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MALAYSIA*

# Seniman Abdullah Ariff Sebagai Propagandis Visual Sewaktu Pendudukan Jepun Di Malaya

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## Abstrak

Artikel ini menganalisis karya-karya seniman Abdullah Ariff bercorak propaganda di era yang mencabar, bingung, kacau-bilau dan adakalanya dramatik pada zaman pendudukan Jepun yang penuh polemik dan konflik. Periode Perang Dunia Kedua adalah zaman yang tidak akan dapat dilupakan oleh mana-mana ketamadunan moden. Pendudukan Jepun di Malaya dari tahun 1942 hingga 1945 menjadi titik tolak perubahan kuasa politik dunia, yang mana tempiasnya turut merasuk masuk kepada aktiviti-aktiviti keseniman di Malaya. Karya-karya propaganda yang dihasilkan oleh Abdullah Ariff menjadi dokumen sejarah visual negara bahawa seniman ini pernah bergiat aktif sebagai propagandis yang 'pro' kepada pemerintah Jepun di sepanjang tempoh pendudukan

Kata Kunci: Pendudukan Jepun, visual, propaganda, propagandis

Seniman Abdullah Ariff (1904-1960), yang sosok dikenal sebagai tokoh seni lukis moden Malaysia, seringkali mengusik jiwa penghayat seni dengan cetusan karya-karyanya yang mempunyai sentuhan estetik, polemik, energetik, politik malahan kadangkala tebal dengan nuansa akademik. Suasana berkarya yang senada dengan zaman-zaman yang ditempuhinya, menjadikan beliau seorang seniman yang prolifik, bahkan sekali sekala terusik oleh jejak-jejak kontroversial. Memulakan kerjaya sebagai seorang guru seni, citra Abdullah Ariff dikembang luas kepada anak-anak didiknya, mengajari mereka ilmu seni lukis agar tekal sebagai pelukis-pelukis berilmu. Meniti jejak-jejak zaman dengan pelbagai ragam dan suasana, Zakaria Ali (2007) dalam bukunya “Abdullah Ariff: Bapa Senilukis Moden Malaysia” membahagikan perkembangan seniman ini kepada empat dekad yang berbeza; ‘30-an sebagai Zaman Permulaan’, ‘40-an Zaman Mencapai Sentuhan’, ‘50-an era Menerokai Perkembangan’ dan zaman ‘Kemuncak Kegemilangan’ pada dekad 60-an.

Seperti mana rakyat Malaya yang lain yang inginkan pembebasan daripada belunggu Empayar Imperialis British, Abdullah Ariff turut terpengaruh dengan gagasan Asia Raya melalui doktrin pembebasan *Dai Toa Senso*, ‘Asia untuk orang Asia’ dan ‘Lingkungan Kemakmuran Bersama Asia Timur Raya’ anjuran penakluk baru, Dai Nippon. Mengambil pendirian menyokong Jepun dengan slogan-slogan propagandanya, Abdullah Ariff menggunakan sentuhan kuasa visual dan bakat kesenimanan melalui karya-karya kartun karikatur bersifat propaganda pro-Jepun dan anti-Barat. Terasa dikhianati dan dipinggirkan oleh British, yang beliau anggap sebagai ‘tuan’ dan penaung kepada pemerintahan di Malaya, menjadikan beliau secara tidak langsung sebagai kolaborator sekaligus propagandis visual, di era pendudukan Jepun di Malaya (Lim, 2009). Karier Abdullah Ariff sebagai propagandis zaman perang dapat ditelusuri pada sketsa-sketsa kartun satira pro-Jepun, yang bersiaran di akhbar-akhbar yang menjadi sumber rasmi penyebaran propaganda oleh Jabatan Di’ayah (*Senden-Bu*) Pentadbiran Tentera Jepun, seperti akhbar *Penang Daily News* dan *The Syonan Sinbun*. Disamping penyiaran kartun di akhbar, Abdullah Ariff turut melukis 45 sketsa kartun pro Jepun, pada sebuah buku kartun berjudul, ‘Perang Pada Pandangan Juru-Lukis Kita’ (*The War As Our Cartoonist Sees It*) yang diterbitkan di Pulau Pinang oleh Shu Seicho Renraku Jimusho pada bulan November 1942, 11 bulan setelah pihak Jepun menduduki Georgetown (Lim, 2009).



Akhbar **Penang Daily News**, keluaran 24 Oktober 1942



Akhbar **The Syonan Sinbun**, keluaran 15 Februari 1943

Akhbar **Penang Daily News** dan **The Syonan Sinbun** sepertimana akhbar *Malai Sinpo*, *Berita Malai*, *Syonan Times*, *Malai Shimibun*, *Perobahan Baru*, *Perak Times* dan beberapa akhbar lagi menjadi sumber utama Kerajaan *Dai-Nippon* untuk membawa berita-berita dan perkhabaran yang pro-Jepun dan anti-Barat dengan tapisan ketat serta diselidikan oleh Jabatan *Senden-Bu* (Propaganda). Berikut merupakan analisis karya-karya Abdullah Ariff di kedua-dua akhbar dan buku sketsa kartun Perang Pada Pandangan Juru-Lukis Kita yang dimaksudkan:



**Visual 1:** Kartun “The Long Arm Nippon”,  
Penang Daily News, 7 September 1942

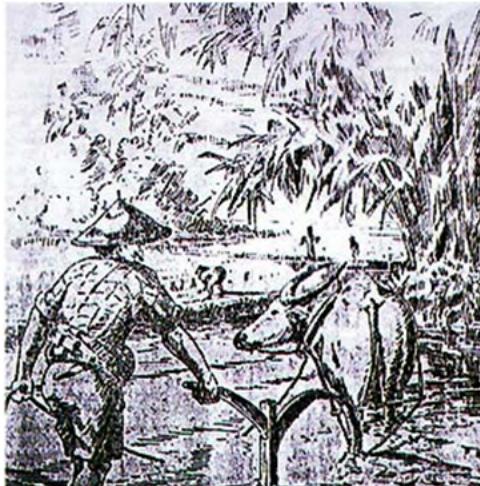
Kartun memperihalkan mengenai kejayaan serangan Tentera Dai Nippon ke atas Pearl Harbour pada 7 Disember 1941 yang melumpuhkan pasukan *American Pacific Fleet*. Rakaman persejarahan detik permulaan pecah Perang Dunia Kedua yang disampaikan melalui media visual, menampilkan Presiden Amerika, Roosevelt sebagai subjek utama karya propaganda anti Barat. Roosevelt dilukiskan berada dalam keadaan ketakutan, cemas dan tidak berdaya dipegang oleh tangan gergasi, simbolik kepada kekuasaan yang lebih besar dan kuat daripada kuasa Amerika. Ekspresi wajah Roosevelt yang sangat ketakutan digambarkan melalui sorotan matanya yang lemah memandang ke atas, tanda kekuasaan Amerika kini berada di bawah tangan (kuasa) *Dai Nippon*. Mulutnya dilukis herot seolah-olah tidak berupaya mengeluarkan kata-kata, kelu dengan kekalahan yang tidak pernah dijangkakan. Garisan kedutan pada jaket yang dipakainya gambaran keadaan yang sudah tidak lagi terurus, selekeh dan sangat comot. Di tangan Roosevelt terenggam segulung kertas separa renyuk yang bertulis; ‘*Pacific Naval Plan*’ (Terjemahan; Rancangan Armada Laut Pasifik). Kertas ini digenggam dengan erat tanda sebuah rahsia besar yang tidak ingin jatuh ke tangan musuh. Hal yang membawa erti perencanaan dan perancangan Amerika yang telah gagal di Lautan Pasifik. Sepertimana keadaan kertas yang telah renyuk, begitu jugalah renyuk dan hancurnya perancangan mereka dan segala rahsia dan informasi ketenteraan bakal diketahui oleh pihak Jepun. Kaki Roosevelt dilukis terhayun lembik tanpa tulang tanda dayus, tanda kekalahan yang pasti.



**Visual 2:** Kartun “No Way To Escape”,  
Penang Daily News, 9 Oktober 1942

Kartun memperihalkan mengenai kekalahan Amerika Syarikat pada Perang Pasifik kepada Empayar *Dai Nippon* dan sekutunya. Pendekatan prinsip penekanan (*emphasize*) yang menggunakan imej Abraham Lincoln (*Uncle Sam*) sebagai subjek utama bertujuan mengejek dan menghina kuasa Barat. *Uncle Sam* dihormati dan dianggap ikon negara Amerika tetapi wataknya dizahirkan dalam keadaan jelek, hodoh, amat tua dan melucukan, begitu kontradik dengan karektor sebenar pemimpin tersebut. Imej dilukis dalam keadaan seperti di dalam majlis tarian, lengkap dengan lantai tari, cumanya di dalam senario dan konteks yang berbeza. Tarian ‘*Tango Uncle Sam*’ sedang mencuba untuk mengelak tikaman dan hujan peluru dari pihak paksi (Axis). Wajahnya yang kelihatan sedih tunduk melihat ke bawah (bumi), ekspresi simbolik kepada kejatuhan dan kekalahan sebuah kuasa besar dunia. Imejnya lengkap dengan pakaian tradisi masyarakat Barat, berkot dan bertopi, lengkap diikat kemas oleh ‘*bow tie*’, busana rasmi di dalam majlis tari menari. Elemen garisan dimanfaatkan oleh pelukis untuk menampilkan kesan kedutan pada pakaian, ekspresi wajah, menghidupkan kesan ton dan bayang dengan kawalan kualiti garisan (*the quality of lines*) dengan berkesan. Imej *Uncle Sam* berdiri goyang di atas sebuah ‘pentas tarian’ yang disertakan dengan taipografi bertulis; ‘U.S.A’ dan ‘DEFEAT’. Kakinya yang bengkok membawa pemaknaan keadaan diri yang tidak seimbang, bila-bila masa sahaja boleh tersungkur jatuh menyembah bumi. Pentas tarian tersebut merupakan representasi sebuah peta yang merujuk kepada benua Amerika dan kini sedang mengalami pukulan kekalahan. Justeru, perkataan ‘U.S.A’ (United States of Amerika) dan ‘DEFEAT’ (terjemahan; tewas) menjadi justifikasi keadaan situasi yang di hadapi

oleh Amerika. *Uncle Sam* berseorangan di atas benua negaranya sendiri seumpama pengembara yang sesat di sebuah pulau, tidak tentu arah tuju dan tidak pula berupaya menyelamatkan diri, bersesuaian dengan judul kartun ini.



**Visual 3:** Kartun "They Are Growing More Food",  
Penang Daily News, 11 Oktober 1942

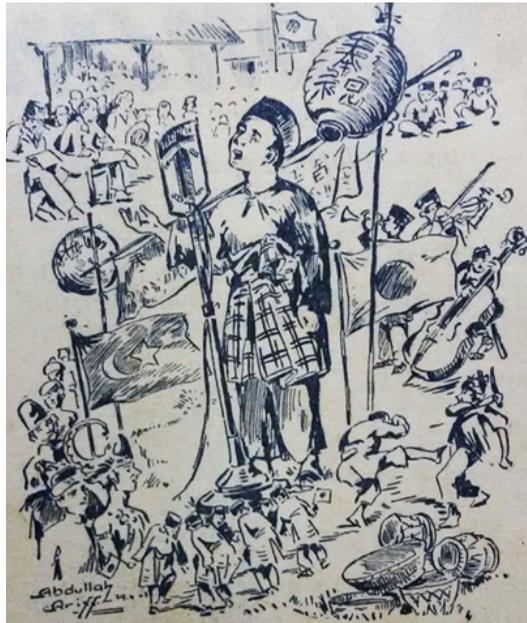
Pelukis cuba mengalih perhatian pembaca dan penonton kepada hal domestik terutamanya di negeri Pulau Pinang. Pelukis menggambarkan usaha orang Melayu menanam padi untuk meningkatkan hasil supaya rakyat di Malaya cukup makan. Identiti bangsa Melayu dapat diperhatikan pada pakaian yang dipakai oleh pesawah. Imej topi tudung saji dan kain pelikat yang membelit pinggang pesawah mewajarkan pernyataan ini. Dilihat daripada perspektif politik, orang Melayu yang banyak bekerjasama dan mendapat layanan yang baik daripada pihak Jepun berbanding kaum yang lain di Malaya. Imej ini juga dapat dimengertikan sebagai manifestasi sokongan kepada gagasan Orde Baru yang menggalakan penduduk Malaya mengusahakan dan memakan hasil tanaman sendiri. Pentadbiran Tentera Jepun telah menganjurkan kempen 'Menanam Lebih Tanaman Untuk Makanan' (*Growing More Food*) di seluruh Malaya dan Singapura. Visual ini sebenarnya adalah usaha mengolah persetujuan (memujuk dan menarik perhatian khalayak) untuk menutup hakikat bahawa kebuluran sedang berlaku sepanjang tempoh pendudukan. Melalui visual ini, rakyat Malaya akan mendapat maklumat bahawa bekalan beras tidak berkurangan dan usaha penanaman padi giat dijalankan oleh penduduk bertujuan melestarikan sumber domestik. Imej pesawah, bajak dan kerbau yang terdapat pada kartun ini menjelaskan aktiviti yang dijalankan, iaitu membajak dan menuai padi. Pelukis memanfaatkan ilusi ruang (perspektif depan dan belakang) bagi menggambarkan aktiviti ini dengan jelas melalui

pengolahan kualiti garisan dengan sebaik-baiknya.



**Visual 4:** Kartun Abdullah Ariff, 'Heart Breaking – for the Allies', dalam buku *The War As Our Cartoonist Sees It*, terbitan Penang Shu Seicho Shimbun Renraku Jimusho

Sketsa kartun yang mempernyatakan sindiran dan kritikan penguasaan ekonomi hasil getah pihak Berikat yang berpindah laba kepada pakatan Axis dokongan Jepun, Jerman dan Itali. Menguasai ekonomi bererti menguasai sumber dan kekayaan negara. Hal kekuasaan ekonomi ditonjolkan secara simbolik oleh Abdullah Ariff melalui karektor-karektor pimpinan besar dunia yang terlibat dalam kancah Perang Dunia Kedua. Barat semakin kering hasil, sebaliknya di pihak Axis, sokongan dan dokongan serta laba untung kian bertambah saban waktu. Hal tersebut dapat diperhalusi melalui ekspresi wajah setiap pimpinan kedua-dua belah pihak. Dipihak Axis bergembira tawa sementara dipihak seteru mereka berkeluh kesah kerugian dan hilang kuasa.



**Visual 5:** Ilustrasi Perayaan “Tentyo Setsu Di Syonan”,  
The Syonan Sinbun 30 April 1943

Figura seorang pemuda yang dilukiskan lengkap berpakaian baju Melayu, bersongkok, bersampin dan memakai capal mewakili bangsa Melayu sebagai ras pribumi yang dominan di Malaya. Posisinya yang berada di kawasan tengah ilustrasi menjadi titik fokus dalam mempernyatakan keterlibatan dan sokongan bangsa Melayu kepada acara sambutan yang dijalankan. Hari kelahiran Tenno-Heika disambut gilang gemilang dengan kepelbagaian acara dan aktiviti yang dipersembahkan oleh pelbagai bangsa, terutamanya perkara yang terkait dengan kesenian dan budaya orang Melayu. Persembahan nyanyian oleh si pemuda dizahirkan dalam keadaan penuh penghayatan dan perasaan. Hal ini tergambar melalui ekspresi raut wajah, sorotan mata dan pergerakan tangan yang seakan menjiwai lagu yang didendangkannya. Berkemungkinan si pemuda mengumandangkan bait-bait senikata memuji kebaikan pentadbiran Jepun di Malaya dengan restu sang Maharaja sepertimana yang turut dilakukan oleh kolaborator dan propagandis melalui karya kesusasteraan, pengucapan lisan dan pesona visual propaganda. Imej sepanduk sambutan perayaan dan dua lantera bertulisan kanji berada betul-betul di bahagian belakang figura, memberi pemaknaan bahawa acara nyanyian merupakan aktiviti utama berbanding hal yang lain. Menjadi bukti yang dapat dikaitkan, memandangkan rapatnya kedudukan sepanduk utama dengan si pemuda yang sedang asyik menyanyi. Melengkapkan aturan pada maklumat visual ini adalah imej bendera Jepun (*Hinomaru*) dan bendera yang memakai simbol bulan sabit dan bintang sebagai simbolisasi integrasi, sokongan,

hubungan akrab dan kerjasama antara Dai Nippon dan masyarakat massa terutamanya bangsa Melayu beragama Islam. Visual ini secara halus merupakan usaha menarik hati khalayak dan seterusnya menyuntik racun indoktrinasi untuk terus menyokong pemerintahan Dai Nippon.

## Kesimpulan

Sentuhan artistik, kreatif dan sinergetik pada karya propaganda Abdullah Ariff menjadi bukti bergambar coretan serta rententan peristiwa, sewaktu era kacau bilau konflik Perang Dunia Kedua. Sketsa kartun bersifat indoktrinal dan propagandistik, dituangkan oleh sang seniman, mewarnai suasana perang. Kartun dapat ditanggapi sebagai salah satu medium atau senjata yang ampuh, buat mempernyatakan sokongan kepada gagasan baru dari timur yang menguasai Malaya ketika itu. Karya Abdullah Ariff yang berjaya dikesan sewaktu pendudukan Jepun, memberi bukti dan rekod bergambar bahawa beliau pernah menjadi kolaborator serta propagandis yang aktif berkreativiti di sepanjang tempoh yang penuh gelora tersebut.

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# Pembangunan Dasar Kerajaan Dalam Kemajuan Industri Percetakan Melayu

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## Abstrak

'Dasar' menurut Kamus Dewan membawa maksud rancangan atau tindakan yang telah dipersetujui secara rasmi sebagai asas untuk membuat atau melaksanakan sesuatu keputusan. Ketetapan yang telah dibuat oleh kerajaan dalam membangunkan sesuatu asas atau prinsip serta pendirian kerajaan dipanggil Dasar Awam. Apabila menggubal sesuatu dasar, kerajaan sebenarnya menyatakan tujuan dan matlamatnya mengenai sesuatu perkara. Dengan adanya sesuatu dasar maka perancangan untuk mencapai matlamatnya dapat diadakan (INTAN, 1982). Industri percetakan yang melibatkan kaum Melayu di negara ini pernah melalui zaman kegemilangan hasil dari ketetapan atau polisi yang diluluskan oleh pihak kerajaan. Penglibatan kaum Melayu dalam industri percetakan menampakkan kejayaan mereka hasil dari bantuan pihak kerajaan dalam menaikkan taraf ekonomi kaum Melayu bukan sahaja dalam industri percetakan bahkan dalam pelbagai bidang perniagaan lain. Pada awal tahun 1970-an kaum Melayu telah berjinak dalam sektor perniagaan berasaskan percetakan. Pada ketika itu tidak begitu ramai penglibatan kaum lain dalam industri ini. Lantaran kekurangan penglibatan kaum lain dalam industri ini, kaum Melayu melihat peluang yang besar boleh diperolehi dari bidang ini. Melihat kepada kesungguhan dan penyertaan yang begitu baik dalam industri ini, kerajaan menetapkan keseluruhan urusan perolehan percetakan kerajaan diserahkan kepada pencetak-pencetak Melayu untuk dicetak sebagai tanda sokongan kerajaan kepada kaum ini untuk terus maju.

Kata kunci: Percetakan, perolehan percetakan, Melayu, dasar

## Dasar Kerajaan

Menurut Mus Chairil Samani (2002), 'dasar' ialah rancangan bertindak untuk mengatasi permasalahan yang telah dikenalpasti dengan menggunakan strategi-strategi tertentu. Tambah Mus Chairil, dasar amat penting bukan setakat "apa yang dipilih oleh kerajaan untuk dilaksanakan tetapi apa juga yang tidak dilaksanakan." Dasar-dasar awam negara tidak bersifat statik dan akan sentiasa berubah mengikut arus dan masa bagi memenuhi kehendak dan keperluan semasa.

Di negara ini badan yang dipertanggungjawabkan membangun dan meneliti serta mengkaji dasar awam ialah Kabinet. Kabinet akan dibantu oleh Ketua Setiausaha Negara (KSN), Ketua-ketua Setiausaha (KSU) dan Ketua-ketua Jabatan dalam memberi pendapat dan nasihat serta membantu dalam penggubalan sesuatu dasar. Dasar awam boleh direalisasikan sama ada di peringkat Kabinet mahupun di peringkat Kementerian. Jika ada sesuatu dasar yang ingin dibangunkan di peringkat Kementerian, kuasa kelulusan untukewartakan dasar tersebut masih terletak pada pihak Kabinet. "Kabinet atau Jumaah Menteri adalah badan yang menjalankan kuasa eksekutif yang dipegang oleh Yang di-Pertuan Agong. Dasar dan arahan Kabinet dilaksanakan oleh jentera pentadbiran kerajaan di peringkat Persekutuan. Kabinet diketuai oleh Perdana Menteri. Badan itu mengandungi ahli-ahli yang digelar Menteri yang memegang portfolio tertentu dan sama-sama bertanggungjawab mengenai semua keputusannya. Ia merupakan badan tertinggi di dalam negara untuk membentuk dasar-dasar kerajaan (INTAN, 1982).

Di Malaysia, terdapat pelbagai dasar yang dibangunkan. Dasar-dasar yang dibangunkan dan diluluskan mempunyai hubungan dan saling berkait antara satu sama lain. Di negara ini terdapat pelbagai dasar yang dibangunkan untuk memastikan setiap rancangan pihak kerajaan berjalan lancar. Walaubagaimanapun, tiada sebarang dasar umum yang dibangunkan khusus oleh kerajaan untuk industri percetakan terutama yang melibatkan kaum Melayu dan Bumiputera di Malaysia. Dalam kajian ini dasar kerajaan yang akan dibincangkan adalah merujuk kepada ketetapan kerajaan dalam membantu pengusaha-pengusaha percetakan dalam kalangan orang Melayu melalui Surat Pekeliling Perbendaharaan (SPP) 10 Tahun 1993 (SPP/10/93) yang dibangunkan oleh kerajaan bagi membantu industri percetakan Melayu untuk terus maju.

## Era Pasca Pembangunan Dasar

Penglibatan pelbagai kaum dalam pembangunan ekonomi dan perniagaan

banyak dilihat pada awal tahun 1970-an, ketika pelaksanaan Dasar Ekonomi Baru yang diperkenalkan oleh kerajaan pada tahun 1971. Dasar yang dilancarkan oleh Perdana Menteri Tun Abdul Razak bin Dato' Hussein iaitu Dasar Ekonomi Baru (DEB) telah diperkenalkan untuk menangani masalah ketidak seimbangan ekonomi di antara pelbagai kaum di Malaysia yang menjejaskan perpaduan antara kaum dan keamanan negara. Sejak Malaysia mencapai Kemerdekaan pada tahun 1957 hingga ke akhir tahun 1960an, pembangunan ekonomi didorong oleh kuasa pasaran. Hasilnya, Malaysia mencapai kadar pertumbuhan ekonomi yang tinggi tetapi masih wujud ketidakseimbangan yang serius. Hal ini bermakna, walaupun pertumbuhan ekonomi tinggi, kekayaan tidak diagihkan dengan baik. Golongan yang miskin, kebanyakannya kaum Bumiputera yang tinggal di kawasan luar bandar dan berkerja sebagai petani, masih ramai dan masih mundur. Manakala kaum Cina dan orang asing pula menguasai bidang perindustrian, perniagaan dan sektor korporat. Oleh sebab itu, dasar ini diperkenalkan untuk mengawal keadaan yang dinamakan *market failure* agar tidak berterusan.

Ekoran dari peristiwa rusuhan kaum pada tahun 1969, DEB diperkenalkan pada tahun 1970. Ia bertujuan untuk menghapus kemiskinan tanpa mengira kaum dan mengstruktur semula masyarakat supaya negara dapat membangun dengan stabil, aman di samping hasil pembangunan dapat dinikmati oleh seluruh rakyat. Pengstruktur semula masyarakat adalah supaya jenis kaum tidak sinonim dengan kegiatan ekonomi. Strategi serampang dua mata ini tertumpu kepada usaha menambah pendapatan golongan miskin dan penduduk di luar bandar, memodenkan sektor pertanian, meningkatkan tahap pelajaran, mewujudkan golongan komersial Bumiputera dan menambah pegangan ekuiti korporat Bumiputera. Sasaran juga ditetapkan iaitu 30% pegangan ekuiti korporat oleh Bumiputera, penetapan kuota kemasukan pelajar Bumiputera di universiti dan 30% daripada bilangan pekerja mestilah Bumiputera. Prinsip pokok pengstruktur ini adalah supaya sasaran ini dapat dicapai dari ekonomi yang sedia berkembang dan tidak mengambil dari kaum Bukan Bumiputera untuk diberikan kepada kaum Bumiputera.

