THE INTERNATIONAL JOURNAL OF ARTS, CULTURE & HERITAGE (iJACH)

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FOREWORD / PRAKATA

Art is always in the process of shaping the appearance and soul in the course of its history. The process has no end because artistic creativity does not stop at a point, always avoids clichés, and is always tried and nurtured by experimentalists. Its appearance, represented by something that can be seen, heard and felt. While its soul reacts to the thoughts and emotions of its audience.

The eight articles in this journal can be broadly grouped into three sections. First, three articles that touch on history. namely the Tengku Temenggung Art Academy (1923-1935), evidence of early photographic processes as narrated in the early Malay literary text published in the lithographic stone editions in 1849, and the history, instrumentation and role of 'gambus' in the Malaysia music industry.

The second group, represented by two articles, talks about the role of art and art creation in human life. The article about the art of dance mentions that dance become a useful medium for rehabilitation and alternative therapy for post-clinical population. Another article suggests a prototype of a floatation device that can provide benefits to water disaster personals who are at risk of drowning.

The third and last group touches on contemporary art figures and issues. The figure is Roslan Jomel, one of Malaysia's best contemporary short story writers, with a penchant for experimenting with new techniques and styles. The issue of contemporary art is represented by articles entitled *"Mirror, Mirror on The Digital Wall - Exploring Self-Consciousness in Meditated Environments as Research Creation,"* and *"Affective Generative Visuals Based on Data Input Influenced by User's Emotions."*

Most of the articles in this journal justify John Lasseter's famous words, *"The art challenges the technology, and the technology inspires the art."*

Seni sentiasa dalam proses membentuk rupa dan jiwa dalam perjalanan sejarahnya. Prosesnya tidak ada penghujung kerana kreativiti seni tidak berhenti pada suatu titik, sentiasa menghindar klise, serta selalu dicuba dan dipupuk oleh golongan eksperimentalis. Rupanya, diwakili oleh sesuatu yang dapat dilihat, didengar dan dirasa. Sementara jiwanya bereaksi kepada pemikiran dan emosi untuk khalayaknya.

Lapan artikel dalam jurnal ini secara umum boleh dikelompokkan ke dalam tiga bahagian. Pertama, dua artikel yang menyentuh sejarah. iaitu Akademi Seni Tengku Temenggung (1923-1935), bukti proses fotografi awal sebagaimana diceritakan dalam teks sastera Melayu awal yang diterbitkan dalam edisi cetakan batu lithografik pada tahun 1849, dan sejarah, instrumentasi serta peranan gambus dalam industri muzik Malaysia.

Kumpulan kedua, diwakili dua artikel, membicarakan peranan seni dan ciptaan seni dalam kehidupan manusia. Artikel tentang seni tari menyebut bahawa tarian boleh dimanfaatkan sebagai medium yang berguna untuk proses rehabilitasi dan sebagai terapi alternatif pasca-klinikal pesakit. Sebuah artikel lagi mencadangkan satu prototaip alat apungan yang boleh memberi faedah kepada petugas keselamatan ketika banjir bagi mengelakkan mereka daripada tenggelam.

Kumpulan ketiga dan terakhir menyentuh tokoh dan isu seni kontemporari. Tokoh yang diperkatakan ialah Roslan Jomel, salah seorang penulis cerpen kontemporari Malaysia yang terbaik, yang gemar bereksperimen dengan teknik dan stail baharu. Isu seni kontemporari pula diwakili oleh artikel yang berjudul "Mirror, Mirror on the Digital Wall – Exploring Self-Consciousness in Meditated Environments as Research Creation," dan "Affective Generative Visuals Based on Data Input Influenced by User's Emotions."

Sebahagian besar artikel dalam jurnal ini membenarkan kata-kata John Lasseter yang terkenal, "The art challenges the technology, and the technology inspires the art."

Mohd Anuar Rethwan
Editor-in-Chief / Ketua Editor

Silver Eye of Singapore: The early photography accounts in the *Hikayat Abdullah*

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ABSTRACT

The purpose of this paper is to present further investigation on the evidence of early photographic process described in the *Hikayat Abdullah* in which was narrated in the early Malay literary text published in the lithographic stone edition in 1849. The author of the said literature had observed a direct early photographic practise of the Daguerreotype. Few had mentioned of this said events through annotations, translations of the *Hikayat*, academic papers, and in newsprints. However, the details of this literature were instead summarised and details of exact identity of the daguerreotypist remained unnamed. In recent evidence from Maria Balestier's letter, the wife of one of the first American Consulate of Singapore, it had indicated of a physician whom practise the image-making craft. This had raised a coincidental suggestion of the same unnamed doctor whom might be described in the *Hikayat*.

Keywords: Daguerreotype, Singapore, Munsyi Abdullah Kadir, Photography, *Hikayat Abdullah*, Malay literature.

Introduction

The photographers in the past have always been on the proceeding cases in the pioneering efforts by the early explorers, arming themselves with the steadfast early productions of 'camera-kits' and establishing the supplies, employing their services in bringing this new mode of fast illustrative qualities that ideally that would replace employed artist sketches; which was the usual manner in conducting land surveys, portraits, and cultural practices and occupations.

This monumental effort supplements the colonising efforts in part of collecting and classification in the knowledge during the early 19th Century period. It was one of the crucial tools in the race for securing and development of the obtained lands across the globe by the colonisers.

When photography was announced to the world by the French Government in 1839, which they claimed that the knowledge of the photographic process (the daguerreotype) is to be made 'free' to the world, it was then quickly strategised to be introduced by various agents in promoting this image-making crafts. The manner in making the daguerreotypes were rather straight-forward, however the making would not be possible without the appropriate apparatuses and chemicals needed. The learned craft then idealise in the form of 'entrepreneurial' activities by these venturous photographers, which then extended further with the development of transport routes through networks of the land and sea.

How attractive as one would imagine; when presented shiny well-polished plate of silver, placed into several apparatuses; the camera, and then treated with chemicals, and it would then produce accurate representation and the likeness of the subject. Of course, this would be very much like a magical experience, as it would be a theatrical event into its making, as well as it takes less than an hour to make such images appear on a good bright day.

Newhall (1976) had coined the early photographic process as 'The Pencil of Nature', 'The Child of Light', 'Nature's Amanuensis', and 'Sun-drawn Miniatures'. Such description revealed the effectiveness of the tool for rendering the required likeness in the subject of interest in a small amount of time and much higher represented accuracy rather than aesthetic representations. The daguerreotype would then become a recognised tool for the colonial offices to employ skilled operators of this newfound invention to expedite their colonial campaigns.

The Strait Settlements; composed the state of Singapore, Penang, and Malacca, were no exceptions from being subjected in the past by photographers' lenses. The images made, in the form of prints and plates, became a part of 'illustrated' pride for the British Empire in order to accommodate towards these adventurous conquering administrators. This form of visual acquisition had further the effort as collective visual imageries in recognising the political and economic grasp of colonial powers have onto the affected region. However, of many dozen know image-makers in the past, only a few would have had survived through time. What more as the early images made during the *Munsyi's* observation was before the arrival of the gold chloride gilding, in which, would render much more durable daguerreotype finishing.

This early daguerreotype practices began to occur coincidently as the expansion of the British Strait Settlements, where Singapore became a prosperous port in 1819 built by the English East India Company. Photographers of the Early Strait Settlement Colonial such as John Thomson, Jules Itier, Kleingrothe, G.R. Lambert & Co., H. Husband, and C. Düben, and other early image-makers, had seek opportunities to explore the world with their newly-learned photographic craft in serving the colonial government.

It was through John Falconer's (1987), '*A Vision of the Past: A History of Early Photography in Singapore and Malaya, The Photographs of G.R. Lambert & Co., 1880-1910*', which had mentioned within the texts within the *Hikayat* of Abdullah's exceptional experience in observing the entire image-making process.

Falconer's (1987) reference perhaps arrived from the A.H. Hill's annotations of the *Hikayat Abdullah*, though unknown whether if it was from the *Oxford's University's Press publication* (1969), or the *Journal of the Malayan Branch Royal Asiatic Society's publication* (1955). Though, both carried similar annotations in the description of *Munsyi's* account in observing the process, which would not be the burden of the matter. Falconer (1987, 9)

had noted several minute errors in the *Hikayat*, which had piqued my curiosity about how it may have affected the manner of the intended event (the observation of the process).

The *Hikayat Abdullah*

Photography was part of variance as the tools for 'Imperial Gaze', a prescribed way of seeing the illustrative lands and its people for the colonisers of the past to, which came across the observant eyes of a Malay teacher by the name of Abdullah Kadir (a *Munsyi;* a teacher of languages), who penned his own autobiography, the '*Hikayat Abdullah*' ('The Story of Abdullah', also referred to as the *Hikayat* throughout this paper).

It was also in the manner of Abdullah Kadir's writing, which became exception compared to other Malay authors of the time. The *Munsyi* composed the narratives the observations of cultural practise, travels, conversation with significant individuals, rather than tales and stories of wonders and ideal. The *Hikayat* is an accumulation of small narratives divided into chapters of events, travelled location, and meetings with significant individuals.

Though some portions in his writings within the *Hikayat,* was arguable as it was more of memorising ideal narratives, but brilliantly placed nonetheless compared to other authors of the time as they commonly publish more than just 'sacral' references or oral tales. It was in Osman's (1961, 1) published description best described the overview on the *Munsyi's 'Hikayat Abdullah'* to be:

> "… writing with his free and almost colloquial style and with his very personal approach to the themes and subjects of his writings which were his own experiences and observations on contemporary events."

Through several published works by Abdul Kadir, the mannerism in his writings had deduced the author to be known as the 'Father of Modern Literature' in the Malay world.

Though the compendium of *Hikayat* in effect does have remnants of the Malay romantic mannerism in the *Munsyi's* notations, as semantics are usually of heightened emotional situation usually comes about the cliché–ridden phrases, or the usage of abstract nouns. This, fortunately, had not affected the portion that depicted the process of the 'daguerreotype' chapter in the *Hikayat*.

The *Munsyi*; Abdullah Kadir was a Malaccan born mixed of Malay, Arab, and Tamil descendant; who was a scholar, translator, transcriber for the languages of Arabic, Malay, Tamil, Hindu, and Malay; and mentor several colonial officers and missionaries. He had accommodated various tasks and the resources in publishing for his student-cum-employers, Reverend Alfred North and Reverend Benjamin Kaesberry.

It was the American Missionary, Reverend Alfred North, who had encouraged the Abdullah Kadir to begin transcribing his own autobiography somewhen in October 1840, as noted in the *Hikayat*, which completed in 1843. The *Hikayat Abdullah* was written in the form of memoir or autobiography of the author himself, which was argued to be a form of creation, and self-aggrandising. Amin Sweeney is primarily known as the author of three volumes of *The Complete Works of Abdullah bin Abdul Kadir Munsyi*, which he had mentioned in his article to thread carefully in reading into the *Hikayat* from looking at it too closely as a representation of facts, or journalistic per se. Abdullah worked on the *Hikayat* under the constraints of two employers; Mr Alfred North and Mr Kaesberry. This would be particularly the case when the written accounts of religious views and theological observations.

There were three noted *Jawi* versions of the *Hikayat Abdullah*; one was of the written manuscript by Abdullah himself, which was completed in 1843. The second version; the *Hikayat* was transcribed of Ismail Hussein, which was observed by Reverend Alfred North. The third; would be the 'edited' lithographic edition that was printed in 1849, which Reverend Benjamin P. Kaesberry, who is also one of the *Munsyi's* students,

whom oversaw the printing of it. The difference the last two would be slight, however, the meaning and intended narratives were mostly agreeably kept in place. Sweeney (2006, 240) mentioned the mannerism in *Munsyi's* writings of the *Hikayat*, contains two considered points:

> 'Firstly, Abdullah's narratives regularly features him as one of *dramatis personae*, usually centre stage. Secondly, whether he was present or not at an event, his account of it usually has the flavour of eyewitness narrative'

This statement echoed the remarks as John Turnbull Thomson's (1874) '*Translations from the Hakayit Abdullah'*, which he had mentioned the said author's manner of writing in the *Hikayat* had approached in creative, poetic form of writings, which were "*…as they ought to be, but not as they were*".

However, this isn't to give a perspective onto the writings of the *Hikayat* to be unreliable, but to carefully consider the factors involved in the variable of the narratives given, particularly in the case of an early photographic process such as the daguerreotype, to be described in its presented observation.

Traill (1982), observed the manuscript from the Library of Congress of the *Hikayat's* original lithographic print in 1849, which he noted there were small differences in the writings between the two. Though small, it seems to be able to shift the meaning and intended idea, which would have been an editorial effort that could be the doings of Reverand Kaesberry, whom overseeing the production of the printing of the lithographic edition. This was verified to be the case as well by Roger Tol (2001) describing a master transcriber, Hussin Bin Ismail, to be a known colleague of Abdullah in producing copies from the original manuscript of Abdullah after May 1843 before one of the copies were sent to America.

There would be a possibility of the *Hikayat* had three versions; the original manuscript by the *Munsyi*, the second

version would be the edited transcribed version by Ismail Hussein, supervised by Reverand Alfred North, and third would be the printed lithographic version, edited again by Reverand Benjamin Kaesberry which was published in 1849.

I had a chance to gather a copy of John Turnbull Thompson's (1874) annotations, the '*Hakayit Abdulla*'. In this copy, Thompson (1874) mentioned in the '*Preface*' that he had received one of few copies of the '*Hikayat Abdullah*' manuscript directly from the *Munsyi* himself in 1846, whereby *Munsyi* hoped it to be translated under his care. Unfortunately, Thomson had mentioned that he had misplaced the original manuscript due to his delay in attending to the said matter. Observing the received year, this was before the 1849's lithographic prints, which could either be of Ismail Hussein's transcribed copies, or even of the original few of the *Munsyi's* manuscript.

It is still under consideration, if current copies of the early *Hikayat* prior to the lithographic edition in 1849, could directly be mostly similar to the transcriptions by Ismail Hussein, which was observed by Reverend North himself for five months, which is in the works towards the lithographic edition. Given that the discovered (possibly original) 1843's *Munsyi's* manuscripts still needed to be ascertained.

My scope here specifically to the episode of the hundreds within the *Hikayat*. Towards the end of the *Hikayat*, the segment of '*Darihal Gereja Singapura*' (*tr*: Stories from the English Church of Singapore); which are at the length of less than four pages (specifically forty-seven lines), which narrated the daguerreotype observation by the *Munsyi*.

Between the annotations and direct translations of the *Hikayat*'s 1849's lithographic edition, it was noted several translations are exact to the *Jawi* text. The written annotations of the *Hikayat* by Hill (1955) and Turnbull (1874) were done as annotations, rather than a direct translation, in which it eases the meaning and described the event as straightforward narrative. Annotations, however, would have an influential way in explaining the situation, which would leave out the directed

details that could be the proponent to evaluate the situation.

One primary example, within the *Munsyi's* notation of the event, he mentioned of the arranged meet an unnamed 'doctor' to observe how this image-making process were done. After the entire process were observed, the *Munsyi* queried to the doctor how long ago was this invention was found, which Hill (1955: 258) stated:

> It was copied by the English and by other European nations. It was only recently that the art of making pictures in this way was discovered, not more than four or five years ago."

Where else, the Malaya Publishing House (1947: 328), noted the direct quotation from the *Jawi*:

> "   Shahadanada pun asal-asal-nya yang mêngêluarkan hikmat yang ajaib ini orang Fransis, maka kêmudian di-turut oleh Inggêris dan bangsa-bangsa Eropah akan dia; maka bêlum-lah lama lagi di-dapati orang akan kepandaian ini, baharu juga êmpat lima tahun lalu ada-nya."
>
> Hikayat's Malaya Publishing House (1947: 328)

John Falconer (1987) mentioned on the *Hikayat*'s problematic nature in obtaining the correct chronological order. Though he mentioned that the process was invented four or five years ago, which invented by the '*Frenchman*', which would suggest being Jacque-Loius Mande Daguerre, the inventor of the process, which were named after himself. The event was foreseen to occur somewhen in the 1841 as suggested by Massot (2015), Falconer (1987), and Sweeney (2006). Considering the manner of the conversation, there seemed to be a sequence of transference of knowledge in geographical manner, which could suggest the doctor might, as *Munsyi* would recall it, be furnished with such information. The doctor would have gathered the

knowledge foundation of the daguerreotype's making read literature, which would be explained later in this paper.

Considering the Malaya Publishing House's to be closely to what was penned by Munsyi, he had noted the phenomenon was '*hikmat yang ajaib*' which meant closely to 'magical wonder', rather than as an expressed paraphrase as 'the art of making pictures…'. The latter differ as which suggest the of image-making more of an artistic practise. It was then followed the note of the practise which originated from a Frenchman, then the English, and throughout Europe.

Who is Dr Wright?

Falconer's (1987) assumption of the observation of the *Munsyi* of the unnamed doctor was made somewhen in 1841-42. This coincides with a recent publication by Richard E. Hale's (2016) claims in his published book, 'The Balestiers: The First Residents of Singapore'. Hale (2016) had noted a letter by Mrs. Mary Balestier written to her sister, Harriett, of a junior Doctor by the name of Dr. Wright, had arrived from the USS Constellation on the 4th of November 1841. In the letter, the mentioned doctor had been making 'daguer a type drawing' of Mrs Balestier home next to their plantation. Hale's (2016) discovery as it is a found information which gives a glimpse as a claim for early image-making within the Strait Settlements, and a good coincident of the Munsyi's chapter in the Hikayat. This was noted in an article as well by Loo (2019) of the named Dr. Wright, which refers to Hale's (2016) notes.

However, I wish to extend slightly further to see to this evidence by looking at the received copy of the letter from the collection from the Massachusetts Historical Society;
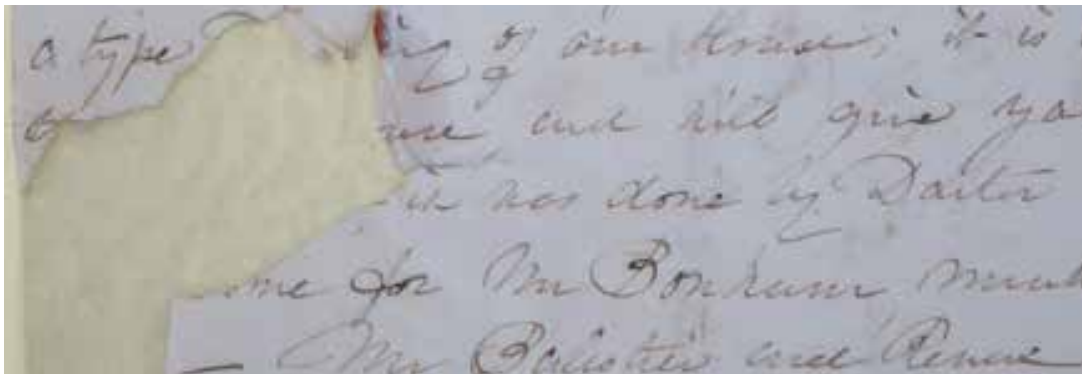
Plate 1: Maria Revere Balestier papers, 1834-1847 | P-367 1-reel microfilm |From the Walter Muir Whitehill Collection. Letter from Maria Revere Balestier to Harriet Revere, 4 January 1842, 6 p.

– I send you by Captain Nott a Daguer

a type Drawing of our House; it is the end next to

the …………, and will give you a little ………………

………… us has done by Doctor Wright who had

……… some for Mr Bonham, much to his satisfaction

As observed, the portions of the letter were unfortunately damaged in some areas of interest, in which what would probably have had written the type of image-making method which she coined it as '*Daguer a type Drawing*', which of course, firmly suggested to be the daguerreotype. The named operator of this said 'Daguer a type drawing', was done up by a physician by the name of Doctor Wright. It could be a rather close consideration of the description of the image-maker as noted in the *Hikayat* where Reverend Kaesberry mentioned of a doctor arrived in an American warship, both are of the same circa period as well.

It would appear that it is to be considered coincidence towards the identity of the unnamed doctor in the *Hikayat* based on the reading gathered so far. The good doctor goes by the name of John H. Wright from Northampton, was appointed as an assistant surgeon by the Counsellors of Massachusetts

Medical Society, which he was then enlisted in the U.S. Navy. Dr. John H. Wright was one of the two Assistant Surgeons officers on board of the USS Constellation, which heads the East India Squadron, commandeered by Captain George W. Storer, which had taken the journey from Boston on 27th October 1840 to Rio Janeiro, Brazil. It was there, Captain Storer was relieved once arrived at the Cape of Good Hope; which the ship had then to be taken over by Captain Lawrence Kearney, who commanded the Potomac before then.

