan di media sosial, pencipta-pencipta kandungan cenderung untuk bersikap lebih terbuka dalam menghasilkan kandungan yang dapat menarik perhatian pelanggan dan mendapat perkongsian yang banyak dari pengguna-pengguna media sosial yang lain (Media et al., 2017). Walau bagaimanapun, ini turut menyebabkan lambakan kandungan di media sosial yang tidak sopan seperti mengiklankan produk kesihatan tenaga batin dengan menggunakan ilustrasi lucuk yang turut menarik minat golongan bawah umur (Aling, 2019). Pemasar-pemasar terlalu fokus kepada keuntungan sehinggalah mereka terlupa tentang tanggungjawab sosial, terutamanya nilai-nilai moral dan etika dalam penghasilan kandungan pemasaran tular bagi pengiklanan melalui video (Idris, 2020). Ini dapat dilihat di ruangan komen iklan-iklan yang dimuatnaik di media sosial yang menyatakan bahawa “produk yang dijual ini halal, namun cara pengiklanan produk ini sangat bercanggah dengan lunas-lunas Islam”.

Etika, yang juga merujuk kepada falsafah moral, merangkumi aspek-aspek seperti penggarisan, pembelaan dan pencadangan kelakuan yang membezakan di antara benar dan salah. Ia merujuk kepada tingkah laku manusia bermoral dan cara-cara untuk berkelakuan di dalam situasi yang tertentu (Anna Malai, 2018). Kehidupan seseorang manusia tidak akan terlepas dari persoalan tentang nilai-nilai moral dan etika kerana nilai-nilai ini berhubung rapat dengan definisi benar dan salah serta definisi dosa dan pahala. Persoalannya; apakah pandangan ahli akademik dalam dan luar negara tentang pemasaran dan pengiklanan video tular? Bagaimanakah platform-platform media sosial ini dapat dikawal selia dengan baik oleh pihak berwajib? Bagaimanakah teori etika berkaitan dengan pengiklanan melalui video tular ini dapat diperbaiki dengan menggunakan model AIDA?

KAJIAN LITERATUR

Impak Globalisasi Ke Atas Ekonomi

Globalisasi memberikan impak kepada pembangunan sesebuah negara. Ini melibatkan aktiviti-aktiviti seperti perdagangan, modal, migrasi buruh, teknologi dan maklumat, dan ini memberikan kesan kepada ekonomi dan masyarakat di negara ini (Lee, 2019). Globalisasi terjadi disebabkan pembangunan yang pesat dalam aspek teknologi maklumat dan komunikasi (ICT) serta pengangkutan. Pembangunan ini turut menyumbang kepada peningkatan Kadar Keluaran Dalam Negera Kasar (GDP) ke 4.9% pada suku kedua tahun 2019 dari 4.5% pada suku sebelumnya. Statistik ini diterbitkan di dalam “Tinjauan Ekonomi 2020” (2019). Pencapaian ini telah meletakkan Malaysia dalam kalangan negara-negara yang berjaya mencapai peningkatan ekonomi yang baik dalam tahun sebelumnya.

Globalisasi ekonomi merujuk kepada peningkatan saling ketergantungan ekonomi dunia kepada perdagangan komoditi yang disebabkan oleh perkhidmatan rentas sempadan dan aliran modal antarabangsa, dan ini terjadi akibat kemajuan teknologi yang sangat pesat (Shangquan, 2000). Ini secara langsung telah menjadi pemangkin kepada permintaan pasaran yang tinggi dalam kalangan perusahaan perniagaan. Permintaan pasaran ini juga telah mencetuskan persaingan dari perusahaan-perusahaan perniagaan bagi menarik pelanggan dan mengaut keuntungan. Oleh kerana penyampaian maklumat merupakan aspek yang sangat penting dalam perniagaan, kepantasan dalam penyampaian maklumat ini sangat ditekankan oleh para pemasar dan pengiklan bagi menonjolkan perusahaan mereka dalam kalangan para pesaing yang lain. Melalui penyaluran maklumat ini, globalisasi ekonomi melangkaui pelbagai sempadan dan mendorong kepada penambahbaikan dalam aspek kualiti hidup manusia dengan menyesuaikan transformasi global dalam bidang-bidang seperti politik, teknologi, budaya, intelektual, alam sekitar dan media (Nur Zaroni, 1999; Shangquan, 2000; Tamkin & Borhan, 2001; Buang et al., 2005; Osman, 2008; Akram Ch. et al., 2011; Lee, 2019).

Dominasi Media

Pada dekad yang lepas, produk dan perkhidmatan dalam pengiklanan melalui televisyen di Malaysia merupakan sesuatu yang bersifat eksklusif. Ini kerana kadar pengiklanan berdurasi 30 saat di televisyen boleh mencecah dari RM27,000 ke RM90,000 dan angka ini berbeza mengikut bilangan slot, jika iklan ini ditayangkan pada waktu perdana. Namun dengan kemunculan media sosial, pengiklanan menggunakan video kini menjadi pilihan dalam kalangan perusahaan perniagaan (Knossenburg et al., 2016). Mereka kini telah beralih dari pengiklanan menggunakan medium tradisional kepada pengiklanan secara dalam talian. Sejak Internet diperkenalkan di Malaysia pada tahun 1995, pelbagai langkah strategik telah diambil untuk meningkatkan capaiannya di seluruh negara (Wok & Mohamed, 2017). Kerajaan Malaysia telah merangka perancangan yang teliti untuk menjadikan negara ini sebagai pemain utama serantau dan global dalam aspek teknologi maklumat dan komunikasi (ICT). Sehingga Januari 2021, terdapat 27.43 juta pengguna internet di Malaysia dan angka ini dijangka akan meningkat sebanyak 738 ribu antara tahun 2020 dan 2021 (Hootsuite, 2021). Statistik juga menunjukkan bahawa kira-kira 98.7% rakyat Malaysia melayari internet melalui telefon pintar mereka.

Rakyat Malaysia kini semakin bergantung pada internet untuk aktiviti-aktiviti harian seperti membaca berita, membuat pembayaran bil mahupun berhubung dengan ahli keluarga dan rakan-rakan. Selain dari itu, mereka juga turut berkongsi aktiviti-aktiviti seperti berkhemah, berbasikal, memasak dan sebagainya. Ini menunjukkan bahawa perkembangan teknologi dan penggunaan internet berkelajuan tinggi turut memberikan impak kepada budaya masyarakat setempat. Oleh itu, dalam mendepani cabaran dunia yang cepat berubah ini, pemasar-pemasar berusaha untuk menyampaikan maklumat secara pantas dan berkesan bagi mempengaruhi tingkah laku pembelian para pengguna. Ini dapat dicapai dengan menggunakan Internet dan media sosial yang mana usahawan dapat berhubung secara terus dengan para pelanggan tanpa menelan belanja yang sangat besar.

Perkembangan media sosial juga telah memberikan impak yang besar kepada rakyat Malaysia di dalam talian dengan aplikasi seperti Instagram, Facebook, TikTok, Twitter, Linked In, YouTube, Blog dan

sebagainya. Menurut Suruhanjaya Komunikasi dan Multimedia Malaysia (2020), 93.3% pengguna internet menggunakan kemudahan ini untuk aktiviti-aktiviti di media sosial. Facebook merupakan aplikasi media sosial yang paling popular di Malaysia dengan 91.7% dari populasi keseluruhan negara ini menggunakannya, diikuti oleh YouTube (80.6%) dan Instagram (63.1%). Seterusnya, 87.3% dari populasi keseluruhan negara ini menonton video secara dalam talian. Ini bermaksud setiap individu boleh menghasilkan sebarang kandungan di dalam media sosial dan sama ada kandungan ini tular atau tidak, ia bergantung kepada penerimaan pengguna-pengguna yang lain. Menyedari potensi tinggi yang dimiliki oleh penyebaran kandungan secara percuma ini, pemasar-pemasar memahami hakikat bahawa pembangunan kandungan pengiklanan yang mudah sampai kepada bakal pelanggan mereka tanpa menelan belanja yang tinggi seperti pengiklanan secara tradisional merupakan sesuatu yang sangat berkesan (Cho, Huh, & Faber, 2014).

Konsep “Viral”

Rushkoff (1994) telah memperkenalkan konsep “viral” atau tular di dalam teori media yang telah dipraktikkan dengan meluas di dalam pemasaran berdasarkan konsep asas yang diterangkan oleh Rayport pada tahun 1996. Konsep asas ini mendefinisikan ketularan sebagai satu kaedah yang tidak menyatakan tujuan komersial sesuatu aktiviti pengiklanan secara terang-terangan, sebaliknya menggalakkan kandungan ini disebar kepada pengguna-pengguna yang lain secara meluas. Ia merupakan satu cara yang berkesan dalam meningkatkan minat para pengguna terhadap sebuah produk dan perkhidmatan perniagaan dengan merangsang keinginan membeli mereka (Maria, 2012). Perbincangan yang berkaitan dengan pemasaran dan pengiklanan tular telah menjadi isu yang hangat di kalangan ahli akademik. Kajian yang sedia ada membincangkan ketularan dan ciri-ciri kandungan yang tular (Subramani & Rajagopalan, 2003; Woerndl Maria et al., 2008; Tyler West, 2011). Berdasarkan perkembangan yang pantas dan berterusan, pemasar-pemasar dan pengkaji-pengkaji akan menghasilkan inovasi terkini dan mengkaji impak inovasi ini terhadap para pengguna dan pengaruhnya terhadap tingkahlaku pembelian. Inovasi ini termasuklah pemasaran dan pengiklanan tular.

Berdasarkan definisi yang diberikan di atas, pemasaran tular lebih ditujukan kepada aktiviti penyebaran emel yang disertakan dengan pautan-pautan seperti blog, akaun sosial media dan kandungan di mana pengguna yang boleh membantu penyebaran maklumat dengan lebih meluas (Akar dan Topcu, 2011). Menurut Mohr (2017), pemasaran tular merupakan teknik pemasaran yang menggunakan internet, media sosial dan teknologi untuk menggalakkan hebahan dari mulut ke mulut yang berpotensi besar dalam mengembangkan sesuatu perusahaan perniagaan melalui pendedahan dan pengaruh kandungan tersebut. Malah, internet menyediakan konteks pemasaran yang memberikan impak kepada tingkah laku pembelian para pelanggan dan dengan cara ini memberikan kelebihan yang sangat besar kepada pemasar-pemasar dalam mengiklankan produk mereka dengan kos yang rendah dan pulangan yang lebih tinggi berbanding kaedah pemasaran tradisional (Kumar et al., 2015; Sawaftah et al., 2020).

Petrescu dan Korgaonkar (2011) menyatakan bahawa istilah pengiklanan tular dan pemasaran tular sering digunakan untuk merujuk kepada perkara yang sama. Namun menurut Petrescu dan Korgaonkar (2011), pengiklanan tular merujuk kepada penggunaan medium elektronik percuma seperti emel, laman web dan media sosial untuk menyebarkan kandungan perniagaan atau iklan yang berbeza mengikut individu berdasarkan unsur-unsur seperti minat, hiburan dan kontroversi. Definisi di atas meliputi aspek-aspek utama pengiklanan tular dan memisahkannya dari jenis-jenis pengiklanan yang lain.

Video Tular

Sejak kemajuan dari segi kelajuan sambungan Internet, kandungan berbentuk video semakin banyak digunakan. Video merupakan kandungan berbentuk visual bergerak yang mudah untuk ditonton dan menarik perhatian pengguna. Istilah “tular” merujuk kepada kandungan yang mudah disebar dari seorang pengguna ke pengguna yang lain. Video tular boleh diklasifikasikan sebagai video popular yang telah mendapat sekurang-kurangnya 100,000 tontonan dan dikongsi kepada pengguna yang lain dengan

pantas menggunakan emel, pesanan ringkas dan laman web (Wallsten, 2010; Dianthe & Iskandar, 2016). Berdasarkan kajian yang lain dalam isu ini, para pengkaji mendapati bahawa setiap jenama kini berusaha untuk mengiklankan produk mereka dengan cara membangunkan kandungan menarik di media sosial yang boleh menjadikan sesuatu video itu menjadi tular. Perkara ini merupakan sesuatu yang normal dalam dunia serba moden ini yang mana kandungan video secara dalam talian menjadi salah satu teknik pemasaran yang berkesan (Boman & Raijonkari, 2017). Salah satu perbezaan yang ketara di antara video di Internet dan video yang tular adalah aspek ketularan video tersebut. Ia merujuk kepada visual dan audio yang melepasi jangkauan tontonan. Ini merupakan parameter yang penting kerana jumlah tontonan yang tinggi merupakan hasil dari perkongsian yang banyak dari pelbagai pengguna kepada penghubung mereka (Golan & Zaidner, 2008a; Eckler & Bolls, 2011; Alsamydai, 2016).

Tentang bagaimana sesebuah video itu menjadi tular sering dibincangkan oleh para pengkaji. Menurut Dobele et.al (2007), bagi memastikan sesuatu mesej itu tersebar, pemasaran tular perlulah sentiasa mencipta ikatan emosi yang kukuh antara iklan dan penerima iklan tersebut. Konsep ironi juga merupakan elemen yang penting dalam mencipta video tular (Borges, 2008). Pemasaran video tular dengan pelbagai nada emosi sama ada mesra atau negatif memberikan impak kepada sikap terhadap iklan, sikap terhadap jenama dan keinginan pengguna untuk berkongsi (Eckler & Bolls, 2011), dan menurut Berger dan Milkman (2012), kandungan yang mencetuskan perasaan positif (kagum) dan negatif (marah atau risau) merupakan kandungan yang berpotensi untuk menjadi tular dengan cepat. Nelson-Field et al., (2013) pula berpendapat bahawa walaupun tindak balas emosi itu sangat penting, ia tidak menjamin ketularan sesebuah video kerana penempatan video yang efektif turut memainkan peranan yang penting. Pirouz et al., (2015) turut menyatakan bahawa kandungan yang melucukan, mengagumkan dan jelik turut menaikkan tontonan. Tambahan pula, kandungan yang memberikan penekanan yang maksima terhadap pengaruh emosi yang kuat turut menunjukkan potensi yang tinggi untuk menjadi tular (Izawa, 2010; Berger & Milkman, 2012; Guadagno et al., 2012).