Penglibatan kaum Melayu dan Bumiputera dalam industri percetakan menampakkan pertambahan sekitar awal tahun 1970-an apabila DEB diperkenalkan. Pada ketika itu, percetakan hanya dimiliki oleh jabatan kerajaan sahaja iaitu Jabatan Percetakan Negara dan beberapa individu-individu Melayu yang membuka perniagaan percetakan. Perkembangan yang agak baik dalam industri percetakan telah menyaksikan pertambahan penglibatan orang-orang Melayu dalam bidang ini. Orang-orang Melayu telah menambah baik peralatan percetakan mereka supaya kapasiti pengeluaran dapat ditingkatkan. Melihat kepada kesungguhan orang-

orang Melayu dalam meningkatkan pertumbuhan ekonomi mereka dalam bidang ini dan penglibatan yang cukup tinggi dalam industri percetakan telah menyaksikan pula penubuhan Persatuan Pengusaha Percetakan Melayu Malaysia (PPPMM). Penubuhan PPPMM ini adalah hasil nasihat Yang Dipertua Dewan Perdagangan dan Perindustrian Melayu Malaysia (DPPMM) iaitu YM Tengku Razaleigh Hamzah di mana pemilik industri percetakan dalam kalangan orang Melayu perlu memiliki satu persatuan untuk menjaga kebajikan dan meningkatkan taraf ekonomi orang Melayu yang menceburi bidang perniagaan percetakan.

## **Era Kejayaan Industri Percetakan Melayu**

Sejurus perubahan tampuk pentadbiran negara oleh Ybng. Tun Dr. Mahathir bin Mohamad, perusahaan percetakan orang-orang Melayu telah mendapat suntikan semangat dari Perdana Menteri. Perdana Menteri telah membuat ketetapan di mana segala kerja-kerja percetakan yang melibatkan pelbagai kementerian, pentadbiran kerajaan pusat, kerajaan-kerajaan negeri, badan-badan berkanun dan seluruh agensi-agensi kerajaan perlu diagihkan kepada syarikat-syarikat yang berdaftar dengan Kementerian Kewangan dan berstatus Bumiputera. Melihat kepada sokongan yang tidak berbelah bahagi kerajaan ketika itu kepada industri percetakan dalam kalangan orang-orang Melayu, maka pertambahan bilangan syarikat percetakan pemilikan orang Melayu semakin meningkat dalam senarai syarikat yang berdaftar dengan Kementerian Kewangan dan keanggotaan dalam PPPMM. Bilangan keahlian dalam PPPMM pada awal penubuhannya hanya dianggotai seramai kira-kira 20 buah syarikat sahaja. Jumlah keahlian dalam PPPMM semakin mendapat tempat dalam kalangan pengusaha percetakan orang Melayu. Pertambahan bilangan ini disebabkan orang Melayu berpandangan industri percetakan telah mendapat pembelaan sepenuhnya dan bantuan yang sewajarnya dari pihak kerajaan.

Pada ketika itu, perusahaan percetakan di kalangan orang Melayu dianggap semakin maju dan moden. Hal ini dikatakan demikian kerana keanggotaan PPPMM dan pendaftaran dengan Kementerian Kewangan, memerlukan sesebuah syarikat percetakan itu mematuhi syarat iaitu memiliki segala peralatan percetakan yang berteknologi tinggi seperti mesin pemprosesan filem, mesin pemprosesan plat cetak, komputer, mesin cetak dan mesin penjilidan. Ini merupakan syarat utama yang ditetapkan oleh PPPMM dan Kementerian Kewangan yang ingin berdaftar sebagai pembekal dan pencetak yang ingin memperoleh tender percetakan dari kerajaan. Turut jelas dilihat jumlah keahlian yang semakin bertambah dalam keanggotaan PPPMM menunjukkan pengusaha-pengusaha percetakan Melayu telah

membuat pelaburan yang besar dalam industri percetakan. Pelaburan ini dibuat agar berpeluang mendapat tender-tender percetakan yang besar dari pihak kerajaan. Antara tender-tender percetakan yang mendapat permintaan dalam kalangan pengusaha-pengusaha percetakan Melayu ini ialah mencetak buku-buku teks Kementerian Pelajaran dan Laporan Tahunan kementerian, jabatan dan agensi-agensi kerajaan lain.

Hasil perolehan tender percetakan dari pihak kerajaan telah melahirkan ramai usahawan-usahawan Melayu yang berjaya. Malah ketika itu, telah lahir usahawan percetakan Melayu yang bergelar jutawan. Ini semua merupakan hasil bantuan dan komitmen yang tinggi dari kerajaan untuk meningkatkan ekonomi dan taraf hidup orang Melayu. kerajaan juga ada menyediakan bantuan berbentuk pinjaman dari agensi-agensinya seperti MARA untuk membantu orang Melayu yang ingin menceburkan diri dalam industri percetakan pada ketika itu. Hasil bantuan kerajaan ini juga telah menyaksikan penguasaan yang besar kaum Melayu dalam industri percetakan di negara ini. Selain itu, ada pengusaha percetakan orang Melayu yang memberanikan diri untuk menubuhkan kilang percetakan dan penerbitan mereka sendiri. Pencatutan mereka amat tepat di mana kemajuan demi kemajuan telah dicapai sehingga menjadikan pengusaha ini berjaya dan disegani di seluruh pelosok negara sehingga ke hari ini. Kumpulan Karang kraf merupakan contoh terbaik kaum Melayu yang berjaya dalam industri percetakan dan penerbitan. Karang kraf juga merupakan syarikat percetakan anak Melayu yang berjaya hasil pembangunan Dasar Ekonomi Baru.

Pada awal tahun penglibatan kaum Melayu secara serius dalam industri percetakan, mereka banyak mengharapkan perolehan tender percetakan dari pihak kerajaan. Perolehan tender percetakan kerajaan oleh pengusaha-pengusaha percetakan orang Melayu ini melibatkan keseluruhan kerja-kerja mencetak produk percetakan tetapi tidak kepada percetakan produk-produk keselamatan. Antara kerja-kerja percetakan yang diperolehi oleh pengusaha percetakan orang Melayu seperti mencetak borang-borang rasmi, kepala-kepala surat kementerian, jabatan atau agensi-agensi kerajaan, bahan-bahan bercetak kegunaan pejabat, kad nama, surat dan kad jemputan; buku-buku teks sekolah, laporan-laporan rasmi seperti laporan tahunan, laporan mesyuarat dan pelbagai produk lain. Kerja-kerja percetakan keselamatan yang melibatkan produk-produk keselamatan kerajaan seperti buku cek, ijazah dan diploma institusi pengajian awam, kertas-kertas undi, kertas-kertas peperiksaan awam utama, percetakan akta-akta kerajaan, laporan suruhanjaya, laporan Parlimen dan pelbagai lagi yang berunsurkan keselamatan akan dicetak oleh Jabatan Percetakan Negara (JPN) ketika itu. Ini bagi memastikan tahap kerahsiaan kerajaan tidak dikomersialkan dan diketahui umum. Manakala tugas-tugas

percetakan produk-produk umum diberikan kepada pengusaha-pengusaha percetakan orang Melayu secara tender dan sebut harga.

Urusan pengagihan tender-tender percetakan kerajaan ini dijalankan sepenuhnya oleh pihak Jabatan Percetakan Negara melalui Unit Pengurusan Tender kepada pengusaha-pengusaha percetakan bumiputera dan berdaftar dengan Kementerian Kewangan. Unit Pengurusan Tender ini akan mengiklankan senarai tender-tender percetakan yang dikeluarkan oleh pihak Kerajaan dan Kementerian-kementerian lengkap dengan spesifikasi produk untuk diagihkan kepada pengusaha-pengusaha percetakan bumiputera yang boleh dikatakan dimonopoli sepenuhnya oleh kaum Melayu. Pengagihan tender-tender ini kepada pencetak-pencetak melalui kaedah “lawan harga” di mana pengusaha-pengusaha yang menawarkan harga yang terendah akan diutamakan. Pemilihan untuk menganugerahkan tender percetakan pula akan dibawa ke pihak jawatankuasa pemilihan. Jabatan Percetakan Negara hanya diberi tanggungjawab untuk menguruskan segala urusan percetakan umum kerajaan untuk diagihkan kepada pengusaha-pengusaha percetakan bumiputera manakala urusan percetakan buku-buku teks sekolah, buku-buku bacaan dan buku umum diuruskan oleh Dewan Bahasa dan Pustaka (DBP).

Dewan Bahasa dan Pustaka merupakan satu badan Kerajaan yang diberikan tanggungjawab sepenuhnya untuk kerja-kerja menerbit, mencetak, mengagih dan memasarkan buku-buku terbitan DBP kepada seluruh sekolah rendah, sekolah menengah dan masyarakat umum. Apabila Kerajaan telah membuat ketetapan di mana keseluruhan tender-tender percetakan perlu diagihkan kepada pengusaha-pengusaha percetakan Melayu, maka tugas-tugas pengagihan percetakan di DBP juga tidak terkecuali dari ketetapan tersebut. Maka dengan itu DBP telah diarahkan untuk membangunkan satu sistem pengagihan percetakan kepada kaum Melayu ini. Konsep yang lebih dikenali sebagai “payung” telah dibangunkan di mana DBP akan memayungi pengusaha-pengusaha percetakan orang Melayu ini, di mana keseluruhan kerja-kerja percetakan DBP akan diagihkan secara rata kepada syarikat-syarikat percetakan orang Melayu yang berdaftar di bawah sistem tersebut.

Kejayaan perusahaan percetakan orang Melayu, melalui konsep ‘payung’ yang dihidupkan oleh DBP ini, telah menaikkan taraf ekonomi orang Melayu suatu ketika dulu. Pengagihan tender-tender percetakan DBP ini juga mengikut kaedah yang telah dibuat oleh Jabatan Percetakan Negara iaitu melalui sebut harga dan syarikat yang menawarkan harga yang kompetitif kebiasaannya akan memperolehi tender tersebut. Cuma ada satu kelainan kaedah tambahan yang diwujudkan oleh pihak DBP

di mana syarikat-syarikat percetakan ini mempunyai kelengkapan yang lengkap dan kepakaran tenaga kerja kerana kerja-kerja percetakan buku teks dan bahan bacaan umum lain merupakan tugas yang agak rumit dan memerlukan ketelitian yang tinggi. Selain itu, ketetapan masa mencetak dan kerja-kerja pengagihan yang singkat amat menguji keupayaan syarikat-syarikat percetakan ini.

Tender-tender percetakan yang diagihkan DBP kepada syarikat-syarikat percetakan orang Melayu amat tinggi jumlahnya. Sejak ketetapan yang dibuat kerajaan untuk mengagihkan kerja-kerja percetakannya kepada pengusaha-pengusaha percetakan orang Melayu yang kebanyakannya berdaftar dengan PPPMM dan tugas-tugas mencetak dan menerbitkan buku-buku teks sekolah dan bahan bacaan lain telah diberikan tanggungjawab sepenuhnya kepada DBP, maka pemlik-pemilik syarikat percetakan orang Melayu semakin bertambah maju dan berjaya. Ketetapan pengagihan kerja-kerja mencetak buku-buku teks dan bahan bacaan lain kepada pengusaha-pengusaha percetakan orang Melayu berjumlah tidak kurang RM90 juta setahun telah memperlihatkan orang Melayu menambah pelaburan mereka bagi memperolehi dan menambah baik kelengkapan dan perlatan percetakan. Selain itu, jumlah tenaga kerja dalam industri percetakan orang Melayu sekitar tahun 1980-an berjumlah hampir 20,000 orang seluruh Malaysia (Memorandum Persatuan Pengusaha Percetakan Melayu Malaysia kepada Perdana Menteri Malaysia, 2005). Ini menunjukkan industri percetakan orang Melayu diiktiraf sebagai industri percetakan terbesar di antara kaum-kaum lain di Malaysia.

Selepas kejayaan demi kejayaan yang telah dicapai oleh pengusaha-pengusaha percetakan orang Melayu melalui bantuan dan perolehan tender-tender percetakan dari pihak Kerajaan, maka satu mekanisme baru telah diambil bagi mengurangkan bebanan kewangan yang perlu ditanggung oleh Kerajaan. Mekanisme baru ini diperkenalkan oleh Kerajaan bagi mengurangkan kebergantungan dan kewangan yang besar yang perlu ditanggung oleh pihak Kerajaan. Mekanisme baru ini meliputi keseluruhan operasi-operasi perusahaan awam yang melibatkan komitmen Kerajaan sepenuhnya seperti Jabatan Letrik Negara menjadi Tenaga Nasional Berhad dan Jabatan Pos menjadi Pos Malaysia. Industri percetakan orang Melayu juga mula menampakkan kegoyahan di mana mekanisme baru yang diperkenalkan oleh pihak Kerajaan iaitu untuk mengkorporatkan Jabatan Percetakan Negara kepada syarikat yang diperbadankan mungkin akan mengurangkan perolehan tender-tender percetakan kerajaan kepada kaum Melayu yang selama ini merasai kesenangan hasil perolehan tender-tender percetakan kerajaan. Asas utama untuk mengkorporatkan perusahaan awam ini adalah agar menjadikan perusahaan awam yang sebelum ini di bawah naungan kerajaan, memperolehi pendapatan sendiri

dan secara tidak langsung mengurangkan bebanan kewangan pihak kerajaan. Selain itu, pengkorporatan ini berlaku untuk merealisasikan objektif Dasar Ekonomi Baru (DEB) yang diperkenalkan kerajaan. Salah satu objektif DEB adalah menyediakan peluang untuk menambahkan penyertaan Bumiputera dalam sektor pembuatan dari segi kesaksamaan, guna tenaga, pemasaran dan khidmat professional.

## Kesimpulan

Industri percetakan kaum Melayu menikmati pelbagai keistimewaan hasil bantuan dan sokongan kerajaan untuk kaum ini terus bersaing dalam arena perniagaan. Polisi kerajaan yang menetapkan segala urusan perolehan percetakan diserahkan kepada kaum Melayu jelas telah meningkatkan taraf sosio ekonomi kaum ini. Walau bagaimanapun kebergantungan kaum ini kepada kerajaan terus menerus akan menyebabkan kaum ini tidak dapat berdiri dengan sendirinya dalam lapangan perniagaan yang diceburi. Menurut Pengarah Urusan Kumpulan Media Karangraf, Dato Hussamuddin Yaacob kebergantungan yang begitu ketara ini akan menyebabkan industri percetakan Melayu akan mundur dan menimbulkan persaingan yang cukup hebat antara mereka akibat perebutan perolehan percetakan kerajaan. Apabila ini berlaku maka tidak mustahil satu ketika nanti akan ada pengusaha-pengusaha percetakan yang akan menutup perniagaan mereka disebabkan kebergantungan ini. Dalam arus pemodenan negara bagi ke arah kerajaan elektronik pada masa hadapan, industri percetakan akan mengalami zaman kemalapan kerana kerja-kerja manual yang melibatkan borang-borang bercetak sebelum ini akan digantikan dengan penggunaan sistem-sistem yang lebih canggih. Selain itu kemunculan media-media baru sedikit sebanyak telah mengurangkan permintaan tempahan percetakan kerana segala maklumat boleh diperolehi dengan mudah melalui hujung jari sahaja.

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# Kritikan Seni: Suatu Tinjauan Terhadap Karya-Karya Mohamad Hoessein Enas Dan Syed Ahmad Jamal Sebagai Seni Warisan Bangsa Dan Budaya Melayu

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## Abstrak

Kritikan seni terhadap pengkaryaan dua orang tokoh pelukis Malaysia iaitu Syed Ahmad Jamal dan Mohd. Hoessein Enas kebanyakannya adalah mendasari tema-tema masyarakat dan budaya Melayu. Ia merangkumi perkara-perkara yang mempunyai kaitan atau gambaran berkenaan unsur-unsur sosial, politik, ekonomi, sastera, falsafah, nilai, norma, adat dan agama. Umumnya, tidak banyak usaha pendokumentasian dilakukan di negara ini bagi menyetengahkan aspek kritikan seni terutama melibatkan golongan pengkritik, sumbangan pemikiran, tatacara kepengkritikan serta pengumpulan sistem maklumat dalam membicarakan seni visual. Justeru, kajian ini adalah bertujuan untuk menganalisis aspek kritikan seni dari segi pengimejan dan makna dalam konteks budaya Melayu. Segala paparan mengenai kritikan seni diteliti untuk memberi wajah kepada aspek seni lukis tanah air. Melalui kajian sekunder, penelitian dibuat berdasarkan sumber-sumber perpustakaan, arkib serta catatan-catatan penulis. Ia melibatkan analisis secara intepretif sebagai timbal balik terhadap bahan-bahan penulisan mereka. Selain menjadi bahan pendokumentasian sejarah yang penting, kritikan seni sebenarnya mampu menjadi wadah pendidikan yang penting dalam mengutarakan budaya pemikiran kritis dan intelektual di kalangan masyarakat. Bidang kritikan seni sebenarnya boleh menjadi sajian minda yang mengagumkan dalam menyuburkan budaya ilmu berteraskan budaya, sekali gus mampu memberi impak kepada dunia seni visual dan masyarakat di Malaysia khususnya berkaitan dengan seni warisan bangsa dan budaya Melayu.

Kata kunci: Kritikan seni, budaya Melayu, seni visual

## Pendahuluan

Meskipun asas seni visual sudah bertapak kukuh di Malaysia namun setelah 58 tahun negara mencapai kemerdekaan, bidang kritikan seni masih tumbuh dengan perlahan. Menyedari hakikat akan perannya sebagai jambatan ilmu untuk menghubungkan antara karya pelukis dengan masyarakat, kritikan seni harus bergerak sejajar dengan pertumbuhan seni visual yang menjurus kepada pembangunan kesenian, pembentukan bangsa dan kebudayaan negara. Jelasnya, bidang tersebut sewajarnya menjadi tunjang kepada aspek teoritikal seni tanah air. Korpus ilmu pengetahuan dan maklumat berkaitan seni visual banyak tertumpu kepada seni catan serta sumber tulisan yang bersifat tekstual. Sewajarnya sudah wujud suatu sistem maklumat mengenai karya pelukis Malaysia yang memiliki ciri-ciri khusus untuk tujuan penyimpanan informasi atau pelestarian khazanah seni warisan bangsa dan negara. Golongan pelukis menjalani perannya sebagai penterjemah kepada situasi alam sekeliling berasaskan kepekaan dan ketajaman pengamatan visual sementara pengkritik pula menggunakan ketajaman mata pena untuk mengutarakan sesuatu pendapat daripadanya (Ahmad Suhaimi Mohd. Noor, Jamilah Omar, 2008). Dalam erti kata lain, ilmu seni visual itu menjurus kepada pentafsiran secara subjektif manakala ilmu tekstual pula lebih terbuka sebagai objektif, rasional dan saintifik (Zanita Anuar, 2009).

Dalam kritikan seni, terdapat gambaran kasar mengenai suasana atau isu-isu berkaitan politik, ekonomi, sosial, sejarah, kesusasteraan, pemikiran, falsafah, nilai, keagamaan, kemanusiaan dan persekitaran yang melingkari kehidupan masyarakat semasa, tersimpul dan tersirat kemas di dalam karya. Masing-masing, di bahu mereka terpikulnya suatu tanggungjawab sosial yang besar terhadap pencarian dan pembentukan pembangunan manusia dari sudut dalaman. Jika ilmu sains berteknologi tinggi memberi impak kepada membentuk tamadun manusia dari sudut luaran, justeru bidang seni pula mampu memacu manusia dari sudut dalamannya. Sejarah membuktikan bahawa ketamadunan sesuatu bangsa di dunia ini seringkali merujuk kepada pencapaian kegemilangan dan keagungan seninya. Dalam konteks ini, asas kemajuan manusia di seluruh dunia adalah dikesani melalui hasil kerja seni yang ditakrifkan sebagai roh kegemilangan tamadun seluruh abad. Kecemerlangan lazimnya dikagumi sama ada melalui kecekapan sentuhan berus, keindahan kimpalan logam atau gangsa, kehalusan adunan tanah liat atau marmar serta kepandaian menyepuh besi atau kaca, yang menjurus kepada pengiktirafan dunia terhadap kearifan seseorang seniman lalu akhirnya mengangkat atau menjulang keterbilangan sesuatu bangsa. Melalui seni dan kritikan seni terungkaplah gambaran kasar yang selari (*parallel impression*) tentang

suasana persekitaran dan masyarakat untuk sajian penonton mahupun pembaca. Langkah untuk meneliti serta memahami persoalan-persoalan atau isu-isu berkaitan seni visual dan budaya bangsa juga merupakan cabaran dan tugas berat buat pengkritik. Oleh yang demikian, atas dasar kepengkritikan itulah, perbincangan seni itu diteliti, dirungkai dan diketengahkan bagi tujuan penyebaran, pelestarian dan pembangunan masyarakat, seni dan budaya.

Kertas kerja ini adalah menumpu kepada aspek penganalisisan kritikan seni terhadap pengkaryaan dua orang pelukis tersohor Malaysia iaitu Syed Ahmad Jamal dan Mohd. Hoessein Enas. Pemilihan kedua-dua tokoh pelukis ini adalah bersandarkan kapasiti serta impak pengaruh mereka selaku perintis atau pelopor kepada gaya realisme dan ekspresionisme di negara ini. Sumber teks penulisan serta data-data temu bual mengenai karya-karya pelukis adalah dirujuk mengenai apa dan bagaimana intipati pengkaryaan itu dikupas dan dibicarakan yang melibatkan interpretasi, analisis serta penilaian secara kritis terhadap bentuk dan makna seni sebagai perbincangan ilmiah tentang seni.

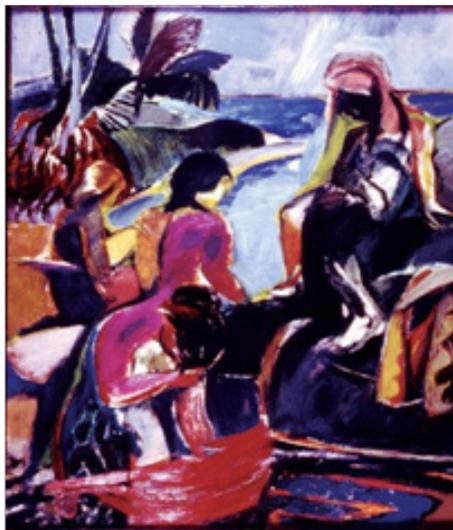
Persoalan yang menjadi isu perbincangan pengkritik ialah tentang karya seni yang mempunyai nilai warisan bangsa. Ertinya, melalui imej dan fakta yang dirakam dan ditulis, maka dapatlah dikemukakan cerminan latar budaya serta masyarakat yang dikaji. Setiap perakaman tersebut berperanan sebagai alat informasi dalam menterjemahkan sesuatu intipati budaya, aspirasi atau jati diri bangsa. Mulyadi Mahamood (1995) menjelaskan bahawa bidang kritikan seni berupaya meletakkan kepentingannya sebagai manifestasi pemikiran dan budaya dalam memacu pembentukan budaya kritis dan intelektual di kalangan masyarakat. Penulisan-penulisan mengenai hasil karya seni pelukis perintis ikonik Syed Ahmad Jamal dan Mohd. Hoessein Enas memberi gambaran seolah-olah sejarah seni lukis moden Malaysia bermula dari situ.

## **Tafsiran pengkritik terhadap karya pelukis: Syed Ahmad Jamal**

Ramai di kalangan pengkritik mengaitkan nama Syed Ahmad Jamal sebagai bertanggungjawab ke atas bermulanya era seni modenisme di negara ini. Penonjolan gaya seni yang dibawa adalah dianggap paling inovatif, tegas, berani dan menarik. Berikutan itu, seni lukis moden Malaysia menjadi semakin meriah dan indah kesan daripada pembabitannya (Redza Piyadasa, 1994). Namun, Syed Ahmad Jamal adalah dianggap seorang pengkaji budaya dan seniman Melayu yang sentiasa berusaha untuk menghidupkan kembali zaman kegemilangan seni dan budaya Melayu

(Mohamed Ali Abdul Rahman, 2000). Kebanyakan penghasilan karyanya merupakan suatu titik tolak yang menjadi katalis dalam menggerakkan penerokaan dan pencarian makna terhadap seni rupa Melayu. Ia juga dianggap sebagai lambang kepada identiti budaya serta faktor penyatuan bangsa Melayu. Anurendra Jegadeva (2006), menjelaskan ciri-ciri kemelayuan kekal utuh di dalam kebanyakan karya Syed Ahmad Jamal.