Captain Kearny commandeered the USS Constellation and the East India squadron; had made its way to Macao as assigned to oversee and oppose the opium smuggling towards the end of the first Opium War. This action, which in its own way created the opportunity for the Americans to expand their interest accessing China. The USS Constellation (with Dr Wright on-board) had reached the Island of Johanna, South East coast of Africa, and made their way to the 'Quallah Battoo' (*Kuala Batu*), Acheh on September 1841, in which soon after, arrived in Singapore on the 4th November 1841. I had considered the case where Dr Wright would have learnt the making of daguerreotype. It would be possible that he would have had attended one of François Gouraud's daguerreotype demonstrations tour in Boston prior to his assignment as the Assistant Surgeon of the USS Constellation to China. Gouraud had held a series of four lectures and daguerreotype demonstrations somewhen on the 24th March 1840 at the Masonic Temple, where he had hosted for at least five hundred interested viewers and learners. Gouraud was assigned by Daguerre himself as an agent to sell the equipment based on the knowledge made available to the public. Boston was also placed in of well-known practitioners such as Josiah Johnson Hawes and Albert Sands Southworth (of Southworth & Hawes), alongside with Dr. Samuel Bemis; whom all had made their name though this practise. Though it won't discount the case if Dr Wright might had learnt this in Washington, however, it was noted of Boston, Philadelphia, and New York to be the heart of the daguerreotype industry and learning grounds.

Within the *Hikayat*, there were two daguerreotypes described; one, which was shown by Mr. Kaesberry to the *Munsyi*, which presumably a gift by Dr. Wright to Reverend Kaesberry; and the other which was made on the Monday after, during the demonstration over at the Bonham Hill.

Hale's (2016) notes arriving in the letters by Mrs. Maria Balestier to her sister, which mentioned the daguerreotype by Dr Wright that were made of the plantation area, and possibly, images of the Mr. Bonham during his stay. Assuming now at this point, at least four earliest daguerreotypes were made in Singapore based on these two documents.

The Balestier's letter, which noted of a sent daguerreotype of the Balestier's home next to the plantation were delivered to Boston over by Captain Nott, whom commanded the ship, *India*, which had arrived for a brief stay for three days in Singapore fast-stead speed from Macao in 1842. He had then immediately sailed towards Boston soon after. Though it is still unknown at this point in time whether those daguerreotypes are still in existence.

The Daguerreotype

The daguerreotype is silvered plated images; in which prepared to polished state to mirror-finished, and sensitised with halogen fumes, which excites then silver-iodide surface in sensitised state. The sensitised silver plate then placed into a wooden plate holder and fitted onto a camera, which would then be exposed to an appropriate time of illuminated lit subjects. It would then be prepared to be developed in heated mercury, which forms the amalgamated image; a positive image in a reflective angle towards dark background, and a negative image if turned away onto white reflected areas.

The invention of the Daguerreotypes were presented to the Academy of Science in France on the 7th January 1839 by Jacque Louis-Mande Daguerre (the named inventor) through his associate, François Arago, the Secretary of the said establishment, and announced to the public in August in

the same year (Buerger, 1989, p. 4). Through the mentioned announcement, the French Government see this invention of as scientific achievement and revolutionary in fixing image onto an object through the means of *photography*, an appropriated term and concept, which Sir John Herschel aptly chose to popularise to the public (Wilder & Kemp, 2002).

The apparatus for the daguerreotypes in the past carries few needed chemicals, compared to the much more elaborated methods and chemicals involved of its later, yet cheaper to produce images, photographic progressions such as the wet plate collodion process (Maurice, 1993) or the dry plate process.

The written account of this photographic practice within the *Hikayat Munsyi* mentioned one of the lesson days of the *Munsyi* with his student, Mr. Benjamin Peach Keasberry, a missionary, had shown to him of what was believed to be a daguerreotype plate, which depicted a landscape scene of then Singapore.

The *Munsyi* then queried Mr. Kaesberry of how such wonder and precise nature of imagery were made. Mr. Kaesberry mentioned he had received the plate from a doctor or physician on board of an American ship, which he had carried with him of apparatus of interest which he was not familiar of the methods. That had piqued *Munsyi's* curiosity, and he agreed to observe this curiosity on the following Monday, in which Mr. Kaesberry would request the doctor to demonstrate the process.

The following Monday, the anticipated doctor had walked in the middle of the *Munsyi's* tutoring lesson. Pleasantries exchanged, and they had then agreed to meet up later in the afternoon over at the Bonham Hill, where the equipment stored over at the governor's residence.

As they arrived, *Munsyi* observed the physician had brought out a wooden box, attached with it that he had observed to be a lens, which Hill (1955) described it as a 'telescopic' object. The rest of the equipment and steps were described in detail; from the preparations of the plates, the application of the sensitiser that affected the polished silver plate turns colour, and

the doctor's actions in developing the plate.

Then, the doctor proceeded to carry the exposed plate into the shaded area, and proceeded to develop the plate over fumed mercury, and revealed to the already impressed Abdullah of the impressing the landscape of the town of Singapore from the developed plate.

The produced plate was given an excellent excitement to its production as the view of Singapore's township were imprinted 'without deviation even by so much as the breath of hair', which directly translated as a perfect copy of the sighted scene.

The *Munsyi* queried the doctor whether if the image to be larger, which carries the tone of hopeful expectation of such wonders, to be presented larger than the present size. The doctor replied it could only be larger based on the size of the equipment and the received plate. This would be an interesting point to take, as such knowledge would arrive with the

The doctor had then explained that it was an invention of a Frenchman, discovered not long ago, which was 4-5 years ago as stated in the *Hikayat*. Dr Wright had mentioned '*orang fransais*' (Frenchman), but never specifically named the inventor. With given historical account within most photography history; it is to be of Louis-Jacques-Mandé *Daguerre*, a French artist and photographer, recognized for his invention of the eponymous daguerreotype process of photography.

It was noted earlier Falconer (1987) mentioned the years to be nearly twice more than the estimated timeframe from the day of the invention made announcement in August 1839, as the proposed meeting of the *Munsyi* with Dr Wright would be somewhen in late 1841 to early 1842 based on the notations by Hale (2016).

The information would have been learned by Dr. Wright before he shipped off from Boston during one of the daguerreotype demonstrations exercises. After the said demonstration, Dr Wright would have had had purchased kit alongside with its manual, the *Historique et description des procedes*

daguerreotype et du Diorama (published by Daguerre and Giroux in September 1839), which carries detailed accounts towards the creation of the daguerreotype. Within the said manual, it had noted of Daguerre's decision to call the silver plate image-object to be known as the of 'Daguerreotype' in 1838 noted to his partner, Isidore Niépce (Siegel, 2017), could have been considered to be known by Dr Wright.

Another consideration would be the of the *View of the Boulevard du Temple*, taken by Daguerre in 1838 in Paris, was given as a gift (as a triptych panel) to King Ludwig I of Bavaria then in 1839. This was one of few strong attempts of Daguerre alongside with Isidore Niépce then to push this invention to be the public interest, which was unsuccessful until the arrangements with François Arago at the Paris Academy of Sciences, which trajected the invention to global scale. Samuel Morse, the known inventor of the telegraph, had seen this image in 1838, and wrote a description of the image after visiting Daguerre's studio, which was published in the New York Observer in April 1839.

If these were the case, it could be considered the years mentioned by Dr Wright to Munsyi could not be chronologically error as claimed, as *Munsyi's* would certainly recall the key points of the conversation and the process observed as narrated in the *Hikayat* in regard to the daguerreotype. It would be a hypothetical assumption of Dr Wright's informed manner to the *Munsyi* of the estimated years of invention was not a timeline error, but rather, an informed knowledge by Dr Wright.

Calling it for what he thought it was…

What would one call it when one sees a wonder like the daguerreotype? According to Hill's (1955) annotations, the *Munsyi* was familiar to the idea of printing methodologies and the usage of optics. He wrote the exacting nature in the usage of copper sheets and the chemicals utilised, in rendering the image which gives the characteristic of '*timbul tenggelam*' (raised and receeded) of the shadow areas.

The only reference that had referred by *Munsyi* as the *daguerreotype* would be by Hill's (1955) annotation, and J.T. Thompson's (1874) translation/annotation which the latter noted on the header in the *Munsyi's* episode. Thompson's (1874) had given assertion in his annotations, as it was done nearly thirty years after receiving the said manuscript, in which the process would have been certain as to what was observed by the *Munsyi*.

What would the *Munsyi* have recognised it? The mannerism of the daguerreotype is exacting as how the *Munsyi* had noted, in which '*tiada berselisih sebesar rambut jua pun seperti yang ada itu dengan eloknya*', which had been closely translated as '… without deviation even by so much as the breath of hair'. Such perfect likeness must have its place within the nomenclature of in the Malay language. Which I believe the choice of the *Munsyi* to cite these image-objects to be '*gambar*' as it was not just exclusively seen as illustrated value or picture, but with the foundation that it was a part of printing process in which he was all too familiar with.

Referring to the lithographic 1849 version of the Hikayat, there were several mentions on the use the word 'gambar' (كمبر), which also being supported with the description of 'peta' (which means drawn map). Initially, this particular word puzzles slightly, as commonly the term 'gambar' in modern Malay definition refers to the manner of image-making, particularly towards the action of photography. However, looking through the early sources how the word was utilised in a manner of finished crafted work, James Howison's (1801) noted:

Plate 2: *From the p*ages of Howison (1801) *Dictionary of the Malay Tongue*

Within the said dictionary as well, the word *gambar* also refers to; the action in coin making (p 77), or figure/cypher (p 116), to immitate (p 140), to illuminate (p 140), picture (in manner of drawing), p 167, and statue (p 198). This strongly suggest the word *gambar* to be a result from specific craft of emulating reality.

I was intrigued whether the word *gamba*r had existed before Howison's (1801) dictionary. Within the preface, Howison (1801) tribute the first successful note on the use of the Malay/ *Malayo* language, utilised in manner for trade purposes, which had been noted by Thomas Bowery in 1701. The word '*gambar'*, were used in describing the manner of the same intended depictive of illustrated, written, drawn, shaped, or carved works, which were manifested by employing human actions in crafting identifiable patterns of imageries onto inanimated objects, based on living or observed nature.

Though the etymology for the word *gambar* still remains to be of interest at some point, it has been utilised in the '*Elkitab 'Ija 'itu, segala perdjandjian 'an lâma dân bahâruw* (by R. & Dj. Wet'intejn, 1733), numerous times in describing crafted or carved works. In other areas rough search as it seems highly probable the word exists long before the Bowery's (1701) dictionary. Though, several variations of the *Hikayat's* text (including the recent annotations by Kassim Ahmad (2008) '*Hikayat Abdullah*', which clearly utilised another term, '*peta gambar'*.
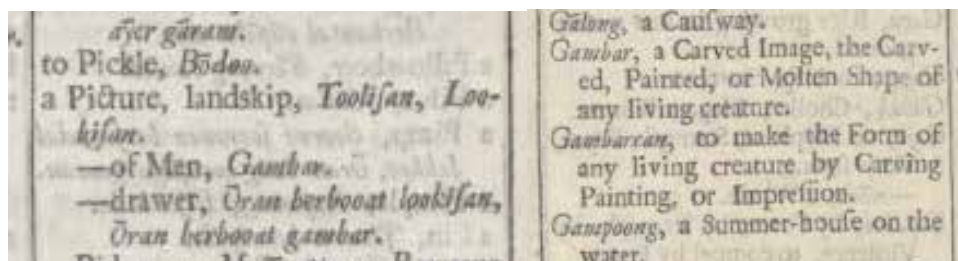
Plate 3: *From the p*ages of Bowrey's (1701) Dictionary on the meaning of '*Gambar'*

The Dewan Bahasa & Pustaka (the Malaysia's Institute of Language and Literature); had prescribed the word '*gambar*' to be a word that would be closer to the phrase of '*gambar bumi*' (closely translated to the manner of landscape image), in which brings about the meaning of '*peta bumi*', closer towards as an observed drawn map of the earth/landscape. This is similar to the meaning of '*gambar*' as utilised by the Haji Sulaiman's (1936) '*Buku Katan Kamus Melayu*':

Munsyi had utilised the phrase of '*bayangnya*', which could be seen in a poetic manner. This had been applied as in descriptive account towards the exactness of this form of image-objects, which renders a query towards the direct translation of '*bayang*' directly translated as 'shadow'. According to Hill (1955, pp 256-7):

> "…he showed me an ingenious device, a copper sheet about a foot long by a little over six inches wide, on which was a picture or imprint of the whole settlement of Singapore in detail, the shadows appearing in relief"

The *Hikayat* had noted the image ascending/descending nature of the imagery on the surface of the plate arrived in a form of *bayangnya timbul tenggelam*, a phrase which *Munsyi* could assume that goes in both technical description as a trained printer, described in his notes of the shadows standing out in high relief (dark areas) and the highlights were a form of recess.

On another note, the applied word of 'bayang', the common oversight at this assumption of the Malay word '*bayangnya*' as a directly to be translated as shadow. The use of '*bayang*', within this context brings about several more towards the appearance in manner of silhouette, in which indirectly a loosely narrated as the impressed reflection that appears on another surface. Lowry & Lowry (1998) had noted the daguerreotype to be a synonym of truth. However, Skinner (1978) had noted the *Munsyi's* writing of the *Hikayat* could be

highly romanticised in many areas. Though it was observed in the *Hikayat's* text in the making of the daguerreotype plate by the said physician as observed by *Munsyi*, were closely aligned to the methodology in the making of the plate. This would counter Skinner's (1978) notes, in which this particular chapter could not have been made up from in any sense of imagination, nor to be borrowed description from other text, as the said chapter were written and formulated in an observed participatory manner.

Conclusion

It is with this displayed evidence of the named doctor or physician who would be the unnamed daguerreotypist as depicted within the *Hikayat Abdullah* strongly suggested to be Dr. John H. Wright from Northampton, Massachusetts. As a trained physician, it would come as no surprise of his ability to learn the process rather quickly through observation, and he understood the principle of Daguerreotypy with the given apparatus and manual that had been sold by Daguerre's agent, Mr. Francois Giroux. Within a year after, the military ship which he had embarked travelled towards China had brought him to the Balestier's residence in Singapore.

During his stay, he had utilised daguerreotype to amaze his host with this new-found invention, and he generously gave away the plates to his host and associates. One of the image-objects had come across the attention of the Munsyi which Reverend Kaesberry had brought it in. With strong curiousity, the reverend had arranged for a demonstration by Dr. Wright for the *Munsyi* to observe.

Maria Balestier had noted in her letter plates were made of their house next to their plantation and also of, what we could assume if the portrait of very patient Mr Bonham were made? At this point, there would not be much noted earlier evidence any known existing plates made in Singapore would still be of another daguerreotypist from France, Alphonse-Eugène-Jules Itier, who arrived there soon after. Assuming at this point, at least four earliest daguerreotypes were made in Singapore based on

the *Hikayat* and the Balestier's letter. All are, unfortunately, still remained unknown of its whereabout.

This particular chapter in the *Hikayat, 'Darihal Gereja Singapura',* became a significant note which demonstrate the *Munsyi's* ability with the use of the appropriate vocabulary that arrived from his experience as a writer and printer. The experiential depiction, by which the *Munsyi* had observed, became the epigraph for this form of image-objects that viewed of the world as it had never seen before.

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Roslan Jomel's Experimental Short Stories and the Influences of Marquez and Murakami

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ABSTRACT

In the 1970s, experimental Malay short stories underwent a profound change. Different factors such as writers' exposure to other part of the world literature reading materials, including such schools of thought and international authors' works, result in changes of writing techniques. Recent decade has witnessed the continued growth of experimental short stories and the emergence of numerous new authors with innovative styles and techniques. Roslan Jomel is one of the few experimental short story writers with a penchant for experimenting with new techniques and styles, to the point where critics have praised his originality and freshness. Considering this innovation, the purpose of this article is to describe the styles and techniques utilised by Roslan Jomel in his short stories. Through interviews with the writer and textual analysis of his short stories, it is evident that the short story writer demonstrates a proclivity for new narrative styles and techniques that contradict the conventions of previous experimental short story writing. His exposure to the works of international literary figures such as Gabriel Garcia Marquez and Haruki Murakami impacted his new techniques and styles. The influences of both authors in Roslan Jomel's short stories is seen from the perspective of experimental fiction by Julie Armstrong

Keywords: Experimental; Gabriel Garcia Marquez; Haruki Murakami; Malay Short Stories; Roslan Jomel

Introduction

Various causes have contributed to the creation of radical experimental streams in Malay literature. Political and economic volatility in the 1970s contributed to the inclination of local authors to discover new ways to express their uneasiness and concern about the country's condition at the time (Siti Aisah Murad, 2010). In addition, these authors had extensive exposure to foreign literary resources, including sociological and psychological theories and sciences, as well as access to translated literary works. This exposure allows authors to traverse the limits of thinking and region to extract innovation and aesthetic effects from the literature of other nations, which are subsequently assimilated and reworked in accordance with the perspective of Malay literature.

Existentialism, absurdism, surrealism, abstract, symbolism and magical realism are a few of the labels that have been used to experimental literature (Othman Puteh & Ramli Isin, 2003). In this second decade of the new millennium, the emergence of experimental Malay short stories produced by several authors, bold enough to experiment with new styles and approaches. Roslan Jomel is one of the authors of the current decade whose short stories have a propensity toward experimentalism. This tendency began with the 2010 publication of his debut collection of short stories, *Namaku Epal Kuning* (My Name is Yellow Apple) (2010), then followed by others such as *Selamat Datang ke Malaywood* (Welcome to Malaywood) (2012), *Insects in the Head* (2013), *Di dalam Mulutnya Ada Kota* (In His Mouth There is a City) (2014) and *Roden yang Cenderung Terjun dari Atas Bangunan* (Roden that Tend to Jump from the Top of Buildings) (2017).

Roslan Jomel's penchant to use experimental forms in his collection of short stories has been criticised by several local writers, including Shahnon Ahmad (2010), SM Zakir (2013), Wan Nor Azriq (2014), Zainal Rashid Ahmad (2020) and others. Based on a review of previous research, the average critic highlighted the variations that Roslan Jomel's short stories. The panels assessment for the Malaysian Premier Literary Prize

(Hadiah Sastera Perdana Malaysia, HSPM) in 2014, stated: "*Selamat Datang ke Malaywood* has the audacity to disregard the principles of logic and deviate from the conventional form and structure of fiction. The concerns discussed in these short stories are presented in an unconventional manner, as the author dares to express his emotions using a variety of interesting and creative narrative approaches." (HSPM Report, 2014).

During an interview with Roslan Jomel (Nur Farhana Rusli, 2021), he described the distinction between his short stories models as follows:

> "Every contemporary author seeks to discover fresh viewpoints in their creative works. Due to the subjective nature of art, rules associated with the principles of logic, cause, and effect do not interest me. Perspectives of human beings vary considerably. We live in a creative universe. There is no control system in place. Innovations and modifications in creative writing should not be made haphazardly. You must have a solid basis in creative writing so that a trial that goes against traditional streams or breaks the standards of standard literature is not viewed as amateurish and superficial."

As a writer who likes to experiment with different forms or structures, Roslan Jomel believes that becoming a writer requires more than simply desire and aptitude. Writers who lack supplementary information and the ambition to investigate innovation may become obsolete. Consequently, he shows his passion for the investigation of new facets of man, such as his peculiarity, philosophy, sociocultural background, personality, the complexity of mental stream, and nature, as well as the greatest of all creatures, Allah SWT. (A. Wahab Ali, 2009; Mohd Fadhli Shah Khaidzir, Ruzy Suliza Hashim & Noraini Md. Yusof, 2021). This persistent willingness to push creative boundaries is one of his accomplishments.

Roslan Jomel, who has been inspired to write since he was in elementary school, noted that reading is a practice he continues to luxuriate in since, in his opinion, it is hard to gain inspiration and ideas if the mind is not unfettered. From elementary school to the present, he has liked reading translated works from many nations and using them as a point of reference and comparison. During the interview, he also said, "If you want to be an informed writer, regardless of whether you like it or not, broaden the breadth of your reading to include things that stimulate thought." He reads translated works by authors like Jorge Luis Borges, Anthony N. Fragola, Paul Auster, Gabriel Garcia Marquez, Haruki Murakami, and Etgar Keret (Nur Farhana Rusli, 2021). These authors' works provide new insights into various writing approaches and the unique universes inhabited by each author. Roslan Jomel leaves his comfort zone in the Malay world to gain new perspectives on familiar things.

Literature Review

Muhammad Haji Salleh (2018) in the *Proceedings of the International Conference on Language, Literature, and Education (ICLLE 2018)* entitled "Comparing Literature and the World". Among the viewpoints he presented include his thoughts on the linguistic aspects in Roslan Jomel's works. The paper compared the uniqueness, similarities and differences found in literary works from various countries in terms of form, motifs, plot, language, genre and function of each published work. The countries under comparison in the study were the Malay Archipelago, specifically Malaysia and Indonesia, in comparison with Europe. He found that poetry as a genre often places significant importance on metaphor as a symbol of sophistication. Traditional poetry frequently drew metaphors from nature such as forests, hills and animals. At present, metaphors incorporated more urban, economic and cyber-space elements. This demonstrates how writers experiment with language while adapting to the changing times. In the Western countries, there are prolific writers such as Finnegan's Wake, James Joyce and TS Elliot who promote experimental consciousness streams. Similarly, readers from

the Malay Archipelago are often impacted by the sophisticated language in works by Chairil Anwar, Baha Zain and Roslan Jomel. This indicates that writers from the Malay Archipelago have transcended language and regional boundaries to bring the beauty of literature from other countries and offered new perspectives. Based on Muhammad Haji Salleh's research, it can be concluded that, from one perspective, this study has discussed new discoveries brought by the author Roslan Jomel. Muhammad Haji Salleh's focus leans towards the linguistic sophistication in Roslan Jomel's poetry.