Kandungan yang berbentuk humor, kegembiraan dan emosi yang berimpak tinggi mendapat perkongsian yang banyak dalam pengiklanan tular (Dafonte-Gómez, 2014). Para pengkaji dan cendekiawan telah memberikan pelbagai pendekatan berkenaan aspek ini, di mana sebahagian dari mereka menumpukan pada kebolehubahan berkenaan ciri-ciri kandungan manakala sebahagian lagi menumpukan pada faktor-faktor ketularan seperti hubungan sesebuah jenama (Hayes & King, 2014; Shan & King, 2015; Ketelaar et al., 2016). Lance dan Guy J. (2006) menyatakan bahawa kandungan-kandungan bersifat hasutan sangat mempengaruhi ketularan sesebuah iklan. Kajian yang lain pula mengenal pasti unsur-unsur seksualiti, kejutan dan penyalahgunaan isi kandungan turut menjadi faktor ketularan sesebuah kandungan (Golan & Zaidner, 2008; Brown et al., 2010; Petrescu, 2014). Eckler dan Bolls (2011) berpendapat bahawa pengiklanan yang menerapkan audio yang bersifat optimistik akan membuatkan kandungannya cenderung untuk dikongsi kepada bakal pelanggan. Pengaruh iklan, audio dan emosi memainkan peranan yang sangat besar dalam aspek ketularan.

Sikap terhadap sesebuah iklan (Hsieh et al., 2012) dan reputasi penghantar atau individu yang berkongsi iklan tersebut turut menjadi sebahagian dari ciri-ciri iklan yang dikongsi (Cho et al., 2014). Hayes et al. (2016) dalam kajian mereka tentang pengiklanan tular menerangkan kepentingan hubungan antara perseorangan dalam menerima rujukan. Kajian mereka turut menunjukkan bahawa seseorang individu itu akan lebih terdorong untuk berkongsi sesebuah iklan bergantung pada reputasi dan altruisme resipikal. Alhabash dan McAlister (2015) menyatakan bahawa terdapat tiga komponen utama iaitu capaian ketularan, penilaian afektif dan pilihan mesej.

Dianthe dan Iskandar (2016) mengenal pasti satu lagi elemen yang perlu diambil kira dalam penciptaan sesebuah video iaitu kehadiran selebriti. Muzik yang terkandung juga perlu bertepatan dengan penceritaan di dalam sesebuah video. Video-video yang membangkitkan emosi positif seperti pandangan hidup (*zeitgeist*), pernyataan diri dan kecantikan/keindahan juga turut mendapat sambutan di kalangan penonton. Seterusnya, video yang menyentuh isu sosial lebih menarik minat penonton sementara pandangan hidup (*zeitgeist*) yang negatif turut mendapat perhatian dari mereka. Oleh itu pencipta kandungan cenderung untuk menggabungkan kedua-dua unsur ini. Selain dari itu, video yang berkisar tentang kehidupan seharian turut menambahkan maklumbalas dari penonton kerana video ini berkaitan

dengan pernyataan diri.

Kajian-kajian di atas membuktikan bahawa terdapat ramai pengkaji dan pengamal yang memberikan penekanan terhadap impak dan faktor-faktor pemasaran dan pengiklanan tular di era Internet yang berhubung kait dengan komunikasi media massa, pemasaran dan psikologi. Kombinasi ini ternyata membantu pelbagai komuniti dalam menjana pendapatan dengan memasarkan produk dan perkhidmatan mereka. Tambahan pula, pemahaman tentang kepentingan mencipta kandungan yang tular boleh membantu mereka untuk kekal berdaya saing di dalam pasaran dan berhubung dengan pelanggan-pelanggan mereka dengan lebih dekat dan berkesan. Pengiklanan kandungan yang efektif dan mudah tersebar ini mampu menggalakkan para pengguna untuk membeli dan menyebarkan sesuatu iklan itu tanpa sebarang paksaan.

Pelaksanaan Model AIDA dalam Pengiklanan

Komunikasi pengiklanan dan pemasaran sebelum ini hanya digunakan bagi menaikkan jualan namun pada masa kini, pengiklanan juga telah dikenalpasti sebagai salah satu aspek penting dalam khidmat pelanggan. Para pelanggan mendapat pelbagai manfaat atas kemajuan dalam komunikasi dan pengiklanan. Pengiklanan merupakan satu perubahan dari segi sikap, pengetahuan dan tingkah laku yang memaklumkan para penonton, menggalakkan, menguatkan hubungan serta meningkatkan komunikasi di antara pengguna dan penjual. Model AIDA merupakan inisiatif pemasaran penting yang diperkenalkan oleh E. St. Elmo Lewis pada tahun 1898 bagi menyusun aktiviti pengiklanan berdasarkan persepsi pelanggan. AIDA merupakan akronim yang terdiri dari Perhatian (*Attention*), Minat (*Interest*), Keinginan (*Desire*) dan Tindakan (*Action*). AIDA menerangkan insiden-insiden yang mungkin berlaku ketika seseorang pelanggan itu bertindak balas terhadap sesebuah iklan.

Model AIDA telah diguna pakai secara meluas dalam pelbagai strategi pemasaran dari syarikat-syarikat ternama seperti Nike, Adidas, Coca Cola dan sebagainya. Menurut Hanlon (2021), kebanyakan pemasar-pemasar melihat model AIDA sebagai model yang bernilai dan menggunakannya dalam strategi pemasaran mereka sama ada secara sedar atau tidak. Hassan et al. (2015a) turut menyokong model AIDA ini dengan menyatakan ia sesuai digunakan di dalam media sosial bagi tujuan pemasaran, terutamanya di kalangan perusahaan perniagaan kecil. Walaupun model ini telah diperkenalkan lebih seabad yang lepas dan telah menjalani pelbagai modifikasi, prinsip asasnya kekal sama. Kojima et al., (2010) dan Hassan et al. (2015a) mengenal pasti kegunaan model ini dalam menilai impak perubahan psikologi bagi setiap langkah pengiklanan, dari iklan tersebut ditonton oleh seseorang individu sehingga pembelian dibuat oleh individu tersebut.

Perhatian (*Attention*)

Seseorang pemasar harus memiliki kebolehan untuk mencipta media berinformasi bagi menarik minat para pengguna. Setiap kenyataan yang diberikan haruslah menarik minat pengguna dengan penggunaan ayat, gambar, visual dan video yang berimpak tinggi. Menurut Kotler et al., (2001), **Perhatian** perlu mengandungi tiga elemen yang penting: (1) Bermakna, merujuk kepada kebaikan produk atau kegunaan produk tersebut kepada pengguna; (2) Dipercayai merujuk kepada bahawa produk tersebut boleh memberikan kebaikan seperti yang dinyatakan di dalam maklumat produk; (3) Tersendiri, mesej yang ditonjolkan dalam iklan produk ini lebih baik dari produk pesaing. Melalui langkah ini, pelanggan akan menyedari (kewujudan) sesuatu kategori, produk atau jenama.

Minat (*Interest*)

Selepas langkah di atas, para pengguna akan berminat untuk mengetahui tentang kebaikan sesuatu jenama dan bagaimana jenama ini dapat disesuaikan dengan cara hidup dan keperluan mereka. Memahami individu, kumpulan atau organisasi ketika mereka membuat pemilihan, pembelian,

penggunaan atau pelupusan sesuatu produk itu merupakan langkah penting dalam memahami tingkah laku pengguna dalam memenuhi kehendak dan keinginan mereka (Solomon et al., 2002). Kenyataan di atas disokong oleh Stoychev (2020) yang mana beliau menyatakan bahawa pemahaman terhadap tingkah laku pengguna itu meningkatkan deria perniagaan yang baik dan ini merupakan komponen utama dalam strategi pemasaran digital yang berjaya. Ini bermaksud apabila pelanggan mempunyai pengalaman yang positif, ia akan menjadi asas dalam pembinaan persona pembeli.

Keinginan (*Desire*)

Dalam proses ini, sesuatu produk, jenama atau perkhidmatan mencipta hubungan emosi dengan menonjolkan personaliti sesebuah jenama. Para pelanggan akan mempunyai disposisi yang positif terhadap sesuatu jenama. Bagi membina minat seseorang terhadap sesebuah jenama, satu penyelesaian ataupun harapan perlu diberikan kepada jenama tersebut. Hassan et al. (2015a) menyatakan bahawa pada tahap ini, bagi pemasaran melalui media sosial, para pemasar perlu menarik perhatian para pelanggan dengan: (1) mengadakan promosi; (2) menganjurkan peraduan dengan hadiah-hadiah yang menarik; (3) mengemas kini akaun media sosial dengan kerap; (4) menyediakan imej dan ayat-ayat yang menarik tentang produk yang diiklankan di akaun media sosial; (5) memantau ruangan komen dan memberikan maklumbalas dari para pelawat dengan pantas, dan; (6) menawarkan khidmat pelanggan pra-jualan yang baik. Pemahaman tentang enam langkah di atas menjadi asas bagi memastikan strategi pemasaran sesebuah produk dijalankan dengan berkesan. Tindakbalas para pengguna kepada langkah ini sering menjadi penentu sama ada sesebuah perusahaan perniagaan itu mampu bertahan lama atau tidak.

Tindakan (*Action*)

Ini merupakan fasa yang paling penting, yang mana seseorang pemasar itu perlu meyakinkan para pembeli secara terus untuk membeli sesebuah produk. Dalam fasa tindakan ini, terdapat beberapa langkah yang perlu diambil untuk mencapai tujuan di atas. Seperti memaklumkan para pelanggan tentang harga dan spesifikasi produk atau perkhidmatan yang diiklankan. Fasa ini juga merupakan usaha terakhir sesebuah perusahaan itu untuk melakukan sesuatu yang paling mencabar dalam perniagaan, iaitu meyakinkan para pengguna untuk membuat pembelian secepat mungkin dengan menggunakan ayat-ayat yang terbaik bagi memberi maklumbalas kepada para pelanggan. Untuk memberikan arahan yang selanjutnya kepada para pelanggan, seseorang pemasar juga perlu memberikan arahan yang sesuai supaya para pelanggan dapat bertindak dengan segera (membuat pembelian).

Budaya Materialisme Barat dan Polisi Kerajaan

Dengan era globalisasi masakini, juga mengambil kira pemindahan maklumat berlaku dengan sangat pantas, kombinasi pemasaran, komunikasi massa dan perhubungan awam telah menunjukkan bahawa seseorang individu yang berpengaruh juga boleh bertindak sebagai pengantara di antara jenama, pelanggan, organisasi dan pemegang saham dalam melibatkan media sosial (Appel et al., 2020b; Hall & Peszko, 2016; Isa & Nordin, 2018; P et al., 2011; Wok & Mohamed, 2017; Yankova & Ozuem, 2017). Sejak beberapa tahun yang lepas, ahli akademik, pengkaji dan cendekiawan telah menumpukan kajian mereka terhadap media sosial. Antara perbincangan yang paling penting dalam kajian media sosial adalah laman media sosial, potensi dan impak media sosial terhadap pemasaran. Terdapat juga kajian tentang penggunaan media sosial untuk agenda politik dan impak penggunaan selebriti (dalam konteks pasaran pengguna) atau pemimpin-pemimpin berpengaruh di dalam pasaran perniagaan di mana mereka mempunyai nilai sosial yang tinggi dan boleh mempengaruhi masyarakat; aspek yang terkenal di dalam strategi pemasaran (Knoll & Matthes, 2017). Dalam era moden ini, kepentingan dan kelebihan media sosial seperti Facebook, YouTube dan Instagram dalam kehidupan seharian tidak dapat dinafikan (Boman & Rajionkari, 2017). Dengan perkembangan teknologi, pengiklanan kini telah berubah dengan pantas dari pengiklanan secara tradisional kepada pengiklanan melalui media sosial, dan perkara ini tidak lagi dapat dipandang ringan. Tambahan pula, pemasaran tular dan pengiklanan tular kini menjadi kunci kejayaan

pemasaran di abad ke-21 dan video merupakan salah satu aspek utama dalam pemasaran tular di mana kajian telah mendapati bahawa kecenderungan berkongsi iklan tular boleh mempengaruhi keinginan untuk membuat pembelian (Petrescu et al., 2015b). Beberapa kajian turut mendapati bahawa salah satu faktor di sebalik sesebuah video itu menjadi popular adalah kerana ia disebarluaskan secara meluas melalui rangkaian media sosial. Untuk itu, pengkajian perlu diteruskan beserta dengan kajian terhadap keberkesanan platform media sosial.

Di Malaysia, kebangkitan platform media sosial seperti blog dan blog mikro, laman rangkaian sosial, dunia permainan maya, projek kolaborasi, komuniti kandungan dan dunia sosial maya telah melahirkan jutaan pengguna. Para pengiklan dan pemasar menyatakan kreativiti mereka di dalam media sosial dalam mempromosikan produk dan perkhidmatan mereka dengan melaksanakan proses pemasaran tular (A Rahman & Hassan, 2015; Wok & Mohamed, 2017; Isa et al., 2018; Ahmad et al., 2020). Pengiklanan video tular merupakan kaedah pemasaran tular yang menggunakan video bagi menyampaikan mesej pengiklanan dari seorang pengguna ke pengguna yang lain. Ia diterima sebagai komunikasi tidak berbayar dengan membawa kandungan yang menarik minat bagi meyakinkan pengguna untuk turut menyebarkan kandungan tersebut kepada pengguna yang lain (Cho et al., 2014; Knossenburg et al., 2016; Petrescu et al., 2015b).