Wujud suatu kecenderungan terhadap penggunaan aspek simbol, bentuk dan warna yang membentuk trend atau identiti dalam catan-catan Syed Ahmad Jamal iaitu bermula dari tahun 1970-an lagi. Terkesan daripada Gagasan Kebudayaan Kebangsaan tahun 1971 yang mengariskan beberapa unsur untuk dijadikan landasan terbaik pengkaryaan. Gagasan tersebut meletakkan kebudayaan rakyat asal rantau ini sebagai pencetus atau teras terhadap penciptaan seni. Sementara itu, Islam sebagai tunjang atau paksi kepada penghayatan seni dilihat sebagai suatu tanggungjawaban yang perlu diisi. Meskipun Syed Ahmad Jamal merupakan pelopor pemikiran aliran seni baharu yang didatangi dari Barat di Malaysia, namun beliau sama sekali tidak meminggirkan pertalian antara ikatan seni dan budaya tanah air sebaliknya wujud penerapan konsep serta penggabungan pengaruh alam Melayu Nusantara yang mempunyai keperibadian tersendiri seperti yang termaktub dalam dasar kebudayaan kebangsaan. Hasilnya terciptalah karya-karya seni Syed Ahmad Jamal yang bersirikan “Gunung Ledang”, berunsurkan motif tradisi dengan penggunaan simbol segi tiga atau “tumpal” serta pengadunan seni khat dengan ciri-ciri keislaman.



**Gambar:** Syed Ahmad Jamal, “Mandi Laut” (1957),  
Cat minyak atas papan, 112 x 87 sm. Koleksi: BSVN.

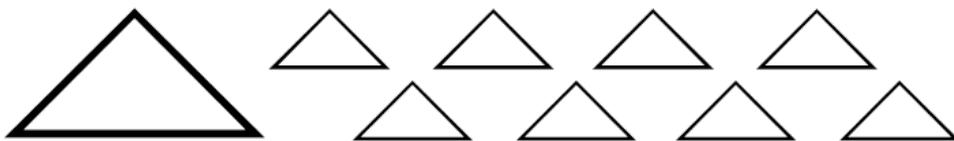
Tanggal 14 Februari 2009, menjelaskan peri pentingnya seni lukis diwartakan sebagai Warisan Negara. Dalam bingkisan watikah warisan tersebut tercatat karya Syed Ahmad Jamal “Mandi Laut” (1957) bersama karya Mohd. Hoessein Enas berjudul “Minah” (1958) diangkat sebagai Daftar Warisan Kebangsaan 2009. Menurut Mohamed Ali Abdul Rahman (2000), karya “Mandi Laut” (1957) adalah gambaran tentang nilai moral sekumpulan gadis Melayu ketika berada di tempat awam. Ia terselit mesej tentang norma dan sistem nilai budaya masyarakat Melayu di sebalik paparan ekspresi yang bersifat peribadi.

Lapan tahun selepas asas kebudayaan kebangsaan digariskan dalam Kongres Kebudayaan Kebangsaan (1971), pameran “Rupa dan Jiwa” (1979) tampil membuka lembaran baharu dalam dunia seni visual bersama-sama terbitnya buku terbitan Dewan Bahasa dan Pustaka. Sejalan dengan itu, pengisian seni menjadi lebih bermakna dalam mencari pengertian jati diri dan estetika Melayu. Pameran Syed Ahmad Jamal “Rupa dan Jiwa” (1979) adalah usaha untuk membina satu tradisi Melayu tulen dalam seni visual (Hasnul J. Saidon, 2009). Jelasnya, usaha pemupukan nilai budaya dalam membina identiti dan imej perlu kepada kefahaman tentang aliran pemikiran, falsafah dan pandangan dunia dalam menyusun dan membina asas ketamadunan budaya bangsa.



**Gambar:** Syed Ahmad Jamal, “Tun Mamat Mendaki Himalaya” (1984),  
Akrilik atas kanvas, 299 x 168 sm. Koleksi: Bank Negara Malaysia.

Ekoran daripada peristiwa-peristiwa budaya ini maka terhasillah karya-karya berasaskan ikonografi Melayu tradisi dan Islam, seperti yang terdapat dalam karya Syed Ahmad Jamal yang berjudul “Gunung Ledang (1978), “Sirih Pinang” (1982-86) dan “Semangat Ledang” (1999). Menurut ramai pengkritik, rangkaian legenda dan mitologi dalam karya Syed Ahmad Jamal begitu sarat dengan keindahan dan magis alam semula jadi. Karya “Tun Mamat Mendaki Himalaya” (1984), umpamanya adalah berasaskan kepada semangat lagenda Tun Mamat menjadi kunci inspirasi dengan Jalur Gemilang berwarna merah, putih dan kuning. Kaitan peristiwa dengan dunia Melayu tersebut adalah begitu bersimbolik yang melambangkan kekentalan jiwa budaya Melayu.



Rupa tumpal yang sering digunakan sebagai lambang dan konsep seni oleh Syed Ahmad Jamal.

T.K. Sabapathy & Redza Piyadasa (1983), mengesahkan bahawa kebanyakan karya Syed Ahmad Jamal adalah bermotifkan segi tiga dengan ciri-ciri pemikiran, keperibadian dan pandangan kosmopolitan pelukis. Peningkatan kecenderungan dan minat terhadap reka bentuk seni Melayu semakin meningkat semenjak terhasilnya buku ‘Rupa dan Jiwa’ (1992), yang memuatkan tentang aspek nilai dan estetik peribumi Melayu. Dalam konteks kesenian Melayu, konsep dan lambang ‘gunung’ adalah sama seperti rupa bentuk tudung saji, tepak sirih, susunan sirih, nasi ambang, sirih junjung dan pulut kuning. Motif segi tiga juga menyerupai pohon budi, pohon hayat, pohon Meru dan bunga semangat sebagai manifestasi alam semula jadi yang begitu dekat dengan rantau Asia Tenggara (Zainal Jaslan, 2003). Ghazali Abdullah (2007) pula menjelaskan segi tiga itu adalah sebagai suatu manifestasi semula jadi yang mencadangkan tapak yang stabil untuk ketauhidan berada dalam keadaan yang seimbang dan kukuh.



**Gambar:** Syed Ahmad Jamal, “Sirih Pinang” (1982),  
Akrilik di atas kanvas, 199 x 199 sm. Koleksi: BSVN.

“Sirih Pinang” (1982) adalah bersandarkan adat dan tradisi dalam konteks budaya Melayu. Umumnya, sirih pinang merupakan sejenis kudapan pembuka bicara dalam urusan resmi adat dan adab Melayu. Daun sirih adalah lambang adat dan simbol dalam seni budaya dan istimewanya digunakan sebagai adat istiadat masyarakat Melayu. Sirih biasanya menjadi lambang atau adat bagi sesuatu majlis, menjadi penyeri wajah atau pengikat kasih dalam upacara-upacara perkahwinan, pertunangan dan sebagainya. Jelasnya, daun sirih memang dipandang sebagai alat budaya yang amat penting khususnya di dalam adat-adat Melayu.



**Gambar:** Syed Ahmad Jamal, “Semangat Ledang” (2003),  
Akrilik pada kanvas, 203 x 274.5 sm. Koleksi: Balai Seni Visual Negara.

“Semangat Ledang” (2003), adalah berasaskan kepada siri karya ‘Gunung Ledang’ yang menjadi lagenda dan simbol dari aspek alam semula jadi dan alam sekitar. Ia merupakan titik rujukan kepada kegemilangan pensejarahan empayar Melayu Melaka yang masyhur dengan watak Hang Tuah, Puteri Gunung Ledang dan Tun Mamat. “Semangat Ledang” menurut Siti Zainon Ismail (2012) bukan hanya berdiri sebagai mitos sejarah Melayu tetapi juga jauh di belakang telah wujud semangat dunia Melayu dengan simbol gunung dan pucuk rebung sebagai motif yang

memperlihatkan jati diri dan kewujudan kesenian warisan (Muhamad Hanif Hafiz dan Fiqah Qari, 2012). Kebanyakan pengkritik menjelaskan bahawa karya Syed Ahmad Jamal adalah kontemporari yang kaya dan ampuh dengan jiwa Melayu dan Islam.

### **Tafsiran pengkritik terhadap karya pelukis: Mohd. Hoessein Enas**

Mohd. Hoessein Enas, banyak menyalurkan nilai-nilai budaya bangsa dalam karya-karyanya sekali gus menseimbangkan persoalan tentang jati diri atau identiti bangsa. Sentuhan seninya adalah berpaksikan potret dan landskap sebagai penanda kebangsaan dengan mencipta identiti melalui pakaian, pekerjaan, adat resam dan imej yang digambarkan. Jelasnya, paparan seni itu adalah sebagai wadah atau media penting untuk menyalurkan nilai-nilai budaya bangsa (Muliyadi Mahamood, 2001). Rata-rata Mohd. Hoessein Enas mendukung konsep idealisme dan imejan orang-orang Melayu bagi menyanjungi etos budayanya. Komitmennya adalah tentang paparan isu-isu sosial dan usaha menyanjungi keindahan dan kemurnian citra Melayu. Usaha untuk mengupas mengenai imej serta mengaitkan diri dan identiti kebangsaan adalah sesuatu yang sangat bererti kepada pembentukan seni budaya bangsa. Menurut Siti Zainon Ismail dalam “Menanggapi Identiti” (2012), menjelaskan unsur-unsur budaya jarang sekali terpisah daripada sikap pandangan dunia atau *world-view* dan etos Melayu

Menurut Izmer Ahmad (2012), *genre* figuratif yang dipelopori Mohd. Hoessein Enas merupakan sesuatu yang sangat diperlukan bagi mengangkat suara yang mewakili bangsa Melayu ke persada seni rupa. Wadahnya ialah menjulang “pemaparan swasadar falsafah bangsa Melayu”. Kecondongannya adalah kepada imej *representational* yang menggambarkan nilai kemegahan dan etos budaya Melayu yang baru muncul (T.K Sabapathy dan Redza Piyadasa, 1993). Karya-karya potret Mohd. Hoessein Enas mempunyai mesej dan signifikan tertentu dengan menunjukkan kepada dunia bahawa orang Melayu itu bangsa Asia yang cantik, lemah lembut dan menghormati nilai warisan budayanya mengatasi hal-hal lain. Menurut T.K Sabapathy (1979), karya-karya Mohd. Hoessein Enas menjadi lebih bermakna jika dilihat dalam konteks ini.



**Gambar:** Mohd. Hoessein Enas , “Gadis Melayu” (1959), Cat minyak atas kanvas, 55 x 45 sm. Koleksi: BSVN



**Gambar:** Mohd. Hoessein Enas , “Minah” (1958), Cat minyak atas kanvas, 43.5 x 35 sm. Koleksi: BSVN

Meneliti potret “Gadis Melayu” (1959) oleh Mohd. Hoessein Enas jelas merakamkan seorang gadis Melayu desa yang mempunyai rupa paras yang asli dan kaya dengan nilai-nilai kesederhanaan (Mulyadi Mahamood, 2001). Ertinya pengkritik menjelajahi lebih jauh untuk merakam perwatakan yang santun, sopan atau berbudi bahasa yakni melebihi aspek luaran. Dalam konteks budaya Melayu, golongan gadis mahupun wanita adalah dikenali sebagai kelompok yang berbudi bahasa, bersopan santun dan berhemah tinggi (Kamariah Kamarudin, 2006). Perkara ini penting kerana di dalam penghidupan orang Melayu, nilai seseorang itu adalah ditentukan oleh perilakunya. Semakin tinggi ia memegang kesantunan, semakin tinggi pula harkat, martabat, tuah dan maruahnya (Tenas Effendy, 2005). Maka dalam hal ini, masyarakat Melayu amat menjunjung tinggi seseorang yang baik rupa paras di samping memiliki sifat yang seimbang dari segi moral dan personalitinya. Di dalam potret ini, Mohd. Hoessein Enas cuba menimbulkan identiti kebangsaan dengan merakam imej figura tempatan secara *natural* atau semula jadi.



**Gambar:** Mohd. Hoessein Enas, "Meminang" (1964),  
Cat minyak atas kanvas, 110 x 86 sm. Koleksi: Datin Siti Zahara Shafie.

Catan ini merupakan suatu rakaman tentang budaya Melayu dalam adat memining. Melaluinya diperlihatkan tentang adat memining yang masih mengekalkan tradisi lama (Siti Rohayah Atan, 1998). Karya "Meminang" (1964) menjelaskan tentang pengekaln tradisi lama tentang adat peminangan dengan ketertibannya. Objek atau alat budaya benda (*material*) seperti tepak sirih atau sirih junjung mempunyai tempat yang mulia dan istimewa dalam budaya Melayu (Syed Ahmad Jamal, 1992). Ia alat bagi tujuan menjunjung adat yang kaya dengan nilai dan falsafahnya tersendiri yang masih menjadi amalan bagi kebanyakan orang Melayu pada hari ini. Setiap kali berhadapan dengan karya-karya Mohd. Hoessein Enas, pengkritik pasti menjelaskan tentang apa yang dilukis bukan sekadar



**Gambar:** Mohd. Hoessein Enas, "Aida" (1966), Pastel atas kertas, 56 x 44 sm, Koleksi BSVN



**Gambar:** Mohd. Hoessein Enas, "Peasant Girl" (1993), Pastel atas kertas, 48 x 32 sm, Koleksi: Penang Art Gallery.

rupa tetapi adalah gambaran sebenar wajah dan watak yang tersirat di sebalik imej itu. Jika diperhalusi, di sebalik keaslian kejelitaan gadis Melayu tercerminnya sifat kelemah-lembutan dan kesantunan budi yang diadun menerusi raut wajah, pakaian dan posisi. Seorang gadis Melayu yang cantik, selain memiliki kesantunan verbal, mereka juga harus teliti tentang perlakuan etiket yang dikategorikan sebagai perlakuan yang santun yang merujuk kepada aspek 'budi' seseorang individu. Ketelitian tersebut diungkap melalui pandangan dualisme iaitu dari sudut luaran dan dalaman. Dalam konteks ini, masyarakat Melayu amat menjunjung tinggi seseorang yang memiliki rupa paras baik di samping memiliki sifat yang seimbang dari segi moral dan personalitinya. Menurut Mulyadi Mahamood (1995), pelukis secara jelas memperjuangkan falsafah seni nilai bangsa, justeru menampilkan karya-karya bernafaskan kemelayuan.



**Gambar:** Mohd. Hoessein Enas, *“Admonition”* (1959),  
Cat minyak atas kanvas, 111 x 90 sm. Koleksi: Tenaga Nasional Berhad.

*“Admonition”* (1959), memperjelaskan tentang makna kesempurnaan imej bagi golongan wanita Melayu. Dalam kehidupan masyarakat Melayu, anak gadis tidaklah sebebaskan mana. Cara dan posisi duduk, beserta ekspresi wajah si bapa dan anak gadisnya memperjelaskan tentang aspek nilai dan adat budaya. Di sebalik paparan imej diri terangkum aspek 'budi' dan nilai citra dalam masyarakat Melayu terutama melibatkan soal jodoh dan masa hadapan. Jelasnya, kesantunan adalah nilai terbilang orang Melayu. Karya ini adalah suatu cetusan rasa yang melibatkan pegangan norma dan nilai budaya tradisi dalam masyarakat orang Melayu.



**Gambar:** Mohd. Hoessein Enas, “*The Harvester*” (1989), Pastel dan arang atas kertas, 58.7 x 47.9 sm. Koleksi: BSVN.



**Gambar:** Mohd. Hoessein Enas, “*Woman Pounding Paddy*” (1959), Pastel di atas kertas 50 x 37 sm. Koleksi: BSVN. . Koleksi: BSVN.

Karyanya memberi gambaran tentang peranan wanita dalam kerja-kerja tradisi turun-temurun masyarakat Melayu di kampung atau desa permai ketika musim menuai. Gambaran memperjelaskan tentang ekonomi dan teknologi Melayu tradisi yang diwarisi. Jelasnya dalam masyarakat Melayu, budaya tolong menolong merupakan budaya yang amat dititikberatkan sejak dari dahulu lagi. Konsep bergotong-royong serta berhubungan erat dalam masyarakat agraris yang selalu diamalkan dalam kerangka desa tanpa mengutamakan imbuhan. Ia adalah lambang kehidupan dan kegigihan anak gadis bangsanya yang membantu meningkatkan taraf kehidupan keluarga (Siti Rohayah Atan, 1998).



**Gambar:** Mohd. Hoessein Enas, “*Untitled*” (1967), Oil on masonite board, Koleksi: BSVN.

Dalam artikelnya berjudul “Yang terutama, Yang teragung”, pengkritik Ooi Kok Chuen (2011), menyatakan bahawa sesetengah karya seni

mempunyai kepentingan atau signifikan tertentu yang menyumbang kepada negara. Dalam karya Mohd. Hoessein Enas *“Untitled”* (1967) sewajarnya diangkat oleh pihak galeri sebagai karya yang berestetika dan beretika tinggi. Catan ini memaparkan dua orang perempuan, iaitu seorang anak gadis yang sedang belajar membuat kuih daripada ibunya dengan gambaran kasih sayang dan penuh berseni. Peristiwa sedemikian menjelaskan peranan masyarakat tradisi khususnya melibatkan golongan wanita yang rajin berusaha menambah punca pencarian bagi membantu pendapatan seisi keluarga. Imej tersebut kaya dengan nilai budaya Melayu tradisi.

## Rumusan dan cadangan

Tahap kecelikan seni di kalangan masyarakat adalah penting dalam sebuah negara maju. Segala pendokumentasian tentang seni dan budaya itu perlu bergerak selari dengan pembangunan negara. Oleh yang demikian, disyorkan supaya lebih banyak maklumat mengenai seni dan budaya dijadikan sumber rujukan generasi muda pada masa hadapan. Pelbagai pendekatan dan pengaplikasian boleh dilakukan untuk memberi peluang kepada khalayak untuk menghayati dan menghargai seni negara. Tanpa usaha pendokumentasian dan pelestarian tersebut, mereka tidak akan terdedah atau akses kepadanya. Perlu ada sinergi kerjasama misalnya antara institusi seperti Dewan Bahasa dan Pustaka, Balai Seni Visual Negara, Institut Terjemahan dan Buku Malaysia serta Perbadanan Kota Buku untuk memperbanyakkan penerbitan bahan ilmiah sebagai langkah jangka panjang terbaik untuk pembangunan seni dan masyarakat.

Segala pengumpulan maklumat dan rekod berkaitan seni dan budaya ini perlu disimpan untuk menjadi rujukan penting. Signifikannya adalah sebagai rakaman peristiwa-peristiwa kesenian pada masa lalu untuk sumber sejarah dan budaya bangsa. Selain itu ia berperanan sebagai panduan dan penunjuk jalan bagi generasi masa kini dan masa akan datang untuk menghayati dan memahami sejarah seni visual dan budaya mereka sendiri. Sejajar dengan itu, semua aspek harus berada pada landasan yang mantap dan matang bagi mencerminkan ketamadunan sesuatu bangsa. Ini adalah kerana sejarah dunia membuktikan bahawa kegemilangan sesuatu tamadun itu banyak terletak kepada keunggulan seni budaya bangsanya. Justeru, bagi melahirkan lebih ramai pengamal, penggiat, karyawan, aktivis budaya dan seniman, pengkaji, pengkritik dan penulis yang terlatih, berilmu dan profesional maka pendekatan membina insan yang celik budaya ini tentu sekali boleh dipelbagaikan khususnya menerusi pendidikan seni budaya seperti yang disarankan oleh Datuk Seri Utama Dr. Rais Yatim suatu ketika dahulu (2006). Menurut Datuk Sri Utama

Dr. Rais Yatim (2006), melalui latihan seni budaya yang berteraskan amali dan teori, sesuatu masyarakat itu akan dapat menjelmakan modal insan berfikiran kritikal yang berhemah dan bertamadun tinggi.

## **Penutup**

Mendekati kritikan-kritikan terhadap karya Syed Ahmad Jamal dan Mohd. Hoessein Enas, memperlihatkan asas perjuangan yang begitu setia berpaut pada keserasian dan kemurnian nilai budaya ketimuran khususnya tentang gambaran dunia dan falsafah Melayu. Persoalan mencari dan membina identiti sering menjadi perkara pokok terutama dalam konteks sosiobudaya dari dahulu hingga sekarang. Ertinya pembinaan imej bangsa, identiti budaya dan agama perlu berasaskan pandangan dari dalam, bukan sesuatu yang dibina oleh orang lain. Justeru itu, soal pencarian identiti dan jati diri terus menjadi agenda dan kupasan utama dalam kritikan seni tanah air.

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# Traditional Kelantanese Portals: A Study of Form and Content

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## Abstract

Traditional Kelantanese portal is a form of Malay traditional door structure that can only be found at royal palaces and homes of dignitaries. In addition to its function as an entrance into the palace area, the portal is also a safety door for the palace. Since traditional portal belongs to the minorities, this heritage is rarely known by the public. The art of traditional Malay portals has never been researched and written thoroughly. The subject is briefly discussed in some books on art and architecture. Consequently, the purpose of this research is to study the history, form, visual elements, motifs, and meanings of the portals based on Erwin Panofsky's theories. This research will begin with the identification of the form and visual elements of traditional Kelantanese portals in the collection of the National Museum, Kuala Lumpur. In order to gain more information, interview sessions were conducted with the museum director, senior curator, cultural experts and academicians. The result of this study shows that in terms of history, traditional Kelantanese portals were influenced by the Patani Langkasuka style as Kelantan historically used to be under the rule of that government. Basically, traditional portal consists of four basic forms of architecture which are the pillars, wall, door and the head of the door. Meanwhile, there are four categories of motifs namely flora, fauna, cosmos, and calligraphy. Each of these motifs have different meaning and most of them are related to Malay philosophy and aesthetics, as well as cultural and religious belief. Finally, it can be concluded that traditional Malay portals should be conserved in terms of history, form and meanings for the future generation, as well as a form of respect and appreciation to the richness of Malay art and heritage.

Keywords: Traditional; Portal; Form; Content

## Introduction

Kamus Dewan (2005-fourth edition), defines ‘gerbang’ as a large door with a curve structure; namely “gapura” on top of it. Abdul Halim Nasir (1986:143) defines ‘pintu gerbang’ as a form of building erected in front of a city, a palace or home. ‘Pintu gerbang’ usually consists of doors that open inward, with roof cover that is embellished with beautiful carvings. In Indonesia, this type of ‘pintu gerbang’ is called ‘paduraksa’ while ‘pintu gerbang’ that has no structure at the top is a form of ‘candi bentar’ that can be found in Bali.

There are two types of ‘gerbang’ or portal. First, ‘exterior portal’ outside a house that serves as an entrance to the yard and second, ‘interior portal’ that is used as a main door to the house or as a spatial division in the house.

Portals are one of the elements that show a nation’s artistic and cultural influences. In major cities in Europe, portals are considered as a historical marker to the nation. While in the Malay Archipelago, the traditional portal is one of the landmarks of a royal palace, the house of aristocrats and also temples. The types, forms, and motifs on portals can be characterized by some criteria such as the influence of society’s belief system, their environment and also period.

According to Mohd Sabrizaa Abd Rashid (2008), the portal is an element of architecture that is familiar to traditional Malay architecture of Kelantan, Terengganu and Kedah, particularly for palaces and homes of dignitaries. He writes that there are visual records of portals at Istana Seri Akar and Istana Balai Besar in Kota Bharu which show the use of wood materials, ‘*buah buton*’ (stupa finial) motif, flower engravings, decorative walls, the ‘mountain peak’ shape and quranic calligraphy as features on palace portals.

### A. *Definitions of Terms*

*Motif* - According to *Kamus Dwibahasa* (1979), motif means pattern arranged repeatedly to create patterns in cloth and other objects.

*Kamus Ingggris-Melayu Dewan* (1995) defines motif as a design or material while *Kamus Dewan* (1998) defines it as a basis or pattern in a painting (or carving or something else).

Malaysian Encyclopedia (1996), defines motif as basic or pattern on

painting, carving, craft and art and others.

According to Haziyah Hussin (2009), a motif is a decorative element in a single form, while the pattern is based on repeated motifs according to the principle of design. Basically, the motif in Malay art is derived from floral, fauna and cosmology.