In Hani Salwah Yaakup's (2013) article "Membaca Satira dalam Humor Karya Penulis Muda Malaysia" (Reading Satire in the Humor of Young Malaysian Writers), she explores the relationship between humor style and satire in Roslan Jomel's short stories. Jomel employs humor, drawing from the perspectives of S. Othman Kelantan and Panuti Sujiman, to convey his messages effectively. One of the methods he uses is cynicism, exemplified in his short story "Namaku Epal Kuning". The story addresses capitalism, contemporary social issues, and society, all while maintaining a casual and whimsical writing style that frequently elicits laughter from readers.

Teo Kok Seong (2013) wrote "Kumpulan Cerpen Selamat Datang ke Malaywood: Satu Ulasan Keintelektualan Persuratan" (*Selamat Datang ke Malaywood*: A Literary Intellectual Review). The research question addressed in this study is whether the collection of short stories *Selamat Datang ke Malaywood* (SDKM) meets the criteria of linguistic and literary intellectualism. Teo suggests that some of the short stories in SDKM struggle to effectively convey literary messages and are not easily comprehensible to the general readership.

Although, from a linguistic perspective, most of the short story titles adhere to the language guidelines set by the Dewan Bahasa dan Pustaka (DBP) Roslan Jomel's work is noted for being challenging to follow logically. It leans more towards fantasy and is rich in the author's imagination. Literary intellectualism underscores the principle of logic in narrative

structure. Several titles in SDKM are somewhat complex to understand, leading to ambiguity in Roslan Jomel's plots.

Teo Kok Seong suggests that the SDKM short story collection should be evaluated as an abstract work that showcases elements of absurdism, existentialism, and magical realism. This recommendation demonstrates that Roslan Jomel's work does not fit into conventional writing styles. Therefore, this writing discusses the element of non-logic using the concept of experimentation.

Conceptual Framework and Methodology

Armstrong (2014) proposed the concept of experimental in her book, *Experimental Fiction: An Introduction for Readers and Writers.* According to Armstrong, the uncertainty presented by 21st-century authors is also attributable to technical advancements. Currently, technical advancements are viewed as fostering the development of a digital culture and virtual reality. The trend toward virtual reality may be observed on social media platforms such as blogs, Facebook, Twitter and others. Despite the fact that this platform is used to exchange experiences, artwork, and knowledge, it is "vague" in comparison to the actual world. Individuals and civilizations get confused about what is true and what is false within the confines of reality, culture, art, and knowledge, among others.

The impact of digital culture and virtual reality on literature in this new era is evident, as experimental writing incorporates ambiguous meanings designed to lead the reader astray in terms of reality. This is achieved through the authors' manipulation of truth and reality. When the idea of experimentation is linked to fictional works such as short stories, Armstrong stated that "experimental fiction is more like real life, in that real life is tangled, non-linear and complex; it refuses to be packaged into simplistic plots". In relation to this, this paper will apply the experimental framework with close reference to several characteristics of what an experimental work should embody, as listed by Julie Armstrong. The characteristics are as follows:

- Real-world instability
- Disregard for logical laws
- Presenting a different worldview
- Freedom of expression
- Engaging in the play of signs and symbols that construct endless cycles of meaning
- Text invasion by the author
- Experimentation with typography
- Expanding new ways of seeing
- Applying various discourses
- Blending and altering genres
- Persuading readers to consider presented ideas and concepts
- Use of metaphors
- Involving readers at a philosophical and intellectual level
- Rejecting story closure

The experimental concepts proposed by Julie Armstrong in the analysis of this collection of short stories will demonstrate whether Roslan Jomel adheres to the characteristics of experimentation, as observed in the works of experimental writers from the 1970s, through his creations, or if he brings about new discoveries, as stated by most critics and scholars. These new discoveries imply a form or writing structure that attempts to defy or counter the narrative and writing conventions of previous experimental movements.

Analysis and Discussion

This article examines the relation between the influences of Gabriel Garcia Marquez and Haruki Murakami, on Roslan Jomel's short stories. This research also employs Armstrong's experimental notion to investigate Roslan Jomel's development of a new sort of experimentation in his short stories, which incorporates a twist, a technique he discerns from their works.

Influence of Gabriel Garcia Marquez

Gabriel Garcia Marquez was born in Aracataca, Colombia, as a journalist and author. Born in 1927, he attended the National University of Colombia in Bogota before beginning his career as a journalist in Colombia, Rome, Paris, Barcelona, Caracas, and New York. Among his works include *Eyes of a Blue Dog* (1947), *Leaf Storm* (1955), *No One Writes to the Colonel* (1958), *In Evil Hour* (1962), *Big Mama's Funeral* (1962), *One Hundred Years of Solitude* (1967), *Innocent Erendira and Other Stories* (1972), *The Autumn of the Patriarch* (1975), *Chronicle of a Death Foretold* (1981), *Love in the Time of Cholera* (1985), *The General in His Labyrinth* (1989), *Strange Pilgrims* (1992), *Of Love and Other Demons* (1994), and *Memories of My Melancholy Whores* (2005). He was awarded the Nobel Prize in Literature in 1982 and died in 2014.

Marquez was renowned as the father of magical realism in Latin America for his novel *One Hundred Years of Solitude*. "Incognito", a short story written by Roslan Jomel shows the influence of metaphors in its imagery of setting and mood, a technique that Marquez often employed in his writings. Marquez inspired Roslan Jomel's own declaration of the non-linearity of plots:

> "I was lost and had no idea how to engage with the plot. The pieces appeared identical. Whether via the beginning, conclusion, or middle section, since when I began writing the beginning section, a comparable moment in One Hundred Years of Solitude was a million times more amazing. Therefore, the notion of how to utilise it to make the tale appear to be a fabrication came from Me?"

> (Roslan Jomel, 2012: 129)

In another interview, Roslan Jomel elaborates on the effect of Marquez in his work:

> "If you asked me about Gabriel Garcia Marquez, I would tell you that I was attracted by his ability to deceive readers with his journalistic narrative

abilities. He is able to describe little details with care and incorporate mystical aspects so that the reader is more captivated by the description. Since then, my favourite novel by Gabriel Garcia Marquez has been One Hundred Years of Solitude. Also, Gabriel Garcia Marquez's narrative ability in short stories is comparable to that in his novels."

The relation between Roslan Jomel's short story "Incognito" and the novel *One Hundred Years of Solitude* seems to lie in the deceptive metaphorical setting of the nation of Tanjung Ketam or Tanjung Sepit Ketam. Roslan's use of the term "incognito" suggests a hidden identity, paralleling the theme of concealment in the story. Mirroring the use of metaphors in place and mood between Marquez and Roslan, "Incognito" sheds light on themes present in *One Hundred Years of Solitude*. Roslan's work, while exploring issues reflective of the modern era, addresses problems within the Malay community, such as betrayal, theft, illegal activities, and societal tendencies. Muhammad Haji Salleh previously recognized Jomel for his complex language, emphasizing the significance of metaphor in sophisticated allusions to contemporary life.

In "Incognito", the narrative unfolds with the discovery of a foreign man in Tanjung Ketam, ultimately leading to his assumption of various high positions due to the belief that he is divine and descends from heaven. Roslan's depiction of Tanjung Ketam serves to highlight the issue of hegemony. According to SM Zakir (2013), from a Marxist perspective, false consciousness can establish hegemony based on mystical beliefs, akin to a market force. This short story condemns the Malaysian community's tendency to excessively praise things.

Comparing *One Hundred Years of Solitude* and "Incognito", it becomes clear that Roslan Jomel aimed to modernize the story by incorporating magical realism and metaphors, addressing contemporary issues within the Malay community such as trust betrayal, theft, illegal racing, piracy, and illegal abortions.

Prior research by Muhammad Haji Salleh identified Roslan Jomel as a writer known for the complexity of his language. According to Muhammad Haji Salleh (2018), the most crucial aspect of writing lies in the use of metaphors, as they symbolize beauty through sophisticated allusions to various aspects of contemporary life, including city life, economics, and the digital world."

In addition to the short story "Incognito", "Selamat Datang ke Malaywood" also demonstrates the influence of Marquez. Roslan Jomel compared the Malaywood country setting to his magical realism sketch of the Macondo neighbourhood in *One Hundred Years of Solitude* to demonstrate the relation between Marquez's influence and this short story.

In conclusion, analogies are shown between the short story "Incognito" and Armstrong's experimental idea of 21st-century reflection. Although Roslan Jomel's entrance of the text is based on Marquez's work *One Hundred Years of Solitude*, he was evaluated for attempting to innovate by modernising the story's theme to reflect contemporary issues. This innovation demonstrates its own originality.

Influence of Haruki Murakami

Haruki Murakami was born in Kyoto, Japan, and is a novelist and short-story writer. He was born in 1949 and married at the age of 23. Before his first novel was released, he and his wife oversaw the Peter Cat jazz club in Tokyo. (Mawar Safei & Nur Farhana Rusli, 2021). He is now based in Tokyo and has produced many books including *Norwegian Wood* (1987), *The Wind-Up Bird Chronicle* (1994), *Kafka on the Shore* (2002), *1Q84* (2009), *What I Talk About When I Talk About Running* (2007), *Colorless Tsukuru Tazaki and His Years of Pilgrimage* (2013) (2015), *The Strange Library* (1983), and *Wind/Pinball* (2015) are works have been translated into over 50 languages. In his career as a writer, he garnered several honours, including the Jerusalem Prize and the Hans Christian Andersen Literary Award.

According to Roslan Jomel, he was introduced to Murakami through an essay written on the Japanese writer. He claimed that Murakami is an outstanding Japanese author whose work he really admires. As a result, he began to study the works of Murakami, including *Men Without Women* (2014), *Blind Willow Sleeping Woman* (2006), *The Elephant Vanishes* (1993), and *After the Quake* (2000). Roslan Jomel acknowledges that Murakami's works has taught him a great deal about how to create and deliver tales in an organic manner.

In addition to quoting Murakami's in the collection of short stories, *Di dalam Mulutnya Ada Kota*, Roslan Jomel said that this short story is influenced by the Japanese author as mentioned below:

> "The "Kasut" (Shoes) is from the Di dalam Mulutnya Ada Kota. The Malaysian Premier Literary Prize has recognised this short work. I simply need to discover a specific topic to use in the text and ensure that it does not excessively reflect the style features of the world's most renowned author (Haruki Murakami) so that I may continue to exist as the author. There is only one Franz Kafka and one Jorge Luis Borges in the universe. Those that are enthused by their writing will unquestionably need to add new material to showcase their creative efforts."

In an interview with John Wray (2004), Murakami remarked that he prefers writing in a surrealistic manner to a realistic one. According to Strecher (2014), "this was my way of exploring characters in Murakami's novels that simply could not be real." According to Strecher, Murakami's characters and personas consist of human beings with no name or background, odd creatures or half-animals, and talking robots. Apparently, the new addition made by Roslan Jomel is by giving the character and human character an extraordinary nature, and this is seen to be different from the character and characterization of Haruki Murakami's creation, as stated by Strecher.

Murakami's influence may also be noticed in his surrealistic writing style, and Roslan Jomel seems to recount the life story of Murakami and his wife through his portayals of the Husband and Wife. Through the husband's work as an independent musician and author, this image becomes obvious. In this short story, the husband-and-wife love jazz music in their leisure time, and their lack of children is not an issue on a national scale. Towards the close of the story, Murakami reappears when Roslan Jomel describes the success of the Husband, who becomes a globally known author whose works have been published and translated into almost 40 languages. This context is reminiscent to Murakami's own realities. Murakami, who is renowned for his explorations of human psyche, is also present in Roslan Jomel's short story "Kasut". Roslan Jomel originally emphasised the psychological weight of contemporary humans by describing the tension that arises between a husband and wife following the birth of twins in a pair of shoes. This psychological angle is suggestive of a person who views himself as flawed or aberrant in comparison to others. When modern individuals or groups believe they have these defects, they begin to feel repulsive about themselves, which can lead to psychological issues.

This analysis also uncovered a novel of human psychology by Roslan Jomel in his short story "Perkahwinan di Hujung Runcing Bumbung Zink" (Marriage at the Edge of the Zinc Roof) according to its findings. This investigation of the psychological viewpoint, which is his favourite topic, is reminiscent of Murakami's writing style. In an interview on Murakami, Roslan Jomel reportedly stated:

> "He (Haruki Murakami) is able to write stories about marginalised individuals in such a way that the reader is drawn into their inner lives. The most of Murakami's stories are essentially straightforward. Infrequently treated in works of literature, he explores the psychological issues common people face. However, he is not a literary

trailblazer in these areas. This is the benefit of a work that is written in-depth, and it does not rely just on skills."

The echoes of the psychological load suffered by the husband character in "Perkahwinan di Hujung Runcing Bumbung Zink" are resonance with the character Toru Okada from Murakami's novel *The Wind-Up-Bird Chronicle* (2003). According to the Japanese author interviewed by John Wray in *The Paris Review,* agreed that *The Wind-Up-Bird Chronicle* almost demands to be read as variations on a theme: a man has been abandoned by or otherwise lost the object of his desire, and is drawn by his inability to forget her into a parallel world that seems to offer the possibility of regaining what he has lost, a possibility that life as he (and the reader) know it can never offer.

According to Roslan Jomel, this variant on a recurring topic in the works of Murakami is quite unusual. In addition, the Japanese author have the ability to blend his stories so that they are no longer homogeneous. This may be seen as an example in *The Wind-Up-Bird Chronicle*, which features stories of investigations, the disappearance of cats, and mystery ladies making phone calls at night as if they were living organically on the text of Murakami's work. This advantage can indirectly sustain the story's momentum, characters, and storyline right up until the story's conclusion.

In addition to its non-uniform tales, *The Wind Up-Bird Chronicle* is replete with human psychological circumstances and symbols. The human psychological state is reflected in Toru Okada's character. Toru is the spouse of the character Komiko in this novel. Toru, who is unemployed and unsure of what he wants to accomplish with his life, is one day tasked by his wife with locating their lost cat. The loss of the cat, which is viewed as a symbol of Toru and his wife's love, imposes a psychological strain on the main character when his wife is reported missing and suspected to be with another man. Toru desires to locate his wife in the dream realm to determine why she has been abandoned and what is wrong with her. At this level

of subconscious, Toru begins his search for his wife in a hotel lobby shrouded by darkness.

Toru's quest at a hotel filled with gloomy, lightless rooms appears to be the signal and message that Murakami conveys about darkness. This is evident in Matthew Strecher's (2002) work as a result of his discussion with Murakami. Here are the interview responses:

> "The darkness, for Haruki Murakami, is always the place where the unconscious mind reigns supreme, where the conscious visitor feels unnerved, even unwelcome, and wrestles with an alter ego, an inner self struggling with the outer consciousness for dominance over the whole identity."

It turns out that Murakami uses darkness as a technique to creep into the minds of people who are battling with psychological issues as a result of the stress they endure in the modern day. He believes that dark space is a place to seek enlightenment, as he remarked in the same interview in which he described his attraction to *Yin* and *Yang*. It is a common motif involving two realms, notably light and darkness.

The symbol of darkness that is a battleground between body and mind in Murakami's work is present in Roslan Jomel's work, and it can be examined when the Malay author uses darkness to highlight the inner struggle of the husband, who faces life stress as a result of his wife's rebellion and desire for luxury. This is evident via the husband's internal monologue in the text of "Perkahwinan di Hujung Runcing Bumbung Zink":

> "He appeared to be at ease taking refuge in another darkness within his own home. He leaned back tiredly and wanted to drift inside himself at that moment, but the rays of a pair of eyes struggled."
>
> …

> "The man was back on the steps of the kitchen and stared deep into the night's concentration. His mind had drifted away and he had thought nonsense. He did not want his fate to be like that. No, no! The man screamed inwardly on the kitchen steps of the house."
>
> (Roslan Jomel, 2010: 132–146)

Psychological scenarios may be observed in Murakami's works such as the finding of the out-of-school girl May Kasahara. Lieutenant Mamiya is a former military officer who is still influenced by the Japanese conquest of Manchukuo. He meets Cretan Kano, a prostitute who was previously raped, and Cinnamon Akasaka, a child who has not spoken since he was six years old. These stories are seen as a representation of Japan's modern social difficulties.

Roslan Jomel depicts additional psychological scenarios in his short stories, which are seen as a reflection of the conflict between modernity and rural and urban communal life. The tales of the characters reveal a number of issues, such as the dissolution of marital connections owing to disregard of obligations and the social life of urban youth.

In conclusion, it is observed that the works of Roslan Jomel and Murakami have the experimental features of Julie Armstrong in their use of signs and symbols to create an infinite cycle of meaning. Murakami's motivation and thoughts regarding studying the psychological conditions of the marginalised in writing indirectly allowed Roslan Jomel to explore a new perspective in Malay literature that is about psychology which reflects contemporary Malaysian culture.

Further scrutiny shows Roslan Jomel's "Lelaki di dalam Tin" (Man in a Tin) exhibits his foray into psychological conflicts, namely bringing the character of alienation owing to emotional struggle with an urban context to life. The expression of the characters and personalities studied has relevance to the reflection of contemporary society. According to Julie Armstrong (2014), a 21st-century author who is fond of bringing alienated

characters who wish to flee the city to a fantasy and fiction world filled with sketches of the author's imagination. Julie Armstrong's assessment of the behaviour of this solitary individual is validated by Roslan Jomel's admission in the following interview:

> "Perhaps I am more interested in tales of human isolation… The intricacy of the human spirit fascinates me the most. Especially to individuals who believe they lack the same advantages as others. Every day, they shoulder a substantial load. This is what puts people in a bind in life. Crises and dilemmas occupy their thoughts, which are concealed from the surrounding community. Things that occur in such a soul are my absolute favourites to transform into art."

Roslan Jomel said in his interview:

> "I simply use the literary skills of other authors to portray my own story. Coincidentally, Murakami's rather odd and isolated approach is more conducive to the development of the stories I wish to compose."

Murakami is a well-known solitary author. Therefore, the picture of loneliness is depicted in the pattern of character and portrayal of his job as a person who is either isolated from his family or from his community. Examples of stories of this character's alienation can be seen through his works titled *Hard-Boiled Wonderland and the End of the World, Dance Dance Dance, The Wind Up-Birds Chronicle* and *Sputnik Sweetheart* (John Wray, 2004).

Conclusion

Roslan Jomel's experimental short stories were influenced by Marquez, and Murakami. The influence is most apparent in the images of persons and settings that clash with the newest style's magical realism. Texts such as *One Hundred Years of Solitude,* and *After the Quake* significantly influence the magical realism of Roslan Jomel's works through their odd, mystical, and enigmatic characters and settings. The influence of Marquez on the

backdrop sketch and mood is attributed to Roslan Jomel's use of a comparative language of metaphors and symbols in his short stories. This Colombian author's impact can be seen in the manner in which the Malay author modernises the story's theme, which represents the societal challenges he experiences in his current society.

Particularly, the influence of Murakami is considered as indirectly allowing Roslan Jomel to study the perspective of human psychology, which he subsequently incorporates into Malay literature. Moreover, the subject of character alienation is a source of inspiration in the works of Murakami and a reflection of modern society. Most of Roslan Jomel's short stories illustrate how Murakami's work is reflected in the often-lonely struggle between individuals in urban settings.

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Dance as Rehabilitation and Therapy For Breast Cancer Survivors in Kuala Lumpur[1]

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ABSTRACT

How can dance become a useful medium for rehabilitation and alternative therapy for post-clinical populations is the primary concern of this paper. This study examines the ways in which dance/movement can purposefully aid breast cancer survivors in promoting health well-being, post-treatment. The first group, Candy Girls Breast Cancer Survivors, advocates dance for healing and sustenance of healthy living. The second group, breast cancer survivors from the National Cancer Society Malaysia participated in a series of psychotherapeutic sessions centred around dance activities and explored dance as a promising strategy to integrate mind, body, and emotion. This ethnographic study draws data from observations, participations, and interviews with women who have survived breast cancer and who have actively participated in various dance activities.

Keywords: rehabilitation, dance, therapy, breast cancer, survivors.

Introduction

This paper looks at dance/movement as a way of healing—physically, mentally and emotionally. In 2018, I received the Universiti Malaya Research Grant (UMRG) for the project entitled, "dance as movement therapy for breast cancer survivors." This was a sub-program under the overarching project themed, "The Benefits of Music and Dance in Health and Wellbeing."