Perkembangan teknologi yang pesat ini juga turut dipengaruhi oleh kesan perubahan masyarakat kepada Revolusi Industri 4.0. Revolusi ini merupakan sesuatu yang bertujuan untuk menyediakan lebih kesenangan kepada hidup manusia dan memperbaiki produktiviti, hospitaliti, perkhidmatan dan sektor-sektor yang lain. Pandemik Covid-19 turut menyumbang kepada kepesatan revolusi ini dan menyebabkan banyak perusahaan perniagaan yang tidak dapat beroperasi secara fizikal di mana kedai-kedai dan restoran-restoran terpaksa ditutup. Kerajaan Malaysia sangat menggalakkan para usahawan untuk berhijrah dari infrastruktur fizikal ke infrastruktur digital seperti e-dagang dan perniagaan secara dalam talian (Mohd Hanif, 2020). Pelan Jana Semula Ekonomi Negara (PENJANA) telah mengagihkan RM700 juta bagi tujuan pembangunan platform digital perniagaan melalui peruntukan geran dan pinjaman kepada syarikat-syarikat berstatus Perusahaan Kecil dan Sederhana (PKS) dan syarikat-syarikat pertengahan dalam menggalakkan mereka menggunakan teknologi digital dalam operasi dan saluran perdagangan mereka (BNM, 2021). Oleh sebab itu, segelintir pemasar dan pengiklan berusaha untuk memahami pelbagai platform media sosial. Platform ini semakin banyak dipenuhi oleh kandungan berbentuk video dan 92% daripada pemasar mengatakan bahawa video merupakan aspek penting dalam pelan pemasaran mereka (Wyzowl, 2020). Ia juga mendorong perniagaan sedia ada untuk mempromosikan produk dan perkhidmatan mereka dengan beralih dari pengiklanan televisyen dan radio kepada pengiklanan berbentuk video di media sosial (Lang, 2020).

Globalisasi dan kombinasi internet dan media sosial telah memberikan kebebasan kepada sesiapa sahaja untuk menonton dan terpengaruh dengan kandungan yang terdapat dalam media barat. Dalam usaha kandungan ini menjadi tular, sesetengah iklan ini diselitkan dengan unsur-unsur provokatif, seks, emosi positif (kagum) dan emosi negatif (kemarahan dan kerisauan) yang bertujuan untuk membangkitkan perasaan yang diinginkan. Ahli-ahli falsafah di Malaysia (Bakar, Baharuddin, & Ahmad, 2009) turut menyatakan di dalam buku-buku mereka bahawa globalisasi telah membawa kepada dominasi dunia barat dari aspek ketamadunan barat moden seperti dominasi politik, ekonomi, media dan budaya. Ini memberikan impak yang signifikan kepada ketamadunan Islam dan ketamadunan Asia. Kandungan yang tidak sepatutnya ditunjukkan di ruangan media sosial akan mencetuskan sifat ingin tahu dan ingin cuba. Jika fenomena ini terus dibiarkan, ia akan terus berkembang dan perkara-perkara yang ditegah tidak mustahil untuk menjadi satu kebiasaan di masa akan datang. Perkara-perkara ini termasuk kegiatan gadis yang menari dengan penuh ghairah di platform TikTok, politik berlandaskan persepsi di platform Facebook dan iklan berbentuk provokatif seperti iklan judi raya di saluran YouTube. Ini kerana kegiatan-kegiatan di atas boleh dipaparkan dan diedarkan di antara pengguna-pengguna media sosial tanpa pemantauan dari pihak berkuasa (Bakar, Baharuddin, & Ahmad, 2009). Sepanjang suku ketiga tahun 2020, Suruhanjaya Komunikasi dan Multimedia Malaysia melaporkan bahawa terdapat 48 pertuduhan mahkamah yang dibuat berkenaan penyalahgunaan media sosial dari Januari ke September 2020. Angka ini menunjukkan peningkatan sebanyak 66% dari tahun 2019 (MCMC, 2020). Jika situasi ini terus dibiarkan, ia akan beralih ke fasa normalisasi yang mana masyarakat, terutamanya remaja

dikhuatiri akan terus terdedah kepada kandungan yang tidak baik. Dalam menilai pengiklanan video tular di media sosial, ternyata perkara ini masih samar-samar dari konteks pengguna dan amalan pemasaran. Masa depan komunikasi visual dalam pemasaran dan pengiklanan tular di media sosial merupakan sesuatu yang mengujakan dan merisaukan dalam masa yang sama. Selain itu dikhuatiri kesan ini memberi impak yang buruk terhadap ketamadunan manusia di Malaysia.

Pada masa sekarang, terdapatnya kekurangan dari segi kajian mengenai kelakuan beretika dari aspek sebaran kandungan dalam talian yang tular. Ini menyebabkan kajian-kajian yang sedia ada tidak dapat memberikan gambaran tentang perubahan yang telah dialami sepanjang beberapa dekad yang lepas dan meramalkan arah aliran bagi membangunkan model etika untuk video tular. Kajian yang bakal dilakukan nanti haruslah memberi fokus dalam mendefinisikan pemahaman tentang media sosial kerana kini ia telah menjadi ikutan, sebagai medium komunikasi dan ekspresi yang dominan, menjadi saluran utama bagi syarikat-syarikat mengiklankan produk mereka dan berhubung dengan para pelanggan, dan juga mempunyai impak geopolitik (A Rahman & Hassan, 2015; Wok & Mohamed, 2017; Ahmad et al., 2020; Appel et al., 2020b). Tambahan pula, penghasilan model etika bagi video tular ini masih belum diterangkan dengan terperinci. Oleh itu, kajian ini bertujuan untuk menentukan teori, prinsip-prinsip, unsur-unsur dan ciri-ciri etika yang diguna pakai dalam konteks Malaysia.

METODOLOGI KAJIAN

Kajian ini adalah menggunakan analisis data deskriptif berdasarkan sorotan literatur daripada pelbagai artikel yang telah melalui proses semakan untuk menentukan data yang diterbitkan, termasuk semakan kepada manuskrip asal, oleh pakar bidang yang memfokuskan pada video viral dan komponen berkaitannya dengan bertujuan untuk menggambarkan dan meringkas kejadian dan fenomena yang berlaku. Artikel-artikel telah disemak berdasarkan tiga kategori. Pertama, tinjauan literatur yang meluas telah dijalankan ke atas video tular untuk menentukan prinsip, elemen dan ciri serta kajian berkaitan yang diwujudkan oleh sarjana tempatan dan antarabangsa pada masa kini. Kedua, proses pengiklanan mengenai strategi viral dan kajian berkaitan yang tertumpu kepada model AIDA. Ketiga, pemahaman mengenai undang-undang dan dasar kerajaan turut dibincangkan. Akhirnya, model konseptual bernama model AEIDA berdasarkan model AIDA (Rujuk Rajah 1) telah dicadangkan untuk mengkaji model dalam kajian empirikal masa depan untuk memajukan literatur dalam barisan penyelidikan video viral.

HASIL KAJIAN DAN PERBINCANGAN

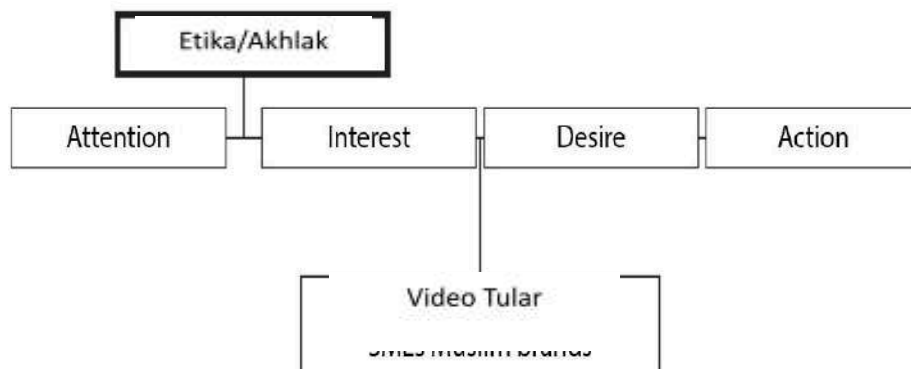
Fokus kajian viral video terhadap produk Muslim Perusahaan Kecil dan Sederhana di Malaysia ini adalah kerana pengkaji melihat kepada perkara utama iaitu dasar yang jelas termaktub di dalam Perkara 3(1) Perlembagaan Persekutuan yang memperuntukkan bahawa Islam ialah agama bagi Persekutuan. Manakala tafsiran 'Islam' dalam perlembagaan telah diperincikan lagi menerusi keputusan Muzakarah Jawatankuasa Fatwa Kebangsaan kali ke-8 yang telah diadakan pada 24 dan 25 September 1984 [Kertas Bil. 2/8/84, Perkara 4.2. (2)]. Menurut Dewan Bahasa dan Pustaka ialah orang yang beragama Islam atau penganut agama Islam adalah Muslim, Kamus Istilah Fiqih (1994) menyatakan Muslim merujuk kepada seseorang yang berserah diri sepenuhnya kepada Allah dengan melaksanakan perintah-Nya dan meninggalkan larangan-Nya demi keselamatan dunia dan akhirat. Ini merujuk kepada perbuatan baik dan buruk bagi setiap individu di mana lebih merujuk kepada konsep etika. Oleh yang demikian sekiranya seseorang itu beragama Islam maka mereka adalah Muslim dan asas kepada tamadun Islam itu terbahagi kepada empat iaitu akidah, syariah, akhlak dan ilmu (Mohd Noor, 2019).

Etika, yang juga merujuk kepada falsafah moral, merangkumi aspek-aspek seperti penggarisan, pembelaan dan pencadangan kelakuan yang membezakan di antara benar dan salah. Ia merujuk kepada tingkah laku manusia bermoral dan cara-cara untuk berkelakuan di dalam situasi yang tertentu (Anna Malai, 2018). Kehidupan seseorang manusia tidak akan terlepas dari persoalan tentang nilai-nilai moral

dan etika kerana nilai-nilai ini berhubung rapat dengan definisi benar dan salah serta definisi dosa dan pahala. Etika dan nilai yang lahir dari seseorang menjadi ukuran baik atau buruknya seseorang individu. Bahkan mereka yang tidak berpegang kepada mana-mana agama menjadikan akhlak dan etika sebagai piawaian bagi balasan yang bakal mereka terima di akhirat kelak. Cuma bezanya, dalam Islam, akhlak dan etika yang ada pada manusia hendaklah bersumberkan kepada wahyu dan tidak semata-mata bergantung kepada akal sahaja. Manusia dan akhlak atau moral merupakan dua entiti penting membentuk kemanusiaan sama ada dihormati atau dicela. Manusia yang tidak mempunyai akhlak tidak akan menjadi manusia yang manusiawi. Walaupun manusia boleh dipisahkan daripada bidang ilmu atau pemikiran, dipisahkan dari agama dan kepercayaan, boleh hidup tanpa wang dan harta, boleh hidup tanpa pasangan namun manusia tidak boleh hidup tanpa akhlak dan moral.

Dalam kajian ini, pengkaji menggunakan Perhatian (*Attention*), Minat (*Interest*), Keinginan (*Desire*) dan Tindakan (*Action*) sebagai aspek dalam model bagi menghasilkan sesuatu video yang tular. Etika/akhlak merupakan pembolehubah tak bersandar bagi menentukan ketularan sesebuah video yang merupakan pemboleh ubah bersandar dalam kajian ini. Menurut Hassan et al., (2015) dalam kajian mereka tentang pelaksanaan strategi AIDA dalam pemasaran sosial, mereka menyatakan bahawa salah satu strategi dalam langkah Perhatian (*Attention*) adalah “mencipta kontroversi ke atas sesebuah produk supaya orang lain akan bercakap tentangnya”. Ini selari di dalam sorotan kajian di mana video tular merupakan sebahagian daripada agen pemasaran yang mendorong pengguna untuk bercakap tentang sesuatu kandungan dan mempengaruhi pengguna lain berkongsi kandungan itu kepada yang lain secara atas talian. Kandungan video tular yang mempunyai elemen-elemen seperti seksualiti, kejutan dan penyalahgunaan dan kontroversi seperti yang dinyatakan oleh pengkaji-pengkaji sebelum ini adalah merupakan kandungan video yang negatif dan tidak beretika serta bercanggah dengan konteks Malaysia. Kerangka teori etika/akhlak yang dicadangkan dilihat berkaitan dengan kajian ini yang memenuhi ruang kosong yang dinyatakan oleh pemasar-pemasar dan polisi kerajaan. Ia merujuk kepada Dasar Industri Kreatif Negara (KKMM, 2008) yang menggariskan bahawa industri kreatif Malaysia berhubung kait dengan kreativiti, inovasi dan teknologi yang menyumbang kepada peningkatan sumber pendapatan negara. Penciptaan juga perlu ditekankan bersama harta intelek, seiring dengan budaya dan nilai-nilai masyarakat majmuk di Malaysia. Oleh itu, sebarang hasil produksi dalam bidang kreatif yang bertujuan untuk menjana pendapatan haruslah tertakluk di bawah polisi ini.