Traditional - according to Ruzaika Omar Basree (2013), traditional is shaped of culture, manners, thinking, and in term of material that inherited to next generation. While traditional in religion inherited through citation from books and '*kitab*'.

Portals (*Gerbang*) - *Kamus Dewan* (2005-fourth edition), defines '*gerbang*' as a large door with a curve structure; namely "*gapura*" on top of it.

Halim Nasir (1986:143) defines '*pintu gerbang*' as a form of building erected in front of a city, a palace or home. '*Pintu gerbang*' usually consists of doors open inward, with roof cover that is embellished with beautiful carvings.

Traditional portal - According to Mohd Sabrizaa Abd Rashid (2008), the traditional portal is an element of architecture that is familiar to traditional Malay architecture of Kelantan, Terengganu and Kedah, particularly for palaces and homes of dignitaries.

Form - Form refers to overall arrangements of an artwork which comprises of the elements of art and principle of organization. Elements of art are line, texture, shape, color, and value. The principle of the organization is harmony, variety, balance, proportion, dominance, movement and economy (Ocvirk et. al., 1993).

Content - Content is the meaning or iconography of a work of art. According to Panofsky, content as opposed to subject matter, is the basic attitude of a nation, a period, a class, a religion or perhaps philosophical persuasion (Panofsky, 1955).

#### *B. Origin of Traditional Portals*

There is no exact date to indicate when the portal was first built or used in Malaysia. However, based on Sulatus Sulatin, portals have been used since the Gangga Kingdom period in Bruas, Perak. This is indicated in the text as follows:

*".....maka segala rakyat Raja Suran pun  
datanglah mengepung kota Gangga*

*Negara itu, maka dilawan berperanglah orang di atas kota itu. Maka beberapa ditikam dan dipanah orang dari atas kola, tiada diendahkannya; maka tampil juga ia menghampiri pintu kota Gangga Negara, dipalunya dengan cokmarnya, maka pintu kota Gangga Negara pun robohlah. Maka raja suran pun masuklah ke dalam kota Gangga Negara dengan segala hulubalangnyanya....”*

(A.Samad Ahmad, 1979)

However, up until now most of the portals left in Malaysia were specifically from Kelantan, Terengganu and Kedah which were produced since the 18th century (National Muzium, 2002). According to Nasrulamiazzam Mohd Nasir (2015), Malay traditional portals had influence from Patani and Langkasuka style as most of the wood carvers came from there or were influenced by the style.

### *C. Style and Function of Traditional Portals*

Malay traditional arts are not only created for the sake of beauty but at the same time are very functional. For the Malay palaces, a portal is a gateway into the palace courtyard and it also functions as a security door. According to Nasrulamiazzam Mohd Nasir (2015), as a security, construction of a portal in the past would involve a ritual of splashing blood on the portals. This is related to an ancient superstitious belief of preserving ghosts as guardians to protect the house.

Traditional Malay portals are a symbol of status and power. As such the owners of portals were usually the nobles or wealthy persons (Ibid). Traditional portals symbolize a social border between dignitaries and ordinary people. Portals are an important element of a royal palace as well of homes of dignitaries. Portals would always be opened and closed accordingly as the palace was not only the administrative centre and royal residence, but it also held many government secrets. If it is constantly opened it would invite intruders or government spies to enter. However, the arch would be opened at certain times for folk to enter the palace in order to watch great ceremonies held there such as installation ceremonies, royal weddings or for the king’s birthday ceremonies (National Museum, 2012).

Traditional portal is rich in meaning. According to a master craftsman, Norhaiza Nordin portal is a metaphor for the anatomy of the human body. It covers the head, body and legs, and thus in principle, the construction of

the arch must be seen as a shape of a man standing erect like a protector to protect the house (Ibid). In term of style, according to Nasrulamiazam Mohd Nasir (2015), Malay traditional portals were influenced by Patani style. Examples of Patani elements in Malay traditional portals are ‘*pemeleh*’, ‘*gunungan*’, ‘*buah buton*’ and ‘*sulur bayung*’ motif.

**Method**

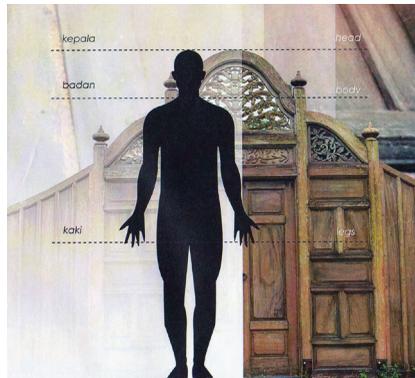


Figure 2.7: The metaphor of human anatomy at the portal (National Museum,2012 )

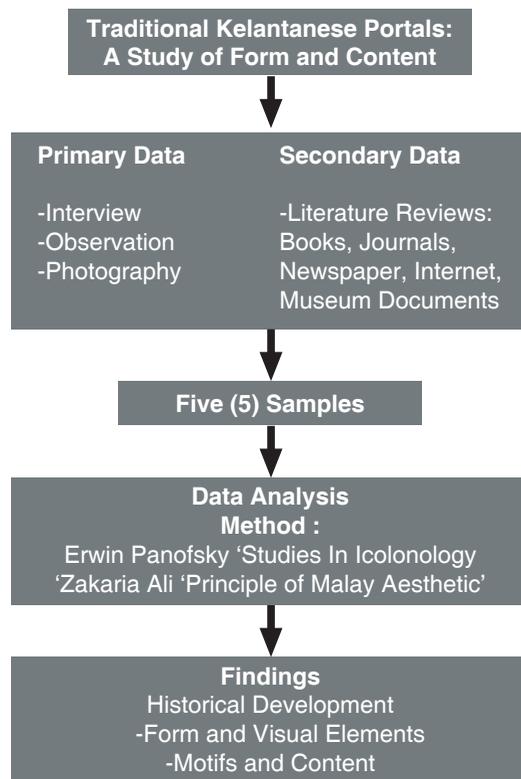


Figure 1.1: Research framework

*A. Case Study on Malaysian National Museum Collection*

This study only focuses on the collection of the National Museum of Malaysia. All five (5) traditional Kelantanese portals in the collection have been chosen for the analysis. This study will examine in detail the form and content of the selected portals. Emphasis will be given on the aspects of visual elements, structure and motifs in order to characterize and understand the functions and meaning of the portals.

**SAMPLE 1**



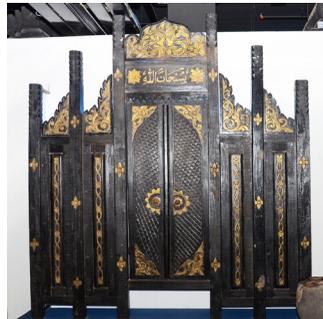
**SAMPLE 2**



**SAMPLE 3**



**SAMPLE 4**



**Findings**

This study shows that in terms of history, traditional Kelantanese portals were influenced by the Patani Langkasuka style as Kelantan historically used to be under the rule of that government. Basically, traditional portal consists of four basic forms of architecture which are the pillars, wall, door and the head of a door. There are four categories of motifs namely flora, fauna, cosmos, and calligraphy. Each of these motifs have different meaning and most of them are related to Malay philosophy and aesthetics, as well as cultural and religious belief. The motifs are illustrated in the following table.

**Floral Motifs**

Name	Illustration	Outline of motif	Meaning	Remarks	Sample no.
Bunga Cina			Women decoration Symbol of friendliness in Malay culture.	Bloom flowers, beautiful, fragrant, fresh and unique. Often found in traditional Malay <i>pantun</i> about love	1
Bunga Melur			-Symbol of friendliness in Malay culture.	-Bloom flowers, beautiful, fragrant, fresh and unique. -Often found in traditional Malay <i>pantun</i> about love.	2
			-Symbolise purity and cleanliness. -Symbol of friendliness in Malay culture.		3
Bunga Tanjung			-Symbol of divinity and nature.	-Bloom flowers, beautiful, fragrant, fresh and unique. -Often found in traditional Malay <i>pantun</i> about love. -Motif in banquet hall Istana Negara.	1
			-Symbol of welcoming guest and friendliness in Malay culture. -Symbol of closeness of Malay people with nature and environment.		2
Bunga Teratai			-Symbol of strength of faith, purity, fortitude and harmony		5
			-Symbol of divinity and nature. -Symbolize the universe and the earth.		5
Bunga Matahari			-Related to the symbol of the sun.		1
			-Symbol of power, strength, rebirth, protection and something eternal that determine life journey.		4

Name	Illustration	Outline of motif	Meaning	Remarks	Sample no.
Bunga Cempaka			<ul style="list-style-type: none"> <li>-Decoration on women hair and in traditional dance makyong.</li> <li>-Symbol of welcoming guest and friendliness in Malay culture.</li> <li>-Value on traditional medicine</li> </ul>	<ul style="list-style-type: none"> <li>-Often found in traditional Malay pantun about love.</li> <li>-Motifs in entrance door and hall banquet.</li> </ul>	4
					4
Bunga Ketam Guri			<ul style="list-style-type: none"> <li>-Has value on traditional medicine.</li> <li>-Growth in garden weeds and have been transformed through time and barely similar to their real life.</li> </ul>		2
					5
Sulur bayung			<ul style="list-style-type: none"> <li>-Sulur that bowed down mean relationship between human and God.</li> <li>-Symbol of the belief that all the existence is tied to one source, Allah.</li> <li>-Nature of <i>sulur</i> is the Malay identity of repaying the kindness of people.</li> </ul>		5
					4
Buah Buton  <i>Buah Buton Jenis Bersegi Lapan</i> <i>Buah Buton Jenis Kudup Bunga</i>			<ul style="list-style-type: none"> <li>-As a status symbol.</li> <li>-Symbol of warrior.</li> <li>-Symbol of existence of higher being in spiritual world.</li> <li>-Symbol of beauty.</li> <li>-Symbol to the concept of 'diversity and nature'.</li> <li>-Have magical element that can expel ghost.</li> <li>-Symbol of part of human body which is 'head'.</li> </ul>		1
					2
					3

**Fauna Motifs**

Name	Illustration	Outline of motif	Meaning	Remarks	Sample no.
Sisik ikan			<ul style="list-style-type: none"> <li>-Believed it brings fortune and related to folk games such as 'fighting fish'.</li> <li>-As a sign of devotion love for pets.</li> <li>-Believed able to bring the fortune to the owner.</li> <li>-In Hindu beliefs, fish considered as faithful messenger, symbol of strength and pride.</li> <li>-In Hindu legend and Arab folklore, fish is considered connector between two lovers who love far different continents.</li> </ul>	Influenced from Hindu motifs.	1
					5
Sisik Naga			<ul style="list-style-type: none"> <li>-Symbol of status, house decoration.</li> <li>-Symbol of the nature of God</li> <li>-Symbol of strength, power, justice and supernatural powers.</li> <li>-Symbol of happiness and avoid danger, fortune and fertility.</li> </ul>		2
Kepala Cicak			<ul style="list-style-type: none"> <li>-Symbol of strength and courage.</li> <li>-As 'penyeri' on house.</li> <li>-Giving spirit to owner and protects from bad things.</li> </ul>	-Two type of <i>kepala cicak</i> which are 'L' type and 'T' type.	4

**Calligraphic Motifs**

Name	Illustration	Outline of motif	Meaning	Remarks	Sample no.
Sisik ikan			<ul style="list-style-type: none"> <li>-"In (or with) the name of Allah, the Beneficent, the Merciful."</li> <li>-Greeting word, "May peace be upon you."</li> <li>-Zikr means "Glorious is God."</li> <li>-Not from al Quran word. Considered as decoration.</li> <li>-As a sign hosts are Muslims.</li> <li>-To get blessing and avoid unpleasant things.</li> <li>-To prevent ghost and devil.</li> </ul>	Islamic nature. Appreciating the Quran and Islam.	1
					2
					5
					3

**Cosmic Motifs**

Name	Illustration	Outline of motif	Meaning	Remarks	Sample no.
Star Motif			<ul style="list-style-type: none"> <li>-Meaning beauty, perfection, movement time, rebirth and justice in the earth and the sun.</li> <li>-Calmness and beauty of women.</li> <li>-Symbolizes the purity of Islam.</li> </ul>		1
Gunungan Motif			<ul style="list-style-type: none"> <li>-Symbol of earth, compliment to the world and determination.</li> <li>-Symbolize status, nature and divinity.</li> <li>-Gunung is triangle shaped symbolic of Allah, rahman, and rahim.</li> <li>-Symbol of place of abundance of His mercy and His loving.</li> <li>-In terms of human life, it's a symbol of strength, durability, pride, and personal superior.</li> </ul>	Related to Meru mountain which is in Hindu Buddha motif . Malay phrase " <i>tiada lari gunung dikejar, hilang kabus nampaklah ia</i> ".	4

**Conclusion**

*A. Historical Development*

In terms of historical development, the history of the traditional portal started at royal palaces where only the royalty and nobility could have the portals. It is still uncertain for the exact date of the existence of portals except for the record written in Sulatus Salitin. The recorded Kelantan's traditional portals mostly built from the 18th century, however, there are others which existed earlier but already destroyed due to the short durability of the wood. In terms of the style, the traditional Kelantanese portals were influenced by Patani Langkasuka style.

*B. Form and Visual Elements (Structure)*

In term of structure, portals consist of four main structures which are the pillars, wall, door and the head of the door and each of the structure has beautiful decorative carvings. The structure of portals is similar to the humans' body. In term of colors, the mostly used in portals is the original color of the wood itself which is brown and other colors such as black and golden yellow symbolize the guard and royal family.

### C. Motifs and Meaning

The motifs in portals consist of fauna, floral, cosmos and calligraphy. Floral motifs such as '*bunga melur*' and '*bunga tanjung*' are the mostly used. Both of these flowers have closed relation with Malay society thus being a symbol of friendliness. Others floral motifs like *bunga cina*, *bunga teratai*, *bunga matahari*, *bunga cempaka*, *bunga ketam guri*, *motif pucuk rebung* and *buah buton*.

The motifs of fauna used are '*sisik ikan*', '*sisik naga*' and '*kepala cicak*' that have been neutralized and abstracted to hide the original figure, in addition to the abstract nature of Islamic art and the rejection of realistic depictions of subject matters. This shows that Malay wood carvers at that time were so creative. They invented new motifs by stylizing the subject matters into interesting form and shapes without eliminating the appearance of the original subjects or motifs.

For cosmic motifs, there are two types of motifs used in Traditional Kelantanese Portal which are star and *gunungan* motifs. Both of these have meanings in terms of Malay philosophy and symbolic to Allah creation as to remembrance Him.

There are two types of calligraphic motifs in the traditional Kelantanese portals. The first one is the writing taken from verses of the Quran and the second one is sentences not from verses of the Quran but is located at the portals as a decoration. It serves as a religious symbol for the Malays, calligraphic motif indicates that the householders are Muslims. This is also as a symbol of appreciation to the Quran and Islam itself.

### D. Common Motifs Used

The most common used motifs are *gunungan*, *buah buton*, floral motifs such as *bunga melur*, *bunga tanjung*, *sulur bayung* and motifs of calligraphy. The motifs of *gunungan* and *buah buton* are the main motifs in which *gunungan* is located at the head of the door while *buah buton* motif at the peak of pillars. Other than that, floral motifs such as *bunga tanjung* and *bunga melur* are mostly placed at the pillars panel, the panel of '*sesiku keluang*' placed on the doors as well as the head of the door. *Sulur bayung* motif is also usually used in the *gunungan*, '*sesiku keluang*' and door. The calligraphic motif consists of verses from the Quran and zikr which are located at the head of a door as a sense of respect to the verses.

### *E. Characteristics and Identity of Traditional Kelantanese Portals*

Traditional Kelantanese portals are influenced by the motif elements from Patani. This can be seen from the applied motifs. Motifs which are normally used are the *gunungan*, *buah buton*, and *sulur bayung*. The second characteristic is the floral motif which was taken from plants such as *bunga tanjung* and *bunga melur*. The chosen flowers are those which have the attraction to the society for their characteristics and contain traditional values such as being used in medicine. The third characteristic is the motif of calligraphy. The motifs of calligraphy used are in the form of verses from the Quran or zikr and sometimes being used as a decoration without having any meanings.

It can be concluded that from here, there are three main characteristics that become identities for traditional Kelantanese portals which are (1) the motifs from the influence of Hinduism, (2) floral motifs which represent Malay identity and (3) calligraphic motifs that serve as the symbols of Islam and Malay aesthetics, cultural life and religious belief. All of these characteristics become a complement to the identity of traditional Kelantanese portals and also to Malay heritage in general.

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# The Monuments Of The ‘Old-Order’ Era In Jakarta: Visual Representation Of Sukarno’s Nationalism

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## Abstract

The construction of monuments in the ‘Old-Order’ (*Orde Lama*) era in Jakarta is an integral part of the Indonesian’s struggle. This study is a qualitative study with qualitative descriptive analysis through textual and contextual analysis focused on the spirit and the visual representation of the five monuments which were built during the reign of the Old-Order in Jakarta. These monuments are *Monumen Selamat Datang*, *Pembebasan Irian Barat*, *Dirgantara*, and *Monumen Nasional (Monas)*. Monuments built in the Old-Order era in Jakarta, served as the representation of Nationalism from the first President of The Republic of Indonesia, Ir. Soekarno or better known to the Indonesian people as ‘Bung Karno’ that are reflected in the construction of monuments in his reign. These monuments are not portrayed as character, class, or certain ideology, but more as the representation of the life spirit from the Indonesian people and the values of their culture, depicted by *Monumen Nasional* as the center point of the four other monuments. Bung Karno is a consistent leader with strong character and has ability to integrate varieties of ethnic, class, religion, and ideology into one nationality. All of these are reflected in his ideas to build the five monuments, so that Bung Karno’s figure can be seen as a role model for leadership in Indonesia.

Keywords: Nationalism, monuments, spirit, visual representation

## Introduction

Sukarno, as the great revolution leader who proclaims the independence of the Republic of Indonesia, has created some great ideas and works, not only in social politics, but also in the construction of great monuments in Jakarta. Jakarta, as the capital city of Indonesia, is not only the central of the government, but also the central of political and cultural activities. According to Geldern, as the major city of nation, Jakarta is the center of magic for one nation (Geldern, 1982:6). The power of major city is significant for a newly-born nation like Indonesia, whom its independence needs acknowledgement from the world as a new nation, free from Colonialism. Sukarno declared that a great nation is capable of creating some great and impressive thing (Yudoseputro, 1979:33). Therefore, in order to highlight the power and greatness, Indonesia built some monumental buildings in the capital city as a symbol of central power of politic, culture, and image.

Monuments are buildings and places that have an important historical value. These were created with the intention of perpetuating the memory of a person or a great event. Anderson defines that a monument is not only to commemorate an event or experience in the past, but also at the same time, monument can be intended as a heritage or testament for the descendant because of its durability. Thus, monument is a way to link between certain types of past and future (Anderson, 2000:367). Monuments are often visualized through buildings, temples, statues or inscriptions, and other historical relics belonging to the monumental category. So, monument is a product of a culture that has historical value as a reminder over specific event or important character.

In more than five years, from 1961 to 1965, Sukarno (Bung Karno) was able to build some magnificent monuments in large size. The construction of these monuments was not only based on political considerations, but also representing the president's love of the art work. Bung Karno's idealism to make Indonesia a large and powerful country not only in a political ideology, but also covers many aspects of life including the construction of monuments in Jakarta. Some fundamental issues raised in this research are: (1) What kinds of the spirit that affect the development of monuments in the Old-Order era in Jakarta; (2) Why those spirit influence to the Old-Order era; (3) How the representation of Sukarno's Nationalism reflected in the monuments of the reign of the Old-Order in Jakarta; and (4) How the visual representation and the meaning of the monument during the reign of the Old-Order in Jakarta are.

Basically there are two important things in this study, first is the spirit of

Nationalism of Bung Karno as the main initiator of the construction of the monument during the reign of the Old-Order in Jakarta, that he was not only giving his ideas, but also controls every step of the process in the development of monument. Secondly is the visual representation of the monument on seeing the form of the monument from the standpoint of aesthetics, so that both sides can be analyzed in terms of linkage between major ideologies of Bung Karno and the accomplishment of a visual representation in the form of monuments.

The study is a qualitative study to obtain in-depth data and detect various things beyond visual, or in other words to uncover things that are implied under the express. Research carried out by multidisciplinary approaches through science Aesthetic, Social Politics, Psychology, and other relevant sciences. The data collection were done through interviews with actors directly participating in the construction of the monument, sculpture artists, community leaders, assistant of Bung Karno, and society. Beside interviews, the writer also conducted direct observation to observe more closely and also indirect observation through various documents, while data analysis is carried out both textual and contextual.

The purposes of this study are to identify, classify, describe, and explain about monuments in Jakarta built in the Old-Order era, with particular objectives:

- (1) To disclose the spirit of the monument during the reign of the Old-Order in Jakarta;
- (2) To disclose the socio-political ideologies that influence the development of monuments in the Old Older era in Jakarta;
- (3) To reveal the representation of Sukarno's Nationalism in monuments of the Old-Order era in Jakarta;
- (4) To explain the visual representation and meaning contained within the monument.

## **Discussions**

This study used a qualitative descriptive analysis, through textual and contextual analysis, considering that this research not only discussed from the viewpoint of art product, but also the spirit or motivation that drives the emergence of the art product itself. Contextual analysis regards social and political conditions underlying the establishment of monuments in the reign

of the Old Older, while textual analysis is about the visual elements, the preparation of such elements, expressions, as well as the visual perception of the monument.

### **Sukarno's Nationalism**

According to Bung Karno, a true Nationalism is Nationalism that works together to establish a country. It does not mean that it is similar to Nationalism that grows in Europe; Nationalism which attacks each other, Nationalism which gets their own profits, Nationalism based on the cost-benefit trade. Such Nationalism is definitely lost and perish. Indonesian Nationalism is based on collaboration, cooperation with Muslims, Marxists, and the Nationalists (Sukarno, 2005: 6). Of course the opinion of Sukarno is closely related to the condition of Indonesia's struggles in the early 1920s, in which those three components are very dominant movement classes but all three components work alone. Bung Karno sees these components are not profitable for Indonesian independence movement, so that all three classes are united together with one concept of *NASAKOM*. *NASAKOM* is an acronym based on the Indonesian words *Nasionalis* (Nationalism), *Agama* (Religion), and *Komunis* (Communism). Thoughts to unite the different concept to be one concept to the nationalist frame are also reflected in the construction of monuments in his reign.

Furthermore, Bung Karno's views, contained in *Soeloeh Indonesia Moeda* magazine and published in 1926, expressed a variety of views on true Nationalism. Bung Karno viewed that those three groups must be united to form a great power to fight the Western Colonialism and Imperialism, because the movement of Nationalism and Islamism in Indonesia have the same goal, that is to undermine the dominance of Western Colonialism and Imperialism in Indonesia. Although Islam is a globally recognized religion, Islamic community living in Indonesia should put up a struggle for getting their country to be free from the grip of foreign imperialist. Likewise, the Nationalists should be able to unite with Marxists that has been globally acknowledged. Marxists is a movement that opposed the Western power, thus Nationalism, Islamism, and Marxism are an integral part of the struggle against colonialism shortfall each other (Sukarno, 2005: 7-22).

The other thoughts of Sukarno that influence the construction of monuments in his reign is the idea of Marhaenism. Bung Karno explained that due to the domination of imperialism for centuries, the struggle of the Indonesian people is typical of small communities (Dahm, 1987: 175), a small community is not the proletariat as the view of Marxism, but a small community is "Marhaen" (Sukarno, Speech , May 26, 1958). Sukarno distinguished the term proletariat and Marhaen, proletariat refers to the workers, while

Marhaen refers to small farmers, small traders, small fishermen, as he wrote in *Fikiran Rakyat* newspaper in 1933 that "... Marhaen soldiers, soldiers who take the power from peasantry, but our pioneers are the ranks of workers, ranks of the proletariat (Sukarno, 1985: 256). "The idea is reaffirmed in his speech that Marhaen is small farmer who work in his or her own field, using its own equipments, so it is not proletariat who sells energy to work in the industry (Sukarno, Speech, May 26, 1958). That ideology is reflected in the construction of the monument during his reign.