This project was divided into two phases. In the first phase, I performed observational study on the Candy Girls Breast Cancer Survivors, a group that was in existence prior to the

study and was actively involved in dance related activities. In the second phase, I embarked on an interventional study partnering with National Cancer Society Malaysia (NCSM). Since I was not a trained therapist[2], I invited Mahisha Naidu, a certified dance movement therapist[1] to become a co-researcher in this study. The focus group was the breast cancer survivors. In both case studies, I examine the limits and possibilities for carrying out communal study.

As I begin this article, I foreground several pertinent questions on the role of dance. What can dance do for the society? More specifically, what can dance offer to the field of health/medicine? This study is one of such that aims to empower dance and highlight its contribution to the society. This study investigates dance as a form of alternative therapy for post-clinical population, more specifically, it is aimed at examining how dance can also become a powerful agent for social change through transformation of individuals internally and externally.

[2] Dance Movement Therapist can obtain a minimum qualification of Master in Dance Movement Therapy in the UK or the USA. The accreditation body is the American Dance Therapy Association (ADTA). Dance movement therapists in Malaysia are generally freelancers and they work with different clinical and post-clinical populations at hospitals, homes, and residential treatment centres. The terms "movement" and "dance" are used interchangeably to refer to the works carried out by therapists, although some may prefer to use "movement" more broadly.

Significance of This Study

Studies such as this is only in its infant stage in Malaysia, particularly interventions that foreground dance as an outlet for well-being for clinical and post-clinical populations, mainly because people need to be trained to conduct such interventions. However, such trainings are scarce in Malaysia. We can conduct movement classes for groups in need of physical mobility, but to conduct a serious study and to stay true to the word "therapy" requires certain form of certification, validation, and knowledge. As far as this study has identified, there are currently two certified movement therapists in Kuala Lumpur who carry out therapeutic sessions for various groups. It is the hope of this study that such trainings would be made accessible for more people in this country which could eventually lead to a growth in the number of certified movement therapists in the future.

Focus of Study

Breast cancer has become the most common disease among women today. Globocan 2020 Malaysia ranked breast cancer as the number one disease in the country based on the number of incidence, mortality, and prevalence. Breast cancer accounted for 32.9 percents of the total cancer cases in 2020 for females of all ages (GCO, 2021). According to oncologists, rapid economic growth and a transition to a more urban lifestyle have led to an increased prevalence of cancer in Malaysia (Mastura Yusof & Wan Zamaniah Wan Ishak, 2022).

Although the figures look threatening, there are chances of reducing mortality through early detections and treatments and also through after support in order to reduce severe cases of recurrence. Mastura Yusof and Wan Zamaniah Wan Ishak (2022) pointed out that the cancer literacy in Malaysia, through campaigns and awareness programs, has improved through advocacy programs that focus on prevention, screening, treatment, and support. Physicians are also actively seeking ways to better address the management of this disease. They are embracing alternative treatments and prescribing those to their needy patients.

I would like to focus on two terminologies in this paper: rehabilitation and therapy, which I feel are highly necessary course of actions to manage the disease. These are very important for women who have undergone treatment. Healey said that the focus should not only be on curing the disease but also centered on the "the control of the disease" (Healey 1971, 1667). This is because an ignorance of support at the post-treatment phase could lead to serious outcomes such as withdrawal, depression, anxiety and fear of death, and most critically, a recurrence of the disease that could lead to a higher risk of mortality.

World Health Organization (WHO), in its website, describes rehabilitation as interventions that address "the impact of a health condition on a person's everyday life by optimizing their functioning and reducing their experience of disability. Rehabilitation expands the focus of health beyond preventative and curative care to ensure people with a health condition can remain as independent as possible and participate in education, work and meaningful life roles. Globally, one in three people today are estimated to be living with a health condition that would benefit from rehabilitation" (WHO, 2023). Realising its importance, WHO has included rehabilitation as one of its goals in the Sustainable Development Goals (SDGs). Although WHO did not refer to any clinical or post-clinical populations, it is obvious that rehabilitative practices of any form should not be ignored as means to restoring someone to his or her normal condition or former condition. Taking the cue, this study conducted observations and found that breast cancer patients and survivors can indeed benefit from this practice if they embark on it seriously.

Therapy, meanwhile, is conducted in a planned and structured manner through the employment of certified therapists. The objective is to complement alternative treatments with clinical therapy, such as "nutritional therapy, herbal therapy, sportive therapy, art therapy, music and dance therapy, imagery, yoga, and acupuncture" (Aktas & Ogce, 2005) for prolonged health well-being. Therapy applies hands-on approach/scientific

tools using exercises and other treatments to restore patients. This study posits that movement/dance can be an effective therapy for breast cancer survivors.

Dance, corporeality, and therapy intersect in the practice of Dance Movement Therapy (DMT). It is the psychotherapeutic use of movement, that promotes the interconnection of body and mind, and most importantly, "the healing power of dance". The American Dance Therapy Association (ADTA, 2018) defines it as "the psychotherapeutic use of movement to promote emotional, social, cognitive, and physical integration of the individual, for the purpose of improving health and well-being" (accessed from adta.org). DMT became an established profession in the west from the 1940s. The models/concepts later spread to the east and worldwide in the 1990s. DMT provides many therapeutic mechanisms that enhance physical strength, agility, and mobility as well as mental and emotional strength. The group intervention, meanwhile, offers larger benefits as it helps to build social cohesion and solidarity among the participants (Koch et al., 2019).

Rehabilitation can take two forms—either fully administered by physicians/therapists/experts or administered by the people affected for their own benefits. While the former places some form of compulsion or commitment, hence, must be undergone for a duration of time, the latter is not time-bound/open and is very challenging because the sessions depend completely on the initiative and passion of the group involved. The former presents a unique scenario that warrants an investigation. I frame the first phase of my study as a rehabilitative practice, particularly seen as a self-administered rehabilitation practice. I focus on the Universiti Malaya Medical Centre's (UMMC) Candy Girls Breast Cancer Support Group (henceforth, Candy Girls). I am interested in Candy Girls, a group that strongly advocates dance as a form of self-rehabilitation practice. Although small in number (during the period of study, 26–30 members), it has gained visibility and has made a significant impact on the society through its dance related activities.

In contrast, I frame the second phase as a therapeutic study. Highly structured, therapy takes movement/dance to transcend beyond physical activity, where participants use dance movements as a non-verbal language to express their conscious and unconscious feelings. Dance therapists in various ways help people to work on their own health issues by providing them the safe space and the right eco-system to do so. The second study is interventional.

Methodology

All-female Candy Girls is probably the pioneering group in Malaysia, that uses dance as a form of rehabilitation. Aged between 40 and 73, the members are breast cancer survivors of multi-ethnic groups (Chinese, Malays and Indians). Most of them did not have prior training in dance. The founder of the group, Yip Siew Fune, or fondly called Sifu, is a breast cancer survivor. It must be noted that she left the group before the Covid-19 pandemic and is not with the group at this point. As a rehabilitation practice, Candy Girls engaged in various activities such as Zumba, Stretching exercises, and Laughing Yoga with Dance being the focus of this group.

I started my ethnographic study on Candy Girls in 2017. Unlike other approaches, Deidre Sklar (1991) argued that ethnography is premised in the "body and body's experience." She theorized movement as a "kind of cultural knowledge" that can be understood only through bodily engagements with the community that is being studied. The derived knowledge is not only somatic, but also mental and emotional that embodies history, beliefs, values, and feelings. I privilege this method as a way of understanding the lived histories and experiences of my subjects of study.

The recruitment of participants for this study was easier as the group existed prior to my research and I managed to enter the group through Yip, who was excited about my research and the word "therapy". I obtained consent from those who wanted to be part of the study. I carried out interviews and

observations of various activities carried out by this group at the Centre Point, located in the heart of the Universiti Malaya's Faculty of Medicine every Saturday from 9am to 12pm. I also took field notes during my research period. According to Helena Wulff (2013), an essential part of the dance ethnography is to participate as a way of knowing, as a strategy to make meaning of any kind of practice. I also made the attempt to participate in their activities whenever possible. Hence, my relationship with this group grew from the positionality of a researcher to a participant in activities, facilitator of dance classes, and instructor of yoga. Gradually, I assumed multiple roles which led to close bonding with the group.

The second phase proved to be more challenging as Mahisha and I teamed up to form a group for the study. Participants for this study were recruited by NCSM through its internal notice boards, e-mails and WhatsApp messages. The Coordinator of Resource and Wellness Centre, Adeline Joseph, who was directly involved in the recruitment process recruited 22 participants with their consent for this study. The study was conducted from July to September 2019. The time frame was decided based on the availability of the therapist and accessibility of the group. 11 sessions were conducted in the period of three months. Each session lasted for two hours on Friday afternoons.

In contrary to the first study, Mahisha prepared and gave participants different movement activities that required physical, mental, and emotional engagement. She designed the activities based on the needs of the group. These needs were identified through the practice of "check-in" and "check-out", during which each woman shared her individual expectation for the session, and at the end, reflected the outcome of her participation.

In both contexts, the women's embodied experiences were central to this study. These were gathered as stories. Murray (2000) discussed how narratives or stories can be analyzed on many different levels, the personal, the interpersonal, the positional and the ideological or societal. Community's way of managing life after-cancer is constructed through stories.

Survivor women in this study shared stories that did not only touch on the disease, but ranged from family to work and cooking.

Findings and Discussions from the First Phase of Study: Candy Girls

The first phase identified two main findings. Firstly, the importance of support group for its members, and secondly, extending support to the community at large.

To begin with, Yip Siew Fune and 16 women came together for a therapeutic study conducted by UM Faculty of Medicine from 2010–2011. Realising the benefits of dancing, they continued the sessions on their own although the study ended by then. The breast surgeon, Nur Aishah, supported the noble interest of this group and decided to offer UMMC Breast Cancer Resource Centre as a space for their weekly activities. Gradually, Candy Girls Breast Cancer Support Group, was formed and it emerged as a registered society from July 2014 to July 2018.

Prior to the formation of the society, the group was known as the Candy Girls Pink Dance Crew. Yip rationalized that "Candy (from cotton candy) signifies something that is sweet, like a kind, loving woman; its stickiness signifies a community that shares a close bond; and pink signifies someone who is young at the heart since most young girls like the color pink." (Personal correspondence, 12 May 2018). This community shared a common experience. They were survivors of breast cancer who had undergone almost similar regimes of treatment (lumpectomy, mastectomy, radiation, chemotherapy, lymph node removal, and breast reconstruction). They came out of the disease with mixed feelings, often they were fearful, anxious, depressed and insecure about their life after cancer. This group developed a form of "sisterhood" bonding and built the *communitas* through dance and the experience surrounding dance. This rite of passage transformed them inside-out at various spectrum as the transformation was very personalised. This

is the reason why I refer to the dance activity as a process of rehabilitation, a gradual and natural process of healing.

Women carried out different types of activities on Saturday mornings. They began with a warm-up session, sometimes with a fitness trainer, and other times, on their own. Following this, came the main activity, dance. They performed a looped Zumba workout for almost two to three hours with short water breaks in between. They performed a variety of dance genres such as rock and roll, cha-cha, line dance, Chinese folk dance (ribbon dance), Bollywood, and Malay folk dances such as Joget. Sessions were led not only by Yip but also other key members. According to Jacqueline Sammy, one of the survivors, Yip often motivated and encouraged members to come forward and lead sessions. She was indebted that her positive transformation was because of Yip. (Personal communication, 12 May 2018). Dance sequences were often choreographed but some parts were improvised that led to "free, playful experimentation with movements." (Smith-Autard, 2000).

I have argued elsewhere about how Candy Girls defined their own femininity through dance. Surgeries and treatments around breasts, shoulders, and underarms reduced the mobility in those areas. Hence, dance motifs or sequences that focused on upper torso movements (for example, shimmies), not only gradually promoted flexibility, agility and mobility of the arms, but created a feeling of being "young and sexy".

Candy Girls also commented on why they found dance more appealing compared to other support groups that focused on non-dance routines. They were attracted to the notion of being able to dance regardless of their age differences, the variety of dances and music selections, and the ability to move and express emotions freely. They strongly believed in the possibility that dance can therapeutically heal their body as physical activity is said to "Increase special neurotransmitter substances in the brain (endorphins), which create a state of well-being." (Aktas and Ogce, 2005). They deemed dance routines performed in a group setting as more fun and enjoyable, which also strengthened social

bonding among the women. Breast surgeons, Nur Aishah and See Mee Hoong, complimenting the invaluable role of Candy Girls as a support group, admitted that even doctors could not provide this support.

Candy Girls was also unique in the sense they did not just dance for themselves but they actively participated in various relays, campaigns, forums and conferences to help create cancer awareness. Yip proudly shared that "Candy Girls inspire hope through dance and despite of having cancer, we show people that we can still live life to the fullest." (Yip Siew Fune, 16 August 2018). Their participation in various staged shows had garnered visibility and recognition to this group. The public appearances had also inspired women with the same predicament, some of whom, also joined the support group after the events.

It is very rare to find groups that are committed to arts based communal practices, however, Candy Girls have shown that it is possible to engage in self-administered rehabilitation. This group faced numerous challenges in terms of securing steady financial support and retention of members, but it navigated its way by employing various strategies to remain relevant and sustainable.

Findings and Discussions from the Second Phase of Study: NCSM

Dance Therapy in NCSM was conducted on Friday afternoons at the multi-purpose hall in the premise. The session began with a routine "check-in" activity where each woman spoke about her week, her life, her emotional state, and expectation for the class.

Mahisha conducted warm-up sessions, sometimes assisted by my research assistant, who is the only male in this project, Muhamad Zharif Azzuddin. The stretching exercises were not structured as each woman led the exercises. The power was shared in the class as everyone had the opportunity to lead the group with her own movement sequence.

Mahisha also facilitated the core activities. These activities varied in each class. It targeted on different elements such as emotional, mental, physical, and creativity. Women explored

different spectrum of emotions through songs and expressed emotions through drawings and colors. They explored creativity through improvised movements guided with words such as "big", "small", "light" and "heavy". These were explored as a solo piece and as a duet piece, with a chosen partner. They also made group choreographies with movements developed to different time scales. Participants made choreographies based on their understandings of various tempos/rhythms of songs. Women also explored mental-physical/mind-body connectivity through letter writing activities where participants wrote one letter in which their bodies talked to them and another letter in which they spoke to their bodies. Women first moved physically and then resorted to writing the bodily experience on a paper. A week later, they reflected on the content and reacted to it by writing a response letter, pacifying the body to achieve a form of mental-physical harmony. This is an exercise where women tried to make connections between the mind and body to address inner conflicts and to achieve a form of unity.

Women internalized the tasks and later externalized the emotions, sensations, and feelings through movements that stemmed from their own embodied experience. The self-reflection at the end through the "check-out" session allowed women to assess their activities and verbalize their moods and feelings. Mahisha helped them to manage their emotions and told them that they can let it go any adverse feelings whenever they choose to do it.

The intervention seemed to be a creative dance experiment, where women created their "own" movements. Creative dance is more than exercise objectifying the body—it connects body with mind in a holistic process of learning. Learners create movements through their physical responses to their surroundings via auditory stimuli, visual stimuli, manipulation of objects, and they danced freely and naturally. This pedagogy is used to activate the learners. In this study, the therapist did not use the term "creative dance" but the term is borrowed with the assumption that the pedagogy/practice of the themed movement exploration is likened to the creative dance method.

Performing creative dance is not as easy as one presumes. It does not have a fixed technique and vocabulary. Creative dance has not attained enough attention in Malaysia, even in elementary schools, since the training is still teacher-centered rather than student centered. (Tan, 2022). People who embark on it need to be trained and guided. At first, I witnessed the hesitation amongst the women. Their response to this therapeutic pedagogy was met with ambiguity. Some liked the idea that it was different compared to Zumba and Latin dance trainings, but struggled to create own movements; others pointed out that working with partners or groups can sometimes fail to yield desired outcome; Women generally embraced the process because it was premised not only on "doing" physical movements but privileged verbalizing/narrating the experience and to collectively reflect upon the experiences. Movement based psychotherapeutic sessions take time, hence, warrants guidance. Women evolved gradually with the process. They made meaningful connections to their lives through dance. Variety in activities, guided creative movements, uncertainties in the outcome, and freedom of exploration were some of the key factors that yielded positive outcomes for this study.

Challenges

When this paper was presented, there was a question whether the therapy was exclusively for breast cancer survivors or it could be applied to anyone with cancer. Although the target group was breast cancer survivors, there were also other cancer survivors in the session and the activities were shared with everyone. It was not specifically for breast cancer survivors. However, the participants responded to the activities based on the impact of their ailments and shared their pain according to the kind of cancer and treatments they have had. This study requires further refinement and planning if it is to be continued with other groups in the future.

For communal work and to work with post-clinical populations, it is beneficial to work with a private health body/ association. However, no amount of effort can assure that the

project will be successful because sustainability is a primary concern. The number of participants dwindled over time and reduced to less than 10 at the end of the study. Participants joined the sessions as they were curious about the term "dance therapy". In Malaysia, people have very poor knowledge of dance therapy. They joined the sessions with mixed feelings—excitement, anxiety and fear. Some joined to experience therapy and learn while some were uncomfortable and hesitated whether to join the sessions. Those who took the sessions seriously and attended the sessions, saw positive changes. Survivors shared that they have gained some knowledge about creative dance as a form of therapy, its potential to connect mind and body, and more specifically, that it moved beyond catharsis into understanding and the potential of deeper sense of reflection. Some survivors took one step forward and shared activities with their own family members and with other acquaintances in the same predicament to create positivity around them.

Conclusions

People generally are aware that dance is good for health as it improves not only mobility, agility, and endurance but also heals us emotionally and mentally. Understanding that motion and emotion is inter-connected, breast cancer survivor group, Candy Girls, held on to dance as a means to redeem good health and to practice healthy lifestyle. Dance, as an embodied activity, was used as a self-rehabilitation practice to overcome various issues related to physical, psychological, cognitive, and social. They do not only spread the spirit of happy and healthy living among themselves but also share awareness, hope, and love with women in general through the activity of dancing. In the second study, intervention in the form of guided creative dance, positioning dance as a therapeutic tool, allowed women to grapple with their innermost feelings and emotions and externalize these through movements. The emotions were deep and concealed but dance allowed them to reflect and act on them through a series of led movement practices. In both case studies, dance interventions, whether rehabilitational

or therapeutic, greatly benefitted women as they embarked on it with commitment, interest, and passion. There may be no promises on how far these studies could go but there is a potential for a more conclusive result with further investigations in the future.

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I-Float Genesis: Additional Personal Floating Device in the Context of Three Level of Design

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ABSTRACT

This study aims to produce a prototype of an additional personal flotation device (PPPT) that can provide benefits to water disaster personals who are at risk of drowning. Drowning incidents are the second highest tragedy in this country after road accidents. Lately, the issue of disasters that hit the country related to water accidents is increasing. Major floods, cases of drowning in rivers, seas and swimming pools involving children, adults and not least water disaster rescuers who are at high risk during rescue operations. The Fire and Rescue Department is the main target group of this study. The function of the device is given the main focus in the production of this prototype which can be used as an additional device to the life jacket currently used by the rescuers of the Fire and Rescue Department. Art-based research (ABR) methodology paradigm is a methodology used through study design based on studio work and design process methods in producing the prototypes. From the production of this prototype variation, some data is produced and recorded as a creative process in a diary/journal provided to record input and translate every process of the making of the prototype including the creation and study carried out from time to time in a systematic manner. Through this study, a prototype that has a function compatible with the needs of the rescue community is produced. The results of this research are a form of academic contribution and can provide great benefits in addition to reducing the risk of death for rescuers who need the device during an emergency.

Keywords: Fire and Rescue Department, Drowning, Emergency, Prototype, Flotation Device, Function, Community

Background of Research

Natural disasters are a phenomenon that occurs in Malaysia. Today, natural disasters often occur in Malaysia due to global warming that occurs throughout the world. Natural disasters that occur include major floods, flash floods, high tides, landslides, thunderstorms, earthquakes, open fires and others. Of the listed natural disasters, researcher found that floods and disasters involving water have a high number of cases and cause high deaths. Drowning incidents such as large floods, drowning in the river, drowning in the swimming pool involving children and adults are very large. According to the World Health Organization (WHO) in 2014, drowning is the third highest accident worldwide whether in a disaster or non-disaster situation. (12th EAD Conference, April 2017). In addition, thousands of people have been involved in this disaster and most of them involve the weak and they need help to face the disaster that hit them and their families. For example, residents on the east coast are often involved in major floods that hit regardless of month or year. No less is the situation with residents who are not in the sea area where global climate change has also made disasters involving drowning incidents increasingly uncertain in our country. Drastic and large-scale development is one of the factors causing changes to the environment and exposing people to flood disasters. In Kelantan alone, the population at risk of flooding is 406,598 people. (DID, 2014). This shows that the population's risk of facing floods in Kelantan alone has reached hundreds of thousands of people. Individuals who are severely affected in a drowning incident are at risk of permanent disability or even death. Among the issues that are talked about a lot is the lack of understanding of the safety aspects of water disasters. Parents who are negligent in taking care of their children to the point of causing this drowning incident can be convicted under the act of Negligence and Neglect of Children by Parents. Malaysia's National Child Protection Policy defines neglect or neglect as a persistent and serious failure to provide basic physical, emotional and developmental needs in terms of health, education, emotional development, food, shelter and a

safe life for children. Neglecting the importance of safety invites victims to be exposed to various types of dangers, including threats to life. Drowning in this country among children is the second highest killer after road accidents, with an average of 500 people between the ages of 1 and 18 years old reported to be victims every year. At the beginning of the study, children and parents were the main targets. Researcher feel that parents need to be responsible in identifying the safety of recreational areas or other risks of drowning to prevent drowning from happening. They also need to know the preparations and steps to be taken in the event of an unwanted incident whether in a river, lake or swimming pool.