Di samping itu, polisi DKN 2030 Malaysia (Malaysia, SME Corp Malaysia, 2019) telah dibangunkan bagi menghasilkan ekosistem keusahawanan yang holistik dan kondusif untuk menyokong agenda pembangunan sosioekonomi Malaysia yang bersifat inklusif, seimbang dan lestari. Selain dari itu, ia juga menghasilkan masyarakat Malaysia yang mempunyai minda dan budaya keusahawanan. Polisi ini dirancang untuk meningkatkan bilangan usahawan berkualiti, berdaya maju, berdaya tahan, berperancangan global dan berdaya saing di Malaysia. Selain dari itu, polisi ini juga disasarkan untuk meningkatkan keupayaan perusahaan mikro, kecil dan sederhana di samping menggalakkan bidang keusahawanan ini sebagai sumber pekerjaan.



Rajah 1: Cadangan Kerangka Teori Etika/Akhlak di Dalam Video Tular

KESIMPULAN DAN CADANGAN

Melalui kajian ini diharapkan ia dapat memberi manfaat kepada para pemasar dan pengiklan, terutamanya dalam bidang perniagaan dalam mendepani teknologi masa kini yang semakin berkembang pesat, terutamanya sejak penularan pandemik Covid-19 yang menyebabkan kebergantungan kepada internet bagi tujuan pemasaran dan pengiklanan. Penglibatan komuniti dalam sektor pembangunan (pembelian menerusi dalam talian) mencipta peluang keusahawanan yang dapat merangsang aktiviti ekonomi. Ini merupakan sebahagian dari Rancangan Malaysia ke-11 yang memfokuskan kepada penaiktarafan golongan B40 di Malaysia kepada golongan pertengahan dengan pertambahan sumber pendapatan dan aset. Pelaksanaan etika dalam pengiklanan melalui video tular juga mampu membantu Pelan Induk Industri Halal 2030 yang dirangka bagi mencapai sasaran ekonomi negara dalam menjadi peneraju global dalam inovasi, penghasilan dan perdagangan sektor halal, termasuk dalam penghasilan iklan bagi mempromosikan produk.

Iklan mampu menembusi pasaran global, namun ia juga mampu mencipta ruang pasaran yang lebih signifikan, terutamanya untuk produk dan perkhidmatan halal di Malaysia. Inovasi halal juga harus melalui kemajuan teknologi seperti *IR 4.0*, *IoT*, *Blockchain*, *FinTech*, dan *Big Data* seiring dengan peredaran semasa. Proses ini dapat memenuhi ruang ekonomi dan masyarakat dan meningkatkan ekonomi masyarakat setempat. Ini seterusnya akan menyokong polisi kerajaan yang menekankan penciptaan dan harta intelek yang seiring dengan budaya dan nilai-nilai masyarakat majmuk di Malaysia melalui Dasar Kebudayaan Negara (DAKEN), iaitu menetapkan hala tuju untuk menjadikan Malaysia sebagai Negara Maju Rakyat Berbudaya bersandarkan pendekatan budaya nilai tinggi yang bertunjangkan tatasusila, tatacara dan tahap keintelektualan serta amalan nilai-nilai murni. Diharapkan juga agar kajian-kajian akan datang dapat mengenal pasti apakah prinsip, ciri-ciri, dan elemen teori etika/akhlak yang sesuai untuk dijadikan sebagai panduan sebelum menghasilkan sesuatu video tular. Kajian juga boleh mempelbagaikan kaedah metodologi kualitatif berbentuk temuduga pakar dan penggubal dasar seperti SKMM, JAKIM dan SME bagi mendapatkan data yang lebih empirikal untuk memformulasikan model yang paling sesuai. Selain itu kajian terhadap peranan setiap media sosial seperti Facebook, Tiktok, Instagram dalam mempengaruhi sesuatu video itu tular juga perlu dikaji. Buat masa kini diharapkan pihak Suruhanjaya Komunikasi dan Multimedia Malaysia (SKMM) dapat melaksanakan undang-undang dengan lebih baik dengan mengambil tindakan yang lebih tegas dengan pendekatan yang pelbagai di media sosial. Kajian yang melibatkan pendekatan teknologi seperti AI (*Artificial Intelligence*) juga mungkin dapat membantu kerajaan dalam menangani hebahan video tular yang tidak beretika di media sosial.

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“Help me help you”: Designing Visual Teaching Tools for The Autism Spectrum Disorder (ASD) Children

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ABSTRACT

Children with ASD have difficulty with social imagining, which affects their communication ability, social skills, and behaviour. The purpose of this study is to evaluate the design characteristics of visual teaching tools used by instructors for ASD children, utilising the two elements of the VARK model: visual and kinesthetic. The effectiveness of learning sessions is dependent on the selection and deployment of teaching instruments that can provide ASD children with a better learning experience and stimulate engagement and communication during learning. Thus, a qualitative technique was used to investigate the ASD instructor's perspective on the visual teaching tools to support children with ASD using one-on-one and in-depth interview questions. The findings revealed that natural and pastel colours are the best choices for children with ASD, and materials that provide sensory help ASD respond appropriately. Future product designers can consider the colour selection, materials used, and type of teaching materials to attract children's attention while also contributing to their positive development, which allows them to think, solve problems, and be creative in a fun learning environment. Researchers should use the VARK model in the future to investigate how well children with ASD perform in auditory and reading skills.

Keywords: *Autism Spectrum Disorder (ASD), ASD Children, Kinesthetics, VARK Model, Visual*

INTRODUCTION

Autism and Autism Spectrum Disorder (ASD) are both broad terms that represent a collection of complicated abnormalities of brain development in humans. According to the new Diagnostic and Statistical Manual of Mental Disorders 5 (DSM-5) issue, all autistic difficulties/disorders are integrated under one umbrella diagnosis of autism spectrum disorder (ASD). Autism is defined as a complicated developmental impairment that often affects children during their first three years of life and is caused by neurological problems that disrupt brain function. The prevalence of ASD is estimated to be one in every 110 births, with a higher frequency in children (Camacho-Conde et al., 2022), which is four times higher in males (Nadeem et al., 2020). Furthermore, autistic children appear more exasperated in their social interaction and communication, as well as more stereotyped and rigid in their behaviour. This disorder is also linked to intellectual impairment (ID), and two of the most common neurodevelopmental disorders. Both disarrangements are exceedingly varied, and 40 percent of detailed cases have thus far been attributed to genetic mutations (Kasherman et al., 2020).

Autism, as reported by The National Autism Society of Malaysia (NASOM) in 2018, does not discriminate between racial, ethnic, or social preferences, and affects people regardless of family income, lifestyle, or education. Autism and associated behaviours are estimated to affect 1 in every 68 newborns. Children with autism also had difficulty with social imagining. The disorder affects three critical areas, namely communication ability, social skills, and behaviour. This study is critical in ensuring that children with autism are cared for particularly in their sensory special needs. In addition, if the ASD is not given sufficient consideration, autistic people can properly expect a lack of information, training, and understanding (Crompton et al., 2020).

LITERATURE REVIEW

Autistic children struggle with social imagination, notably in communication, social skills, and behaviour (Crompton et al., 2020). Children with ASD had sensory issues, making it difficult for them to focus and pay attention to something. Many ways that educational tools are applied to children with ASD, such as playing serious games on mobile or tablet devices (Hannan Makki Zakari et al., 2014), a robotic approach by utilising LEGO Mindstorms EV3 (Norshuhani et al., 2018), robotic toys (Qidwai et al., 2013), and many more.

Innovation, particularly augmented reality, is increasingly being employed in mediations for children with special needs to cure or alleviate ASD symptomatology. The expanded reality is a form of innovation that creates a difference for everyone including children to easily interact with, which is not confined to one age group or level of knowledge (Wedyan et al., 2021). Furthermore, it has been shown that the utilisation of technology is a vital component of virtually every industrial industry. Over the last few decades, technology has begun to play a distinctive role in the distribution of instructional administration resources. Technology has equipped educational divisions with the essential gadgets and stages to nurture a range of curriculums (Mustafa, 2021). Furthermore, educators play a critical role in ensuring that children with special needs have access to online education (Tu et al., 2021).

Telehealth is an innovation in health care that uses broadcast communications, and it started in the medical, psychiatric, and mental health fields, where it is used most often. Later, people started using telehealth to help children with developmental disabilities with mediation exercises. Early uses of telehealth in this area include helping students, teachers, advisors, and parents (Simacek et al., 2021). In addition, Cakir and Korkmaz (2019) stated that augmented reality (AR) teaching materials can help children with special needs to learn better by giving them real-world experiences (Cakir et al., 2019). Children seemed to change over time on blinded proximal measures of unrestrained vocalisation, social

interaction, and impersonation as well as on blinded distal measures of verbal cognition, flexible behaviour, and extreme introversion side effects that were not affected by the intervention setting (Vivanti et al., 2019). Educators must also plan to help parents with problem-solving methods related to students' difficult behaviour or the need to respond to rules (Stenhoff et al., 2020). On behalf of parents, they must overcome the difficulty of understanding the requirements of children with ASD in the early stages so that it can be monitored.

The effectiveness of children with ASD's learning sessions depends on the selection and deployment of the teaching tools. With the right teaching tool, it can help in providing a better experience for children and encouraging more engagement and communication during the learning activities. Communication facilitation is critical in the context of autism. The disorder affects communication, resulting in a gap in the interaction between children with autism and their families and friends. However, only a few studies highlighted the importance of having a significant visual teaching product to assist children with ASD. According to Shabiralyani et al. (2015), the visual supports, such as images, drawings, objects, gestures, and print and environmental signals, might be beneficial. These visual supports are occasionally combined with verbal explanations, and it helps the children to understand what to do, gain new abilities, and feel included, as they take into account the needs of diverse learners (Shabiralyani et al., 2015).

Thus, in order to better understand the characteristics of appropriate visual teaching tools for children with ASD, the present study used the VARK model developed by Fleming and Mills (1992). VARK stands for Visual, Auditory, Reading, and Kinesthetic sensory modalities employed for information learning (Marcy, 2001). However, autistic children appear to favour visual and kinesthetic learning modalities (Colorosa & Makela, 2014). In fact, many autistic children struggle with the other two types, and they prefer to learn through visual and kinesthetic approaches (Vandermeer et al., 2015).

Educational products (teaching and learning materials) should be designed to engage children's visual senses and aid them in the learning process. Incorporating the appropriate aspects of art and design principles into the design of the visual teaching tools can help in giving a better experience for students and motivate more involvement throughout the learning activity. As a result, this study investigates the design characteristics of visual teaching tools used by educators to educate children with ASD using two elements of the VARK model, namely visual and kinesthetic.

METHODOLOGY

This study used the qualitative research method to explore the visual teaching tools applied to support children with ASD based on the perspective of the ASD instructors. The one-on-one and in-depth interview sessions were conducted to answer the research questions. The researchers' list of questions was utilised as a guideline, and the questions were treated in a similar manner to meet with participants' conditions, feelings, and areas of concern (Creswell, 2014). Purposive sampling (also known as assessment, specific, or subjective testing) was used in this study.

The objective of this research is to look into the design characteristics of visual teaching tools used by instructors to educate children with ASD. While the research question is closely tied to the study, inquiring, "*What are the design characteristics of visual teaching tools used by instructors to educate children with ASD?*"

Procedure

In the initial phase, the research questions were developed thematically to align with the aim of the study. Purposive sampling was employed, and specific samples of instructors specifically in handling the children with ASD were chosen. The qualitative data were collected via face-to-face discussions in multiple locations, depending on the agreement of both interviewer and the interviewee. A question list was used as a guideline, and the questions were addressed in accordance with the conditions, emotions, and locations of the informants. All data received were transcribed, and member checking was completed. Finally, the qualitative data from the interviews were analysed using the MAXQDA software application.

Population and Sampling

In this study, four experts from the National Autism Society of Malaysia (NASOM) were selected as the informants. Their experience in assisting children with ASD is relevant to the current study and was critical in strengthening the findings (Newman, 2014). The informants were selected due to their vast experience in handling and teaching ASD children. Evidently, having the experts in the study would resolve the understanding of the subject, thus contributing to the wider knowledge and benefits of the present study. According to Romney et al. (1986), four to five experts are enough participants to be included in one study if the participants have a high level of knowledge and expertise concerning the topic of inquiry. Meanwhile, according to Baker and Edwards (2012), a minimum of one participant or more is sufficient if the participant completes the study's research scope or type of inquiry. Saunders and Townsend (2018) supported this statement and guaranteed that one participant is enough to establish the relevant findings. All informants have extensive experience ranging from 5 to 7 years in their field. Table 1 shows the informant descriptions, which are coded systematically to keep personal information hidden. The participants were coded as INS (1-4), which is defined as "instructor," and the number from 1 to 4 indicates the code of participants (see Table 1).

Table 1 Descriptions of the ASD's instructors and coding

Informant	Date of Interview	Job Descriptions / Workplace	Year(s) of Experience	Coding
Instructor 1	18 October 2021	Teacher/ The National of Autism Society of Malaysia, NASOM, Setia Alam	7	INS(1)
Instructor 2	18 October 2021	Teacher/ The National of Autism Society of Malaysia, NASOM, Setia Alam	5	INS(2)
Instructor 3	18 October 2021	Teacher/ The National of Autism Society of Malaysia, NASOM, Setia Alam	5	INS(3)
Instructor 4	1 November 2021	Teacher/ Homeschooling	6	INS(4)

Interview Instrument

Thematic analysis was used, where the interview questions were constructed in two main themes based on the VARK model, which are i) Visual, and, ii) Kinesthetic. Seven questions were designed and categorised according to each theme, as shown in Table 2. Each question created is considered to collect and analyse information from the informants.