The thoughts of Sukarno have been heavily discussed for a long time since 1920-1945 and have been published in various newspapers and magazines, crystallized in his first speech about Pancasila on June 1, 1945. He said that "We want to establish a state for everyone. Not for one person, not for one group, neither the nobility nor the wealthy class, but all for all (Alam, 2000: 14)". In his next speech, it stated that Indonesia is rounded, not Java, not Sumatra, not Borneo, not Celebes, not Ambon, and not Maluku, but all islands in Indonesia. Sukarno's Nationalism is rounded Indonesian Nationalism and it will not be based on certain group or ethnic Nationalism. The view of Bung Karno on the intact Nationalism clearly manifested in the construction of monuments within his reign.

The construction of monuments in Jakarta, in the period 1961 to 1965, is the evidence of a peak power of President Sukarno, so that he can freely express his ideas to become reality in order to achieve certain goals. The freedom of Sukarno is the freedom framed by the values, norms and various influencing abstract ideas influenced by socialist ideas, that are all actions which include in the making of art work are a struggle to build a nation and ultimately the welfare of the people. Socialist ideology in art represented by the characteristics of people's art that has a tendency on people's side emphasizing themes of struggle aimed at the glory of society.

Bung Karno strongly rejects the Imperialism and Colonialism, not only with words full of passion and articles in magazines, books, newspapers, both before independence and after independence of Indonesia, but also in a variety of works of architecture and art. Consistency of Sukarno's anti-colonialism artistry is also reflected in his design of the architecture. Sukarno refuses the colonial architecture design by eliminating the Greek-style pillars of Ionia, Doria, Corinthian, and the architecture of *Amsterdam Style* (Ardhiati, 2005: 111). That stance is in line with his views that Indonesian nation must return to their own life, not to be an artificial nation.

The effort of Bung Karno to return to the soul of Indonesia is also reflected in his speech when he met participant of the project competition of *Tugu Nasional* at the State Palace, June 26, 1960. He stated that Indonesian

people for a long time was the nation of three-dimensional, with the ability to build Borobudur and *Prambanan* temples, but next Indonesian nation be a nation of two-dimensional due to the Dutch colonial, but in the independence of Indonesian nation must be back again to be a nation of three-dimensional (Sukarno, Speech, June 26, 1960). The statement is an attempt of Sukarno to regain the soul of Indonesian art and not to be an artificial nation, he firmly associated *Monas* with *Borobudur* and *Prambanan* Temples as an effort to find his own identity apart from the art of the colonial period.

Bung Karno has a distinctive taste of work of art, he thinks that the work of art should be able to convey the message as its character as a visual language, it should be communicative without text, without words. Sukarno is not interested in abstract art style, although he still appreciated it, he does not want the beautiful Indonesia marred by the artist of abstract style. According to Sukarno's belief that art should be able to communicate with the audience, without explanation of words, text or other explanation, because art has its own character in communication, through a visual language that is easily understood by people who do not understand art at all.

The thought of Bung Karno about entire Indonesia, that is the entire islands existing in parts of Indonesia, is reflected in *Monumen Selamat Datang*, *Pembebasan Irian Barat*, *Dirgantara*, *Pahlawan*, and *Monas*, because those monuments do not describe individual persons, not describe group per group, not depict the characters of Indonesia's fighters for freedom, not describe a general war leader, but depicts all Indonesian people, farmers, laborers, servants, fishermen, because revolution is a revolution of Indonesian people (Sukarno, Speech, June 24, 1964). The monuments of Sukarno's era describe the heroic attitude, not the depiction of one character, or a particular ethnic group. Bung Karno's attitude is in line with his idea that Indonesia is a nation that is intact from Sabang to Merauke, not a nation that is fragmented in the group of ideology, ethnicity, beliefs, and certain groups.

Bung Karno always encourages Indonesian nation to have its own ideology, "Let us back to our own spirit, do not be a clone (Sukarno, 1985: xv)," it means that Indonesian nation must have its own peculiar characteristics that are different from other nations. He laid the foundation of Pancasila ideology rooted in Indonesian culture, as well as in removing the design of the architecture colors of colonial-style buildings. In fashion, Sukarno has his own style; his own uniform complete with his *peci* (cap). Sukarno's desire to create his own style, is also obvious in the construction of the monuments in his government, that the realist or expressionist style is

represented and it is different from the art style developing in Europe or the Soviet Union.

### **The Memory and Monuments in the Old-Order Era**

Monuments are not only as a form of warning to an event of the past, but also to build future behavior, linking the types in the past and the future (Anderson, 2000: 367). A monument is as a legacy for future generation, in order to be remembered by community or the next generation (Causey, 1998: 218). The memory of past events related to the monuments of Old Order era, is no longer being remembered by the present generation, even the meaning of some monuments are accidentally deflected into the new one that has no relation with the meaning intended by the monument. For instance, *Monumen Dirgantara* is also known as *Monumen Hanuman* because his face is considerably similar to an ape. Now, that monument is known as *Monumen Pancoran* because this monument located near Pancoran, even when the G30S PKI, *Monumen Dirgantara* was rumored as a scribing eye monument. The diversion of the meaning is of course not a coincidence, but it is as a deliberate action of Sukarno's political opponents to degrade the meaning of a monument or even as a form of attack to bring down the Old Order era.

The functions of monument are as a past memorial events and shaping the future behavior no longer achieved, because now people currently make a very new narrow meaning, like in *Monumen Dirgantara*, right now it is known as *Monumen Pancoran*, so automatically the meaning is being changed, that the meaning is to remind about the greatness Indonesia's aviators at that time, but now monument is remembered as a pointer of place. The relationship of past events to set up a behavior of the present and the future is no longer realized, because the present generation is not familiar with past events relating to *Monumen Dirgantara*, they are more familiar with the shopping center, such as *Tanah Abang*, *Mangga Dua* or recreational areas like *Taman Impian Jaya Ancol*. Other monuments in the Old Order era also have same fate, *Monumen Selamat Datang* known as *Monumen Bundaran HI*; *Monumen Pembebasan Irian Barat* known as *Monumen Lapangan Banteng*; and *Monumen Pahlawan* known as *TuguTani*.

The function of monument as a memorial ceremony of Independence of the Republic of Indonesia is to commemorate past events in order to uplift the individual's or the public spirit to act or behave based on the spirit of the struggle of independence in the future, but monuments of Old-Order era is not able to evoke the spirit of the past for future action, because this time monuments became "dead" objects that are incapable of giving

the great spirit and encouragement to both individual and society group. Visual heritage of monument as a memorial object is not sufficient, but the legacy of the form must be accompanied by a legacy of meaning contained therein. Heritage needs to be brought to life through special rituals and routines organized regularly, in order to arouse the attention and memory for individual and supporting society, so that the purpose of the monument will be achieved.

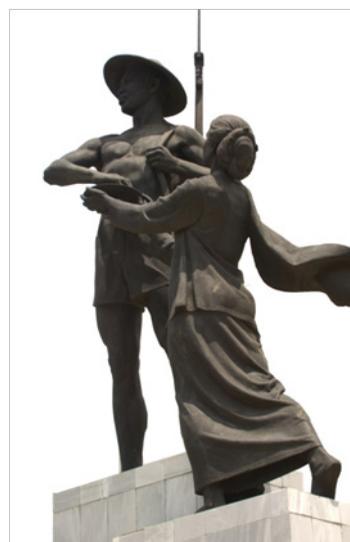


Figure 1 : The name of the bus stop next to Monumen Pahlawan as a form of 'bending' the meaning of monument

Source: personal photos collection of Toto Sugiarto Arifin (2010)

### The Visual Representation of Monuments

Monuments built in the Old Older era as work of art have the structure of a language, as well as literary work, which means that the structure of the visual language as a communication tool to convey specific messages, without understanding the structure of a visual language will be hard to read the work of art. As in the written language without knowing the definition of a noun or a verb, it will be difficult to communicate each other. If the visual language structure is not well understood, it is likely there will be inaccuracies in the arrest of the meaning of the art work. That is why it should be known accurately every element of the definition of art and the way of the organization, although the work of art does not have uncertain rules of grammar. Language in such away has broadly meaning, depends on the point of view and for what the art work is created.

Monuments of the Old Older era in Jakarta use much diagonal line motion, except in *Monas* that displays a vertical line motion in order to achieve spiritual impression. Diagonal line motion is applied to achieve the look of

dynamic motion of the monument, in contrast with the using of horizontal lines which illustrate peace and silence. Therefore, the use of diagonal lines based on the spirit of the monuments as a medium expression of Indonesia's struggle to seize and build a nation dynamically.

Monuments built in the Old Order era in Jakarta present dynamic forms, characterized by the heavy use of diagonal line motion. Dynamic properties reinforced with limb and facial expressions that give the impression of being engaged with the sturdy and strong, dynamic properties can be visually seen in the monuments that feature realistic styles such as *Monumen Selamat Datang*, expressionist style such as *Monumen Pembebasan Irian Barat* and *Dirgantara*, socialist realistic style such as *Monumen Pahlawan*, and Abstract Symbolic such as *Monas*.

Monuments during the reign of the Old-Order show dynamic motion. This motion can be achieved with three (3) ways: (1) arching limbs forward, backward or to the side, raising hand, opening mouth, and stepping foot; (2) lifting objects or accessories attached to the body, so that give impression of being floated; and (3) making parallel lines from the small to the large or from large to small.

Generally, the shape of the monument during the reign of the Old-Order in Jakarta refers to the human form, except *Monas* refers to Symbolic Abstract style. *Monumen Selamat Datang* shows realist style, while *Monumen Pembebasan Irian Barat* and *Dirgantara* tend to show Expressionism style. *Monumen Pahlawan* shows more Socialist Realism style. Those styles are suitable with Bung Karno's view, because he thinks that art should be easily captured by the illiterate meaning even by blind people, because the essence of work of art seen without text, without words, then the most appropriate for such an ideology is a fine art of realist style.

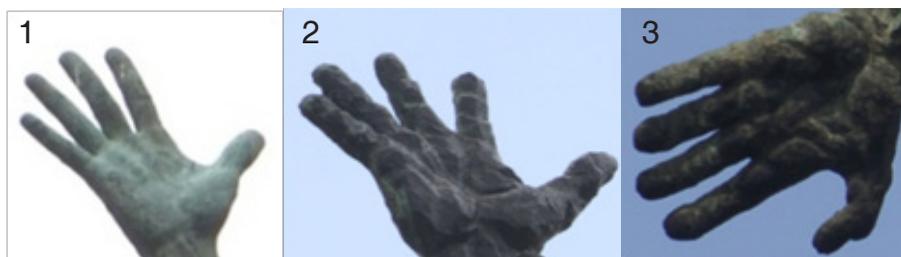


Figure 2: The visualization of the realist style in *Monumen Selamat Datang* (1) forward to expressionism style in *Monumen Pembebasan Irian Barat* (2) and *Dirgantara* (3)  
Source: personal photos collection of Toto Sugiarto Arifin (2010)

Bung Karno always states that Indonesian nation must return to their true identity and not to be an artificial nation, but because Indonesia was colonized by the Europeans for long time and the rules of art had been taught by Western artists to Indonesian artists. Almost three-quarters of the contemporary era, the world has been controlled and influenced by Imperialism and Colonialism, so the artistic process were controlled by codes of Europe, as well as the monument of the Old-Order era in Jakarta. It cannot be back to the purity of Indonesian art. Nevertheless, Bung Karno is able to guide the sculptors to discover their own identity, because the Realism of *Monumen Selamat Datang* or Expressionism of *Monumen Pembebasan Irian Barat* and *Dirgantara* are different from the concept of Realism and Expressionism developed in the West.

Space is an important part of a three-dimensional work such as monument. It is not only in its work or inside space, but also outside monument or outside space. Inside space is permanent or unchanging, but outside space is always changing, in line with the development of the local environment. Inside space is not only to achieve aesthetic impression, but also to provide quality of monumental perception of the monument, as the foundation or base of *Monumen Selamat Datang* and *Pembebasan Irian Barat*, because if the space in the base is closed, automatically the monument will look shorter and lost connection with the environment. In addition, space in the monument base will physically reduce the wind pressure.

Outside space becomes a crucial issue in the existing monuments in Jakarta, because environment changes rapidly, in line with the development of industrialization in the major cities. The acceleration of developing city does not count the environmental harmonization. The construction of buildings is like competing to be higher and bigger without considering the unity with the surrounding of the building. Monument previously located in vast empty space, then 'sink' in skyscrapers such as buildings around *Monumen Selamat Datang* and *Dirgantara*. They 'moved' from empty and wide space to narrow and congested space. At last, monuments look smaller, isolated, lost the connection with surrounding environment and reduced the monumental character.



Figure 3 : Monumen Dirgantara 'moved' from empty to crowded space  
Sources: (1) personal photo collection of Edhi Sunarso (1970) and (2) personal photo collection of Toto Sugiarto Arifin (2010)

Monument is a combination between personal expression of the artist and the customer, both implicitly 'hidden' in a monument, like the shape of the face in *Monumen Pembebasan Irian Barat* with opened mouth showing a screaming expression and having similarities with the face of the sculpture work from Edhi Sunarso. It is very possible because the details of the face of that monument done by Edhi Sunarso, except the cultivation of the face of sculpture of *Monumen Selamat Datang* done by Trubus. An artist requires a signature in his or her works, which means that the resemblance of the face of the monument statue with the artist as a deliberateness to show his or her presence in the work. And if the work is personal, the artist can easily put their signature or name in the work. But if the monument is a work belonging to public and funded by the state, then the personal right of the work will be lost.

The figure sculptures of four monuments built during the Old-Order era are *Monumen Selamat Datang*, *Pembebasan Irian Barat*, *Pahlawan*, and *Dirgantara* but none of them shows a figure of Sukarno or other figures who struggle for Indonesia's freedom. Bung Karno is more interested in promoting the spirit of nationality, the spirit of the nation in seizing and filling the independence, because independence is not the result of individual person, or just certain group, but the result of the sweat and the spirit of all Indonesian people fighting for the freedom. The attitude of Bung Karno in avoiding the characterization in his work of monument thinking by himself shows his consistency with the Nationalism values that he believes since his youth, that Indonesia is not a class or a particular ethnic group, but it is whole area of Indonesia from Sabang to Merauke. Monuments in Old-Order era in Jakarta are serving as a silent testimony of important past events, either event or tragedy adjacent to the time of the construction of the monument, such as *Monumen Selamat Datang*, *Pembebasan Irian Barat*, *Pahlawan*, and *Dirgantara* as well as recall memory, values or limitless past tragedy with the construction of monuments, such as *Monas*

and *Pahlawan*.

*Monas* is the central point that unites *Monumen Selamat Datang*, *Pembebasan Irian Barat*, *Pahlawan*, and *Dirgantara*, and all monuments face to *Monas*. *Monumen Selamat Datang* does not face to the former Kemayoran International airport, at that time it is to greet guests coming from abroad, but it faces to *Monas*, as same as *Monumen Pembebasan Irian Barat* does not face to the West Papua or Papua region, but it faces to *Monas*. *Monumen Dirgantara* does not face to Head Quarters Air Force of the Republic of Indonesia at the time, but it actually faces to the north of *Monas*, as well as *Monumen Pahlawan* facing to the west of *Monas*. *Monas* placed as the central point of monuments built in the Old-Order era, so that monument is a magical center for Indonesia, because *Monumen Selamat Datang*, *Pembebasan Irian Barat*, *Pahlawan*, and *Dirgantara* are the representations of the spirit from Indonesian people.

The unsmooth governmental transition from Old-Order to New-Order is one of the cause that leads to the lost of meaning of “warning” of those monuments, as well as used as a part of a political attack. *Monumen Pahlawan* had once been rumored as a symbol of *Angkatan Kelima*, that is the power of armed labors and peasants in the past communist rebellion, or more popularly known as *Gerakan 30 September/PKI* and the meaning is sustained by the New-Order government by naming the bus stop near the monument as *Tugu Tani* bus stop, while *Monumen Dirgantara* also has same fate that had been implicated as a statue of scribing eye or *Monument Hanuman*. Trans Jakarta Shelter near *Monumen Dirgantara* called Pancoran Shelter not *Monumen Dirgantara* Shelter, so it seems like there is no government’s effort to keep the memory of those monuments, in contrast, it looks as if the government tries to dismiss the true meanings of those monuments built in the reign of the Old-Order and they have been replaced with new meanings that do not have the relevancy to the initial spirit of the monuments.

## Conclusion

Monuments built during the reign of the Old-Order are representation of Nationalism in eliminating colonialism in Indonesia and around the world. Bung Karno has a strong and broad power under the Guided Democracy administration style, so the idea that has been suggested for a long time, that is to build the construction of great and large monuments can be realized within five years from end of his reign. Bung Karno in the Guided Democracy era has rediscovered his lost power, so the pressure to the

West, particularly on the issue of the returning of West Irian territory to the unitary Republic of Indonesia and the fight against Neocolonialism, Colonialism, and Imperialism has been done more progressively. Better pressure was carried out in home affairs and international forums. He has expressed his idea of Nationalism proactively through the construction of monuments in Jakarta. Bung Karno wants to show the world that Indonesia is a large and prosperous country that can produce great works on its own merits.

Monuments of the Old-Order era in Jakarta show own expression that supports the whole expression. Hence, monuments during the reign of the Old Order contain four aspects of expression: (1) Monument is as a personal expression of the artist; (2) Monument is a medium to deliver the emotion of the artist to the public; (3) Monument is an embodiment of emotion through objects; and (4) Monument is an expression of the contributor, in this case the Old-Order government represented by Bung Karno's figure. Therefore, it can be generalized that a monument is a combination of the representation of personal expression of the artist/ maker and buyer/ ruler/ contributor.

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# Jaafar Taib: A Biography of Malaysia Versatile Cartoonist

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## Abstract

There are several successful cartoonists in Malaysia and so far the thriving life of Jaafar Taib has not been thoroughly researched and documented. The biography done so far was very brief and only discusses on his works as a cartoonist. Lack of resources on cartoon history itself has made this research crucial because cartoon has become a part of history in Malaysia. It is to enrich the documentation of cartoon art in Malaysia by focusing on the success story of a versatile cartoonist, comic artist, painter and entrepreneur Jaafar Taib. Consideration on the description, analysis, interpretation and judgment in the analysis of his art works as compared to his life journey as a versatile cartoonist are presented in three major eras, namely the formative years, productive years and the new millennium. From these three parts, his artworks will be further dissected based on the technical and aesthetic aspects as well as the literacy of it. Hence, the life of Jaafar Taib as a cartoonist, a painter and an entrepreneur for more than five decades has made him a versatile cartoonist in total. He has successfully maintained the Malaysian identity in his artwork and is considered as the best contribution towards comic industry in Malaysia by receiving awards from Prime Minister of Malaysia. It is hoped that this study will inspire others to document the success stories of other prominent local cartoonists.

Keywords: Jaafar Taib; biography; Malaysia; versatile; cartoonist.

## Introduction

Cartoons in Malaysia have existed since before the independence in the 1930s which has its own style related closely to their multicultural society. Appearances of cartoon in newspaper have played an important role in the Malay cultural and political development in this country during the time. The emergence of cartoon art in the 1970s through the establishment of humour magazines by the first cartoon publication company in Malaysia was a phenomenon for comic industry. Considered as the first humour magazine in Malaysia, *Gila-Gila* was published on 1st April 1978 by Creative Enterprise Company that sold out its first issue of 9,000 copies in a week. The concept of this *Gila-Gila* humour magazine is to depict Malaysian identity through its theme, character, story, humour and drawing. *Gila-Gila* was co-founded by significant cartoonists and comic artists Jaafar Taib, Mishar, Zainal Buang Hussein and Azman Yusof.

*Gila-Gila* magazine has been a trendsetter and inspiration for many cartoonists. According to Mahamood (2015), this magazine has become a reference for other publication of humour magazines and has produced quite a number of well-known cartoonists such as Rossem, Fatah, Don, Rasyid Asmawi, Reggie Lee, Long, Zamriabu, Tazidi, Cabai, Aman, Ujang, Nan, Bor, Zunar, Juragan, Lee Inas, Nudin, Imuda, Kerengge, Aza, Rosman and Aloy (2015: p.150).

However in Malaysia, versatile cartoonists are rarely heard of or have not been widely exposed. Thus, Jaafar Taib who was among the company co-founders has shown his credibility in technique, working discipline that he was known for and succeeds in elevating the profession of cartoonist. It has been proven through the publication of *Gila-Gila* magazine itself and it has become an inspiration for other cartoon magazines (Mahamood, 2010). Hence, as a prominent among Malaysian cartoonists (Provencher and Lent, 1998) he has taken himself a responsibility to be a mentor in expanding his knowledge and skills to other talented cartoonists who were inspired by his cartoons (Mahamood, 2015).

## Method

This study used a qualitative approach and art historical method. The underlying theory on the analysis of the artist background is based on Vasari's theory of art in a cycle as a biographical approach. While for analysing samples of artworks, Feldman's theory is used and summarized as in the research plan. Primary and secondary data will be used in collecting data or information concerning situation, person and problem. When

conducting a research study, it is required to collect all the necessary information pertaining to it. Yet, occasionally the information necessary is by now easily available through so many resources and only requires a simple extraction method.

## Findings

Jaafar Taib is the first Malaysian cartoonist that is actively involved in various different fields which are art, science, literature, publication and business. The paper discusses Jaafar Taib's journey as a cartoonist and his active involvement in comic, painting and publication. Information collected from the interview and observation on samples of artworks are being segregated into four sub topics beginning from his background, the formative years of 1960s to 1980s, the productive years of 1980s to 1990s and the new millennium years of 2000s onwards.

### *A. Background*

His birth name is Jaafar Bin Taib and he is widely known as Jaafar Taib. He was born in Alor Gajah, Melaka on July 28, 1952. Since early age, he has been interested in cartoon. After finishing his high school, he migrated to Kuala Lumpur to pursue his passion towards art.

There were not many options offered in his hometown regarding art studies and there were not many art schools either. As a matter of fact he came from a not so well-off family that made his life difficult to attend any art school or art class. Due to deepen love for art, he has made a fulfilment to self-taught himself about art. A self-taught study processes that did not consist of just reading from a lot of books, magazines and newspapers but through working experience where he had been faced with critics from a lot of colleagues, art appreciators and art collectors. However, his determination has kept him continue on practicing and took all the criticisms as part of the challenges.

Apart from facing difficulty in his career; he was prospering in his marriage life as he and his wife were blessed with six children; four boys and two girls. The soft-spoken and gangly 63 year old father of six is proud of the support from his family especially since his children are showing interest in painting.

Being a self-thought artist has changed his way of thinking process in making artwork where he is known for his perfectionist attention to detail in producing a quality end product of artwork (Figure 3.1). This is due to



Figure 3.1: Jaafar Taib with his artworks in his studio at Jalan Kuching.

having a quality artwork produced from a quality time spent on in-depth research and a lot of background readings.

### *B. The Formative Year: 1960s – Early 1980s*

#### *1) Cartoonist:*

Comic strips entitled ‘Hang Tuah’ which was published in the Malay newspaper of *Berita Harian* in 1980s, a character of Malay hero who was a warrior during Malacca Sultanate under the reign of Sultan Mansur Shah in the 15th century. The comic series of his version is based on Malay folklore of ‘Hang Tuah’ (Figure 3.2). The strip with three panels consists of indoor scenery and outdoor scenery in different places with different situation.

In the strip, various characters play different scenario and the techniques of drawing are detailed which help bring up the mood of the narrative. This version of ‘Hang Tuah’ does not just focus on fighting aspect but also in the context of family institution and living.

#### *2) Painter:*

Painting of ‘Pertarungan Hang Tuah dan Hang Jebat’ for example, depicts a duel between fellow friend and companion of Hang Tuah and Hang Jebat, 1982 (Figure 3.3).



Figure 3.2: Comic strip entitled 'Hang Tuah' by Jaafar Taib in *Berita Harian* 22 January 1982 (taken from [rudimahmood.wordpress.com](http://rudimahmood.wordpress.com)).



Figure 3.3: 'Pertarungan Hang Tuah dan Hang Jebat' by Jaafar Taib.

A figure of man with full of Malay dress which shows his face while holding a 'keris' (dagger) was believed to be Hang Tuah and the opposite man was believed to be Hang Jebat who was among comrade to Hang Tuah during studying Malay martial art of *silat* with Aria Putra, a renowned *silat* guru. Hang Jebat who had suffered from misunderstood and miscommunication upon hearing his best friend, Hang Tuah was being executed by the order of the Sultan without prior investigation, has took a revenged towards Sultan while they were in the palace. However, the Sultan was able to escape and saved. Then Hang Tuah came to the palace to stop his friend, Hang Jebat who he believed was a traitor to Sultan and need to be executed by the order of the Sultan. Message that Jaafar Taib tried to deliver is learning history through images can be done instead of reading text book.