The Malaysian Fire and Rescue Department's Water Rescue Team (PPDA) has been trained to rescue drowning victims of various ages. However, rescuers are also not exempt from being involved and becoming victims of drowning in an effort to save victims. Therefore, by focusing on the design of wearable products. An invention in producing a prototype of the Additional Personal Floatation Device (PPPT) was carried out by the researcher to benefit rescuers so that the device's design and functions is suitable and makes it easier for rescuers to carry out rescue operations for victims of water tragedies, especially when facing an emergency situation. The PPPT prototype produced is an additional device to the Personal Floatation Device (PFD) in the form of a life jacket used by the PPDA made from the foam worn by the rescuer during the rescue operation and the PFD will arise when the rescuer is in the water. The additional device designed by the researcher is a device that is always worn by rescuers in a smaller and more compact form. This additional device is used in any emergency to prevent rescuers from drowning during rescue operations whether they are wearing a PFD or without a PFD.

Literature Study

Drowning incidents are incidents that reach as many as 400 cases every year according to statistics revealed by the Malaysian Fire and Rescue Department (JPBM). (Md Amin Md Taff,

2018). In this matter, the involvement of government and private agencies is encouraged in dealing with and giving exposure to the importance of water safety to the community and at the same time can reduce the death rate. On average, more than 300 deaths are recorded each year due to drowning, four times higher than the number of deaths recorded due to fires, which account for less than half the number involved, especially during the monsoon season. Several stakeholders need to be identified in the effort to reduce this death rate such as teachers, students, lifeguards, associations, parents and policy makers who also consist of private agencies and the government are expected to be able to produce results that provide well-being to the community. Children are the group with a high rate of death due to drowning in Malaysia. They are the largest group of victims of drowning incidents which is almost 50 percent of the total incidents. (DOSM, 2009–2013).

No.	Children and teenagers	Cases
1	5–14 years old	693
2	15–24 years old	677
3	25–34 years old	452

Table 1: Cases based on age (Source: Department of Statistics, Malaysia).

An average of 596 cases of death due to drowning are reported in a year and a ratio of two deaths per day in a year. This clearly shows how drowning cases are a big issue that should be addressed by all parties.

No.	State	Total Case
1	Sarawak	218
2	Selangor	142
3	Sabah	136

Table 2: Cases based on state.

The importance of physical activity is very important in early childhood education because by doing physical activity, children can master physical skills and improve movement ability. (Zainun Ishak, 2006).

Location	2016	2017	2018	2019 (Jan–Apr)	Total
Beach	64	82	58	21	225
Waterfall	18	21	27	7	73
Lake	33	44	39	10	126
River	141	176	182	44	543
Sewer	4	4	3	1	12
Total Cases					**979**

Table 3: Drowning Statistics In Malaysia 2016-2019 (Source: JBPM).

Personal Floating Equipment

The main purpose of having a flotation device is to save lives. (How Products are Made-Forum). There are various personal flotation device products available in the market, for example life jackets and safety vests which are usually called "PFDs" which function to float a person in a supine position on the surface of the water and make it easier for the victim to breathe on the surface of the water and keep floating. There are two types of PFDs which have different types of flotation and user positions. Most of the PFD's available in the market with various designs are from category 1 and 2. Both of these categories are designed with a slightly vertical position and the user's head facing forward in a supine position. It is also widely used in most recreational activities and is very comfortable for those who use it. However, the design of these PFDs is usually large and takes up a lot of space (Bulky). There are PFDs flotation devices that can be thrown (ring buoy or buoyant cushion) which are mostly used by boat users and also categories of PFDs designed for special use such as airplanes, rafters and ferries.

However, the design of these PFDs plays an important role. Most of the users of the device choose not to use the device due to its large size and not suitable for saving and being saved. It is not only the size of the PFDs that is a problem in the design, but also the discomfort, interfering with movement and feeling that these PFDs are only for use by the weak. Surveys show that 90 percent of users involved in water activities do not use PFDs.

(12th EAD Conference Desirability in design for safety).

For the rescue rescuer, they carry out rescue operations according to the standard operating procedures (SOP) that have been set in each rescue operation carried out. One of the rescue agencies for accidents in the water is the Fire and Rescue Department under the PPDA. There are various things that need to be practised as outlined by the PPDA to deal with and avoid past incidents. Among the recommended practices is to always use a life jacket or life jacket as appropriate. (Basic Water Safety Module, JPBM). There was also an increase of 26 percent in cases involving drowning between 2016 and 2018. Rescuers from the JPBM have been trained to use various techniques in saving victims such as rescue techniques using safety ropes and safety buoys are very important to save victims who are about to drown. However, it is recommended that every rescuer should have a small and compact flotation device that is always worn and can be used when rescue operations are carried out. This is intended to save the rescuer in the event of an accident during the rescue operation. In the operation to rescue victims of drowning, several functions that must be present on PFDs and have been discussed extensively with PPDA found the necessary features for improving the design of PFDs as follows;

1	The design must be compatible with the daily use on the device user.
2	Ensuring comfort in movement (Without making the user hot or sweaty).
3	It is safe to be in water, especially cold water, with the user's head and mouth above the surface of the water.
4	The device needs to be easily visible whether at night or during the day.
5	A device that is easy for friends and rescuers to reach.
6	Reasonable price of the device for the selected target community.

Table 4: Design improvement features of Personal Floating Device (PFDs).

The usual design of security products on the market is in a form that is difficult to carry and is quite large. Examples of safety devices in water disasters are large and difficult to use. It is permanent and makes movement difficult, especially for rescuers and victims of water disasters. Safety jackets also have various

sizes and make it difficult for victims of various sizes to use them, they are also permanent and large. The method of application needs to take a long time and there are various types of safety ropes that allow the risk of entanglement for the victim when in a state of panic.

Product Comparison

Safety Jacket	Personal Floating Device (PFD)	New Device Proposals
Good buoyancy.	Easy to move.	Good buoyancy/ Charger plot/ Video recording and lights that turn on automatically when in contact with water.
Does not provide comfort.	Variety of sizes.	More compact size and size according to body weight.
Usually orange in colour & Has a whistle.	Make sure people float in a calm state.	Floating whether conscious or not (The colour of the float is easy to see).
Strong buoyancy front.	Adequate buoyancy for certain types of sports.	Floatation for a period of 1 hour and for various water activities.
Design for emergency situations.	Comes in different designs & styles and for various water sports.	Appropriate style and quick use in emergency (Air inflation in 10 seconds).

Table 5: comparison of safety jackets, personal floating device functions and new device proposals.

Quick Reaction Device

Dissemination is an effective method of use for users when they are in a critical situation and need quick action. But this deployment requires the use of carbon dioxide (CO_2) tanks that can quickly fill the layers of the flotation device. There are two methods in this spread;

1. Deployment that is manually controlled by the user.

2. Dispersion that works automatically when the device touches water (There is the use of microprocessor such as Arduino along with sensors).

There are prototype designs that have been created for use by users in fishing competitions. However, this spread is intended to prevent injuries for anglers in the hips and head. Some of the designs are closely related to the design of belts or suspenders. Propagation is using CO2 gas/green gas from the provided cartridge or compressed air cylinder. (McDowell & Dale, 2015).

Device Position
In this study, the position of the device was found to be very important. This involves security issues for users of the device. Some of the safety vests that have been tested by several researcher found that the vest can be used as a factor in a person drowning. This is because some life jackets when worn will cause the victim's head to be in the water and cause the unconscious victim to drown.

Method of Use
Through the history of personal flotation devices called PFDs it is clear that there are two ways of flotation available, either using flotation material inserted in the 'cell' and also using air blown into the device.

Manual Blow
Blowing manually introduced by the researcher at the beginning of the study was felt to be appropriate for the target user who consists of the common community and it is easy to use at any time.

Safety and Awareness
Safety is a situation where there is no danger, no space that can cause danger and protection and a situation that is not at risk of accidents. (Holt, 2005). Safety refers to a situation where the work environment is safe and free from the risk of

accidents. (Raudhiah, Nakiah & Hashim, 2015). Security is also defined as safe, well-being, and good peace. (Nurul Fazreen, 2013). Safety in the school context covers the safety aspects of school buildings, equipment and facilities. (Zakaria & Ismail, 2014). Awareness of safety practices is an important matter for employers, namely principals and also teachers and students to ensure safety in the school area is guaranteed and can reduce the risk of accidents. According to statistics from the Department of Statistics Malaysia (DOSM), the average number of drowning deaths per year for 2009 to 2013 was 596 cases with the highest drowning location throughout the year being in rivers or waterways with an average of 57 percent of cases compared to other locations.

While 25 percent drown on the beach and in lakes or mines with an average of 12 percent of cases each year, children and teenagers are the most numerous victims which are almost 50 percent of the total number of deaths throughout the year (*Metro Daily*, June 2017) to 14 years with 693 cases followed by 677 cases involving teenagers between 15 and 24 years old. Drowning incidents can occur in water bodies such as waterfalls, beaches, rivers, lakes, mines, aquatic facilities such as hotel swimming pools, swimming pools in flat areas and any water recreational activities. Death due to drowning can be avoided if sufficient safety measures are taken and avoided and the community takes care of each other's safety. The number of deaths can be curbed if students, teachers, parents or the community are exposed to the knowledge of Water Safety. (Tengku Fadilah, 2017). On March 23, member of Water Activities Safety Council (MKAA) Lee Lam Thye through an article titled "Protect Malaysia from Drowning Cases" expressed concern with the drowning death rate among school students and he recommended that every school in Malaysia conduct a water safety campaign. The irony is that until today cases of accidents, injuries and deaths that occur among students still occur regardless of whether they are inside or outside the school premises. Safety means students at school are free from any injury, pain or danger. (Gregory, Cornell & Fan, 2012).

In Malaysia, various incidents of accidents and injuries are reported in the press. In the study conducted, there were various accidents and injuries that occurred inside and outside the school premises from 2000–2017. The collection of events showed that most incidents involved death, head injuries, broken bones and wounds. Based on the type of incident, the majority of deaths are caused by being hit by objects, collapse of built structures, falls and related to natural events such as floods, lightning strikes and landslides. In the study, there was a drowning incident that occurred in 2009 where two female students aged 11 and 12 drowned due to the collapse of a suspension bridge at a campsite in the river area. In another incident in 2010, five male students and a male teacher were killed in a dragon boat tragedy during a rowing training session for a dragon boat competition in the waters. In 2012, a 16-year-old male student drowned when he was hit by a wave during a camp program. (Marinah Awang & Norhazwani Suyanto, 2017).

For parents who are paranoid or overly obsessed with their child's safety, they will take more extreme measures by not allowing their children to participate in any school activities. There are also those who transfer their children to a school which in their opinion has a lower risk than the original school. (Furedi, 2001). If this situation continues, it will bring losses to students and parents because the purpose of students carrying out activities is for healthy cognitive, psychomotor and affective development. (Brussoni et al., 2012; Ward et al., 2010; Sandseter, 2013; PlayEngland, 2008; PlayScotland, 2011).

Some drowning incidents also occur among rescuers even though they are rescuer trained for emergency situations. The following are some drowning incidents involving rescuers from the PPDA who have died since 2000–2021 during rescue operations and also during training;

No.	Incident location	Year of Incident Occurred	No. of PPDA members died
1	Drowning incident (Kampung Sungai Putat) Malacca.	20 October 2021	1
2	Drowning incident of PPDA member at Taman Putra Perdana, Puchong.	3 October 2018	6
3	Operation Drowning in Lake Kenyir, Terengganu.	16 Jun 2009	1
4	Sinking Cargo Ship Operation, Kapit, Sarawak.	4 Mac 2006	1
5	Pulau Sembilan, Perak.	15 Mei 2000	1
6	Search And Rescue Operation In Sembilan Island, Perak.	18 Mei 2000	1

Table 6: List of divers/PPDA members who died during operations/water rescue training (Source: JPBM).

Factors That Cause Drowning Incidents

A number of factors have been identified as causing drowning incidents, including a lack of awareness when in areas with water such as water lines, swimming pools, large drains, seas, rivers and many other things. At the same time, understanding the state of the water itself, such as areas that experience headwaters when it rains, areas at risk of tsunamis, high tides and low tides and so on. Education or awareness that is taught formally is not given to communities that need knowledge. At the same time, users are unable to save themselves when drowning occurs and they also panic. Last but not least is the lack of knowledge about the technique or using the equipment around to save the victim. (Tengku Fadilah, 2017).

As for the flood disaster, the scenario of flood events and destruction caused by floods is not only recorded in Malaysia but also all over the world. According to the World Meteorological

Organization (WMO), floods are the third worst natural disaster in the world and this disaster has claimed thousands of lives and destroyed property worth hundreds of thousands of millions. For example, a major flood in Beijing, China on July 17, 2011 caused more than 460 people to be killed or missing and forced the evacuation of more than 2.3 million people. (Foon Weng Lian, 2013). In 2011, the country of Thailand was hit by a major flood which was the worst in 50 years which hit 28 of its 77 provinces (one third) of Thailand was flooded for a period of months. A total of 2.45 million people from more than 10,000 villages in 24 provinces in northern and central Thailand have been hit by floods in stages since July 25, 2011. More than 900 factories (200,000 workers) were affected by the floods which also claimed 373 lives. More than 800,000 houses are estimated to have been destroyed, 720,000 residents were treated due to waterborne germs and stress. In fact, seven large industrial areas in the north of Bangkok stopped their operations and 640,547 workers were temporarily unemployed (industrial sector). (Foon Weng Lian, 2013).

Flood disasters in Malaysia are synonymous with the East Coast of the Peninsula (Kelantan, Terengganu, Pahang and Johor). The phenomenon of flooding is considered a disaster when its occurrence brings danger and high risk such as death, destruction of property, disruption of basic facilities and psychological effects or trauma to its victims. (Chan & Parker, 2000). The flood event does not only have a physical and environmental impact, but this disaster can also leave a deep (psychological) impact on the victims who have experienced it. A study on the internal (psychological) effects of floods was done by Chan (1995), to households living in flood plains in Malaysia including Kuala Lumpur, Penang, Pekan (Pahang) and Kelantan. The results found that there are psychological effects experienced by the flood victims in terms of mental stress, health, anxiety and chaos as a result of the damage and destruction of property experienced by the residents involved. (Tuan Pah Rokiah Syed Hussain & Hamidi Ismail, 2014). There are many factors that lead to drowning cases among rescuers, such as understanding of

the water conditions, neglect or miscalculation of the dangerous water conditions. (New Sabah Times, 2012). Flood management does not only depend on what is given by the government, NGOs or various others. In fact, according to Qing & Qiang (2007), flood disaster management involves three phases, namely before the disaster, during the disaster and after the disaster. Strategies that need to be taken into account are flood warnings, efficient communication, risks incurred, protection preparation routines, land use patterns, flood risk mapping and other structural measures. There are various models used in flood management but not all models can be used in all times for all communities and all contexts. How flood victims face and respond to flood hazards is either independent, depends on the network of social capital roles and largely depends on full government. This will determine the success of any flood management. (Ngai Weng Chan, 2015).

Water Rescue Team Community (PPDA)
The definition of community is a group of people living in a region or country, a community (in a place or country), the general public. (*Kamus Bahasa Melayu*). Usually a community is a group of people that is more than one person. Community is also associated with human groups that need intervention to improve the quality of life and need guidance and instruction through a number of diverse approaches. There are various definitions of community development. This definition varies depending on the location and the culture and society involved. However, there are some main characteristics that equate the definition of community development regardless of where this community development is practised. According to Ploch (1976), community development is the active involvement of local communities to carry out programs that can improve their quality of life. Hope (1980) sees community development as a process. According to him, this process starts from identifying the problems of the community involved up to the process of solving the problem. According to Hope, change will be felt by the community involved if this process is joined by all

parties whether it is the government, non-government and the community itself. (Mohammad Shatar Sabran, 2003). In the researcher's study, the targeted community are the lifeguards of the PPDA of the Fire and Rescue Department who are at risk when carrying out the task of rescuing victims in the water.

Research Methodology

The art research approach through Art Based Research (ABR) is the first thing raised in this study which is the most important. This chapter highlights the methods used in this research to answer the stated research questions. The intended data is not like the data that is usually obtained using scientific methods but takes into account the feelings, experiences and observations of researcher through the "art based" method which can create a variety of data Elaine & Judith (2006). Usually in the studies carried out for design, it is a qualitative approach that is more in-depth and understanding a topic that wants to be studied and borrows some methods from science and social science. In this study, there are several important elements that are taken into account to obtain a product that can achieve holistic success and give a good effect as a 'contribution' to this research.

In this chapter, the researcher highlights the methods used to solve the problems in the work carried out. Outcome through studio work is used to obtain data. A research process in the form of ABR is the methodology that will be used through studio work and material testing to produce prototypes that not only have aesthetic value but are also functional. Paradigms in this research will be produced and is a leap of great questions in design research. This is very important for a researcher to identify the value of aesthetics and needs to be combined with some social science approaches to identify human relationships as well as the importance of science and technology to ensure the existence of a product. The integration of various disciplines is very important to produce research output and in turn can produce a large impact on research and can produce the output of studies conducted.

ABR is a method that is found to be very useful for researcher either in conservative research or in creative research. Most researcher who are based on the creative process find that this method is a clear method because this method coincides with creative research and can find solutions through practice that can answer the decisions that have been thought in the minds of every creative researcher. (Covey, 2006). The creative process highlighted in this ABR method is a way for a creative researcher to produce creative ideas that are raised as data that can be used on par with data collection for data collection methods in science and social science. The significant difference of this method is due to the fact that researcher in the creative field are thinking creatively which can be expressed only through people who think creative Use the enter key to start a new paragraph. The appropriate spacing and indent are automatically applied.

Design Process/Study Design
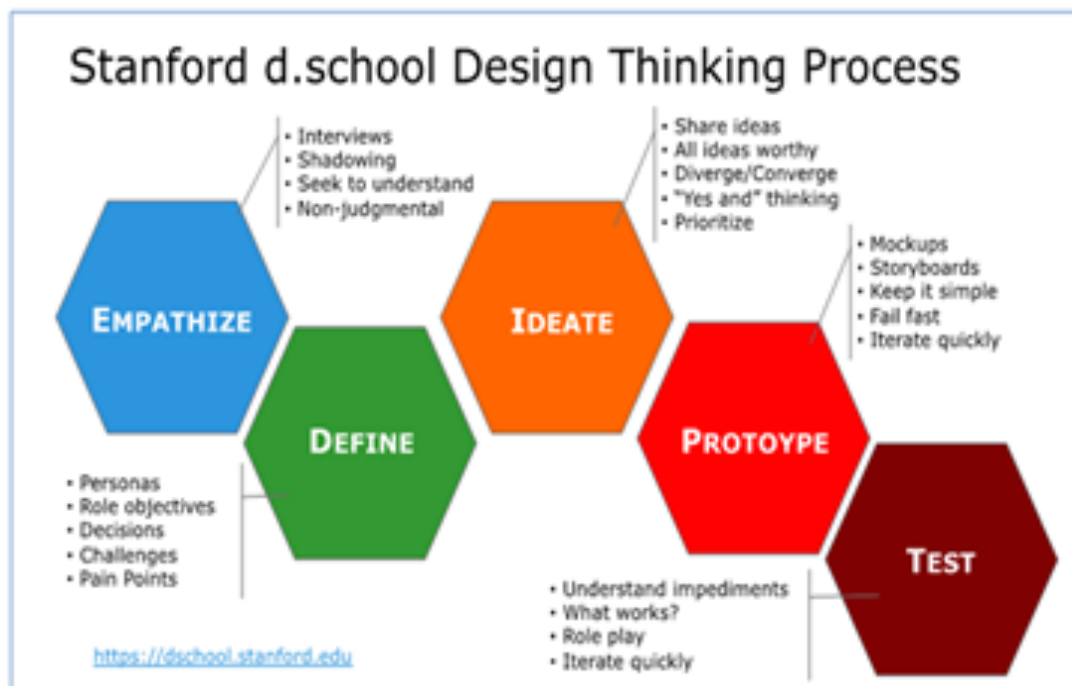
Figure 1: Design Process Theory (Source: Stanford d.School, Stanford University).