Table 2. Interview questions for the ASD's instructor

Themes	Categories	Questions
Visual	Colour	<ul style="list-style-type: none"> • Do autistic children know colours? • What effect does colour have on autism? • Are bright colours good for autism? • What colours are soothing for children?
Kinesthetic	Texture	<ul style="list-style-type: none"> • What are some sensory issues with autism?
	Teaching material	<ul style="list-style-type: none"> • What type of teaching materials you used in class?
	Attentiveness	<ul style="list-style-type: none"> • How long can autistic children focus in a single learning session?

RESULTS AND FINDINGS

This section reflects on the results of the interviews with the focus group. It presents the analysis of their verbal responses during the interviews. Four informants were interviewed using one-on-one and in-depth interview questions and delivered differently to the targeted informant. The responses were categorised into two themes, which are (i) Visual and (ii) Kinesthetic. The transcription details are provided in the following section.

Descriptive Analysis on the Interview of the Visual

Table 3 shows the coded answers of the informants to four different questions on the design characteristics, which are categorised into (i) autism and colour, (ii) colour effect, (iii) bright colour, and (iv) soothing colour. The responses of each informant are disclosed and coded in the following table (Table 3).

Table 3. The interview coding and theme (visual)

INFORMANT	VISUAL			
	Autism & Colour	Colour Effect	Bright Colour	Soothing Colour
INS(1)	Only some colour	Prefer natural colour	Bright colour not suitable	Blue, green, grey
INS(2)	Having difficulties to understand	Natural, Blue gives calmness to them	Bright colour not suitable	Blue, green, natural colour
INS(3)	Having difficulties to understand	Pastel and natural	Bright colour not suitable. prefer pastel and natural	Blue, pink, grey, pastel
INS(4)	Only some colour	Prefer natural colour	Bright colour not suitable	Any natural colour – blue and pastel

ASD children's interaction with colour

Based on interviews with four informants in the Klang Valley, informant INS(2–3) reported that children with ASD have trouble perceiving colour. *"Some autistic children may not comprehend and do not even react to the colour presented to them"*, INS(2). Informant INS(3) also stated a similar answer: *"It is difficult for children to recognise the colour"*. In contrast, informants INS(1) and INS(4) stated that ASD children can only recognise a subset of colours. Informant INS(1) claimed the ASD children can only detect colours if the colours are distinct from one another.

"Due to their similarity, the colours yellow and orange are confusing to ASD children." INS(1)

"ASD children can understand if colours are not presented in the same tones." INS(4)

Meanwhile, all of the informants agreed that natural colour is the ideal colour to draw the attention of ASD children. The INS(2) added the use of blue as the teaching tool colour that can calm the children. *"I've discovered that blue soothes ASD children."* According to the INS(4) informant, pastel colours such as pink and pale blue have relaxing and positive effects on autistic users. *"In addition to natural colours, pastel colours such as pink and pale blue bring calmness and positive effects."*

The informants were asked about the advantages of using bright colours in teaching tools for autistic children. All of the informants agreed that bright colours were inappropriate for ASD children. Furthermore, the informant INS(3) stated that, *"if for the teaching tools, the children are more attracted to pastel and natural colours."* To have a better understanding of the visual look of the preferred soothing colour for ASD children's teaching tools, the informants included these answers:

"The blue, green and grey are soothing colours for the ASD children." INS(1)

"The blue, green and, natural colour" INS(2)

"Blue, pink, grey, pastel" INS(3)

"Any natural colour like blue and pastel" INS(4)

ASD children' kinesthetic

Table 4 presents the coded responses of informants to three major questions related to kinesthetic, which are classified into three categories: (i) texture, (ii) teaching material, and (iii) ASD children's attentiveness. The responses of each informant are displayed and coded in the following table.

Table 4. The interview coding and theme (kinesthetic)

INFORMANT	KINESTHETIC		
	Texture	Teaching material	Attentiveness
INS(1)	Certain textures might be overwhelming, causing sensory avoidance	Teaching tools for ASD with texture surfaces, timers, board and cards	Interesting activity are needed to ensure ASD concentrate learning session
INS(2)	Introduce new texture	Visual Aids with important aspect structure of teaching ASD	Focus activity that can interest ASD more than 10 minutes

INS(3)	Learning instruments based on texture and surface	Teaching tools that related with Building Communication, Life Skills and Social Skills	Activity that relates with communication and big picture of what they are learning
INS(4)	Materials that providing sensory help ASD respond appropriately	Assemble a sensory toolbox for ASD	Apply various teaching tools with different object to grab attention more than 15 minutes in one time

According to informants INS(1 and 2) in Table 4, ASD children require tactile products to receive better learning sessions. *"Certain textured surfaces can be overwhelming. ASD children may experience sensory avoidance as a result of this"*. Meanwhile, informant INS(2) responded similarly: *"Texture is the biggest issue for ASD children."* From an educational standpoint, we introduce them to a new texture in a fun way". According to informants INS(1) and INS(2), ASD children can only recognise learning instruments based on texture and surface. Informants INS (3-4) encourages them to select appropriate materials as learning tools. The details interview transcripts are shown as below:

"ASD Children regularly dismiss toys as learning instruments based on their texture and surface. Depending on the underlying cause, there are different approaches to encouraging them to choose the right materials as learning tools." INS(3)

"It is difficult to respond appropriately due to sensory issues. For example, lights can be too bright, sounds can be too loud, textures can be scratchy, and food can be too spicy. Failure to provide sensory data at that point can result in frustration and behavioural issues." INS(4)

Meanwhile, all of the informants agreed that ASD children are either overly sensitive to surface and require texture, or both. In addition to discussing the importance of texture, the informants were asked, *"Do autistic children enjoy sharing toys in class?"* According to informant INS(2), ASD children are also drawn to texture, which can impact their personal senses. His answer is, *"Yes, because children with autism frequently enjoy personal sensory toys because they help them feel calm and lock in their senses in a positive way."* Meanwhile, other informants stated that teaching tools and toys for ASD children should engage them with product-based ones that allow thinkability, problem-solving, and creativity.

"Sometimes, because with support, autistic children can progress from playing alone to playing cooperatively with others." INS(1)

"Depending on what toys they like, playing with toys can help ASD children develop thinking, problem-solving, and creative skills as they figure out what to do with their toys when they play alone." INS(3)

"Sometimes, children with ASD have no interest in their peers." INS(4)

Based on the correlation between these paradigms, Table 4 discusses the relationship between kinesthetics and educational materials for children with ASD. On the basis of the instructional tools utilised by children with ASD, the informants were queried about the type of instructional product that should be utilised. According to all informants, textured surfaces, timers, boards, and cards should be included in the design of educational materials for children with ASD (INS1-4). In addition, the visual aids must include an essential element and structure associated with the development of communication, life, and social skills. The following is the informant's transcript (INS1-4) of the visual teaching materials for ASD children:

"Toys typically used in the classroom can be utilised to teach children with ASD. Examples include textured surfaces, timers and clocks, and board games." INS(1)

"Utilise Visual Aids because visuals are an integral part of teaching autistic children. Line drawings, photographs, and Dialect Builder Picture Cards, for instance, can be incorporated into various daily activities, whereas picture plans and mini-schedules provide structure." INS(2)

"Teaching tools for developing communication, life skills, and social skills." These include magna-tiles, multiplication machines, wobble chairs, magnetic blocks, gel sensory shapes, calming cuddle balls, and mix-and-match sensory shapes." INS(3)

"Our team (teachers) assembles a sensory toolbox of home and school-useable activities and equipment. Therefore, students can bring their toolboxes to their homes and receive care from their caregivers." INS(4)

The final question in regards to the ASD children's attentiveness was asked to the informants to have a better grasp on the kinesthetic theme (refer to Table 4). The informants were asked, *"How long can ASD children focus in a single learning session?"* According to INS informants (2 and 4), children with ASD can only focus on learning activity for less than 15 minutes.

"Below than 10 minutes in one session. After that, they struggle to focus in one activity." INS(2)

"Not more than 15 minutes in one time. Because the ASD children don't always pay attention to the people and same object around them." INS(3)

In contrast, informants INS(1) and INS(3) stated that ASD children are only responsive to activities that trigger their interest, such as the activities that involve communication and the big picture of what they are learning.

"Depends on their interests and activities, since ASD children struggle to concentrate on things that do not interest them." INS(1)

"ASD children struggle with socialisation and communication." It can be difficult for them to focus in an overstimulated environment and to get a handle on the big picture of what they are learning." INS(3)

All data received were meticulously recorded and presented in the subsequent section. The discussion was centred on the two themes highlighted by the VARK model: visual and kinesthetic.

DISCUSSIONS

This study utilised the visual and kinesthetic components of the VARK model created by Fleming and Mills (1992). Based on the findings of this study, two sophisticated discussions are held: (i) colour affects the learning engagement of ASD children; and (ii) texture's relevance to ASD children.

Colour Affects the Learning Engagement of ASD Children

Colour has a strong influence on ASD children, especially in the classroom. ASD children's reactions to colour differ from the average normal children. Choosing the right colour for an educational space for children with ASD is critical in order to create a positive environment for these children. The plan of the environment can moreover adversely impact the stress level of children, particularly ASD children. The consideration of how colour overlays affect reading speed among children with ASD. The use of psychologically appropriate colours provides them with a fun learning experience as well as outer peace. Furthermore, different vibrations of colour on things can give distinctive impressions to a child. A room painted in warm and happy colours, for example, creates an easier and convenient place for teaching

and learning than a class painted in a dark colour that conveys boredom and self-absorption. The best use of colours in education is critical to pique the interest of children with ASD.

Natural and pastel colours were found to be the best choices for children with ASD. According to Gareth (2021), lighter shades and pastel colours, like beige, greys, creams, or tans, have a calming effect. However, the white colour was the least friendly to ASD children, due to the significant effect of being too bright and tiring for the eyes. Furthermore, the white tones represent the uneasy feeling associated with clinics, hospitals, and medical (Gareth, 2021). This finding was intriguing, and it can help product designers take it into account when creating visual teaching tools for ASD children. Despite being placed in the natural colour category, the use of white as a dominant colour for teaching tools should be considered.

Colours in the bright category, such as red, orange, and yellow, on the other hand, were advised to be used only on toys and play objects. Changes in intensity or colour brightness may contribute to negative effects such as tantrums in ASD children (Team, 2021). It is recommended that visual teaching tool designers assess and calculate the risks before deciding how much bright colour to include in the visual appearance of the teaching tool.

Texture's Relevance to ASD Children

Kinesthetic intelligence, which was initially associated with material abilities, was defined and discussed in Howard Gardner's *Frames of Mind: The Theory of Multiple Intelligences* in 1983. Furthermore, kinesthetic learners are similar to tactile learners in that they prefer hands-on experiential learning. Three major kinesthetic element discoveries concerning texture relevance to ASD children were made. The importance of selecting the appropriate texture and materials, as well as suggesting materials that provide sensory assistance to ASD children, is first highlighted. Textures are carefully planned to provide maximum sensory stimulation, especially for ASD children. Meanwhile, the discovery was intriguing, and it can help product designers to think more creatively when developing visual teaching tools for ASD children (Siti Zunaida et al., 2020).

Furthermore, visual aids are a medium that can improve the attentiveness of ASD children. Products with tactile symbols or objects of reference, for example, are available on the market and can aid in the development of ASD children. Packaging and food labels are two examples. In addition, products are formed in photographs, miniatures of real objects, coloured pictures, plain squares of coloured cards, symbols, and so on. In fact, it is a designer's need to create visual teaching tools that are specific to ASD children due to their sensory needs.

As a result, positive development and attention of children with ASD can only be achieved if visual teaching tools are designed with their abilities and capabilities in mind. According to Cardon (2007), visual support is important because of the features of visual teaching tools that can meet the needs of children with social challenges, language abilities, and social skills. Finally, the role of the product designer is crucial in the creation of visual teaching tools that can alleviate the social development challenges of children with ASD (Cardon, 2007).

CONCLUSION

In conclusion, this study has successfully connected the dots to understand the true phenomenon of the design characteristics of visual teaching tools. The VARK model was used in this study to guide the search for visual and kinesthetic elements in effectively producing visual teaching aids for ASD children. Significantly, this study was beneficial to product designers in understanding the important elements and characteristics in designing the visual teaching aid for targeted users. Future product designers should

consider colour selection, texture or materials used, and type of teaching materials in order to attain children's attention, while also leading to their positive development, which allows them to think, solve problems, and be creative in a fun learning environment. Although this study only investigates the visual and kinesthetic components of the VARK model, future researchers could explore the auditory and read/write abilities of ASD children.

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“Kathakali” & Virtual Reality: An Experiment

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ABSTRACT

Virtual reality (VR) is a computer technology or computer-mediated technology that duplicates the real environment by simulating the user's physical presence and environment in a way that allows the user to interact with it. The current study details a virtual reality experiment conducted to study the immersive virtual experience of Kathakali. The experiment was carried out among 33 participants (general audience) of the Red Beard Festival, a renowned Kathakali performance festival in Kerala. The performances were recorded in Insta 360 camera and projected the visuals in a Head-Mounted Display (HMD). The Virtual Experience Questionnaire (VEQ, v2) developed by Tcha-Tokey et al. (2016) was administered to evaluate the user experiences of Kathakali in virtual reality. The key variables included presence, engagement, immersion, flow, emotion, skill, judgement, experience consequence, and technology adaptation. Statistical analysis suggested nearly half of the participants had prior awareness regarding virtual reality, however, only a few participants had prior virtual experience of Kathakali. The range of scores obtained for engagement and immersion was found to be relatively consistent with the other components. Correlation analysis indicated significant positive and negative associations between various components of immersive virtual experience. Females were found to have immersed more in skill-based experiences, whereas males were found to have higher judgement and technology adoption. Significant differences were found in judgement, experience consequence, and technology adaptation of the participants hailing from different localities. No significant differences were found in the immersive virtual experience of participants belonging to different age and education groups.