### 3) *Entrepreneur:*

In 1976 Jaafar Taib decided to make and published his own comics. And he officially made it and founded the Creative Enterprise Sdn. Bhd. in early 1978 (Figure 3.4). The company was situated in Jalan Pantai Baru, Kuala Lumpur and later moved to Bangsar Utama, Kuala Lumpur.



Figure 3.4: Creative Enterprise's logo.

In fact he is now the managing director and head of the creative department cum editor of Creative Enterprise Sdn. Bhd. The company began as a small publishing company with the tagline of "*Lambang Penerbitan Bermutu*". Products of the company were focused on comic, humour magazine and Malay novel. Jaafar with others cartoonist which are Mishar, Azman Yusof and Zainal Buang Hussein were cooperated together in creating the '*Gila-Gila*' humour magazine as a replication of *Mad* magazine from the United States of America (USA). It had been published on April 1st in 1978 due to the lack of reading material for entertainment especially in Malay language.

C. The Productive Years: 1980s – Early 1990s

1) *Cartoonist:*

In the sub series where the caption ‘Adakah anda menyesal kalau...’ (Will you regret if...) (Figure 3.5) on the top of the panel, act as a possibility question and the caption below was the answers while the characters supported the overall of the answer. However the messages also are very cynical to Malay society, typically among workers who are living in the city.



Figure 3.5: ‘A piece of comic strip in ‘Adakah anda menyesal kalau..’

A remarkable piece of artwork by Jaafar Taib in making a criticism, focused on working people with a small scale salary. In Malay culture, being humble in doing something was an Islamic ethic, practicing in preventing from being a profligate person in the context of extravagant used of money. People who are a spendthrift person are nothing more than like a devil’s brothers and the devils themselves are hugely disobey to their own God (QS [17] Al Isra’: 27). And so this is a lesson addressed for Malays who have disobeyed the religion.

2) *Painter:*

Series of “The Red-Jungle Fowl” was an effort in recording habitation of jungle fowl. The beauty of their life activity is being captured by camera and sketch first before making its details with colouring process. For him what he saw was from a character to scenery, he captured and presents it in the form of painting like in “The Red-Jungle Fowl 7”, (1998) (Figure 3.6).



Figure 3.6: “The Red-Jungle Fowl (7)”, Acrylic on canvas, 1998.

Based on this painting, Jaafar Taib has captured the moment of this jungle fowl couple action and movement. The view of them being together was also seen in human life. How human can live together with their partner as a family and it can also be seen in this animal action of showing harmonious living as a family. Moreover, the jungle fowl also has an attitude of caring and being protective to their family.

### 3) *Entrepreneur:*

*Gila-Gila* humour magazine has played a very important role in developing the industry of Malaysian cartoon, particularly in Malay language of humour genre; and having sense of Malaysian reader’s taste, since the very first publication in 1978.

Creative Enterprise Sdn. Bhd. has been able to maintain the quality of production starting from the aspect of ‘what to make’; ‘how to make’; and focuses in making it right which are the principles applied each time in making of comic as well as any other products published by the company. The content arrangement in *Gila-Gila* magazines is synchronizing, publishing reading materials that are not only suitable but follow the readers’ taste. The arrangement of comic in *Gila-Gila* magazine is done by putting more thoughts in the sense of conformability for the readers when reading it; interweaving light comic strip after the heavy comic purposely for reader’s eye rest.

The success of the *Gila-Gila* humour magazine, an anthology series of comic strips by Jaafar Taib were published as ‘*Kalau*’ in 1982, followed by another series “Jungle Jokes” in 1991, ‘*Kalau*’ second volume in 1993 and “Jungle Jokes” second volume in 1996 (Figure 3.7).



Figure 3.7: The front covers of anthologies series.

#### D. The Millenium Year: 2000s Onwards

##### 1) Cartoonist:

His courage and effort in elevating Malaysian identity with issues conveyed through his comics and illustrations book have made him as a cartoonist being honoured not just by *PEKOMIK (Persatuan Penggiat Komik Malaysia)* in 2010 (Figure 3.8) but also among the readers as well. He has said that for all these passing years, his efforts are not for his benefit but for all the cartoonists in Malaysia, regardless of their background.

He has contributed to comic industry in Malaysia for almost a decade in documenting animal species that can be found in his comic “Jungle Jokes” which has made him being recognised in comic industry and in turn received awards for two times which were given by the Prime Minister of Malaysia, Datuk Seri Najib Tun Razak. The first award is *Kartunis Dedikasi of Tokoh Penggiat Kartun Malaysia 2012*. This award is given by the Prime

Minister for the campaign on Cartoon and Animation of 1 Malaysia on June 24th, 2012 at Pasar Seni, Kuala Lumpur. Then secondly is the 2015 *Kampung Boy* Premier Award which was held in conjunction with Lat's 50th anniversary involvement in cartoons, in Putrajaya on October 12th, 2015.



Figure 3.8: From left, PeKomik Award 2010 for best loose cartoon, *Kartunis Dedikasi Award of Tokoh Penggiat Kartun Malaysia 2012* and *2015 Kampung Boy Premier Award*.

## 2) Painter:

The painting '*Enggang Badak*', was painted by using oil paint colour and on a canvas in 2008 (Figure 3. 9). '*Enggang Badak*' depicts a scene of a bird settled on a tree branch while another bird is flying with view of nature; trees, mountain and some cloudy sky.



Figure 3.9: '*Enggang Badak*', oil on canvas, 2008.

This species is among endangered species being protected under Act of 76/72. It faces many threats, including loss of habitat and was hunted for its meat, feathers and casqued, which can be carved into a decoration. Thus this is why Jaafar Taib painted it for documentation purpose.

### 3) *Entrepreneur:*

In celebrating the 37 years of publication and over than 700 issues published, the company has made a collaboration with Gallery Petronas in exhibiting the *Gila-Gila* humour magazine as part of the on-going promotion. The exhibition of *Lagi-Lagi Gila-Gila* was held at *Galeri Petronas*, KLCC in Kuala Lumpur, from 15th April 2015 until 15th July 2015 which the opening ceremony was completed by Datuk Mohammad Nor Khalid or Lat, the icon of Malaysian cartoonist (Figure 4.0). It was the first time for this kind of exhibition being collaborated between Creative Enterprise Sdn. Bhd. and *Galeri Petronas*. At the same time, few of the prime comic themes were being printed again and special edition was being published, exclusively sold it at the *Galeri* as a souvenir for visitors and long-time supporting readers.



Figure 4.0: Entrance of exhibition at *Galeri Petronas*, KLCC.

## Conclusion

The life of Jaafar Taib as a versatile cartoonist that involves the activities of making comics, paintings and as an entrepreneur has spanned more than five decades. During the time frame he has witnessed the development of Malaysia infrastructure as well as the cartoon industry. He has given back to the society by guiding and continuously inspiring younger generation of cartoonist to never giving up in making comic in the process of creating a

good one. As a matter of fact, he is successful in maintaining the Malaysian identity in his artworks and was considered the best contributor towards comic industry in Malaysia as he has been honoured by significant awards given by the Prime Minister of Malaysia, Datuk Seri Najib Tun Razak.

## **Acknowledgment**

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# Fiction Or Facts: Hikayat Merong Mahawangsa (The Kedah Annals) In The View Of Current Civilization Value

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## Abstract

Hikayat Merong Mahawangsa is a historical document about the writing of ancient Malay folklore, which mirrors the fine Malay traditional culture through the practice of high cultural moral values and customs. The essence of its contents explains that ancient/old Malay culture is rich with values which can be learned and taken as an example. The genealogy of Malay rulers have been previously analysed and discussed by scholars from different era. The translation of this account tells about its very own and unique metaphors, myths and legends. It is known that almost all ancient Malay kingdoms are connected to a particular history about their origins and ruling chronicles. Hikayat Merong Mahawangsa is the truth as well as a literary document to prove that the Malay history cannot be denied and its significance need to be understood. Thus, among the objectives of this paper work is to see whether Hikayat Merong Mahawangsa is a fictional or a factual account. Apart from that, this paper is meant to investigate whether the work is still relevant with the values of Malay modern society.

Keywords: Value, fiction, facts, metaphor, civilization and thought.

## Introduction

Ancient Malay kingdoms have their own historical literary collections. There are varieties of narrations about the founding of a particular state, its progress, the golden age and the downfall. These literary works regarding the foundation of a state often were mould with elements of myth and legend which can be considered as a pulling factor of Malay traditional historical literature.

The existence of the bloodline from Merong Mahawangsa up until the seventh generation that is Raja Pra Ong Mahawangsa or also known as Sultan Mudzalfar Shah has been truly proven. The earliest manuscript of Hikayat Merong Mahawangsa was believed to be bound and the first publication has been made in the 1898. It was printed on the stone slabs without any paragraph, comma or full stop. R.J Wilkinson's version as being described by Dato' Dr. Haji Wan Shamsudin bin Mohd Yusof (Per. Com.2010) has being made in the form of a book made from printed stone slabs with Jawi script. This version contains 113 pages of 13"x8.4". The book was written by Muhammad Yusof Nasiruddin and it was completed being copied down in 2 Rejab 1316 or 16 November 1898. However, the manuscript is illegible because earlier version of Jawi script is not as easy as current Jawi script which is easier and more readable.

According to Dato' Dr. Haji Wan Shamsudin, Merong Mahawangsa came from Rome which was a colony in the north of Persia and it was not in Italy as it was claimed by certain people. Persia was actually situated in today's Iran and this were reported by Malays in Kedah. From the analysis by Siti Hawa (1991), the name Merong Mahawangsa itself originated from the Hindu-Buddhism influence from which the culture and civilization from India was still strongly practiced by the local community. Towards the final part of the manuscript, it stated the chronicles of Kedah's ruler lineage and Sultan Ahmad Tajuddin was the last sultan stated in the chronicle. Sultan Ahmad Tajuddin's lifespan was between 1806-1845 and it was corresponding with the date of which the hikayat was written.

According to Dato' Dr. Haji Wan Shamsudin (Per. Com. 20100, the beginning of this hikayat had been asserted with mythical elements. These elements were meant to spice up the narration and indirectly it has become an attraction point for readers to read and believe it. For example, the narration stresses on the aspects of capability, obedience, and supernatural power of a ruler.

## Fictions and Facts in Hikayat Merong Mahawangsa

Kamus Dewan Fourth Edition (2005), defines civilization as referring to a state of human society which is defined by its standard of material advancement and development in thinking, social, culture and politic. In the context of the country and its population, it shows that they have achieved the material advancement and progress in culture which also included the fine moral aspect.

Fiction means imaginary events or invented stories (Kamus Dewan Fourth Edition (2005)). Among fictitious elements found in Hikayat Merong Mahawangsa is about the existence of phoenixes in the era of Solomon. The Phoenix was usually pictured as a magical creature that can change its form into human being. All animals in that era were claimed to have the ability to speak. In the hikayat, the Phoenix intended and played the role to prevent the marriage of prince of Rome and the China's princess. Due to such sinister act, the Phoenix was banished to Kalzum Sea under the order of Solomon. Apart from that, the Phoenix was also banished for being arrogant towards the royalties and Solomon himself.

There are several reasons regarding the founding of Langkasuka. Some claimed that the word Langkasuka originated from Sri Lanka where Langkasuka was the meeting place for the Rome's prince and China's princess. Most of the time, they will focus up at Gua Cerita in Langkawi. Some even claimed Langkasuka came from the phrase "Alangkah sukanya" (How delighted) which means that they fond of building a kingdom there. Those mentioned were giants who were living in Langkasuka. The giants were actually aboriginal people and they respected Merong Mahawangsa because Langkasuka used to be his sojourn. Merong Mahawangsa was capable of travelling to the southern east and stopped at Langkasuka to look for the missing Rome's prince after he lost in the sea due to the Phoenix attack.

Another myth is the myth about Raja Bersiong ( King with fangs) or his real name is Raja Ong Maha Perita Deria and he was a cruel ruler. Among his cruelty towards the people was to kill whoever did any misconduct. He was said to like food added with human blood. His fangs emerged due to this habit. Due to his cruel acts, his ministers, his people and wife were no longer respecting him as a ruler. He still refuses to change even though after being advised and it leads to a war with one of his ministers, the Fourth Minister and finally he fled to Patani through pintu malim.

There are also fictions about buluh betung (bamboo plant) which appeared in this hikayat but also come up in other hikayat like the Hikayat Banjar

and Hikayat Raja Pasir. Raja Bersiong's tale is related to the buluh betung when he fled to the jungle after being hunted by the Fourth Minister who was actually looking for an heir of Kedah and Raja Bersiong's son, Raja Pra Ong Mahapudisat became the new ruler of Kedah.

Raja Pra Ong Mahapudisat however did not have offspring for an heir and one day he went to the jungle and found a bamboo plant in one of the elderly houses. He took it back because he felt so fond of the bamboo plant. When the bamboo plant was finally burst out/ opened up, a good looking boy came out from inside the bamboo plant. Finally, Raja Pra Ong Mahapudisat decided to take the child as his own.

Kota Kuala Kedah or previously known as Kota Kuala Bahang is the evidence that this Hikayat Merong Mahawangsa is not merely a myth or imagination. The fort was rebuilt during the reign of Sultan Abdullah Mukarram Shah ( 20th Kedah ruler) between 1780-1782 as it is located today. The fort consists of a palace with cannons bought from the Dutch and British which placed around the area of the fort. Apart from being a fort, it was also made as the administrative centre by Sultan Ahmad Tajuddin Halim Shah II (22th Kedah ruler). During his reign, the fort was attacked and tore apart by the Siamese army on 12 November 1821 and later on, it was used by the Japanese during their occupation in Malaya (Source: Skuad Cekna).

### **Facts in the Merong Mahawangsa**

However, there are no concrete evidence regarding the founding of Langkasuka. Hikayat Merong Mahawangsa evidently claimed that Langkasuka situated at the foothill of Gunung Jerai, or the Bujang Valley which later was moved to Pattani. The earliest archaeological evidence was the Inscribed Stone of Budhhagupta found in Seberang Perai and Bukit Meriam which dated back to A.D 4-6. Lembah Bujang was progressing as an entry port and a sojourn for voyagers from India, Middle East and China. (Source: Kedah Library).

According to Dato' Dr. Haji Wan Shamsudin bin Mohd Yusof (Per. Com. 2010), Kedah was considered as a huge territory with the Pattani at the east and Lembah Bujang at the north. He further elaborates that the opening of a new state will be made through an unusual treaty as how Malacca derived its name. The ruler of Malacca was laying against a tree called Malacca to get some rest when a fruit fall down from the tree and to that the ruler name the state as Malacca.

The early part of Kedah's history was very much influenced by its strategic

geographical location in the region. From the pre historic perspective, Kedah can be described as a bridge/link or route used by people in the migration process from the north to the south and from the east to the west.

Pulau Serai as being mentioned in the hikayat is also known as Gunung Jerai where a lot of historical artifacts were found. The location of Gunung Jerai which extends to Tanjung Jaga at the coastline made it as a guide to ancient voyagers whom came to trade in this state since ages.

### **Values in Hikayat Merong Mahawangsa**

Value is a vital component in every culture of any society. In general, values are principles in having the acceptable and practiced norms of a society and it is the combination of all good and ideal elements which are accepted by the society (Wan Abdul Kadir, 2000). Value is an idea that is shared together regarding what are things deemed to be important and useful. Shared values are values that can be accepted by members of the society collectively. It is a common principle which offers the society members with one particular measure to justify and decide certain actions and aims. It is not an object with colours nor shapes but it determines the mental representation which was moulded from human behavior (Kamarudin and Siti Hajar, 1998).

According to Nadjer (1975), value is a form of faith, belief, and confidence which being applied to make a decision. Value is also belief people hold which decides whether one's action is accordance to the prescribed norms of the tradition, religion and the inclination towards doing something. The sources of values are religion, culture, education, family and society.

It has been known that the values of Malay society since ancient time has been encountering various diffusion and acculturation process which began with Hindu, Islam and Western culture. However, Islamic culture has great influence on the Malay lifestyle including their values. In the other words, values is a human behavior principle that is accepted and practiced by a society and it reflects combination of all elements that are considered rational, good and perfectly complete until it is has become a part of their life in the present time.

Among the values are:

- i) Politeness
- ii) Kindness

- iii) Humble
- iv) Generous

In Hikayat Merong Mahawangsa, there are numerous values that can be used as exemplar and lesson such as loving, responsible, respecting others, responsible, politeness, compassion, warriorship , kindness, kind-heartedness, politeness, generosity, humble and undivided loyalty to the King or Ruler. Integration and unity concept together with cooperativeness and helping each other are also values that are indeed accepted and practiced by the Malay society until present. The existence of these values had led a harmonious and peaceful life to the Malay society. The example can be observed in the excerpt below:

*“Upon the completion of the city and palace, then the ministers and knights began building their house and opening villages surrounding the king city ”.*

*(Siti Hawa Haji Salleh, 1998)*

The Malays attributes that are always humble, respecting others and fondness to the King or Ruler can be observed in the following excerpt.

*Later, the people present themselves to the King everyday. The King acquired fame to be King of the land ”.*

*(Siti Hawa Haji Salleh, 1998)*

Looking from other perspective, Kedah state ruler once had already practiced open-door policy specifically towards foreign traders that come to trade in the state. All amenities and needs were provided conductively by the ruler besides hospitality cozy/warmth treatment from the local people. It has been a norm where Malays pay respect to others and specifically prioritize their guests.

Their hospitality that is without prejudice is one of the Malays decent attitudes. These attitudes can be observed from the excerpt below.

*“Traders and strangers came from other region to trade there and the good sense and conciliating demeanor of the Raja and the ministers caused them to prosperously making living there.”*

*(Siti Hawa Haji Salleh, 1998)*

Values like kind-heartedness and generosity to all human kind regardless races, willingness to help, cooperation, interaction, visiting each other, tolerance, conscientious and forgiving are the richness of attitude that exist in the culture of Malaysian society.

Generosity and benefaction in dividing their earning is regarded as highly regarded values. In the context of this Hikayat, King Pra' Ong Mahaputisat is portrayed as a fair and generous ruler upon encountering fakir. This can be proved/ observed in the following excerpt.

*"The requirement to be King; should always be patient, compassionate to the people of the state and the servants with fairness and beneficence by giving alms and donation to the fakir, the convict to be sentenced to death should be kept retention for 3 or 4 days to be thoroughly scrutinized before execution, and the heir to be king in the land of Kedah should not reside at only a place instead to build fort and ditch in the residence and must be king ruling the state; city."*

*"There were a great number of people in the land during King Pra Ong ruling the state of Kedah for he is just and prudent and the people are always remorseful with all the bala. The people are not living in mistreatment and the foods are all prosperous."*

*(Siti Hawa Haji Salleh, 1998)*

Undivided loyalty for the King is apparent. This can be learnt when Kedah undergone throne vacancy, but the Fourth Minister never attempted to take chance occupying the vacancy instead immediately requesting assistance from Siam King to seek for Kedah State King and he also negotiate with clever astrologer besides asking the supernaturally-gifted elephant (Gajah Sakti) named Gemala Johari to assist in searching for the king to solve the problem.

The entire people of Kedah were mesmerized by the keistimewaan of an elephant which succeed in tracing Raja Bersiong ( King with Fang) son who was to be titled as King of Kedah. It can be concluded that the Fourth Minister that concerns on the people problems indeed posses highly precious values/attributes in him. Besides, he is not selfish even the opportunity is there for him to be the King by taking the throne. He also did not reject Raja Bersiong (King with Fang) heir to be king even though he strongly oppose Raja Bersiong ( King with Fang) inhumane conduct.

Example of generosity that is portrayed in this Hikayat Merongwangsa is as follows;

*They all work without being ordered even more they ask others too working until they stop for refreshment. After some food and drinks, they continue working until night. All the hard work is not after wages but sufficiently rewarded with foods and drinks for them. That's how Raja Bersiong ( King with Fangs) presents himself to the them'*

*(Siti Hawa Haji Salleh, 1998)*

It is also portrayed in this Hikayat Merong Mahawangsa that Malay societies are very concern with politeness especially when attending guests. This can be seen when Sheikh Abdullah Yamani, a pious from Baghdad managed to convert King Pra' Ong Mahawangsa and the entire people of Kedah into embracing Islam. Upon all his kindness, King Pra' had given special treatment and shown great hospitality towards him. This phenomenon showed that in the Malay society, politeness is highly regarded. Politeness is an attribute that is possessed by those who have manner is their speech to honour their guests.

Islamic brotherhood values also can be observed when Sultan Aceh presented a gift two books which were Siratul-Mustakim and Babun-Nikah to Sultan Muzaffar Shah. This gift in all probability might be purposefully given to be utilized as guidance to distinguish good and evil and also to function as practice on Islamic teachings basis.

Apparently, Hikayat Merong Mahawangsa exhibit us the fight, opposition between the benevolence and malevolence. Malevolence is defined as all malevolent intentions and values like arrogant and ungrateful, lustful and complies with the devil. The malevolence can be defeated with faith and devotion to God's Almighty power and those who act benevolently will be blessed and protected by Allah and for those who disobey practice malevolence conduct will be paid with anguished agony like what had happened to the

Phoenix and Raja Bersiong ( King with Fang).

## **THE VALUE OF INTELLECTUAL AND LEADERSHIP OF HIKAYAT MERONG MAHAWANGSA**

Merong Mahawangsa was born after Kedah started to open with solid foundation of administration with the existence of its own empire equipped

with its traditional architecture of the castle and strong base of its ruling system. The story of Merong Mahawangsa symbolises both ideology and leadership in traditional Malay culture.

The concept of *raja adil raja disembah, raja zalim, raja disanggah* (famous quotation of Hang Jebat; a just king is a king served, an unjust king is a king defeated) has been emphasised in the story of Raja Bersiong (the king with fangs) where this story is about the cruel ruling of the king which ends with the lost of his throne.

The story about merciless king is demonstrated in many forms of historical fictions and facts around the globe. As mentioned earlier, the traditional form of ruling system shows how the traditional monarchy system functions and reveals the dictatorship of the king during the era. It also reveals how royal prerogative right of the king to decide almost everything. The king has the veto power and honour to make any decision in every aspect of life of the country they ruled and the citizen has no right, neither to question nor to criticise.

Mohd Azhar Bahari (2009) explains that Malay Kings or Sultan appear to bring the sense of honour, authority and noble elements along with the throne and this has been practiced since the traditional ruling system. Everything is designed to symbolise the attributes of the royal highness in the form of the royal attire and accessories. The belief towards the king's power and honour among the citizen has made it compulsory for them to be faithful and pay the honour towards the king. This custom is called 'menjunjung duli' (the act of complimenting the king with great respect and honour). The term 'menjunjung duli' is a custom of showing respect and great honour which has been practiced among the state ministries in order to show the honour and loyalty to the sultan.

The arrival of Islamic missionary to Kedah has also been well narrated in Hikayat Merong Mahawangsa as stated in:

“ Therefore, it reaches the king of the state who is kafir and takes alcohol; reaches the leaders of satan with Sheikh Abdullah and enter the castle of Raja Pra' Ong Mahawangsa and straight to the battle field. ”

(Siti Hawa Haji Salleh, 1998)

The Islamic influence has indirectly caused a form of transformation in daily activity of the traditional society. Ishak Saat (2009) has stated that, traditionally the royal family and higher hierarchical society were under

great influence of Hinduism-Buddhism and this can be seen through their habitual activity and belief system. They prioritise certain aspects as in the ceremony and teachings involving praising and praying towards the goddess for their own privilege. The influence of philosophical writings on the citizen has also played major roles in penetrating through the heart and setting the mind of the citizen to respect the king and those of socially higher hierarchy.

The quotes stated below explain the delivery of Islamic teachings through the arrival of Sheikh Abdullah;

“Thus, said Sheikh Abdullah, should all of you know that this is the only religion of our Prophet Muhammad until the arrival of the doomsday. It is our responsibility to spread Islam as what have been taught in Quran, as It is from Allah s.w.t to his prophet, Muhammad s.a.w, where Mecca is the place that he lives and Madina is the place of his tomb. And your highness, it is important for you to realise that there is no other true religion other than Islam.