There is an approach according to the Process of Design and Development (Creative Process) model taken from Stanford

d.School, Stanford University which has several steps to carry out the methodology of this study. In this model, the design process is divided into several fractions as below;

Empatize. A process of understanding community problems through observation of community needs and real problems. This matter is explained in more detail in the participatory activity conducted in various forms such as interviews, questionnaires and video recordings conducted. In addition to that, experts were also interviewed to get input in the research conducted.

Picture 1: Empatize. Some of the interviews, video recordings and observation for the research.

Define. Related to the intervention linked to the activity as well as the community's initial commitment to the project proposed to them. In this matter, the community needs to be explained that this study benefits them in addition to the planned

intervention to provide input to the researcher in the study being conducted. The community needs to feel that this study can help them and change their lifestyle. At the same time, implementing the proposed prototype can facilitate and save their lives in the event of a flood disaster in the future.

Picture 2: Define. To understand the community concern and issues.

Ideate. As a result of the information obtained by the researcher from the needs of the community and the vision shared with the community, the researcher started work related to the studio (Art based research). The input obtained from the community is very useful and helps the researcher to get an overview of the required product as well as the research requirements for the materials in the manufacture of the prototype. Preliminary data obtained through video recording and interviews have been included in the researcher's study to facilitate the researcher to produce a product without straying from the main objective of this study. Sketches are the main thing in this art based research where sketches are also data obtained and recorded to see the development of ideas for the purpose of making prototypes.

Picture 3: Ideate. Sketches and Video documentaries/video recording have been included in the researcher's study.

Prototype. Data from the prototype manufacturing process is also recorded to see the manufacturing process from sketch to three-dimensional level. The appropriateness of the materials used is very important to take into account the input required by the community in addition to the size of the product which plays a role for the needs of the community which consists of
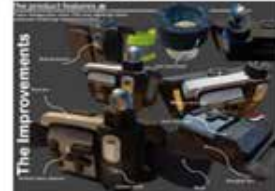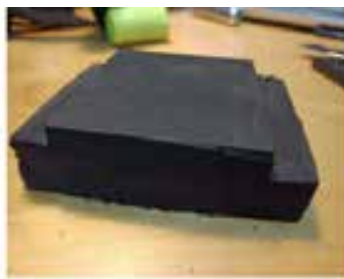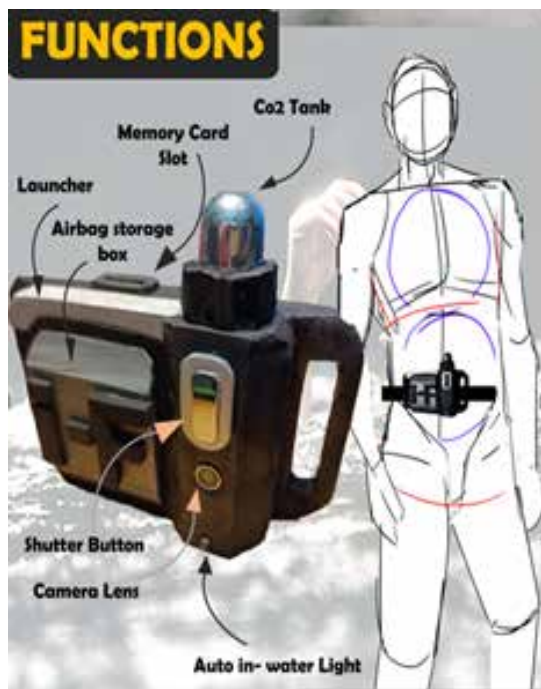
Picture 4: Prototype. The process of the making of the prototype and the functions of the prototype.

various body sizes although the researcher focus on children but adults also cannot escape being victims of water disasters. Originally the prototype was targeted at users consisting of children but after going through several phases of discussion and criticism sessions with external agencies, the researcher focused on water disaster rescuers. The study is more focused on Fire and Rescue Department Rescuer that involve in rescue activities related to water incidents.

Test. Prototype testing is important to ensure that the product can really help to save the lives of the communities that use it. After several prototypes have been produced by the researcher, testing of the product needs to be carried out to obtain the exact location of the device in the human body. By producing this product, this design contribution can be used for a community consisting of rescuers in need and can help save lives. rescuer as a second emergency tool apart from the life jacket used. The device used will be able to help rescuers in an emergency. Researcher have produced the device but the next challenge is the actual position for the device to be used. Several tests were carried out on modified prototypes and finding the best location on the body for use.

Picture 5: Test. The floatation test carried out on the prototype to identify the body position and deployment of the airbag.

The Product (Phase 1)

The device is designed by going through several manufacturing processes and is divided into 2 phases. In phase 1, 2 prototype designs are presented from a design point of view that takes into account the aspects of user-friendly, durable and at the same time light materials. This device can be carried anywhere with a practical design without using a lot of energy when using it. The device can remove the emergency float and blow it manually. The size of the device is designed to be appropriate and has aesthetic features that have several safety features such as reflectors, safety pockets, emergency zippers and many more that can be carried anywhere. With the existence of this new product, victims can use it quickly and stylishly at any time. This study is generally done to identify the real problems of users in facing disasters as well as the social impact on users in using the designed products. This will help the researcher to make a scientific study correctly, clearly and accurately. Master the skills of finding, collecting, recording and analysing information about the needs of target users.

Prototype 1 and Prototype 2

Prototype 1 is a product design that uses a semi-waterproof material that aims to see the function of the design of a flotation

device located at the top of the arm that allows flood victims to cover the product and tighten it to adjust to the user's hand size and age. This product can be put on quickly without having to be helped by someone else to put it on. At this stage, there are some safety elements that are taken into account that are found in prototype 1 such as a reflector, a pocket for storing important items, a safety light (automatically turns on when exposed to water) and a pocket for power bank storage.

By using manual blowing, the target user can blow the float as usual and can store the float again in the bag design placed on the arm of Prototype 1 and Prototype 2. For the common community, by using this manual blowing, they do not need to use the high cost to save themselves from becoming a victim of a water disaster. The buoys used can also be replaced at any time if damaged and can be purchased at any store that sells buoyancy equipment.

The features of this Prototype 1 product

LED lamp. The LED light sewn onto this product can be used in an emergency by pressing the on/off button. This lamp is suggested to be waterproof and can be used in the dark when a flood occurs.

Flashlight's pocket/power bank/whistle compartment. The pocket provided on this product can be used to place a flashlight, whistle or power bank for emergency purposes. A power bank can be used to charge the phone in an emergency. A safety whistle is also provided for users to use by just blowing as hard as they can. The pocket is provided with a cover that has a zap on tape to facilitate and speed up the process of opening and closing the pocket.

Cargo space. The zippered compartment is used to place other personal items such as wallets, phones, dry food and so on. This space is provided to prevent users from holding personal items when trying to save themselves.

Emergency lifebuoy zip compartment. This room stores emergency floats that can be removed during a flood emergency. At this prototype stage, the float is pulled out manually and inflated by

lifting the arm slightly and blowing continuously until the float is inflated. This emergency buoy does not interfere with the user's movement, especially when the user is swimming to save himself. The float can also be removed if the float is damaged or needs to be replaced. After the user uses this product, the inflated float can be deflated and stored back inside the product.

Reflective tape. The light reflective tape sewn on the body of this product aims to make it easier for rescuer to track the user of this product if the user drifts and the incident occurs at night. This prototype 2 is a form of rescue kit in the form of a bag that is in front of the body of the user who uses the kit. This kit comes with a belt that can be adjusted according to the body size of the kit user. The kit has a small pocket located on the side of the bag and will expand when needed by the user. The float that comes out when needed uses CO_2 gas that comes out when the trigger is pulled and can also be blown manually using the blow funnel provided. The float can be used by the user and stored in the small pocket. The kit also has a centre section that can be filled with various other safety aid items used by rescuers. The opening in the front using a zip is very easy to use and quickly reached by the user. At the front of the kit there is a piece of sponge the size of the palm of your hand that is used to wrap around the back of the user's neck for the purpose of cushioning the user's neck when the buoy is opened while in the water.

In the production process of phase 1, prototyping is also a process to obtain a good and innovative product, especially when facing some constraints in the process of sewing products produced from fabric (**Picture 10**). This is because the materials used need to be studied for their suitability and not cause problems to community and product application techniques are also taken into account to adjust the use when a flood disaster strikes, especially the time taken to use the product is important given that the increase in flood water that rises suddenly is fast and users may have problems using it. Apart from that, size is also an important factor in the production of prototypes because the researcher feel that this product should be available everywhere and easily accessible when there is a flood disaster.

Picture 6: Prototype 1.

Picture 7: Prototype 2.

Picture 8: Prototype (Phase 1).

The Prototype (Phase 2)

For the phase 2 product, researcher have taken into account some inputs given in Canai 1 which was held together with an external agency (NADMA) which has stated that the size of prototype 1 produced is quite large and makes it difficult for users during emergency situations. The manual blow on prototype float 1 was felt to be inconvenient for users and the focus was given to children who live in river areas and are at risk of flooding. The researcher has conducted a discussion with the supervisor and the proposal to change the title to focus more on rescuers is better. The researcher has conducted several interviews with the Fire and Rescue Department to get input for the researcher to start the process of creating the second prototype. The researcher has started various sketches and produced a second prototype but this time the researcher uses the same device concept but with a much smaller size. The materials used by researcher are also quite different. Modelling Foam is used to produce prototypes of devices that are smaller

in size and have several high safety features, such as a float that can be removed using a small CO2 gas tank, a safety light feature that lights up when the device is in contact with water, a micro camera along with a memory card and charger plot device.

In phase 2, the prototype is designed with a more compact aesthetic function by using a small tank containing CO2 gas that will make the float open when the user pulls the provided trigger. The device also has a safety light that will turn on automatically when it comes into contact

Picture 9: Prototype 3 – I-Float Genesis prototype (Phase 2).

with water. At the same time this device has a 'charging port' for the purpose of charging the device. There are also buttons and lenses that can be used to take pictures either in the water or on land and the data is stored in the memory card that is in this device.

No.	Phase 2 Device Features	Description
1	Small tank of CO2 gas	A small 4-inch 1-inch tank contains CO2 gas that is used to release gas to inflate the airbag.
2	Memory card slot	Memory cards provided to record activities during search and rescue operations.
3	LED emergency lights	An emergency light that will turn on by itself when rescuers enter the water during operations.
4	Camera lens	The lens used to record every member's movement during the rescue operation.

5	Air bag	The airbag will deploy when a person pulls the trigger on the device. The airbag can be inflated manually when the airbag deflates if it is in the water for too long. The airbag can last for 1 hour after the device's trigger is pulled.
6	Charging port	The charging port at the bottom of the device is used to charge the device to use the camera and emergency lights.
7	Strap/ harness	Strap or known as harness used to fasten the device around the rescuer's waist.
8	Draw bar	The trigger or known as the draw bar is pulled to release the airbag in the device.

Table 7: Product features of the phase 2 prototype.

In this test for I-Float, a total of seven positions were tested and participated by a user who is a swimmer (Khairul Azmi Za'ba) and each test video was recorded using a special camera in the water and on the water by Adip Tamami. A summary of the test results is summarised as below;

No.	Test	Result
1	Time for the float or "airbag" to open and "deploy"	The time taken is less than 10 seconds to open the float found in the device.
2	Wrist position	This position will cause the victim to drown even if the float rises on the surface of the water. The victim's head and body are in the water. This is more dangerous when the victim is unconscious
3	Device trigger pull	According to Mr Khairul, pulling the trigger is very easy and does not endanger him. The trigger can be felt without having to look at the device.
4	Front chest position	The device on the chest causes the victim's body and head to sink in the water if the victim faints in the water
5	Back chest position (top)	In this position, the victim's body and head will be in the water on the surface of the water upside down. If the victim faints, it is feared that the victim will drown.

6.	Front position (top center)	The device on the chest causes the victim's body and head to sink in the water if the victim faints in the water.
7	Upper arm position	In this position, the victim's head will be in the water either covered or lying down if the victim is unconscious.
8	Central position above the center	This position is the best position in the test conducted. The victim will be in a supine position and head up even if the victim is unconscious.
9	Back chest position (middle)	In this position, the victim's body and head will be in the water on the surface of the water upside down. If the victim faints, it is feared that the victim will drown.

Table 8: Device Function test (body weight 70kg).

Conclusion

Drown Test Analysis

The drowning test was conducted in a swimming pool at Universiti Putra Malaysia (UPM), Serdang. Several methods of determining the true position of personal flotation devices are used by rescuers. The ISO 12402-9 standard, intended for use with ISO 12402-2 to ISO 12402 according to the Euro Lab Testing Laboratory, describes the process for evaluating personal flotation devices to meet the requirements of Standard 6. The classification of personal flotation devices used in the ISO 12402 standard series is included in standard attachment. For the purposes of this standard, personal flotation equipment refers to personal flotation equipment that requires additional installation or adjustment to return the personal flotation equipment from its normal wear position to its functional position. Vest-type personal flotation equipment refers to personal flotation equipment that covers the user's upper body like a vest. Yoke-type personal flotation equipment refers to personal flotation equipment in the style worn behind the neck and tied with a belt. The flotation test in water has several

Picture 10: Testing on the position of the body.

important implications, especially in the context of planning and manufacturing devices that will be used in or around water. The ISO 12402-5 standard describes the safety requirements for flotation devices with performance level 50. Applies only to flotation devices for adults and children weighing more than 25kg, used in protected waters. Buoyancy aid requires the active participation of the user in situations where assistance and rescue will occur. Due to the one-piece and two-piece nature, the personal flotation equipment of the flotation suit is considered to qualify as a special application device according to the ISO 12402-6 standard. For the purposes of this standard, protective covers refer to covers over functional elements of personal flotation equipment that are normally installed to protect them from physical damage or entanglement with external objects. An overpressure relief valve refers to a valve that can be used in an inflatable system to prevent possible destruction caused by excessive pressure. A whistle refers to a device that emits an audible sound when blown through the mouth, which can help identify the user's location.

Study Implications and Recommendations
Through the research that has been carried out, the researcher feels that the product produced will be able to be made into a product that can provide benefits to the target users as carried out in this study. PPDA rescuers can use the I-Float as an additional device that is easy to carry and quickly put on. The product is expected to be used by PPDA Fire and Rescue and the implementation of its use will be widely used by all PPDA members on duty.

No.	Device Position	Head Position	Body Position	Fail	Success
1	Upper arm	In water (Drowning)	Supine/Prone	■	
2	Rear chest	In water (Drowning)	Prone	■	
3	Rear lower back	In water (Drowning)	Prone	■	
4	Front chest (upper)	In water (Drowning)	Supine	■	
5	Front chest (Middle)	In water (Drowning)	Supine	■	
6	Front waist (Belly)	Not Drown	Supine		■
7	Lower arm	In water (Drowning)	Supine/Prone	■	

Table 9: Device position (head and body) test (body weight 70kg).

The next study is expected to continue mainly in terms of product application and product construction that can work with the technology that will be built for the production of real products that can enter the market that are not only used by PPDA Firefighters and rescuers but will be used by all uniformed rescuer assigned during disasters as an additional device that is used and can be used at any time, especially during an emergency. The device can also be designed for use by the public community who are directly involved in water activities to save their lives in times of emergency. Researcher have conducted a flotation study for use by adults weighing 70kg, however, further research can be carried out to identify the size of the float that is more suitable for various body sizes and weights, including for use by children. The pressure of the tank to spread the CO_2 gas (12g) used in this study. The next study can also take into account the strength of the gas pressure according to the speed required according to the size, weight and age of the user.

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MIRROR, MIRROR ON THE DIGITAL WALL – EXPLORING SELF-CONSCIOUSNESS IN MEDIATED ENVIRONMENTS AS RESEARCH CREATION

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ABSTRACT

This paper delves into the intricacies of self-consciousness within digital art by using the metaphorical concept of "mirror" to dissect the multifaceted layers of digital interfaces. Focusing on the work "Unstable Portraiture", an extension of the earlier work "When You Are Not Your Body (WYANYB)," Through research creation, the works illuminates the digital interface's role as a tool for self-reflection and self-consciousness. It aims to unravel the intricate tapestry of self-consciousness in the digitally mediated world, establishing a foundation for engaging discussions on the internal dimensions of artistic expression through digital means.

Keywords: Digital Art, Mirror Metaphor, Self-consciousness, Research Creation, Reflectivity, Creative Process, Artistic Identity, Digital Interface, Mediated Environments.

Introduction

In the ever-evolving landscape of digital art, the metaphorical mirror stands as a powerful symbol, reflecting not only external expressions of self but also the internal thoughts, emotions, and self-awareness of the artist. This section embarks on a journey to explore the profound interconnection between self-consciousness and digital interfaces, unravelling the layers of

meaning encapsulated within the mirror metaphor.

In the contemporary landscape of digital interfaces, technology has seamlessly woven the reflective essence of mirrors into our digital experiences. Many digital display interfaces incorporate screen technology that inherently possesses reflective properties. These interfaces create a symbiotic relationship between digital and physical worlds. Furthermore, by merging reflective screen technology with the capabilities of digital camera, these interfaces transform into dynamic digital mirrors, capturing and reflecting the intricate tapestry of our real-time experiences.

This fusion of reflective screen technology and digital cameras transcends mere visual representation. It becomes a portal through which users encounter a digital realm that mirrors their actions, expressions, and emotions in real-time. Much like looking into a mirror, users or viewers can see their own gestures, facial expressions, movements reflected back at them through these interfaces. This interactive feedback loop fosters a profound sense of connection between the user and the digital environment, enhancing the immersive quality of digital experiences. Digital artists are inclined to employ these display media that mediates users' interactions with the virtual world and allows users to engage with digital environments they created.

However, the metaphor of the mirror extends beyond mere surface reflections; it delves into the depths of our inner selves, akin to the magical mirror in fairy tales, offering glimpses into our thoughts, emotions, and self-awareness. In the realm of digital art, the mirror embodies reflectivity, signifying introspection, self-awareness, and critical examination of one's own artistic endeavours. As artists engaged in research creation, we embark on profound journeys, exploring our creative processes, intentions, and the impact of our work on both ourselves and the audience.

Table 1. Comparative Analysis of Bolter and Gromala's Strategies: Transparency vs. Reflectivity.

	Strategy of Transparency	Strategy of Reflectivity
Goal	Information Delivery	Compelling Experience
Metaphor	Interface as window	Interface as mirror
Response by user	Look through interface	Look at interface

Jay David Bolter and Diane Gromala (2005) assert that computers should not always be rendered invisible as mere "information appliances," contrary to the concept of transparency. In the contemporary digital landscape, computers and digital interfaces have become ubiquitous; coexisting alongside traditional media such as printing, film, radio, television at home, and painting & sculpture in galleries. They emphasize that achieving transparency or invisibility is only part of the digital design narrative. Instead, the objective of digital design is to strike a balance between transparency – akin to a window facilitated by technical mastery – and reflection, akin to a mirror (Table 1). This approach offers a contemporary alternative to mere transparency, advocating for a strategy rooted in reflection, multiplicity, and self-awareness in action. Moreover, they emphasize that computers are far from being neutral information spaces; they actively shape the information they convey and, reciprocally, are influenced by the physical and cultural context in which they operate. Digital designs are intricately intertwined with our physical world; they cannot exist in isolation, detached from the tangible reality, and transcend into a purely cyberspace realm.

Mirror Reflections in Artistic Paradigms

Following the initial overview of Bolter and Gromala's dialectical theory of mirror reflections, we would like to discuss Smithson's dialectical concept of space. Smithson's (1972) dialectical concept of site and non-site **(Table 2)** revolves around the interplay between physical locations (site) and the representations or interpretation of those locations in artwork (non-site). In Smithson's conceptual framework, site is characterized

as 'reflection,' and non-site is characterized as 'mirror.' This metaphorical use of terms emphasizes the relationship between physical site and its artistic representation. In this analogy, the physical site is the original; the reality that exists in the natural world. Smithson refers to it as the 'reflection' because it is the authentic, tangible experience of a specific site or location. On the other hand, non-site represents the artistic interpretation or representation of that physical site, where the site-specific arts exist. It is termed the 'mirror' because, like a mirror reflecting an image, non-site reflects or mirrors the original site, allowing viewers to perceive and engage with the essence of the site in a representational manner. The representations can take various forms such as photographs, maps, or other artifacts brought into gallery settings. Smithson' interpretation of the relationship between art and the world does not categorize art as fiction and the world as reality. Instead, he sees them in a constant exchange, where fiction and reality intertwined. What art reflects may appear unreal at times, but in another situation, the reflection itself represents reality, making the mirror, which seems fictional, a part of the truth. These distinctions illustrate Smithson's interest in exploring the interplay between reality and its artistic representation, challenging conventional ideas about space, art, and perception.