Keywords: *Kathakali, Virtual Reality, Experiment, Virtual Experience*

INTRODUCTION

Virtual reality (VR), is a computer technology or computer-mediated technology that duplicates the real or imagined environment by simulating the user's physical presence and environment in a way that allows the user to interact with it (Isaac, 2016). The term "Virtual Reality" is used to describe the technology or medium used to create and convey the synthetic experience, or simulated experience itself (Kim, 2005). Another term for VR is absorbing interactive, it is a machine mediated experience in a user synthetic (simulated) environment (Mandal, 2013). The word "Virtual" means physically does not exist but can be seen with the help of software. Virtual Reality takes the viewer to a completely immersed environment that manoeuvres the brain into believing it is somewhere else. The idea of VR can be seen in Ivan E Sutherland's work in the 1960s, he says the core aim of 3D display is to show the user or audience a perspective image that changes as he moves (Sutherland, 1968).

VR is lingjng technology meaning VR uses computer interfaces, it consists of three elements such as immersion, interactivity and visualisation (Wang, 2012). In 1992 researchers Fuchs H & Bishop G defined VR as the direct manipulation of the real world into interactive graphics (Bishop & Fuchs, 1992). Cruz Neira C. defines VR as an immersive, interactive, multi-sensory and system-generated 3D environment that gives the user a 360 degree of the real world (Neira C, 1993). 360-degree videos are of two types stereoscopic & monoscopic; monoscopic are seen in Google Street or Facebook/YouTube 360-degree videos, it has flat renderings which doesn't require HMD. Stereoscopy requires HMD for projection because it renders 360 degrees to each eye separately (Orellana, 2016).

VR helps to navigate 3D models and environments (Moro et al., 2017), and measures psychological presence or users' realities levels (Heeter, 1992). VR recreates experiences which leads to high realism (Botella et al., 2017). Higher the interaction higher the stimuli which lead to higher rates of realism in audience behaviour (Banos et al., 2000). Jonathan writes that VR can be defined as a simulated real environment through telepresence (Steuer, 1992).

VR gives a stunning experience of immersive reality (Johnson, 2021). Immersion means the complete involvement of the user in the virtual space, he or she will be separated from the real space (Muhanna, 2015). VR creates imagination in people's minds and enhances user perception (Faisa, 2017). VR is a medium in progress by itself and it is more than drugs, when we wear the HMD it will transport us to a different realm of imagination (Schnipper, 2020). People are moving to new virtual spaces as the real world is integrated into the virtual, the more the immersion the more the addiction to the virtual world (Cline, 2004). In VR, the input devices play a major role; they capture the user's motions in the real world and convert them into VR codes. Some of the important input devices are joystick & HMD (Head Mount Display) (Cipresso et al., 2018). Virtual Reality is experimental in nature and keeps changing its dimensions (Stevens, 1995).

The contemporary art scene in India is getting more and more vibrant. This is because people want to make sense of their experiences of living in a modern world. Kathakali is the dance drama of Kerala, it is famous for its vibrancy, costume and impressive performance (Meenakshi, 2017). The stories are expressed through facial gestures, body movements and emotions, the Indians express emotions at their best (Tony, 2020). Technology has brought Kathakali global connectivity (Dhanapalan, 2018). The internet is brimming with a wide variety of Kathakali performances, just like many other classical art forms like music concerts, dances and professional Kathakali artists started using social media for their core performances (Menon et al., 2021).

The current study details a virtual reality experiment conducted to study the immersive virtual experience of Kathakali. The experiment primarily aimed at exploring how the expressions, gestures, and vibrant costumes mark the effectiveness of the play in a virtual environment.

OBJECTIVES

To determine the immersive virtual environment experience of Kathakali among the audience for the Redbeard festival performance.

RESEARCH METHODOLOGY

An experiment was conducted to study the immersive virtual environment experience of the audience for the Redbeard festival performance. The performance was recorded in Insta 360 camera, they are designed to shoot high-resolution content specially designed for Virtual reality (VR) or 360 degrees and projected the visuals in a Head-Mounted Display (HMD). HMD immerses the user into the virtual world, this headset consists of two small high-resolution LCDs (Liquid Crystal Display) or OLED (Organic Light Emitting Diode) or monitors which provide different images for each eye in a 3D graphics virtual environment. HMD contains three focus adjustment buttons (Right, Centre & Left), which can be adjusted to the participant's eye power.



Figure 1. Experiencing the performance in 360 degrees



Figure 2. The participant was asked to walk and turn around to experience the full experience of VR



Figure 3. This participant was aged 65 years, he was asked to walk with the HMD on his face to experience the 360 degrees. At this stage, he faced little dizziness and motion sickness, he took help from another participant to hold his hand.

The experiment was carried out among 33 participants (general audience) recruited through purposive sampling. The key variables adopted from the Virtual Experience Questionnaire (Tcha-Tokey et al., 2016) by are

1. Presence: Presence is being there in the virtual environment, which can be grouped into two: physical presence and social presence. The sense of presence is defined as the degree to which participants subjectively feel that they are somewhere other than their actual physical location because of the effects of a computer-generated simulation (Kim, 2005).
2. Engagement: It is the activity of the person who is experiencing Virtual Reality or the energy in the action of the experimenter consisting of emotional, cognitive and behavioural forms.
3. Immersion: It is the illusion that VR replaces the user's sensory stimuli with virtual sensory stimuli.
4. Flow: This is defined as a happy psychological state of a sense of control of the user who is interacting with the VR.
5. Emotion: This is explained as the feelings or emotions of the user who is interacting with VR (Satisfaction, Joy, Disappointment, Anxiety, Pleasure and Frustration).
6. Skill is defined as the facts and information gained from his activity in VR. This variable helps to understand the attitude of a user toward computer technology, and the degree to which he feels comfortable with a computer.
7. Judgement is defined as the overall experience judged by the user in the virtual environment.
8. Experience consequence: The user can experience physiological disturbances such as motion sickness, stress, dizziness and headache while experiencing VR.
9. Technology Adoption: TA is the efforts, actions, decisions and measures taken by the user for future use or intention to use the virtual environment.

PROCEDURE

The participants were welcomed and informed consent was taken from them. They were briefed about Virtual Reality, the objective and nature of the current experiment, and the pros and cons involved. The participants were asked to wear a Head-Mounted Display (HMD) as per the instructions given. The HMD was calibrated to obtain the best visual results. They were later asked to fill up the Virtual Experience Questionnaire (VEX, v2) based on their immersive virtual experience of Kathakali.

RESEARCH QUESTIONS

1. What is the extent of immersive virtual experience perceived by the audience?
2. What is the relationship between different components of immersive virtual experience?
3. Is there any difference in the perception of immersive virtual experience with respect to age, gender, education, and locality?

DATA ANALYSIS

The participants' responses to the Virtual Experience Questionnaire (VEQ, v2) were coded and analysed using SPSS (Version 28). Descriptive statistical measures were considered for analysing the extent of the immersive virtual experience of the audience. Pearson's correlation coefficient was calculated for analysing the relationship between different components of immersive virtual experience. Independent sample t-test and one-way ANOVA were conducted for group comparisons of immersive virtual experiences.

RESULTS

Table 1. Frequency Distribution and Percentages

Domain	Category	Frequency	Percentage
Age	Less than 15 years	2	6.1
	16-45 years	22	66.7
	46-75 years	9	27.3
Gender	Male	20	60.6
	Female	13	39.4
Educational Qualification	Below 10th	4	12.1
	10th matriculation	1	3.0
	Higher secondary	10	30.3
	Under graduation	8	24.2
	Post-graduation	9	27.3
	Graduation	1	3.0
Locality	Urban	6	18.2
	Semi-Urban	17	51.5
	Rural	10	30.3

Prior Awareness	Yes	15	45.5
	No	18	54.5
Prior Experience	Yes	5	15.2
	No	28	84.8
Total (n)		33	100

Table 1 shows the socio-demographic profile and prior exposure to virtual reality among the participants. The sample consisted of 33 individuals, out of which 20 are males (60.6%) and 11 are females (39.4%). The majority of the participants belong to the age group 16-45 years (66.7%). Most of the participants hail from semi-urban localities (51.5%). Approximately half of the participants had prior awareness regarding virtual reality (45.5%), however, only a few participants had an immersive virtual experience of Kathakali prior to the experiment (15.2%).

RQ 1: What is the extent of immersive virtual experience perceived by the audience?

Table 2. Components of Immersive Virtual Experience (n=33)

Component	Range	Minimum	Maximum	Mean	SD	Variance
Presence	16	74	90	87.12	4.40	19.36
Engagement	5	25	30	28.94	1.58	2.49
Immersion	9	41	50	48.30	2.76	7.65
Flow	14	86	100	96.12	4.44	19.73
Emotion	54	56	110	85.55	20.08	403.19
Skill	28	32	60	53.82	8.29	68.77
Judgement	81	9	90	58.58	30.48	929.37
Experience Consequence	72	8	80	52.15	29.79	887.82
Technology Adoption	35	35	70	61.12	8.70	75.73

Table 2 demonstrates descriptive statistics corresponding to the various components of the immersive virtual experience of participants. It is shown that the range of scores obtained for engagement (Mean = 28.94, SD ± 1.58) and immersion (Mean = 48.30, SD ± 2.76) are relatively consistent than the other components.

RQ 2: What is the relationship between different components of immersive virtual experience?

Table 3. Correlation between components of immersive virtual experience

	1	2	3	4	5	6	7	8	9
Presence (1)	1	.74**	.83**	.78**	-.40*	.05	-.48**	-.40*	-.12
Engagement (2)		1	.58**	.56**	-.36*	.09	-.35*	-.28	.02
Immersion (3)			1	.71**	-.35*	.13	-.40*	-.32	-.01
Flow (4)				1	-.32	.05	-.51**	-.55**	-.17
Emotion (5)					1	.18	.88**	.79**	.45**
Skill (6)						1	-.01	.13	.66**
Judgement (7)							1	.94**	.37*
Experience Consequence (8)								1	.48**
Technology Adoption (9)									1

*p<0.05 **p<.001

Table 3 shows the association between different components of immersive virtual experience. A significant positive correlation was found between presence and engagement, presence and immersion, presence and flow, engagement and immersion, engagement and flow, immersion and flow, emotion and judgement, emotion and experience consequence, emotion and technology adaptation, skill and technology adaptation, judgement and experience consequence, judgement and technology adaptation, experience consequence and technology adaptation. A significant negative correlation was obtained among presence and emotion, presence and judgement, presence and experience consequence, engagement and emotion, engagement and judgement, immersion and emotion, immersion and judgement, flow and judgement, flow and experience consequence, judgement and experience consequence, judgement and technology adaptation.

RQ 3: Is there any difference in the perception of immersive virtual experience with respect to age, gender, education, and locality?

Table 4. One-way ANOVA comparing immersive virtual experience based on Age

		Sum of Squares	Mean Square	F	Sig.
Presence	Between Groups	16.42	8.212	0.40	0.66
	Within Groups	603.09	20.10		

Engagement	Between Groups	3.29	1.64	0.64	0.53
	Within Groups	76.58	2.55		
Immersion	Between Groups	7.69	3.84	0.48	0.61
	Within Groups	237.27	7.90		
Flow	Between Groups	3.475	1.73	0.08	0.92
	Within Groups	628.04	20.93		
Emotion	Between Groups	959.53	479.76	1.20	0.31
	Within Groups	11942.64	398.08		
Skill	Between Groups	29.636	14.81	0.20	0.81
	Within Groups	2171.27	72.37		
Judgement	Between Groups	1554.08	777.04	0.82	0.44
	Within Groups	28185.98	939.53		
Experience Consequence	Between Groups	920.92	460.46	0.50	0.61
	Within Groups	27489.31	916.31		
Technology Adoption	Between Groups	75.19	37.59	0.48	0.62
	Within Groups	2348.31	78.27		

*p<0.05

Table 4 demonstrates that there is no significant difference in the immersive virtual experience of presence, engagement, immersion, flow, emotion, skill, judgement, experience consequence and technology adaptation of participants across different age groups.

Table 5. Independent sample t-test comparing immersive virtual experience based on Gender

	Gender	Mean	SD	t	df	Sig.
Presence	Male	87.45	4.51	.52	31	0.58
	Female	86.62	4.35			
Engagement	Male	29.10	1.55	.71	31	0.27
	Female	28.69	1.65			
Immersion	Male	48.25	2.75	-.13	31	0.57

	Female	48.38	2.90			
Flow	Male	96.05	4.39	-.11	31	0.57
	Female	96.23	4.69			
Emotion	Male	86.50	19.46	.33	31	0.34
	Female	84.08	21.72			
Skill	Male	51.95	9.93	-1.64	31	0.01*
	Female	56.69	3.52			
Judgement	Male	60.80	26.54	.51	31	0.00*
	Female	55.15	36.62			
Experience Consequence	Male	53.05	29.42	.21	31	0.56
	Female	50.77	31.52			
Technology Adoption	Male	60.20	10.88	-.74	31	0.00*
	Female	62.54	3.30			

*p<0.05

Table 5 shows that there is a significant difference in the immersive virtual experience of skill, judgement, and technology adoption among males and females. Females were found to have immersed more skill-based experiences, whereas males were found to have higher judgement and technology adoption.