Therefore, said Raja Pra’Ong Mahawangsa to Sheikh Abdullah, if it is true then you must teach and spread Islam to this region”

(Siti Hawa Haji Salleh, 1998)

The above quote of Merong Mahawangsa explains that with the arrival of Islam has contributed for changes in terms of mentality and leadership of the people during the era. The acceptance of Islam among Malay society give huge impact in complementing the empty soul and successfully change the perception of Malay society towards the position of a king and aristocratic class of community. The Malay society today practices the concept of a king as the royal highness with honour and dignity; as well as loyalty towards the king in which parallel to what have been emphasised in Islam. Islam has successfully made a huge paradigm shift in Malay society towards a rational and intellectual mentality and leadership. Islam has changed the belief system of Malay society, which was from the practice of goddess to a religion where Allah is the only God. The shift to Islam remains until today.

Hikayat Merong Mahawangsa has also highlighted the use of technology during the era. It is the beginning of the era of civilisation which begins from developing the aspect of morality and values, guiding, directing and improvising to a better living. Classifications in terms of the technology used in Hikayat Merong Mahawangsa involve navigation technology, sailing and shipping, military, production and construction technology.

The knowledge of navigation has been illustrated in annals termed Merong Mahawangsa as stated below:

“Thus after everything are ready, therefore on one fine day, Raja Merong Mahawangsa pulls the anchor and sails together with all the fellow ships.”

(Dzulkifli bin Mohd Salleh, 1967)

The annals termed Merong Mahawangsa records the journey of King Merong Mahawangsa from Rome to Langkasuka used two large ships took along the prince of Rome with the companion of Merong Mahawangsa’s ship. These two ships were guarded with another nine voyages. In the annals, the term voyage can be interpreted as small ship or cannel. Therefore, it is obvious that, the King of Rome was being particular and selective in honouring a heavy duty responsibility. The King Merong Mahawangsa was chosen due to his capability and knowledge of navigating and sailing that he possessed.

During the second attack at Kuala Tawai, Merong Mahawangsa used the strategy of unity where he combined his ship with Prince of the King of Rome while other small ships and frigates circulated around the two voyages making the winning on the side of Merong Mahawangsa. The Prince of Rome was safe because of the brilliant strategy used by Merong Mahawangsa.

Merong Mahawangsa practices different combat techniques flexibly according to situations of the forces. During the first attack, Merong Mahawangsa used swinging military type of equipment in defending their clan. Other than arrow and bow which are later termed as Ayunan, arrow and bow named Berana Pura also was used during the second attack. The third attempt at Kuala Parit too used arrow and bow.

Other than military equipment, the annals has also recorded the used of comprehensive military uniform as stated during the era of Raja Ong Maha Perita Daria. The decision was made by the ministers of the states to show sign of disagreement towards the existing ruler and this had made the king to be equally prepared to face any attack against him. This king’s preparation which includes the wearing of his complementary equipment is illustrated as below:

“as he wears the belt around his waist that made of Azrang Kashmiriyang, with the length of forty *hasta* or cubit (*a traditional way of measuring which use elbow*)

*and middle finger), putting on tengkolok (traditional Malay headdress) named Bulang Randai with keris (traditional Malay dagger) that covered with gold and a shawl on the left shoulder, an attire with golden spinach seed, holding tombok (long stick weapon) with shining bright eye and all these suit his great feature..”*

(Dzulkifli bin Mohd Salleh, 1967)

The events of great wars highlighted earlier have given a sense of value in which has been adopted in order to strengthen today's civilization. The current socio economy and socio political environment of Malay has encouraged the practice of defending strategy more than attacking strategy. The expansion of empire is done through a diplomatic negotiation.

Other forms of technology used during the era as stated in the annals is constructional technology. There are a number of events which illustrate the use of constructional technology such as drains, fortress and castles. These buildings are the symbols of the development of Kedah in terms of the developing country states. However, the development of infrastructure has not being mentioned directly but the sense of harmony and increasing number of traders at that moment indicate that the infrastructure facility offered complement the need of necessity of trading activities conducted in the region.

The knowledge applied as mentioned in the annals includes the knowledge of cosmology. Forecasting the movement of wind such as changes in the direction of Monsoon from a certain distance of time has been the area of expertise of sailors and navigators. The journey to the continent of China is not a short journey. Familiarity with the route is a strong factor for the King of Rome to request the companionship of Merong Mahawangsa to head the journey of Prince of Rome to China. The knowledge of cosmology has eased the journey to China because during that era, the method used like sun and astrolab are the modification to meet the needs and flexibility of today.

The annals of Merong Mahawangsa also illustrates how the society during the era is skilful in carpentry. This can be seen when Raja Seri Mahawangsa commanded that all carpenters and moulders of gold, silver and metals to gather to produce the gold and silver trees. All the possessions are presented as a gift to his nephew in Siam.

Creativity in Malay carpentry in the annals of Merong Mahawangsa can be related with the passage stated below;

“Therefore, the current construction work of buildings, drains, stations and castles has to be stopped as they are busy with the gold and silver flower as the branch is covered with gold and silver ring, with sharp point of silver and gold, spear named Buangan is also covered with gold that complete with round shield and its smaller armed shield as if they are preparing for war”

(Dzulkifli Mohd Salleh, 1973)

The nature of the environment has become the source of inspiration and foundation to the creativity among Malay community. In Merong Mahawangsa annals, silver and gold flower trees, were served as royal presents. This culture is still being practised in ceremonies and Malay wedding today.

The annals also relates with the wearing of jewelleryes among Malay women.

“...thus Tuan Puteri Seribulan is embodied with jewelleryes of diamond and gold as she is as beautiful as the stars in the sky ....”

(Siti Hawa Haji Salleh, 1998)

Syed Ahmad Jamal (1992) explains that in Malay classic Literature, there are a lot of evidence or goods made of gold. Some of them involve women’s jewellery like ring, earrings, necklace, bracelets and anklets, brooch, *dokoh* (golden locket), *pending* (accessories on the chest or waist) and *cucuk sanggul* (intricate hairpin). The motive behind the creation of jewelleryes is focusing on abstract geometry, plants (young tendril leaves, bamboo shoot, renik flower), animals (Kelah’s scale) and nature (cloud, air and etc.)

Creativity among Malay community can be valued through expertise and detailed handmade crafts. Malay community sees the nature as jewel that functions to brighten one’s life.

## **SYMBOLS IN MERONG MAHAWANGSA ANNALS**

In Merong Mahawangsa annals, the tone of writing tends to emphasise on the element of sarcasm and metaphor. For example, the ocean is a symbol of human knowledge and treasure, as a source of income and from the ocean, it forms estuary, river, confluence and downstream in which form its own ecosystem.

The language used seems to bring the element of Siamese like the name of a place like Pulau is taken from a name of a tree, *pulas* (tweak), *siong* (fangs) as appear in the name of a king, Raja Bersiong. Baling (a name of a place) is also originated from Siam (*ban* means village while *ling* means monkey), the same with Changloon and Sik. Besides that, pronunciation also indicates the influence of Siam like *bilik air* (bathroom) is pronounced like *bilik ae*. Siong (fangs) symbolises cruelty.

Other symbol identified in the annals is the existence of Garuda Phoenix. The character of Garuda has been illustrated as having a miracle power that can transform into a human form. For example, Garuda bird is an animal in Hindu myth which appears as Vishnu's transport which have a miracle power that it able to change into other forms of various creatures that against the power of Allah the Almighty through the prophet of Sulaiman.

Technology in production of gold and silver has been greatly explained in the annals. The way they are moulded serves the symbol of peacefulness in Malay culture. This symbol has been highlighted not only in Ptolemy map which represents Malay land as Golden Chersonese or golden peninsular, but also in Veda as *survanabhumi* which means golden land. Other than silver and gold, the use of metal has also been emphasized through the third attack at Kuala Parit, which use arrow and bow as illustrated to transform as Jentayu bird.

## Conclusion

In identifying facts and fiction of the annals, Merong Mahawangsa is recognised as one of the Malay creative writings to express thoughts and ideology of traditional culture of Malay. Therefore, from the point of view of literary writings, the creative writings derived from deep philosophical thought has greatly contribute to the development of civilisation. For example, the issue of globalisation crosses the borders internationally and influences the entire nation worldwide and Malays are not excluded from receiving the same impact. Various changes due to the impact of globalisation which involve the history of Malay civilisation but the traditional inherited culture is still relevant and should be practiced continuously among Malay community. The concept of traditional Malay leadership needs to be appreciated and to be learnt as in the annals of Merong Mahawangsa.

Merong Mahawangsa is not in a form of fact but still the Malay society today would able to appreciate the meaning behind the fictional form portrayed in the annals. It represents the elements of symbols and sarcasm as in the Legend of Puteri Gunung Ledang. The aspects of education and the way

of giving advice illustrated in the legend have been portrayed in a form of sarcasm towards the cruel leading rulers.

Should we classify Malay today as having orthodox and poorly developed mentality and culture? Conferences involve the fight of Malay warriors towards improving the civilisation and mentality of Malay without neglecting the teaching of al-Quran.

Strong and healthy minds are from the minds that can differentiate between good and bad. Minds drive human to see and allow them to distinguish between fiction and fact. From this point of departure, human potential can easily be observed. Besides that, minds allow human to observe and search miracle and secret of the world created by Allah s.w.t. Hamka (2008) stresses that the miracle power of human mind is the ability and willingness to distinguish and differentiate between the good and bad by observing the world around them using the given senses. If the scars remain within the soul, it can be a guidance and experience in life. Discussion on ethics has been one of the philosophical activities in breaking through the mystery and secret of the world.

Readers of *Merong Mahawangsa* today may probably be associating the annals as classic Malay fiction. The aim of the writing is to encourage the view of various angles so that the knowledge will be continuously spread and appreciated.

Classic Malay annals should be appreciated locally and internationally. It would be even better if it could be as well known as *1001 Nights*. This type of literary writing usually highlights brave characters in the classic annals like Abdullah Munshi, Hang Tuah and etc. Editing and delivery should be originally fresh and appropriate with the acceptance and advancement in today's technology. For example, Japanese has successfully promoting the literary writings in various forms and genre such as comics, animation, computer games and etc.

Characters in *Merong Mahawangsa* are the combination of two different worlds, reality and fantasy. The element of combination of both worlds in a story can be seen in other international fictional films such as *Avatar*, *Harry Potter*, *Chronicles of Narnia*, *Lord of the Rings*, *The Time Travellers*, etc. The sense of loyalty and leadership portrayed in *Merong Mahawangsa* should be greatly emphasised in order to continuously develop a better construction of civilisation among Malay, such as in terms of value, mentality which may involve leadership and loyalty. In general, the term culture in Malay society can be seen as a way of lifestyle that is related to individual behaviour, reaction and way of thinking as well as spiritual aspect. The

traditional Malay culture can also be related from the early process of the creation of human being until the end of one's life. It should be educated and inculcated to the next generation to ensure continuity of civilisation of the nation.

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# Identifying Common Confusing Visual Elements On Packaging Design Of Canned Alcoholic Beverages In Malaysia

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## **Abstract**

This research paper aims to define the confusing elements on alcoholic canned beverages and create a new visual sign to help the Muslim consumers in recognizing canned alcoholic beverages effectively. This research paper will examine the design elements on canned alcoholic packaging that may cause confusion to Muslim consumers. Based on a visual analysis of the said elements, a Haram logo was developed to enhance the contrasting designs between canned alcoholic and non-alcoholic beverages. The outcome of this research paper purposely will be transformed into a new and clearer visual sign for canned alcoholic beverages that are currently available to help Muslim consumers differentiating between the canned alcoholic and non-alcoholic beverages.

**Keywords:** Visual Analysis, Canned Alcoholic Beverages, Packaging Design, Muslim Consumers

## 1. Introduction

Islam is the official religion in Malaysia and alcoholic beverages are illegal and their consumption among Muslims is prohibited (WHO, 2004). Alcoholic beverages are also not advertised in any print media mostly read by Muslims, but it is permissible to non-Muslim customers such as Chinese and Indians. In a Muslim-majority Malaysia, the confusion over canned alcoholic and non-alcoholic canned beverages is a big issue because it involves religious sensitivity in the matter of Halal and Haram. The enforcement of law against sales of alcoholic beverages is very weak as they are easily available in stores nationwide. Generally, visual design on a packaging is intended to attract users to a product. However, for a Muslim-majority country, confusion over canned alcoholic and non-alcoholic is a serious issue because it involves the sensitivity of Muslim consumers. Article on 15 November 2013 has shown that the occurrence of confusion cases when several store employees admitted they had mistakenly arranged canned fruit drinks with alcohol in the same place (Harian, S. 2013). According to the article, several customers were interested to the alcoholic beverages because of the visual on the packaging design looked like lemon carbonated drink. In another case, a student was caught for trying to bring canned alcoholic drinks into the school. Following the case, the teacher also expressed dissatisfaction because the packaging design was confusing to the teacher and the school. Three days later, Sinar Harian newspaper released another article entitled "*Reka grafik tin minuman keras kelirukan pembeli*" explaining the confusing among Muslim consumers regarding the design on the cans of alcoholic drinks that looked similar to that on the cans of non-alcoholic drinks (Harian, S. 2013). The Consumers Association of Penang (CAP) found that there were more than 15 types of alcoholic drinks in the market that looked like non-alcoholic drinks which created confusion among the general public (Metro, H. 2010). According to the president, SM Mohamed Idris, manufacturers used attractive colour, which certainly influenced consumers, especially children and teenagers who would buy the alcoholic beverages.

The same incidents occurred in 1997, where Alcopops or alcoholic lemonade soft drinks were sold in Malaysia in attractive, colorful, and easy to remember name (Ardiah Jamali et al. 2009). When alcoholic beverages and soft drinks mixed in the same placement, consumers will often rely on the visual elements on the cans to distinguish between alcoholic and non-alcoholic drinks. However, there is no clear visual element on the cans alcoholic drinks that can help the consumer to make the much needed differentiation of the two drinks. The word 'arak' on the cans of alcoholic drinks too small and the manufacturers should be more concerned about

this because it may cause Muslim consumers to make the wrong purchasing decision (Harian, S. 2013). According to Dr. Siti Mariah Mahmud (Mahmud, D. S. 2010), not many studies have been done on the issue of alcoholic beverages because it is a sensitive subject among many Malay Muslims.

## **2. Literature Review**

### **2.1 Elements of Packaging**

There are many different opinions on the classification of packaging elements in the scientific literature. All the information on the packaging should be clear because the communication can be done through the design of packaging, both directly or indirectly. Direct communication describes the product, its advantages and ways to use it while indirect communication uses colour, shape, design, and texture to convey the message and the concept of a product such as originality, excitement, luxury, masculinity or femininity (Gutierrez, B. P. 2001).

Based on a review of the literature in this field, the researcher concluded that there are two types of elements identified on packaging design namely, visual and verbal elements. Reading analysis classifies graphics, colour, size, shape, and material as visual elements, while information product, manufacturer, country of origin, and brand, as verbal elements.

### **2.2 Packaging as a Communication Tool**

The communicative function of packaging can be discussed in four ways. Firstly, the packaging of products attracts users through the design and use of attractive colours. Secondly, the packaging gives information about the product's contents. Thirdly, the packaging can be a tool to educate consumers and lastly, packaging represents the entire image of a brand (Gutierrez, B. P. 2001). Each packaging elements plays an important role in the consumer decision-making process. In the behaviour purchase stage, the packaging elements inform consumers how to use the product properly, influence the consumers to evaluate the quality of product, and help the consumer to recognize the product for their next repeated purchase (Vitalija Butkeviciene et al. 2008).

### **2.3 Halal and Haram**

In English, the word Halal, as translated by Hussaini (1993), means permitted, allowed, and lawful. Webr (1980) interprets Halal as legal, licit, and legitimate. Halal is the terminology of fiqh knowledge to determine the

status of case. Halal means anything that is not prohibited or something that is permissible by Islamic law.

According to public opinion, Dr. Saadan Man (2014) has categorized the Halal concept in basic life understanding into three parts, which is:

- For Muslims, the Halal concept is a religious order that requires a person to eat and drink what is permitted by God.
- For non-Muslims, the Halal concept is to give them understanding that Muslims are forbidden to eat foods and drinks classified as unclean as pork and alcoholic beverages.
- To food and beverage industry, Halal food is the food that does not contain pork or alcohol when labelled and marketed, as well as benefitting the economy.

The “Haram” word is the opposite of the word Halal, which means forbidden and sinful (Dr. Saadan Man & Zainal Abidin Yahya. 2014). In the context of beverage products, all type of drinks can be consumed except for those that are poisonous, intoxicating, harmful to health, and mixed with unclean objects (JAKIM. 2011). In Islam, alcohol is regarded as the mother of all evil, and its prohibition is clearly stated in the Quran (Jasri Jamal & Noryati Anuar. 2012).

## 2.4 Alcohol Labelling

All alcoholic beverages products sold in the local market must have alcohol content labelling applied on the main display panel with the phrase “ARAK MENGANDUNGI \_% ALKOHOL” typed in sans serif 12 pitch font as shown on Figure 1 below.



Fig. 1. Alcohol content labelling for local beer product.

However, the researcher found that the labelling was common in the cans of locally produced alcoholic beverages. There was no standard alcohol content labelling on the packaging of imported alcoholic beverage products. The researcher also found that the alcohol label is was too small and confused the most consumers. The differences in terms of font size and labelling placement may cause further problems for consumers (see Figure 2).

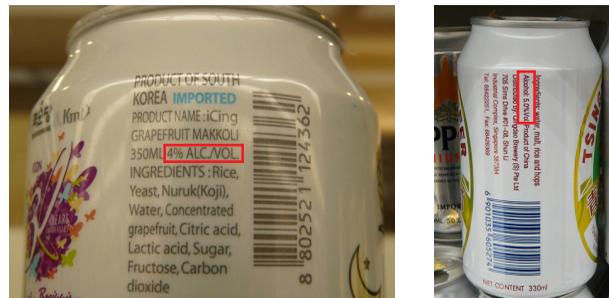


Fig. 2. Alcohol content labelling for imported canned beer.

### 3. Research Methodology

This research paper employs mixed methods in analysing the data to achieve the research objectives. Qualitative and quantitative research methods were chosen to obtain the results from two different data sources. According to Creswell (2003), mixed methods can be used to understand a research problem. Creswell also mentioned that the use of mixed methods is better, as it allows researchers to get a more detailed perspective on the issue or subject under study.

### 4. Research Design

A design of research is important because it can help researchers to plan the research process based on the research question (Lang, G. & Heiss, G. D. 1998). This research paper seeks to analyse the visual elements on the packaging of canned alcoholic that have caused confusion among consumers who purchase canned drinks. Once the elements have been identified, the researcher will then create a new visual sign that can help consumers to differentiate canned alcoholic and non-alcoholic drinks more easily and accurately. Figure 3 provides a clearer view the process involved in the research.

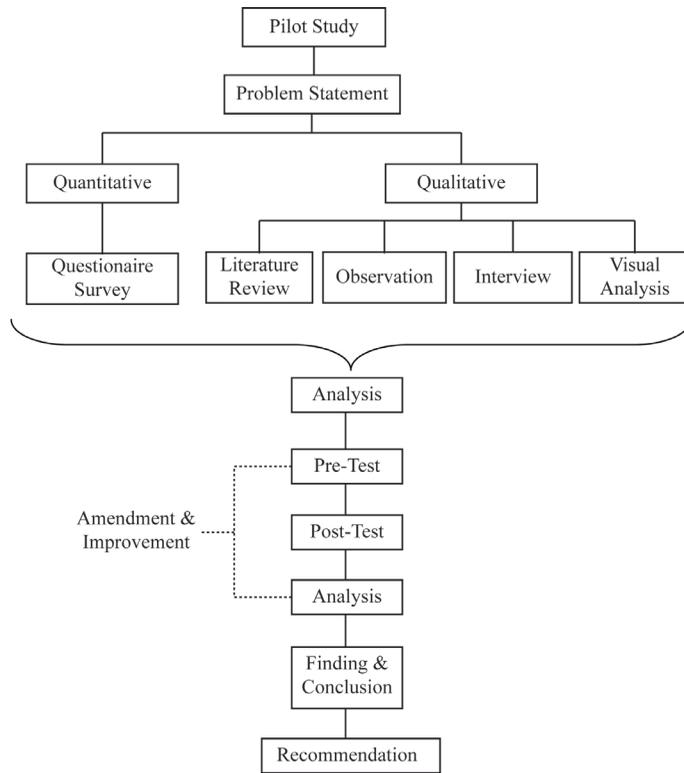


Fig. 3. Research framework

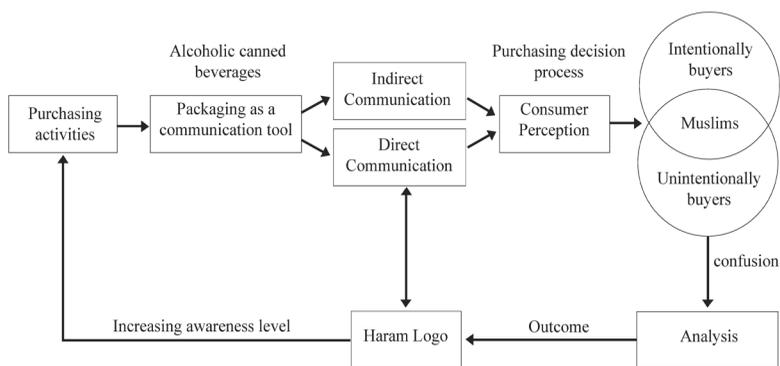


Fig. 4. Conceptual framework

The researcher used three general stages of the research process as suggested by Ian Noble and Russel Bestly (2011) investigation, information gathering and transformation of design (see Figure 5) . In the first stage, the researcher conducted a pilot study and a review of the literature in this field.

In the second stage, the researcher analysed the collected data using the triangulation process for qualitative data as shown in Figure 4. The data triangulation process multiple sources of evidence in a research. The use of multiple sources of evidence in case studies allows a researcher to discover a broader range of historical, attitudinal, and behavioural issues. The proper use of variety data sources can help researchers to deal with the difficulties in proving the validity and reliability of a study (Yin, R. K. 2009). In this research, all the collected data from archival, quantitative and qualitative methods will be compared, integrated, and interpreted to get the correlation results.

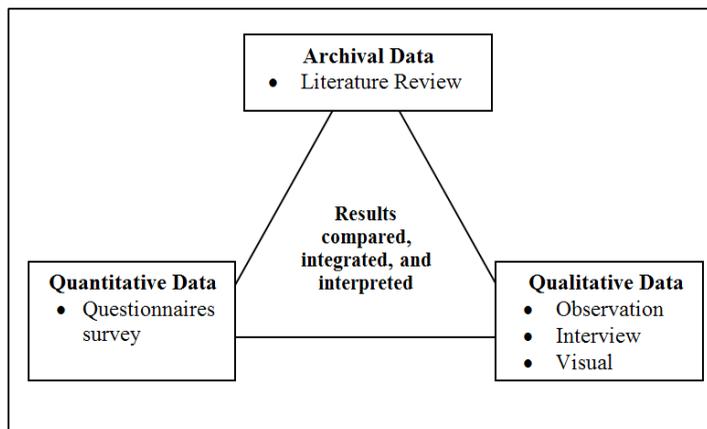


Fig. 5. Triangulation data

In the Stage 3, the researcher conducted pre-test and post-test of the design to get the research outcome. This stage comprises two tests in which the proposed designs will be tested for their acceptance by their target population. The design will be tested through a questionnaires survey which was administered to a purposive sample of respondents. 50 questionnaires will be distributed for each level to the Muslims, aged 18 and above, and those walked past alcoholic beverages section in Jusco shopping centre at Bukit Raja, Klang.

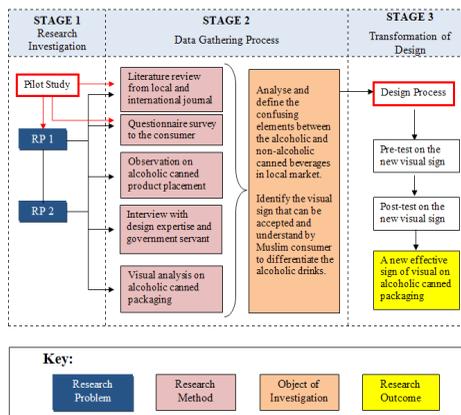


Fig. 6. Research plan

## 5. Data Analysis

This section explains the analysis of data using the data triangulation process.

### 5.1 Pilot Studies

Pilot studies have proved that Muslim consumers in Malaysia, especially in the Klang and Shah Alam were confused about the visual design elements of the canned beverages and failed to differentiate between alcoholic and non-alcoholic drinks. This issue had led to the accidentally bought of beer cases and it was seen as a serious problem to the majority of Muslim in Malaysia.