In Smithson's time during the 1960s, the concept of 'mirror' in non-site primarily encompassed traditional forms of artistic representation like photographs, maps, and physical artifacts display in galleries. These mediums were the means through which artists could create a mirrored representation of the original site.

Table 2. Dialectics of Site and Non-site by Robert Smithson

Site	Non-site
1. Open limits	Closed limits
2. A Series of Points	An Array of Matter
3. Outer Coordinates	Inner Coordinates
4. Substraction	Addition
5. Indeterminate (Certainty)	Determinate (Uncertainty)
6. Scattered (Information)	Contained (Information)
7. Reflection	Mirror
8. Edge	Centre
9. Some Place (physical)	No Place (abstract)
10. Many	One

Mirror Reflections in Digital Paradigm

In contemporary digital age, the concept of 'mirror' has evolved significantly. With the advent of digital media and cyberspace existence, artists can now create digital doubles or simulations of physical sites. Digitization has not just introduced new processes and mediums of presentation; it has created an entirely new space that can potentially substitute physical reality. In the realm of digital world, artists can potentially create digital environments that can simulate the physical environments but also create virtual site that not only replicate but can also entirely replace the original physical site. These digital representations can be so immersive and life-like that they can overtake the physical reality, challenging the traditional boundaries between reality and fiction. In this context, the notion of 'mirror reflections' in Smithson's concept of site and non-site takes on a new dimension. The digital realm allows for a level of mimicry and representation that was previously unimaginable, raising profound questions about the authenticity of experience in the digital space.

Anders' scale of abstraction for electronic media space (2002)compared with traditional narrative space is useful

for our analysis of the relationships of digital world with the physical world (Figure 1). This comparison is instrumental for the normalization of electronic spatial simulation on one hand and for the demythologization of the tradition of fictional spaces on the other hand. The 'most concreate' and the 'most abstract' stands at the opposite ends of the continuum in the scale, appealing to our perception and cognition respectively. Anders' re-framing of fictional spaces in traditional narrative to the concept of cyberspace in the contemporary context reflects the eternal function of a 'virtual' space that is always present in our cultural history, only in different form and serves different ideology. At the scale's midrange, there is Legend in the narrative space and its counterpart Cybrids in the digital world, similarly synthesizing the fictional and the factual. This 'in-between space' has always been there in our culture and history of humanity. Legends are stories passed down from one generation to another thus engendering cultural memory in the society but unlike myth legend is anchored to geographical locale; Cybrids is a concept Anders proposed for the 'hybrids of physical and cyberspaces' and it is at a level of abstraction comparable to Legend. Legend's comparable technologies are augmented reality, ambient computing and locative media that promotes the 'values, meaning, and solidarity' of a society and yet maintains 'an integral link with the physical world.' Most importantly, Anders asserted in his Cybrid concept an exclusivity of physical dimension of cognitive and digital space in which the symbolic or digital entities have physical consequences. In Cybrid, the digital and the physical are influencing each other in a reciprocal way: one's output will the input of another entity. Anders' analysis also suggests an evolutionary trajectory toward the separation of mental intellectuality from physical actuality purported by Plato since 400 B.C. At the extreme of abstract space, digital state space is envisioned to substitute instead of simulating the reality, like state space likened to the afterlife where we can obtain immortality.

Cyberspace blurs the line between site and non-site. In cyber world, site can refer to the digital, immersive environments

created by digital technology. These virtual spaces exist purely in the digital realms but can mimic real-world locations or exist entirely as imaginary environments. Smithson's dialectical concept becomes problematic in the context of virtual reality when we consider the tension between the physicality of the real world (site) and the simulated, digital environments (non-site). Virtual reality allows us to experience places that are non-existent physically, blurring the boundaries between what is real and what is artificially created. This interplay challenges our perceptions of space, questioning the authenticity of our experiences and raising philosophical questions about the nature of reality in the digital age. This transformation signifies a significant shift in how we perceive and interact with both art and reality.

Analog Media	Digital Media	Cybrid	Domain	Vit	Digital State
History	Speculation	Legend	Fantasy	Myth	State
<Concrete <Perception					Abstract> Cognition>

Figure 1: Scale of abstraction for electronic media space compared with narrative space by Peter Anders

Dichotomy of Mind and Body: Here versus There

The complexity of Smithson's duality of space metaphor becomes even more contested in the context of Cyberspace. The emergence of digital technologies and Cyberspace challenges the traditional concepts of reality and necessitates the development of theories like the theory of presence to shed light on the human dynamics takes place in both physical and virtual worlds. Heideggar (1962) speaks of the time of presence from which we can derive the concept of Being: 'Entities are grasped in their Being as 'presence'; this means that they are understood about a definite mode of time-the 'Present.' Bakalakos was quoted by Da Bormida and Lefrere for his technical definition of presence:

> Presence, the sense of 'being there', can be defined as the experience of projecting one's mind through media to other places, people

and designed environments. This experience is supported by interactive systems that allow humans to escape the boundaries of space and time for purposes including communication, learning, entertainment, commerce and remote actions. (2003)

Following this, we present an understanding of properties and attributes of presence and how it may be relevant to mirror reflection. The discourse of dichotomy of mind/ body, absence/ presence, embodied/ disembodied, emplacement/ displacement is the possibility for making sense of this highly complex issue of consciousness of ourselves in front of digital interface. In sum, all the discourse revolves around the relationship between the two sides: Here versus There. We create such a division of the world in our own mind and we construe the disparity for our own convenience.

Being *Here*: Default Presence

Here is the immediate reality of life. 'Here' is this point of place that is 'within his or her immediate sensory reaches' (Zhao, 2003). As far as spatial proximity is concerned, Zhao (2003) called it a 'proximal environment where one is physically located, one's perceptual contact with the environment is immediate and direct.' 'Here' is natural world with the highest fidelity that provides the basic conditions of our existence, where one will not question or doubt under normal circumstance. It is the default presence that is taken for granted. We will only come to realize we are in 'here' when we experience 'an altered psychological state (e.g. a dream or hallucination)', or 'a leap of the imagination' without which we lose all excitement of possibilities, or 'a mediated perception (through e.g. cinema)' (Ijsselsteijn & Riva, 2003). Here is so close yet so far. The exact point 'zero point of individual's system of coordinates' (Zhao, 2003) from where the rest of the idea of world can be of relational is a heated debate among philosophers, cognitive scientists and neuroscientists. It is possible to discern a common pattern of this dialectic – the Cartesian mind-body duality. This duality

draws a distinction between embodiment and disembodiment that further incite threads of arguments on media practice and culture. As Ascott states, 'Euclidean space appeals primarily to the physical body, cyberspace appeals primarily to the mind' (Ascott, 2000).

Disembodiment is a powerful illusion to sustain the operation of virtuality that discounts the need for a bodily action in the reality. Hayles (1999)posthuman theory well addressed this issue pertinent to cybernetic and explained how 'information lost its body' through Cybernetic development. This disembodied view of the world is so out of touch with the Earth. Heidegger pointed out the limitation of Descartes' proposition of immaterial mind: 'Descartes fixed his attention not on a reality beyond himself, but precisely on that which was present as and within his own consciousness' (Heidegger & Lovitt, 1977). Pepperell states that our mental model of reality is afforded by an emergent property from our awareness – consciousness: 'consciousness is the sum of all the distinctions we make through language […] that is the everyday awareness of Self through which we verbally articulate our presence in the world' (Pepperell, 2000). Descartes refers the 'here' where consciousness arises from pointedly to a homunculus, Immanuel Kant's to noumenon (Pepperell, 2000), Leibniz to Monad (Shido, 2005), John O'Keefe and Edvard Moser to place cells and grid cells in our neuro system (Huth, 2013), each refers to a certain types of consciousness.

Embodiment places the body at the centre of human spatial perception by recognizing our bodily interaction with the environment. This concept resonates with Anders's (2002) definition of somatic boundary, Laban's Kinosphere (Acaron, 2016), Lefebvre's field of action (Acaron, 2016), embodied space and so forth. These theorizations on the 'body centrality'(Acaron, 2016) provides useful reference for perceptual fidelity in embodied virtuality which disembodiment does not necessarily allow. By comparison, this is an anti-climax to the disembodied movement that posited mind and body as separate entity. Katherine Hayles moved beyond this traditional Cartesian

dualism and contested the material and information separation with her embodied mind thesis.

Hayles did not only argue for the importance of embodiment, but she advocated the entanglement of embodiment and disembodiment that foregrounded the definition of 'virtuality'. Hayle's account of posthuman provides a more holistic approach towards the information/ matter duality. That is, we are becoming posthuman as we are going through self-quantification as we engage with *information and communication technology on a day-to-day basis.* Hayles has argued for an embodied mind and action in a system of brain, body, and aspects of the world.

Luckmann and Schutz sketched out an overarching context for the Cartesian duality by differentiating between 'world within reach' and 'world beyond reach' with the zero point as a starting point of reference (Figure 2): 'the area that is immediately accessible to individual's naked senses is termed the "world within reach" and the rest of the area is term the "world beyond reach" (Zhao, 2003). This is a distinction between internal operations and external environments. This diagram generalizes the divide between the symbolic and the physical realm, between body and mind, between the simulation and the real world. Embodied space is defined by Acaron as 'a locus of interaction, of multiplicity and an ongoing oscillation between physical, psychological, emotional, social, and political realms' (Acaron, 2016). Following Acaron, we posit that the embodied space has a flexible boundary in the negotiations of space. These 'polymorphous boundaries are deconstructed, endlessly moving, intertwining, and embedding into each other to constitute our reality as beings-in-the-world' (Acaron, 2016) and there can be 'no definite point at which our bodies begin or end' (Pepperell, 2015). Due to the fuzzy boundaries between internal and external world, it is difficult to pinpoint where is the elementary particle of 'Here'. The Pythagoreans' and later Greeks' representation of the first metaphysical being with the circled dot **(Figure 2)** being the Monad is useful to visualize this worldview in cosmogony. Following Shido(2005), we appropriate

Leibniz's concept of monads which he adopted from the Greek as a node that represent a person's mental space from where a sense of reality emerges. We will regard this figurative dot (Figure 2) – the recognizable derive from self as a starting point of actual presence from where we can measure the spatial proximity of other types of presence.

HERE

The World Within Reach

A Monad

THERE

The World Beyond Reach

Natural Ranges of human

perceptions
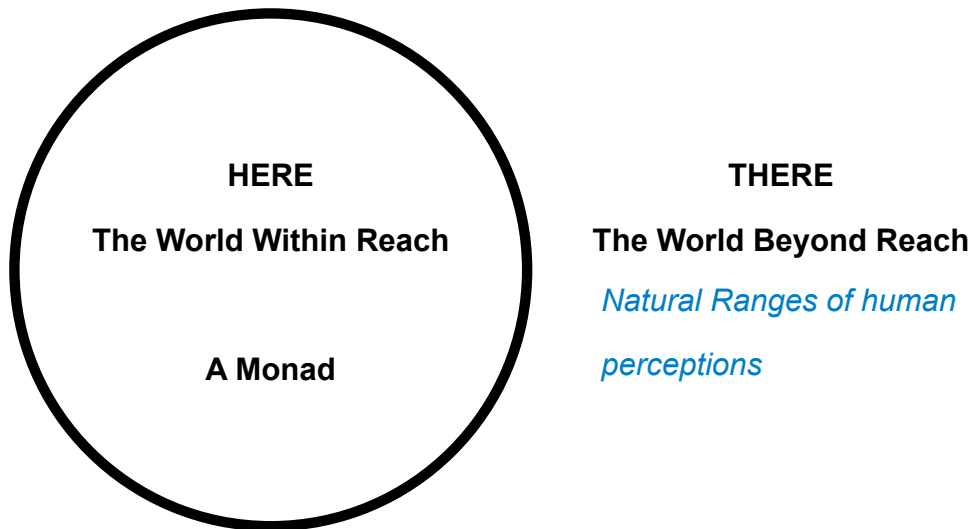
Figure 2: A Monad in *Here*

Being *There*: Remote Presence and Simulated Presence

'There' is a point to a remote place. According to Zhao(2003), we can be there by mediation through (a) sensory extension or (b) sensory simulation thus distinguishing a '"being" there' from 'being "there".' Zhao's differentiation of two modes of mediated presence with his notion of being provides useful tool in exploring the locality of 'there':

> '"being" there' refers to presence in a remote environment through sensory extension, and 'being "there"' refers to presence in a virtual environment through sensory simulation.

In a remote environment, users believe they have been teleported by a teleoperation to another physical environment and their sense of presence is conditioned by the perceptual fidelity; in virtual environment, users believe they exist in a synthetic environment simulated by a presence medium,

and their sense of presence is conditioned by the realism of simulation. Both mode of being is a make-believe that involves some kind of changes in a person's point of view. Sensory extension can be achieved by manipulating one's point of view while sensory simulations through a change of one's state of mind.

Dennett's 'illusionary shift in point of view' well-conceptualized the mediated experience of reality that provides users with a 'sense of being there […] close to if not equivalent to the experience of actual presence' (Ijsselsteijn & Riva, 2003). This is the inherent paradox in the concept of presence: consciously you are aware that a place in a mediated environment is fictitious, but your psychophysiological responses tell you the other way round. This 'trick' of psychology and vision has been dominating the media culture in the history, what McLuhan (1966)would call the 'extensions of the senses'. By 'extending the natural ranges of human perceptions' we can expand the 'world within reach' via technological mediation (see Figure 3). Likewise, the remote 'world within reach' becomes the 'world within mediated reach'. This sense of presence induced from sensory extension to communicate with the 'world beyond reach' is called remote presence or telepresence. The visual information and robotic technologies allowed us to have tangible control or what Manovich (2001) called the 'teleaction' in the telepresence system further creating the teleoperator system that leads to unprecedented relationship between objects and their signs and human agent. Perception is more than sensing, as Ijssselsteijn (2003) puts it, '[it] is a highly activity-dependant and context-dependant process […] that integrates multimodal sensory data, ongoing actions and intentions, and memory processes.' Teleoperator system affords us the ability to manipulate physical object within a remote environment in real time and real place. This kind of system are used to replace human to work in challenging environment but interestingly we see an increasing usage to draw people closer by allowing them to feel the presence of another person connected via network. As the desire for experiential 'immediacy' or 'experience without

mediation' kicks in (Bolter & Grusin, 1996), the 'feeling of doing will greatly enhance the feeling of actually being there within the mediated environment' (Ijsselsteijn, 2003), epitomizes what Hiroshi *et al.* (Ishii et al., 2012)called the 'ghostly presence'. For the remote objects or remote environment are still bounded by the geography of the Earth, remote presence or telepresence is a form of actual presence (Zhao, 2003).
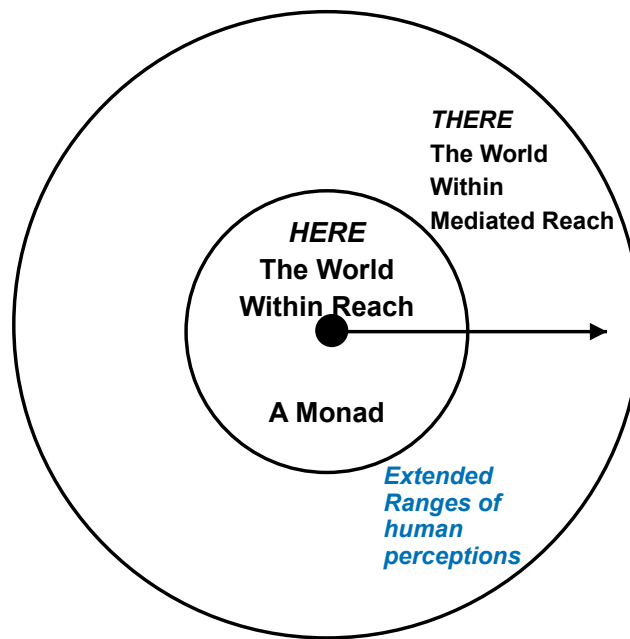
Figure 3: A Monad in *There*

Virtual presence refers to sense of 'being there' in the cognition of the users mediated by presence technology (Zhao, 2003). 'There' is nowhere; it is the 'non-place' not for tangible material but bits of data – an imaginary space. Nichols (2003) in his seminal paper 'The Work of Culture in the Age of Cybernetic System' provide a comprehensive account of the historical development of these 'presence technology' with strategic analyses of their authenticity and sociocultural implications. Taking the montage in film culture as an example, media can be employed as a creative tool and content to evoke complex mental imagery in the audience's mind (Davide & Walker, 2003). In a hindsight, media adheres to the principles of the mind rather than the laws of physics, negating the materiality and our bodily

interaction with the material aspects of the world. In the process of remediation, visual media is becoming more realistic as it acquire more perceptual cues that simulate natural perception in its own history of development until we lost track of the root of origin in what Baudrillard (1998) called a hyperreality where the 'abstraction today is no longer that of the map, the double, the mirror or the concept … simulation is no longer that of a territory, a referential being or a substance … It is the generation by models of a real without origin or reality.' Manovich (2001) analogized these mediated realities that afford a hyper sense of reality to a Plato's cave in reverse where the shadows in the cave look more real than reality. The radical cyberneticists have envisioned a total immersion in which the user is isolated from the external stimuli, reflecting an ever-increasing culture's desire for immediacy – perceptual experience without mediation (Bolter & Grusin, 1996: 317). Keenly relevant in this context is the observation that virtual environments are not primarily concerned with replicating physical reality itself. Instead, they simulate how the mind "perceives" physical reality. Being there in the virtual environment insists upon Cybernetic imagination where neuron and silicon prevailed over atom.

Mirror as Reflective Tools in 'Unstable Portraiture'

We will now explore it more concretely with two media artworks that are characterized by the use of mirror and reflection. "WYANYB" (**Figure 3, 4**) stands as media artist Lim Kok Yoong's inaugural installation piece, showcased in his premier solo exhibition at the Valentine Willie gallery in Kuala Lumpur in 2008. Since its debut, this work has travelled to different prestigious venues, including the Bangkok Art and Culture Centre in 2017 and the National Taiwan Museum of Fine Art in 2022. Currently, it is being exhibited at The National Art Gallery of Malaysia, where it has earned a place in the museum's permanent collection.

The artwork "Unstable Portraiture" explores the concept of self-identity in the digital realm, reflecting the

artist's journey from the earlier exhibition "WYANYB" to the present engagement with artificial intelligence, specially using Generative Adversarial Networks (GAN) to speculate on the formation of self-identity. "Unstable Portraiture" and its connection to the previous exhibition "WYANYB" explore the intricate interplay between digital existence, self-consciousness, and identity. In "WYANYB," attendees were immersed in a unique experience of digital existence and self-awareness, venturing into a world where physical presence was left behind. Through the use of a hidden webcam behind a mirror, the faces of spectators were captured and transferred to a virtual body within a coffin-like installation. This approach signified a profound disembodiment from their biological selves, allowing participants to have out-of-body experiences and connect with their virtual avatars. These captured portraits were then amalgamated onto a mosaic of faces in the cyberspace, symbolizing the simultaneous presence of all those who had visited "WYANYB". This inventive use of technology challenged conventional notions of identity, presence, and reality, laying the groundwork for the evolution of the project "Unstable Portraiture."

In the subsequent project, the artist critically engages with artificial intelligence and self-identity. By utilizing GANs, which operate on the assimilation-contrast model akin to relational self-concepts, the artist explores the construction of self-image **(Figure 6)**. The GANs discriminate and assimilate data from 2000 photos of exhibition visitors **(Figure 5)** collected from the WYANYB installation that has travelled to three countries, mirroring the assimilation of different aspects of reality in Smithson's concept of mirror reflections. The resulting portraits, generated through this relational self-conception, highlight the visual differences and nuances, rendering them in animated morphology displayed on digital screens **(Figure 7)**.

"Unstable Portraiture" becomes a celebration of the complex self-concept, intricately woven through social interactions in the cyber world. It embraces and celebrates the interconnectedness of self-images, showcasing how identity

formation is influenced by the assimilation and contrast of various elements, much like the multifaceted reflections in Smithson's mirror concept. The project underscores the ever-shifting nature of identity in the digital age, where interactions and perceptions in the cybernetic sphere contribute significantly to the construction of self.
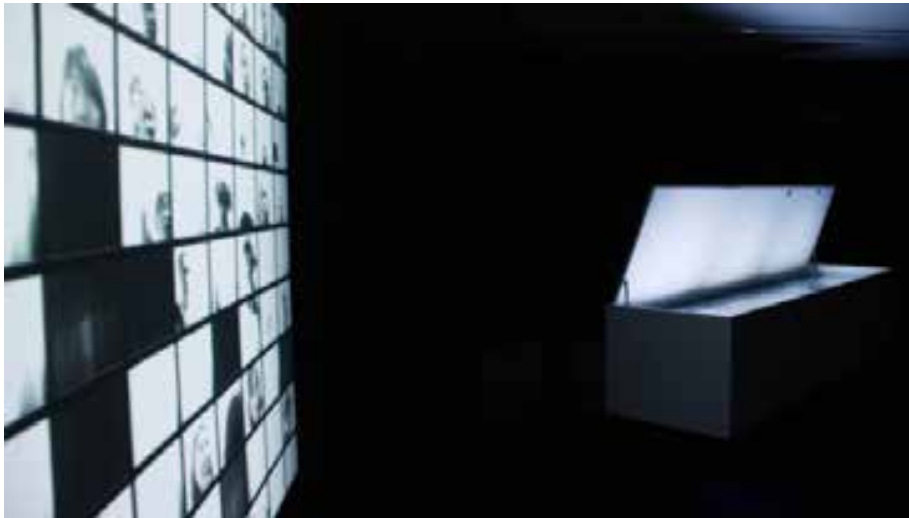
Figure 3: Installation shot of "WYANYB" in Valentine Willie gallery in 2008.