Table 6. One-way ANOVA comparing immersive virtual experience based on Locality

		Sum of Squares	Mean Square	F	Sig.
Presence	Between Groups	37.95	18.97	0.97	0.38
	Within Groups	581.55	19.38		
Engagement	Between Groups	0.50	0.25	0.09	0.90
	Within Groups	79.37	2.64		
Immersion	Between Groups	9.25	4.62	0.58	0.56
	Within Groups	235.71	7.85		
Flow	Between Groups	107.91	53.95	3.09	0.06
	Within Groups	523.59	17.45		

Emotion	Between Groups	1987.54	993.77	2.73	0.08
	Within Groups	10914.63	363.82		
Skill	Between Groups	342.41	171.20	2.76	0.07
	Within Groups	1858.49	61.95		
Judgement	Between Groups	8058.94	4029.47	5.57	0.00*
	Within Groups	21681.11	722.70		
Experience Consequence	Between Groups	9149.54	4574.77	7.12	0.00*
	Within Groups	19260.69	642.02		
Technology Adoption	Between Groups	519.54	259.77	4.09	0.02*
	Within Groups	1903.96	63.46		

*p<.05

Table 6 illustrates that there is a significant difference in the immersive virtual experience of judgement, experience consequence, and technology adaptation of the participants on the basis of locality.

Table 7. One-way ANOVA comparing immersive virtual experience based on Educational Qualification

		Sum of Squares	Mean Square	F	Sig.
Presence	Between Groups	22.41	4.48	0.20	0.95
	Within Groups	597.10	22.11		
Engagement	Between Groups	5.47	1.09	0.39	0.84
	Within Groups	74.40	2.75		
Immersion	Between Groups	8.22	1.64	0.18	0.96
	Within Groups	236.74	8.76		
Flow	Between Groups	71.11	14.22	0.68	0.63
	Within Groups	560.40	20.75		
Emotion	Between Groups	1439.90	287.98	0.67	0.64
	Within Groups	11462.27	424.52		
Skill	Between Groups	513.46	102.69	1.64	0.18

	Within Groups	1858.49	61.95		
Judgement	Between Groups	4692.71	938.54	1.01	0.43
	Within Groups	25047.34	927.68		
Experience Consequence	Between Groups	6954.76	1390.95	1.75	0.15
	Within Groups	21455.47	794.64		
Technology Adoption	Between Groups	635.64	127.12	1.92	0.12
	Within Groups	1787.87	66.21		

*p<0.05

Table 7 demonstrates that there is no significant difference in the immersive virtual experience of presence, engagement, immersion, flow, emotion, skill, judgement, experience consequence and technology adaptation of the participants on the basis of educational qualification.

SUMMARY & CONCLUSIONS

Descriptive measures suggest that nearly half of the participants had prior awareness regarding virtual reality, however, only a few participants had prior virtual experience of Kathakali. The range of scores obtained for engagement and immersion was found to be relatively consistent with the other components. Correlation analysis indicates significant positive and negative associations between various components of immersive virtual experience. A significant difference in the immersive virtual experience of skill, judgement, and technology adoption was noted among males and females. Females were found to have immersed more in skill-based experiences, whereas males were found to have higher judgement and technology adoption. No significant difference was found in the immersive virtual experience of presence, engagement, immersion, flow, emotion, skill, judgement, experience consequence and technology adaptation of the participants across different age and education groups, however, a significant difference was found in judgement, experience consequence and technology adaptation of the participants hailing from different localities.

LIMITATION

At first, this experiment was planned to be conducted among 360 participants, but due to the pandemic situation, it was limited to 33 participants. Only a single HMD device was available, and it was difficult to sanitise the device after every use.

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An Analysis of Hybrid Media Practices by Selected Malaysian Artists

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ABSTRACT

Malaysian artists had begun to explore a variety of media and techniques in producing artwork. Through this creative process, the possibility of applying multidisciplinary skills has enhanced the way of producing their concept of hybrid practice through hybrid media. The objective of this paper is to analyse the hybrid media in hybrid art practice among selected Malaysian artists. The methodologies applied in this research were the questionnaires and interviews with selected artists which was highlighting their perceptions about the hybrid media based on their artwork. The researcher distributed questionnaires to 35 selected artists who had experience in producing hybrid artwork. The data was analysed using descriptive analysis and principal component analysis (PCA). The result of the descriptive analysis shows that the experiment, new knowledge, strength, and combination are important elements in hybrid media in the practice of hybrid art. Meanwhile, the result of PCA for the evaluation of hybrid media stated that ideation, media knowledge, and applied collaboration were practised by the selected Malaysian artists. The interview result explained the artist's reflection on the result of the questionnaire.

Keywords: *Hybrid Media, Hybrid Art Practices, Media Knowledge*

INTRODUCTION

Nowadays, digital technologies have the power to break all areas of art discipline in making contemporary artworks. The expansion of digital technologies boundaries in art has grown the interest in diverse exploration media and contemporary artists utilise the emerging possibilities for bringing their artistic ideas into the modern digital technologies systems. In Malaysia, a group of artists and researchers inspired the "hybrid" concept of making artwork which is focusing on multidisciplinary practices of artwork. They conducted two exhibitions, namely, 'D'NA → HYBRID from the Inside' which was held

at NVAG in 2005, and 'Hybrid + ISM' which was held at Sabah Art Gallery in 2007; the group namely "Hybrid Art Group" (Michael et al., 2020; Rahman, 2007). This group is focusing on multi discipline and diverse media in making the artworks such as collaboration knowledge of art and textile, art and cinema, and photography. Contemporary art should have appreciated its diversity (Spielmann, 2017). At this level, contemporary art on the other hand faces more sophisticated challenges to offer digital alternatives for experiencing exhibitions or artworks, but the traditional media of painting and sculpture is still preferred to be exhibited (Amorim & Teixeira, 2021). In this situation, the advanced technology and other new possibilities in media have triggered artists to explore more in media.

Similarly, the computer transformation has turned out to be a new sign of collaboration in the new digital existence with great factors. For example, art education is based on strong conservative traditions of the media. However, some artists are interested in the advancement of technology without neglecting the foundation of an artwork, whenever any offer of the latest technologies appears. As reflected in the Malaysian art scene, it is important to study the media exploration among the artists where the factors such as the advancement of technology, the tool and media influence from other fields have impacted the artists to explore more in diverse media. This led to the hybrid media in the process of making the artwork. Therefore, this paper aims to analyse the hybrid media in hybrid art practice among selected Malaysian artists. In particular, the artist's perception of the collaboration of media in the process of producing hybrid artwork. The artist's perception of the hybrid media would contribute to the new knowledge of media and indirectly influence the evolution of media experimentation in the Malaysian art scene.

LITERATURE REVIEW

In the early 1970s and 1980s', artists tend to prefer applying old media in the process of making the painting, and then they shift to different aesthetic approaches in art in the 1990s. This reflected the changes in media applications in artwork and the choices of media had moved to electronic tools such as television, videotapes, and computer. The most updated technology during that time inspired young artists in the 1990s to apply new media to represent their idea and expand their creativity through the exploration of media. The transformation of media had led to a diversity of materials and not depending on advanced technology as time flies. The knowledge from different fields had become the main knowledge in the art presentation, especially in discussions on hybrid media. Back in the early 1990s, Malaysian artists begin to express their ideas through the element of thought, method, and understanding (Sarena, 2017). The direction of the art movement in the Malaysian art scene also has influenced the artist to enhance the use of different kinds of media.

Hybrid Media

The Hybrid Art Group is known as a group of artists and art practitioners who had produced hybrid artwork such as 3D Chroma depth painting, digital painting mixed with oil paint, textile installation and sound art with installation. The Hybridism Concept of Manifesto stated that the crucial criteria in the process of making hybrid artworks are the elements of culture, combination, creativity, multidisciplinary, experimentation, and media to achieve hybridism (Michael et al., 2020; Rahman, 2007). Meanwhile, the Model of Hybrid Art explains the combination of the process to make artwork and the outcome of the integration of high and low media and disciplines in artwork (Michael, 2010). In this sense, the artist can monitor and revise the media based on their idea and practical knowledge in themselves. As the artist has entered modern art, the involvement of new technology is also applied to the artwork. For instance, the software could help convert data and transform it into artistic images and sound notes, and pictures (Atiker, 2012). In terms of the practitioner, Faustini et al., (2018) stated that a hybrid scientist is knowledgeable to manage the ways of understanding and make teamwork among professional expertise.

Nevertheless, the art practitioner encourages to embrace the evolution of hybridising new fields and motivates artists and art practitioners to apply advanced hybrids conceptually. While the artist wants to introduce media from diverse disciplines, it means that the artist must do more study to operate the media so that it could achieve new effects as part of hybrid artwork and provide other functions to the artworks (Michael et al., 2022). The same goes for Pepperell (2015) who stated that when it comes to media, the artist may have methods in scientific and new knowledge while producing artwork. On the other hand, the artwork's meaning should be valued based on the artistic insight in art during the art show.

Additionally, in terms of research, it always looked up to digitization and documentation, value, categorization, optimization methods, recording and consistency, imagining and technological development (Pietroni, 2019). Various types of equipment offered in computer software applications can help in enhancing the value of the work (Appukuttan, 2021). The use of digital media is faster than using traditional media to produce good-quality results. In the context of modern art, the artist has applied hybrid media which means it is also a combination of a variety of media during the procedure of making hybrid artworks. These have influenced the artists to produce a creative way of artwork presentation. For example, the field of engineering and science contributed to the development of media in Malaysia's art scene. It was proven that by Ong and Ahmad (2015), Malaysian artists not only concentrate on the subject matter, but also highlight the art approach and style, presentation, and social narratives. This diverse media movement has affected the way of making artwork and breakdown the borders of media. It shows that the artists who work with old and new media have shaped the knowledge of the diversity of the media. Besides, the collaboration between artist and art practitioner has connected their ideas and understanding of the media.

Previously during the early digital artists in Malaysia, Ismail Zain is related to the statement for the evolvement outside of recognized to inconclusive interest and minimising utilisation of the latest advanced technology and implementing it into the local art practice (Hasnol Jamal & Rajah, 1997). Malaysian early electronic and computer artists such as Kamarudzaman Isa and Hasnol Jamal Saidon started their exploration of computer capability to create artworks. Since then, the video and installation broadening of the traditional art movement and the discipline of art creation has also been expanding. The most crucial is that people must understand early art forms and the combination of hybrids (Meskin, 2009). In addition, the same goes for Bertola and Patti (2016) the audience's behaviour in viewing the transition from conventional art to experimental art to share their knowledge and communicate with the artists. While the artist wanted to explore the media from a variety of disciplines, it designates that the artist must do more study, linking and influencing the media to achieve a new result in the hybrid artworks (Michael et al., 2020). Contemporary art is frequently produced directly for expanding the media potential in making hybrid artworks. Additionally, the character of innovative media made the artist aware of the concept of breaking the traditional method, and the strength of the media and generated their imagination in the practice of making artwork, equipment, and the application of advanced technology.

In this research, the researcher analysed the hybrid media practice through the selected artist's perceptions based on their artworks. The selection of the artists was based on the artists who had experience producing hybrid artworks that involve hybrid media such as high technology and media from other fields. In this case, the researchers need to identify suitable artists to participate in this research.

RESEARCH METHODOLOGY

The researcher constructed questionnaires and used a Likert scale of 1 to 5. The researcher distributed the questionnaires to the respondents and the researcher met them face to face. Thus, the criteria for the artist selection: a) the researchers need to identify the artist's artwork and b) the artist has produced at least a hybrid artwork. The purpose is to make sure the selected artists can answer the questionnaires based on their reflections on their hybrid artwork. Once the researcher had selected the artists, then the researcher

identified the artist's locations such as Perak, Kedah, Pulau Pinang, Selangor, Shah Alam and Kuala Lumpur. The researcher applied close-ended questions and a total of 35 respondents were involved in answering the questions. The keywords were extracted from art journals, articles, and art books and keywords were discussed in the literature review section. The keywords are known as attributes which were character, mixed media, strength, equipment, combination, research, experiment, traditional, subject matter, influence, integration, collaboration, other function, new effect, behaviour, new technology, understanding, observation, new knowledge, and possibilities. These attributes were constructed into 20 questions which means that one attribute represents one question. Below (Table 1) are the details of the questions.

Table 1. The Attributes and Questionnaires of Hybrid Media Practices

Attributes	Questions
Character	I examine the character of the media before making art piece.
Mixed media	I apply mixed media to create my artwork
Strength	I test the strength of the media in the making of my artwork
Equipment	I examine the equipment for the process in producing my artwork.
Combination	I apply a combination of media and tools in my work.
Research	I conduct a research on the subject and media.
Experiment	I do experiments on the media and tools.
Traditional	I tend to rupture the traditional methods in producing artwork
Subject matter	I evaluate the subject matter before starting to do artwork.
Influence	I accept the influence from other artists in creating my artwork.
Integration	My artworks are practicing the integration of old media and new media.
Collaboration	I also collaborate with experts such as engineers / scientists especially the technical aspects of work.
Other function	I ensure that the artwork has other function which is to convey the message to the audiences.
New effect	The diversity of media has developed into new effect toward my artwork.
Behavior	I like to observe the behavior of audiences while they viewing my artwork.
New technology	I like the technology used in the artworks.
Understanding	The understanding toward hybrid practice is important because it will help me to understand the concept of hybrid artwork.
New knowledge	I like to share new knowledge to the audiences.
Possibilities	I like to experiment the possibilities of media in my artwork.

Besides, the researchers also conducted interviews with three artists and one academician that had been involved in answering the questionnaires. The purpose was to ensure the artist's point of view on the media would be explained in more detail and informative. In addition, one art academician was involved in explaining the applied media in art.

FINDINGS

Based on Table 2, this is the result of hybrid media in hybrid art practice among selected Malaysian artists. The measurement of the mean is the highest score is a mean of 4 and above. In Table 1, five attributes had achieved a mean of 4 and above and the attributes were new knowledge, character, strength, combination, and experiment. It shows that the respondents were specific about the new knowledge and the character of media applied in the artwork. The score for new knowledge is 4.25. Meanwhile, the attribute of character, combination and strength shows that the mean is the same which is 4.11.