### 5.2 Direct Observation

Through direct observation, the researcher gained a better understanding of actual situation. The researcher visited grocery stores, 24hours mart and supermarkets around the Klang and Shah Alam to see the alcoholic beverages placement conducted. The researcher found that the supermarkets and 24hours mart used systematic and separated placement for alcoholic and non-alcoholic drinks. Almost all shop owners who sell alcoholic beverages are non-Muslims. The researcher also found that some 'doubtful' non-alcoholic drinks on the Halal status with no Halal logo displayed on the packaging. One particular non-alcoholic drink was a malt beverage called Malta that had no Halal logo, but displayed the term 'Alcohol Free' in different placement.

### 5.3 Interview

The interview was conducted with the people in the field, namely, an expert in the packaging design, a researcher of alcoholic beverages, and government officials for enforcement of laws regulating the sale of alcoholic beverages in Malaysia. Three respondents were interviewed with face-to-face interview with the same set question, while one respondent from Department of Islamic Development Malaysia (JAKIM) interviewed through phone using different set of question. Different set of questions been used for this non-structured interviews because the interview go in-depth based on respondent's expert and field.

All respondents admitted the existence of consumer's confusion over the packaging design for canned beverages which were either marketed through newspaper advertising or the internet. However, there was no proper complaint made by members of the public regarding to the confusion. The researcher also found several weaknesses in the implementation of the current Halal logo. As mentioned by the respondents, imported products are not subjected to use the Malaysian Halal logo. However, some imported products used the Halal logo from recognized overseas Halal certification. To date, there are 73 foreign Halal certification bodies worldwide that are recognized by JAKIM. There are too many types of Halal logos that are available in the local market. In addition, there is no standard size of Halal logo because of the diversity of products and packaging designs.

### 5.4 Visual Analysis

Through observation, visual images of a set of canned alcoholic and non-alcoholic beverages taken from the supermarkets and grocery stores in Klang and Shah Alam was collected and categorized into types of alcoholic beverages and types of cans. Based on the categorization, the researcher found that the majority of canned alcoholic products were from the beer category. The Principal Display Panels (PDP) of the beer cans were analysed to identify the elements that consumers found confusing based on the pilot study.

After the categorization, the researcher analysed on the similar elements on the beer cans such as images, pattern, colour, material, typography and shape. The most similar colour for beer cans is green and the most similar pattern is the circle shape of pattern on the PDP surface of beer cans. The whole of beer cans were made from the same material, which is aluminium. Most of the beer cans used the serif and bold character of typography. Almost all the beer cans were manufactured with standard cylinder shape (325ml – 335ml) rather than the slim cylinder shape (375ml – 500ml).

## 6. Design Process

This section will discuss the design process of the proposed Haram logo. The design process involves the integration of data in getting the preliminary findings of the research. The process is based on the data gathered from the pilot studies then been tested in pre-test and post-test surveys.

### 6.1 Integration of Data

Each element is being analysed using the visual analysis method to determine the most dominance and similar elements on beer cans. The data showed that there were five elements that caused confusion among the consumers when the elements not available on a beer can, in terms of pattern, colour, brand, Image, and typography (see Figure 7). The researcher found that the preliminary finding does not help to solve the consumer's confusion for the canned beer without the similar elements on the packaging. Therefore, a pre-test survey is conducted to develop an effective sign on packaging as a direct visual communication to the consumers.



Fig. 7. Preliminary findings (5 steps on how to recognize a canned beer)

### 6.2 Logo Development

After the data from the pre-test survey been analysed, the researcher

found that the opposite labelling for Halal logo need to be created, which is a Haram logo. The Haram logo was developed based on the respondents' feedback. The manual sketches of the design were transferred into a digital format with several design options. The designs took into consideration basic design principles namely, balance, harmony, contrast, directional movement, rhythm, and the centre of interest to ensure the proposed logo would have high readability and legibility. A post-test survey been conducted to test the effectiveness and the acceptance of consumers towards the new Haram logo on canned alcoholic drinks.

## 7. Findings

Based on the data collected, the researcher identified several weaknesses in JAKIM's ability to address the confusion among Muslim consumers. The existing Halal logo and alcoholic content were found to be ineffective in helping the Muslim consumers to differentiate between canned alcoholic and non-alcoholic beverages.

The preliminary findings of this research clearly described all the confusing elements on alcoholic cans. However, there are no standard designs on the canned packaging that can help the Muslim consumers to recognize the alcoholic cans easily and effectively.

Under these circumstances, the researcher proposed a Haram logo as a new visual sign to be applied on the alcoholic cans. Haram is an opposite term for Halal and majority of Muslim consumers understand this clearly. Thus, guideline for implementations of Haram logo was developed for potential future use.



Fig. 8. The proposed Haram logo



## Recommendations

For future research, the researcher recommends to extend the number of subject matter in the visual analysis of alcoholic cans. The conclusions on similar elements of alcoholic cans described in this research are based on the collected beer PDP images from several shops in Klang and Shah Alam area only.

This research has proposed the logo guidelines for the Haram logo placement on alcoholic cans. Future research could be carried out to investigate the Haram logo placement process involving local and imported alcoholic beverages. Future research could also investigate the non-Muslim consumers' acceptance of this Haram logo through in-depth surveys.

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# Teachers' Understanding on the Role of Interactive Courseware in Facilitating Teaching and Learning

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## Abstract

The importance of technology use in education has been widely acknowledged. However in Malaysia, there are ongoing debates concerning the effectiveness used of the interactive courseware in classroom. In particular, the argument on the quality of the interface design performance within the interactive science courseware becomes as one of the factor contributed. Through a series of teachers' interviews conducted in Malaysia, this paper reports an empirical findings revealed regarding the interface design issue. The findings revealed that the limitation of the infrastructure, teachers experience and their participation in the development process of interface design production contributed to the level of courseware usage. Moreover the results established from the study will helping the interface designers' and the courseware developers in Malaysia improving the quality of interface design for future interactive science courseware.

Index Terms: Educational courseware, Interactive Interface design, Interaction design.

## 1. Introduction

During the past two decades, Information and Communication Technology (ICT) and multimedia-based learning have begun to play an important role in classrooms. The benefits of this technology have been noted by scholars who acknowledged that computer software and the Internet provide a great potential to make learning processes more accessible, more engaging [1], and more interesting [2], [3]. In line with this, interactive courseware has been adopted as an effective learning tool to motivate students to become active participants in the teaching and learning process [4] and to improve students' learning performance [5]. To take advantage of the potential that ICTs offer, many educators, including those in developing countries, have chosen to use interactive courseware in various levels of education (primary, secondary and tertiary).

Inspired by the understanding that computer technology and multimedia-based learning can improve the performance of teachers and offer pedagogical benefits as well as improving students' learning abilities, attitudes and achievements, the Malaysian Government has also incorporated ICTs into the Malaysian education system. 1998 saw the launch of the *Smart School Project* (locally known as the Sekolah Bestari), with 89 schools involved in a pilot program across the country. The explicit goal of this program is to provide interactive teaching and learning materials to enhance teaching performance and improve students' learning outcomes [6].

Under the *Smart School Project*, there are three different types of *Smart School*. The schools are categorised as a new *Smart School*, a state *Smart School*, or a remote Smart School. Categories are depends on the school's background, facilities and infrastructure. Various types of interactive learning materials have been introduced into primary and secondary education classes in Malaysia as part of the *Smart School Project*. This includes stand-alone interactive courseware such as CD-ROMs; browser-based teaching and learning materials, such as online tutorials provided through a web portal called *BestariEd1*; and a joint program in collaboration with overseas schools called *My School Net2* [6], [7]. In line with this, many private companies in Malaysia have invested in collaborating with the government (through the Malaysian Ministry of Education) to produce stand-alone interactive courseware. Out of this collaboration, 1494 titles have been developed so far. Involving key learning domains, namely Bahasa Melayu (Malay language), Mathematics, Science and English, they have been distributed across the *Smart School Project* in Malaysia [8], [9]. After several years of producing interactive courseware, and implementing

it through the *Smart School Project*, evaluations of the level of uptake and utilisation were conducted between 2003 and 2008. Unfortunately, these researches indicated that the courseware are under-utilised. Several studies that have primarily focused on the effectiveness of the interactive courseware have also noted similar patterns of uptake and usage [10], [9], [8], [11]. These studies have evaluated teacher preferences, and the needs of students in the *Smart School Project* in Malaysia. The results indicated that a range of factors have impacted negatively on courseware uptake and use. This not only includes a lack of available technology [12], but also includes the attitudes of students and teachers, based on the perceived quality of the interactive courseware [6], [7], [8]. Indeed, a study by [13], which focused on the perceptions of teachers, concluded that some of the lessons in the courseware do not adequately meet the needs of end-users, especially teachers.

The results of the above-mentioned studies and the latest survey results by the Malaysian Ministry of Education suggested that the interactive courseware that has been developed for the *Smart School Project* in Malaysia often fails as a tool for teaching and learning. This failure is largely attributed to poor interface design. However, no study has yet been published that contains an empirical analysis that clearly explains the claims made about the deficiencies of the interface design, and details the reasons for them arising. Since the problems with the courseware have been largely attributed to deficiencies in the interface design, this research project has focused on that aspect of the courseware. It has sought to investigate the validity of claims surrounding the deficiencies in the interface design of the interactive courseware that has been developed for the Malaysian *Smart School Project* and to understand the reasons for them. In particular, the study looks on how do the users (school principals, teachers and students) of interactive Science courseware for the Malaysian *Smart School Project* interact with the courseware and perceive it. The main aim of the study has been to critically investigate how teachers perceive the courseware and further determine the strengths and weaknesses of interface design principles, characteristics and components in the existing courseware.

## 2. Methodology

In-depth interview was employed as a research method of information gathering that provides a way to explore more deeply of the participants' actions [14], and also provides opportunities for the participants to explain their perspectives on what the researcher has observed. The purpose of interview was to seek the participants' opinions and perceptions towards the interface design of interactive courseware that has been supplied.

Written permissions from the Ministry of Education, District Education Officer and School principals were obtained before interview took place. Prior to the interviews, the researchers visited six schools and obtained useful information pertaining infrastructure facilities, level of courseware usage, teachers teaching experiences and their views of interface design for the current existing interactive science courseware. The interviews were carried out using a set of open-ended questions. Each teacher was interviewed once in the national language with each session lasted approximately forty-five minutes, and been recorded on a tape recorder. The recorded interviews further were transcribed in detail and translated into English. The sampling respondents of this data were six science teachers (consisting 4 female and 2 male) from six primary schools of Malaysian Smart School Project across Malaysia.

### 3. Results And Discussion

Five themes became visible from the responses given throughout the interviews tabulated in Table 1. It has been classified into four areas for further consideration. The details of the themes are explained in the following.

No.	Theme
1	Teaching experience and level of courseware usage
2	Infrastructure Facilities
3	Involvement in the development process
4	Teachers' view of interface design

**Table 1:** Tabulation of outcomes theme

#### A. *Teaching experience and different level of courseware usage*

Submit Throughout the interviews that had been conducted, it was discovered that most of the teachers involved in this research study, have a numerous range of years of teaching experience and different level of courseware usage. As per shown in Table 2, the range of the level of teaching experience that has been acknowledged by the science teachers participated in this research study varied from 8 years to 6 months.

Teachers	Years of experience	Frequency of courseware usage		
		High	Average	Low
T1	3 years		*	
T2	8 years		*	
T3	6 months			*
T4	8 years	*		
T5	5 years		*	
T6	5 years			*

**Table 2:** Profile of the teachers' years of experiences and the frequency of courseware usage

There is a good mixture of participants regards to the range of teaching experiences years. However, within these ranks of experiences, only one teacher (who has been teaching for eight years) acknowledged that she is frequently using the current interactive courseware. While, three (3) out of six (6) teachers who responded to the interviews indicated that they normally used the courseware on a regular basis. However, two (2) teachers claimed that they seldom used the courseware.

Teachers from the new *smart school* evidently acknowledged that they often used the current interactive courseware for once a week compare to the teachers of remote *Smart School* who used the courseware for only once a month. For instance, one of the respondents from a *Smart School* said: *“When I teach the lesson in my class, I always use the interactive courseware. I give a chance to my students to explore the CD. They can use and try it by themselves. That’s why, at least once a week, I will make sure that each class that I teach will have a chance to use the courseware”* (Teacher Interview 4).

Consequently, one teacher from a remote *Smart School* claimed: *“Not too often. I just used it when I think it’s must. It depends on the topic that I am going to teach. I more preferred to use the traditional method”* (Teacher Interview 3). Consistent with this, a closer analysis of the data also indicated that participants shown their awareness and favorable perception in using interactive courseware for teaching and learning process. It has been shown that most of the teachers’ believed that their students will be more interested and focused in the class if interactive courseware are been implemented. As per one teacher explained: *“I believe that interactive tools will enhance the learning performance”* (Teacher Interview 2). Another teacher from School 3 stated that the interactive courseware could help her students to become more creative. She declared: *“I think that the usage of interactive courseware will enhance the creativity of my students”*. (Teacher Interview 1) Moreover, the teachers also indicated that they highly encouraged their

students to use interactive science courseware in classrooms. Supporting this, the data determined that majority of the teachers involved agreed that interactive courseware should be proposed for all subject and be used in school. Thus, all the responses highly indicated that all the teachers involved in the research have positive attitudes toward the use of interactive courseware in classroom.

### *B. Infrastructure Facilities*

Almost all of the participants indicated that the computer laboratories in their school are inadequate. Presently, there was only one computer laboratory at each school that have been visited has been set up with a good networking facilities. This means that only one class can be carried out at one time. What is more distressing is the fact that only half out of the 30 desktop computers in each lab is in proper working condition. As two teachers stated: *“How can I used the courseware if every time I on the computers in the lab, it hangs and it takes a long time to come back to its normal operating mode.”* (Teacher Interview 6) and *“Very often computers in this school laboratory do not function properly”* (Teacher Interview 3).

The success of interactive courseware use in teaching and learning activities to a large extent is dependent on the support given by the Ministry. Two thirds of the responses given noted a negative experiences in relation to support from the Ministry. One teacher comment: *“I think our Ministry is more concerned about the examination results rather than courseware implementation”* (Teacher Interview 3). Another teacher explained, *“Every time when I highlighted the issues in meeting, no one bothered on repairing the computers which are out of order”* (Teacher Interview 5).

### *C. Teacher involvement in the interface design production, courseware development process and user testing*

The data gathered shown that only one of the teachers that has been interviewed had an experience being consulted by the courseware developers. Therefore, the interviews also presented that most of the teachers were very dedicated and willing to be involved in any courseware development. Three of the teachers had the interest in involving while another two teachers said that they will give their best contribution. It has also been acknowledged through the responds given that it would be best if they could also contribute some input for the systems. As claimed by one of the teacher: *“I am very happy if the Ministry asking for that. Perhaps, I can share some of the suggestions that I gathered from my students. Such as, students more prefers on the video presentation rather than still image”* (Teacher Interview 1). Similarly, another two teachers said: *“I like to be*

*part of the team if they asked. So far no one asked for that...* (Teacher Interview 2) and *"I think I'm a lucky person if being asks to be in the project because I can get more information and can share my experience. I'm a pioneer. I think not everyone can get the opportunity"* (Teacher Interview 4).

In relation to this, correspondingly, another one of the participants from school 5 added: *"I can also see that it's a best way that can help in improving the quality of courseware"* (Teacher Interview 5). He further hoped that: *"I hope I can help the developer by giving my ideas, so that the courseware will be more interesting for my students"*.

Further, numerous teachers gave their own responses by claiming that they are willing to be involved in the development process especially in the requirement analysis and testing phase. One of the main reasons given by most of the teachers is because they are more familiar with the learning activities and the learning environment. Since they are the direct persons in contact with students, they also have affluent knowledge to the subject. As one teacher said: *"I have been teaching science subject more than 8 years. I absolutely know what my students really wanted and the thing that best for my students. Do you think the developers know more than me..... By end of the day, me and my students are the one that will be using the courseware"* (Teacher Interview 2).

Since teachers are the knowledge experts in the domain of learning and teaching, this study indicated that most of the teachers suggested that focus group discussion is the best approach to be used when doing requirement analysis. They feel that their credibility as a subject expert could be better employed. This had been suggested by four out of six teachers through this claim: *"I think as a subject expert, I have ability to give more. So I think through the discussion, the developers or even the Ministry people can see what the real requirement is"* (Teacher Interview 2).

*"I think one of the good ways is group discussion among the developers and the teachers. Sometimes the developers also want the rough ideas about the subject. Do you realize that they (the developers) are not involved in teaching? So how can they know our difficulty?"* (Teacher Interview 1)

Thus, based on this awareness and concerns, the data shown that involvement of the teachers in the development process has a positive impact for the interface design production. With that involvement, it would provide teachers with some kind of channel to express their proposal which may include good ideas.

D. *The most attainable interface design components from teachers view*

From the view of the teachers, it has been revealed that video is the most attainable components. As per acknowledged by a teacher: *“I had been teaching more than 7 years. And I constantly use this interactive courseware in my class. What I been noticed is, when the video was provided in the courseware or been used in explaining some content, student become more focus. It’s much easier!”* (Teacher Interview 4). Another teacher supported: *“In my class I always recognized that my student becomes more focus when the video was presented. I think they like it more. Indeed, I think it is very essential”* (Teacher Interview 5). In difference, one teacher claimed that animation is one of the component that make her students more focus in the classroom and enhances the teaching-learning process:. Apparently, this has been acknowledged with the claim: *“I think animation is more attractive. It is very helpful, with all the animation provided. It really enhances the teaching-learning process. For example, the introduction of a science concept can be explained easily with the animation assistance from the courseware”* (Teacher Interview 3).

Similarly, another teacher acknowledged: *“Students are not only more interested but actually comfortable using it. But then, when the animations are fun, students enjoy playing with that. For example, if the animation has the real look of a lab workbook.... meaning lots of detail such as presenting the specific physical subject matter or animal features. Or, maybe, the real science lab”* (Teacher Interview 1). One of the teacher further claimed that animation from the courseware provided helped the students to learn faster and understand better. She stated that the greatest impact was noted in that courseware when she had used. The animations were seen as a particularly an important way to capture students’ attention and keep them on focus: *“It really, really helpful! To me the courseware provided is very colourful with animations and all. It captures the students’ attention and helps them to understand the concept much easier. For example the element been used in the topic of magnet. It illustrates clearly how one pole attracts each other or not attract. Students have a better imagination compared to explaining on the board with chinks. It is too abstract. Now that I have the courseware, students learn faster and understand better”* (Teacher Interview 2). She also added that students showed more interest and involvement in lesson when courseware is in use. They enjoyed continuous access to the information available on the courseware. She observed that students were more motivated whenever she used the courseware in the classroom. The teacher also noticed the unconsistence of the colours used for the icons especially on the navigational button bar. This is noted clearly further by the following responses that has been extracted from the teachers’ interview:

*“Initially, most of my students harder find play and exit button. But then, they will use these buttons when been asked or after I shown it” (Teacher Interview 3). Another teacher also acknowledged the same problem and claimed that many students were confused with the icon of navigation bar: “I like the style of the icons but then not all are functioning. Even some of the icons are not functional at all. Most of my students are confused with that” (Teacher Interview 2).*

A number of conclusions can be drawn from the outcomes from the interviews with the teachers. First, a positive attitude in using interactive resources (in principle) is common among teachers, and this is undoubtedly affects the level of interactive courseware use at some types of school. However, there are other factors that impact negatively upon uptake. Primarily, the results from all sets of interviews suggested that the use of interactive courseware at schools is highly dependent on the quality of courseware, including its content and interface design. In fact, there appears to be a strong correlation between the level of courseware use and the perception of the content, activities and interface design performance. In this regard, even though teachers acknowledged that students become more interested and focused in the classroom when courseware is used (due to its inclusion of rich media), it was established that inappropriate and incorrect content and problems with the interface design are the most obvious causes of the interactive courseware being less used than anticipated. Therefore, it can be concluded that teachers will often use the interactive courseware in the classroom if they consider it to be appropriate in terms of content and if it has an attractive and intuitive interface design. This finding bears out the claims made by international interaction design experts such as [15], as well as [16], and [17], that effective interface design contributes to the level of product use.

Most of the teachers cited that lack of infrastructure facilities in schools is the most common reason that slows down the implementation of interactive courseware. Computers in fact are available in school for teachers but the interview findings revealed that many of them are inoperative. Many new smart schools at this point of time have already been equipped with more than one laboratory. However, computer infrastructure facilities in remote smart schools are still at the minimum bare.

The level of courseware usage is also impacted by the level of technical support, and without such support the project can be abandoned. In addition, teachers who are new to the technology may need extra support and training to start using the interactive courseware more. Thus, to achieve a successful level of interactive courseware usage at school, an appropriate level of technical support and in-service training needs to be

considered, as well as the provision of the necessary infrastructure or a scheme to support schools to increase the level of courseware use.

Through teachers' interviews, it is clear that educators are willing to be involved in the development process and, indeed, think that it is essential to create their involvement towards the development of the courseware content. They feel that their credibility as a subject expert can be employed better, and by large suggested that group discussions would be the best approach when undertaking systems requirements and user need analysis. Such involvement of teachers in courseware design is clearly recommended in the literature, which acknowledges that the teacher is one of the knowledge experts in the domain of learning and teaching [18]. Moreover, as the key stakeholders, the teachers involved in this study also stated that they are willing to be involved in the analysis and testing phases, since they are in direct contact with students

#### **4. Conclusion**

This paper has presented the data that explain how the interface aspects of the interactive courseware are experienced and perceived by teachers in terms of facilitating their interaction and supporting the overall learning experience. The qualitative data obtained from interviews has established the usefulness of interactive courseware in schools and the willingness of teachers to employ it in principle. All teachers who participated in this research project agreed that when the interactive courseware is being used, increases their students' interest and they become more engaged in their learning process in the classroom. This confirmed previous studies on the use of interactive courseware in the classroom, which have consistently found that students commonly experience positive effects on their learning when using interactive courseware as a complement to the traditional methods. These results also supports the argument made by Stolterman (2008) and Sutcliffe, Kurniawan and Shin (2006) that the enjoyment offered by interactive courseware can increase learners' motivation and participation.

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## GUIDELINES FOR SUBMISSION OF ARTICLES TO JOURNAL INTI FACULTY OF ART & DESIGN, UiTM

INTI is published by the Faculty of Art & Design, UiTM twice a year, to provide a forum for visual exploration in the visual arts, to be pedagogically useful by making links between theoretical issues and their use in teaching at the college and university levels. It also aims to explore relationships among diverse forms of art making, art history, visual studies, theory and criticism and to give opportunity to artists, designers, art historians and other writers in arts to voice out their thoughts and ideas.

### 1. Publication and contributions

It is important to note that submitting the same materials to more than one journal/magazine at the same time is strongly discouraged. Selection of materials is based on :

- i) Ideas, reviews and special issues that is relevant and related to the arts field.
- ii) Publication requirements to maintain balance in subject matter and educational and/or professional levels.
- iii) Original research work carried out by contributors (researchers, academicians, private institutions and industrial organization).
- iv) Approaches to historical account, development, contribution and influence of arts, culture and ethnic.

### 2. Manuscripts

Articles can be written in either Bahasa Malaysia or English. In 1.5 spaced A4 pages in Times New Roman size 12. Aim for the length of 1000 - 2500 words, although articles of varying lengths are acceptable. Manuscripts should be typed electronically in Microsoft Word and on white papers. Please include a hard copy of your manuscripts as well as a CD-ROM containing it and any visuals. A short **abstract** of 100-200 words and **keywords** are needed, followed by details of the writer: title of the paper; the author's name, affiliation and e-mail.

### 3. References

References should be listed in alphabetical sequence on a separate sheet, at the end of the paper, please use the APA style of referencing.

Bennet, T. (2004). **Pasts Beyond Memory: Evolution, Museums,**

**Colonialism.** London: New York, Routledge.

Coppen, H. (1969). **Aids to Teaching and Learning.** London: Pergamon Press.

Hirsch, J. S., Ed. (2000). **The Change Agent: Selected Writing of Marcella Brenner.** Washington D. C: The George Washington University.

Nelson, F. and J. Forsyth (February 2007). **Look Back in Anger.** The Spectator: 12 &13.

#### 4. Images

Images should be saved in jpeg, pict or tiff format only and kindly put it in a separate files. Saiz of images must be at least **300 dpi**.

#### 5. Submissions

Share your ideas and success, and make an important contribution to your professions. All articles should be submitted to:

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