Additionally, the lowest attributes are collaboration, integration, and observation. For example, for the attribute of collaboration, the mean is 3.25 and it shows that some of the artists did a collaboration with other art practitioners from other fields and integrate the new technology to produce the artworks. There is engagement between them but the practical part of applying media is not practised by both parties.

Table 2. The Evaluation of Hybrid Media in Hybrid Art Practices among Selected Malaysian Artists

	N	Minimum	Maximum	Mean	Std Deviation
New Knowledge	35	3.00	5.00	4.2571	0.81684
Character	35	2.00	5.00	4.1143	0.79600
Combination	35	1.00	5.00	4.1143	0.99325
Strength	35	1.00	5.00	4.1143	0.86675
Experiment	35	1.00	5.00	4.0857	0.98134
Possibility	35	1.00	5.00	3.9429	1.10992
Mix_media	35	1.00	5.00	3.9429	0.99832
Influence	35	1.00	5.00	3.9429	0.96841
New_Effect	35	1.00	5.00	3.9429	0.93755
Equipment	35	1.00	5.00	3.9429	0.93755
Subject_matter	35	1.00	5.00	3.9429	0.99832
Behaviour	35	1.00	5.00	3.8857	1.15737
New_Technology	35	1.00	5.00	3.8857	1.07844
Research	35	1.00	5.00	3.8571	0.80961
Traditional	35	1.00	5.00	3.8571	1.11521
Understanding	35	1.00	5.00	3.8286	1.20014
Other_Function	35	1.00	5.00	3.8286	1.07062
Observation	35	1.00	5.00	3.8000	0.79705
Integration	35	1.00	5.00	3.6286	1.19030
Collaboration	35	1.00	5.00	3.2571	1.22097
Valid N (Listwise)	35				

Based on Figure 1, this is the result of the Plot of Hybrid Media in Hybrid Art Practice Among Selected Malaysian Artists. There are 2 axes; the y-axis consists of high and low and on the x-axis, there are hybrid media and non-hybrid (what was happening in the art scenario in today's art). Based on the plot above, most of the attributes are identified between hybrid media and the high y-axis. This reflects the positive scenario for the hybrid media in their artworks and yet some of the respondents did apply the hybrid art practices. Next, the measurement for the result of the y-axis is high and the practice is the subject matter, research, collaboration, and possibility. In the Y-axis low section, the attributes such as observation and influence.

Then, the researcher identified the cluster as reflecting the attributes and there were three new clusters known as components. These new components were clustered based on the related attributes; the components are ideation, media knowledge and applied collaboration. The first component is named “ideation” which represents the formation of concepts and ideas. The attributes under this component are research, subject matter, observation, and new knowledge. Next is the component of “media knowledge” which represents the understanding and study of the media that is applied in the artworks. The attributes under this component such as other functions, integration, behaviour, tradition, understanding, possibility, and integration. The last component is “applied collaboration” which represents strength, character, mixed media, combination, influence, and new technology. Based on the plot, two components are the intersection between each line. It is because the combination of these two components is crucial, and they need each other; media and experimentation are the keys to the process of making hybrid artworks. At this stage, the artists’ involvement in and knowledge of spatial relationships have become more diverse and complex.

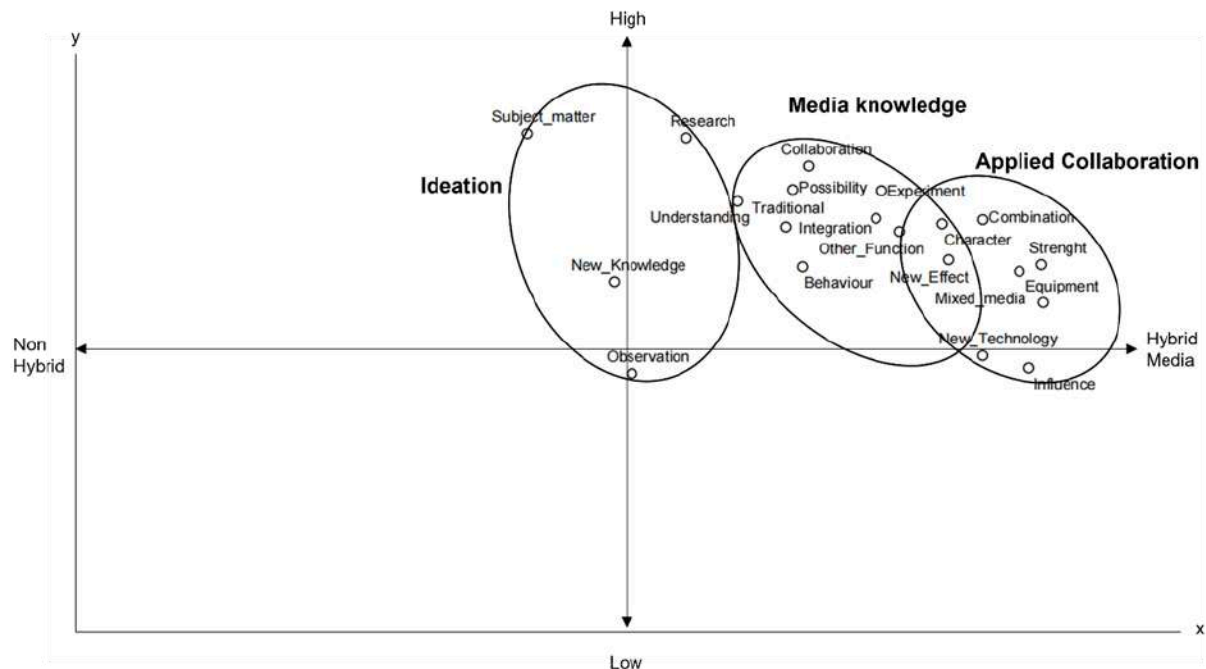


Figure 1. The Plot of Hybrid Media in Hybrid Art Practice Among Selected Malaysian Artists

DISCUSSION

Ideation

The component of ideation has developed and is aware of the type of suitable media to produce the artwork. At this stage, the artists started to search for the idea and analyse the need for the subject matter. Usually, the artist started to visualise and do an observation toward the subject matter and so to the media. Even though the artist wanted to produce a 2-dimensional artwork, the idea of combining media such as using sensors and digital painting, this approach has created a variety of media to portray their creativity. Furthermore, some of the respondents did focus on new knowledge and the significance of the content of the hybrid artworks. Similarly, for research, it is a crucial element in the analysis of the concept of

producing hybrid artwork that involves a creative process, details of subject matter, and study of the meaning of the idea.

In this ideation section, the concept of an artwork is the experimentation with a variety of media and has transferred new experiences and understanding. Artists today have even more creative ideas where the artists can enhance the practice of making art, alter the media possibility, and expand the media function. The experimentation knowledge includes art media, non-art media and high and low technology. To explore this, the boundaries between media art and non-art media need to be blurring the boundaries and associated with hybrid art practices principle, which allows the artist easily to translate their idea in a way that is more advanced and creative. Based on this research, not every artist is involved with high technology and new devices, for example, in Figure 1, the attribute of new technology almost reached the target which is hybrid media. In other words, it shows that some of the selected artists did practise the new technology in their artwork, they had expanded and come out with a hybrid media in their artworks. For instance, the artwork from Haris Abadi entitled *Teletopia* was produced in 2017. This installation was more on practising non-art media where this artist used single-channel video, projector, polyvinyl chloride colloquial, garden bench, dry leaves, and branches. This artwork is a challenge that causes a social world that has been permanently transformed into the digital world. In short, the artist has created different ways to expect art and research where the artist studies the behaviour of the media, explores different techniques and challenges unusual artistic practices. In this sense, the artist would not work conventionally, but the artist attempted to venture into the new thing and not static to the same practices. Besides that, they prefer to continue the same idea of using hybrid media and alter the form and concept of the art presentation, as the artist had used the same media.

Media Knowledge

In media knowledge, there is a need to study the character of the media, especially in terms of its weakness, strengths, and possibilities of the media. Artists creatively influence media based on their ideas and thoughts to make art objects. Artworks, therefore, can exhibit individual ideas, feelings, and principles as well as social and cultural contexts. As the artists believe the media can stand out their idea or artwork concept, the artist could expand their idea based on their knowledge of the media. The process of making art fosters creativity; it is not just the duplication of other works or the manipulation of art tools. It is a purposeful activity that combines a variety of skills, tendencies, knowledge, and materials. For example, two artists (R1 – Respondent 1 and R2 – Respondent 2) interview opinions on the attribute characteristics of the media:

“I’m more into exploration in media. At least, people who view my work manage to learn something about media. So, some of the audience reactions were also surprised that electronic type of media can become an art”. (R1)

“It is one of the most important roles that affect my process. As we know, the character of media has changed and evolves then it makes things easier”. (R2)

The statements above prove that knowledge about media is an essential role in the understanding of art and media because the direct knowledge of creating art exclusively starts with certain perceptions of many characteristics of significance expressed in works of art. For example, the attribute of integration, artists and art practitioners are needed to develop hybrid media knowledge as the integration could make an impact on the artwork so that the audience can experience the experimental kind of artwork. Apart from that, it could contribute to the hybrid knowledge and significance to transform by strengthening the dialogue of media collaboration and multidisciplinary. For instance, hybrid media artwork by Fairuz Sulaiman, namely “*Salam 1 Jepun: A Cross-Cultural Response*” was influenced by P.Ramlee's film title “*Laksamana Do Re Mi*” and combined with the Japanese popular cultural icon ‘Pikachu’. The idea presented surrealistic humour between two countries which are Malaysia and Japan (Fairuz, 2013). The media that he applied was a combination of analogue and numeral which could be seen in the puppet,

colour tracing and video projector creating the numerical effect. This artwork was a hybrid performance in which the digital media assisted the self-made puppets. At the same time, the hybridity portrayed the interaction, history, cross-discipline, and mixed media practised in the artwork.

Applied Collaboration

Next, the component of applied collaboration which means the practices from various fields is crucial since it is a way of searching for hybridising media from another field, especially the tool to support the production of making artwork. This collaboration has linked to multidisciplinary practice where the artist is concerned about how tools from other fields could be applied in art practice. In this situation, the collaboration becomes deeper, they explore the link of a process in making artwork. Although this line has been partially addressed from an artistic or a scientific perspective, there has not yet been a joint analysis with artists and scientists to understand how in practice, the arts contribute to new modes of research within sustainability science addressing societal transformations (Heras et al., 2021). The statements from the artist and art academician on the art collaboration in disciplines (R2 – Respondent 2 and R3 – Respondent 3) are stated below.

“If we don’t collaborate with other fields or with scientists, art will become not relevant nowadays”. (R2)

“When you are asking about the diversity of media, you are talking about the down the ages, timelines, how does the media develop conventional to non-conventional, what we have today”. (R3)

At this point, the process of making was also explored and co-produced through hybrid materials which are by engaging different experiences through arts. This act was recognized as improving participants through co-produce, assisting identity and collective reflection and introspection about multidisciplinary. Some artists have applied technology and scientific devices and machines to create provocative sculptures which contribute to a new mindset toward the media (Wilson, 2010; Cimino et al., 2018). Since the collaboration is actively applied by the artist, the collaboration with the expertise especially involving the technical part has expanded into other disciplines and this had expanded the language of art and generated media research in science and technology. Since integrations of media in artworks might involve a certain challenge to loads or forces due to its position as an object. For example, an artist such as Syafiq Abdul Samad in his artwork named “Bising-Bising” is an interactive artwork that has involved media such as a webcam, mirror, and projector. These artists experimented with these devices and investigated the webcam’s ability to interact with audiences. The webcam controlled the audience’s reflection into another output which was lines of colours. The artists are concerned about the intersection between the artist’s practices and scientific procedures by obtaining interactive artworks. As a result, the effect of technical collaboration has allowed artists and art practitioners to represent interactive artwork and hybrid media to audiences. Technically, the artwork becomes no more static and becomes more diverse media showing contemporary art.

The diversity of media art has spread to computer technology, digital media art also has become part of our life (Zhao & Wang, 2020). In this contemporary era, not only do some young artists praise it, but some artists who work in traditional art are also gradually facing a unique charm. The development of digital media art shows the arrival of a new era of culture. The development of media generates some artists to search for new media for their artwork, especially young artists. Although some of the attributes did not fully achieve the hybrid art practices, some artists did practise media collaboration aside from hybrid art group members. The awareness of the existence of diverse media has given me an understanding of contemporary art that consists of the capacity for excitement, provoking, and complication. At this point, the appreciation toward the media makes the artist represent their skill and creativity and portray the character of the media. Equally, the artist can display their ideas and engage

with the audience. This perspective was supported by Pérez-Sanagustín et al., (2016) who stated that audiences would concentrate extra time digesting the documentation and interpreting the aesthetic form of the artworks. The appreciation of contemporary art would become more complex as different dimensions will be given to celebrate the art piece. In this contemporary time, artists are committed to challenge themselves in producing new knowledge and probabilities in creating artworks. In short, in hybrid art, the boundaries are beyond the limit and more detailed in the media application in art and engagement to the multi-disciplines.

CONCLUSION

The effect of hybrid media has moved the development of media exploration in the local art scene. The attractiveness of digital media art is inextricable from the commercialization of computer technology and other advanced technology from other fields. Contemporary art, digital technology and modern media have mixed creative thinking and rational thinking in making. Creative ideation, media exploration, and applied knowledge have expanded into critical thinking which is from the traditional method to the modern way of artmaking. Apart from that, the artist and art practitioner are also challenging the media limitation based on their idea or concept of the artwork.

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