Figure 4: Visitors interacting with the "WYANYB" installation, checking their portraits on a projected wall titled 'EVERYBODY'. This setup likely allowed visitors to engage with their digital representations in the exhibition space, highlighting the interplay between physical presence and digital identity.

Figure 5: 2000 photos of visitors visited WYANYB now resides in the digital storage as memories of the strangers.

Figure 6: Examples of GAN images trained with the artist's self-portrait against portraits of audience visited WYANYB. Inclusion-exclusion models makes the prediction that we likely to include social information (visual) into self- unless the social information is marked as different enough from the self that it becomes excluded and is used as a contrasting standard.

Figure 7: Installation shot of UNSTABLE PORTRAITURE in PUTEH gallery in 2022.

Conclusion

"Unstable Portraiture" explores the complexities of identity and existence in the digital realm, reflecting on the dichotomies of mind/body, presence/absence, and emplacement/displacement. By exploring the intricate layers of mirror and reflection, "Unstable Portraiture" redefines the experience of self and presence, offering nuanced perspectives that embraces the complexities of identity within the dynamic interplay of physical and digital spaces in the digital age:

> Multiplicity of Perspectives: The use of mirrors and reflections introduces a multiplicity of perspectives within the artwork. Viewers are presented with not only their physical selves but also with digital representations, fostering an intricate interplay between the tangible reality and its virtual counterpart. This multiplicity challenges the notion of a singular self and prompts a reconsideration of identity in a digitally mediated environment.
>
> Blurring Boundaries: The mirror, traditionally

a symbol of reflecting reality, now extends its function to encompass digital reflections. This blurring of boundaries challenges the dichotomy between the physical Here and the digital There, highlighting their interconnected nature and the seamless flow of identity between these spaces. The assimilation and contrast of various elements in the digital realm highlight the fluidity of identity across these spaces. The portraits generated in the digital realm symbolize the presence of the self in both Here and There, blurring the boundaries between the two.

Dynamic Nature of Identity: Mirrors often evoke a sense of stability in reflecting one's physical appearance. However, in the context of "Unstable Portraiture," the use of digital interfaces introduces dynamism to the concept of identity. The fluidity and constant interplay between physical and digital representations emphasize the dynamic nature of identity, challenging the static and singular understanding of the self. This shift signifies a broader acceptance of the digital realm as an integral part of contemporary self-perception.

In essence, the selected artworks resonate with the concept of mirror reflection by exploring the multi-layered aspects of identity and reality. They serve as a testament to the evolving role of digital interface and highlight the fluidity of identity and the interconnectedness between physical and digital spaces. Through this research creation exploration, viewers are prompted to reevaluate their understanding of the complex relationship between the physical Here and the digital There, inviting them to contemplate the nuanced dimensions of identity and existence in the contemporary digital landscape

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Gambus: Sejarah, Instrumentasi dan Peranannya dalam Industri Muzik Malaysia

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ABSTRAK

Gambus seringkali dikaitkan dengan kumpulan Ghazal Johor dan lagu-lagu zapin. Persepsi masyarakat yang meletakkan gambus sebagai ikon negeri Johor dibayangi oleh peranan gambus hanya dalam memainkan lagu-lagu ghazal dan zapin sahaja. Namun, gambus memainkan peranan besar bukan sahaja di Johor malah dalam industri muzik Malaysia. Kajian ini mengetengahkan alat muzik gambus secara ringkas dari sudut sejarah, instrumentasi dan peranannya dalam industri muzik Malaysia. Hasil kajian menunjukkan bahawa di Johor sahaja, terdapat lima bentuk ensembel muzik yang menggunakan gambus sebagai alat utama atau alat iringan iaitu dalam ensembel Zapin Melayu, Samrah, Hamdolok, Kumpulan Gambus dan Ghazal Melayu Johor. Selain itu gambus juga berperanan dalam ensembel lain di negeri Sabah dan Malaysia secara keseluruhannya. Sejarah yang panjang dan menyebar luas dalam kalangan masyarakat Melayu juga merangkumi peranannya dalam industri muzik Malaysia. Kajian ini dijalankan secara kualitatif dengan sumber rujukan utama adalah dari hasil temubual dan pengalaman langsung penggiat gambus serta sumber dari dokumentasi simpanan penyelidik. Sumber-sumber lain adalah dalam bentuk rakaman-rakaman lama dalam bentuk pita kaset, piring hitam, buku-buku lagu, gambar-gambar serta rujukan perpustakaan. Hasil kajian ini dijangka dapat dijadikan sumber idea, informasi dasar dan pemahaman asas tentang seni muzik gambus terutama dari sudut sejarah, instrumentasi serta peranannya dalam industri muzik Malaysia.

Kata kunci: Sejarah gambus, instrumentasi muzik gambus, gambus dalam industri muzik Malaysia

ABSTRACT

Gambus is often associated with Johor Ghazal groups and zapin songs. Society often places the role of gambus only in playing ghazal and zapin songs. However, gambus plays a big role not only in Johor but in the Malaysian music industry. This study highlights the gambus musical instrument briefly from the perspective of history, instrumentation and its role in the Malaysian music industry. The finding of the study show that in Johor itself, there are five forms of music ensembles that use gambus as the main instrument or an accompaniment, namely in the Zapin Melayu ensemble, Samrah, Hamdolok, Kumpulan Gambus and Melayu Ghazal Johor. In addition, gambus also plays a role in other ensembles in the state of Sabah and Malaysia as a whole. Its long and widespread history among the Malay community also includes its role in the Malaysian music industry. This study was qualitatively with the main source of reference being the results of interviews and the direct experience of gambus activists as well as sources from the researcher's archived documentation. Other sources are in the form of old recordings in the form of cassette tapes, phonograph records, song books, photographs and library research. The finding of this study are expected to be used as a source of ideas, basic information and a basic understanding of the art of gambus music, especially from the perspective of history, instrumentation and its role in the Malaysian music industry.

Keywords: *gambus history, gambus musical instrumentation, gambus in the Malaysian music industry*

Pengenalan

Muzik bercambah seiring dengan perkembangan bangsa yang membawanya juga mengalami perubahan dan penyesuaian menerusi masa. Seni muzik yang dikaji ini juga bukan merupakan seni budaya asli bagi masyarakat Melayu. Seni muzik ini merupakan pinjaman dari budaya luar yang meresap ke dalam kehidupan masyarakat Melayu setelah proses penyesuaian berlaku. Gambus, adalah alat muzik yang dimainkan secara solo atau berkumpulan seperti Ghazal, Zapin, Nasyid, kumpulan Gambus dan Samrah (Mohd Nizam Attan, 2013). Di negeri Johor, alat muzik gambus merupakan alat muzik utama dalam kumpulan Gambus, Zapin dan kumpulan Gambus Samrah. Alat ini dipercayai berasal daripada alat muzik Arab yang dinamakan Oud, yang bermaksud kayu; ranting

atau tangkai mudah lentur; atau juga disebut sebagai sebongkah kayu. Nama gambus yang merujuk kepada Oud terdapat di Gagasan Tanah Melayu yang terdiri daripada Malaysia, Brunei, Indonesia, dan Singapura (Raja Zulkarnain, 2012). Jenis gambus yang dirujuk sebagai Oud juga digunapakai di negeri Johor dikenali sebagai gambus Hadhramaut atau gambus Arab (Nik Mustapha,2009). Kajian ini bertujuan untuk mengetengahkan penyelidikan terhadap gambus dari sudut sejarah ringkas, instrumentasi dan peranannya dalam industri muzik Malaysia. Kajian ini adalah sebuah kajian yang berasaskan kepada perkembangan budaya popular dalam masyarakat Melayu yang berkaitan dengan hiburan seperti yang dinyatakan oleh Wan Kadir (1987).

Objektif Kajian

Kajian ini bertujuan untuk menerangkan tentang secara ringkas berkaitan sejarah, instrumentasi dan peranan gambus dalam industri muzik Malaysia. Kajian akan memberi fokus terhadap:

1. Menerangkan secara ringkas sejarah dan instrumentasi gambus.

2. Membincangkan peranan gambus dalam industri muzik Malaysia secara umum yang merangkumi aspek persembahan, pendidikan, penyelidikan, nilai komersial, pemuliharaan dan pelestarian.

Metodologi Kajian

Kajian lapangan atau etnografi boleh menghasilkan banyak deskripsi fenomena budaya. Kerja lapangan merupakan tunggak penyelidikan budaya seperti yang disarankan oleh para etnomuzikologi seperti Spradley (1980), Mead (1970), sekadar memberikan beberapa nama seperti yang dinyatakan oleh Hashim Awang A.R (1996). Penyelidikan secara kualitatif juga akan menggunakan kaedah dalam bentuk penerokaan (*exploratory*) dan deskriptif untuk mendapat data mengenai gambus yang merangkumi sejarah ringkas, instrumentasi dan

peranannya dalam industri muzik Malaysia. Dalam kajian ini, penyelidik telah mengumpul hasil temubual, menganalisis dokumen, dan bahan-bahan yang sesuai untuk dijadikan rujukan menulis artikel ini.

Sejarah Gambus

Hiliarian (2003) banyak menyentuh tentang sejarah perkembangan gambus di Nusantara. Raja Zulkarnain (2012) mengatakan bahawa gambus dipercayai berasal daripada alat muzik Arab yang dinamakan Oud, yang bermaksud kayu; ranting atau tangkai mudah lentur; atau juga disebut sebagai sebongkah kayu. Nama gambus yang merujuk kepada Oud terdapat di Gagasan Tanah Melayu yang terdiri daripada Malaysia, Brunei, Indonesia dan Singapura. Jenis gambus yang dirujuk sebagai Oud juga digunapakai di negeri Johor dikenali sebagai gambus Hadhramaut atau gambus Arab (Nik Mustapha, 2009). Dari perspektif asas laras gambus, perkara ini banyak diperbincangkan oleh Raja Zulkarnain (2012) dalam bukunya bertajuk Oud; Warisan seni dari Timur Tengah. Beliau telah membuat penelitian tentang gaya laras Oud yang mirip kepada alat muzik gambus di Johor. Beliau juga memperincikan teknik permainan Oud dari pelbagai gaya mengikut negara-negara di Timur Tengah. Dari sudut persembahan gambus pula, Nik Mustapha (2009) menegaskan bahawa kedua-dua jenis gambus iaitu gambus Sampan adalah merujuk kepada gambus Melayu manakala gambus Hadhramaut merujuk kepada gambus Johor yang digunakan dalam kumpulan gambus. Kedua-dua alat ini digunakan dalam persembahan zapin, ghazal dan hamdolok yang popular di negeri Johor .

Anis (1993) mengatakan bahawa gambus adalah alat muzik yang dominan dalam kumpulan gambus selain daripada alat-alat muzik iringan. Gambus yang juga menjadi alat muzik utama dalam persembahan zapin Melayu. Gambus juga menjadi alat muzik utama dalam ensembel kumpulan gambus di sekitar daerah Batu Pahat (Mohd Nizam, 2013). Wan Abdul Kadir (1988), mengatakan aliran muzik Melayu yang menerima pengaruh dari Asia barat ialah gambus, zapin dan

ghazal. Di Malaysia, lagu-lagu gambus lebih menjurus kepada unsur-unsur keislaman, dakwah dan bersifat ketuhanan. Di negeri Johor, persembahan gambus dalam bentuk 'kumpulan gambus' begitu signifikan dalam mengadakan persembahan di majlis perkahwinan orang-orang Melayu, manakala kumpulan gambus Samrah pula sering membuat persembahan di majlis perkahwinan masyarakat berketurunan Arab (Gambus Samrah,1999). Walaupun terdapat dua jenis kumpulan, namun tradisi persembahan kedua-dua kumpulan tersebut adalah berbeza.

Instrumentasi Gambus

Di Malaysia terdapat dua jenis gambus yang sering digunakan untuk memainkan muzik yang berunsur Arab dan juga Ghazal iaitu Gambus Hadramaut dan Gambus Hijjaz. Nik Mustapha (1995) mengatakan bahawa keberadaan alat muzik gambus dalam ensembel Ghazal dan Zapin lebih dominan berbanding ensembel kumpulan gambus yang pernah ada dalam masyarakat yang sama pada sekitar tahun 1960an sehingga ke penghujung tahun 1990an. Gambus yang digunakan di Nusantara juga berasaskan kepada dua jenis gambus yang berbeza dari segi saiz dan cara pembuatannya. Penggunaanya juga berbeza mengikut kesesuaian genre dan bentuk muziknya. Gambus adalah sebuah alat muzik kordofon yang dipercayai berasal daripada alat muzik Oud. Di Malaysia, gambus banyak digunakan di gagasan Tanah Melayu dalam ensembel zapin dan ghazal. Gambus merupakan alat muzik utama dalam permainan muzik Zapin Johor, Samrah.
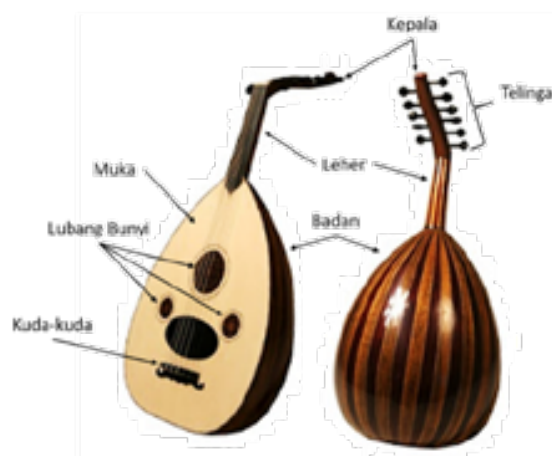
Foto 1:
Anatomi Alat Muzik Gambus

Peranan Gambus Dalam Industri Muzik Malaysia

Di Malaysia, lagu-lagu gambus lebih menjurus kepada unsur-unsur keislaman, dakwah dan bersifat ketuhanan. Ini adalah kerana, alat muzik gambus itu sendiri berasal dari negara timur tengah dan individu yang mempelajari muzik gambus itu juga mempelajari lagu-lagu Arab dan lagu-lagu Melayu yang menggunakan maqam-maqam Arab. Alat muzik gambus terkenal di negeri Johor dan mempengaruhi beberapa bentuk seni muzik di negeri itu. Penggunaan gambus sebagai alat muzik turut dipersembahkan dalam pelbagai bentuk persembahan seperti kumpulan gambus, Ghazal Melayu Johor, kumpulan Zapin Melayu, Samrah, Hamdolok, Qasidah dan Nasyid. Wan Abdul Kadir (1988), mengatakan bahawa aliran muzik Melayu yang menerima pengaruh dari Asia barat ialah gambus, zapin dan ghazal. Gambus juga terdapat dalam ensembel Ghazal Parti, yang popular di bahagian utara Semenanjung Malaysia, terutama di Kedah, Pulau Pinang dan Perak.

Menurut Artikel Gambus Samrah (1999), kesenian gambus di Johor dipercayai berasal dari satu kesenian tradisi masyarakat Arab yang dibawa dari satu daerah yang dikenali sebagai Hadhramaut melalui perhubungan para pedagang Arab pada abad ke-19 menerusi Kepulauan Indonesia seperti di Surabaya dan Betawi. Kesenian ini kemudiannya berkembang ke Singapura dan negeri Johor pada awal abad ke-20 dan melalui pelbagai perubahan sepanjang perkembangannya seperti penyesuaian dengan masyarakat Melayu dari sudut lirik lagu, rentak dan gaya permainan. Menurut Hilarian (2005), gambus Hadramaut (Oud), sekali lagi datang ke Nusantara pada abad ke-19 dalam bentuk persembahan 'Hadhrami' diasimilasikan di Indonesia, Malaysia dan Singapura namun mengekalkan identiti mereka. Alatas (1996) menjelaskan bahawa perkembangan gambus di Singapura agak aktif pada tahun penghujung 1950an hingga 1980 an dengan kemunculan beberapa kumpulan Orkes Gambus seperti Al Fan, Al Munir dan beberapa orkes gambus lagi, selain kumpulan Gambus Samrah yang banyak membuat persembahan di majlis perkahwinan masyarakat berketurunan Arab. Nama Bagshir bersaudara adalah sinonim dalam perkembangan ini.

Di Sabah, Mohd Hassan (2008) mengatakan bahawa gambus merupakan antara alat muzik tradisional yang popular dalam kalangan kaum Melayu Brunei di pesisir pantai Barat negeri Sabah. Gambus juga dimainkan oleh suku kaum Kedayan di Weston, Kota Beaufort. Dalam masyarakat Melayu Brunei, gambus sering dimainkan semasa majlis keramaian seperti perkahwinan dan juga menyambut tetamu yang terhormat. Gambus di Sabah dihasilkan sendiri oleh masyarakat Melayu Brunei yang menetap di pesisir pantai Barat Sabah. Masyarakat ini terkenal dengan bakat kesenian dalam permainan dan pembuatan gambus. Pada kebiasaannya, alat muzik gambus akan dimainkan di majlis-majlis keramaian seperti di majlis perkahwinan, menyambut tetamu dan lain-lain perayaan. Dalam kebanyakan acara, gambus, paluan kompang, ketukan kulintangan, tiupan seruling serta gong, gendang dan banyak lagi sememangnya sangat penting untuk sesuatu acara dan sambutan perayaan oleh masyarakat setempat. Seni muzik gambus terkenal terutamanya di kawasan Pantai Barat negeri Sabah yang banyak didiami oleh masyarakat berketurunan Melayu Brunei seperti di daerah Sipitang, Weston, Beaufort, Membakut, Menumbok, Kuala Penyu, Bongawan, Kimanis, Papar dan Wilayah Persekutuan Labuan.

Peranan Gambus dalam Persembahan
Peranan utama gambus di Malaysia ialah di majlis perkahwinan, berkhatan, majlis rasmi, bengkel muzik, program radio dan televisyen, persembahan pentas, dan juga pertandingan. Dalam persembahan, gambus berperanan dalam pelbagai ensembel seperti Muzik Zapin, Ghazal, Orkes Gambus, Ghazal Parti, Kumpulan Gambus, Hamdolok, Gambus Samrah, Nasyid, Qasidah dan secara Virtuoso. Gambus juga sudah digabungkan dengan muzik modern seperti dalam genre pop, rock, jazz dan berbagai lagi genre mengikut kesesuaian dan kehendak pelaku muzik tersebut. Gambus juga ada kalanya diundang untuk mengadakan persembahan khas oleh agensi kesenian seperti yang diadakan oleh Jabatan Kebudayaan dan Kesenian Negara (JKKN) pada tahun 2016.

Foto 2:
Poster Persembahan Kumpulan Gambus

Dalam melestarikan seni muzik gambus, kerajaan melalui agensi seperti Jabatan Belia dan Sukan, Majlis Kebudayaan Negeri dan lain-lain juga mengadakan kelas-kelas dan bengkel bagi mengangkat kembali seni muzik gambus dalam kalangan masyarakat. Pada tahun 2021, Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA) mengadakan Malam Kemala Irama menampilkan lagu-lagu gambus dan tokoh-tokoh penggiat gambus dalam persembahan mereka. Kementerian Belia dan Sukan juga mengadakan bengkel intensif muzik gambus dalam Program Rakan Muda Muzik pada tahun 2023 yang telah memberi peluang kepada generasi muda belajar dan membuat persembahan seni gambus.

Peranan Gambus Dalam Pendidikan dan Penyelidikan
Di peringkat sekolah menengah, Kementerian Pendidikan Malaysia (KPM) telah membangunkan kurikulum pengajaran gambus untuk Sekolah Seni Malaysia. Penggubalan kurikulum ini telah berupaya menghasilkan silibus pengajaran gambus dalam buku teks sekolah menengah bagi tingkatan satu hingga lima. Di peringkat institusi pengajian tinggi, subjek seni muzik gambus telah mula diajar di Institut Teknologi MARA sejak 1990 lagi. Ini diikuti oleh ASWARA yang telah memperkenalkan subjek seni gambus pada tahun 2005 dan subjek seni pembuatan

alat muzik gambus pada sekitar tahun 2006. Universiti Pendidikan Sultan Idris (UPSI) juga memperkenalkan subjek gambus sebagai alat muzik utama pada tahun 2012 di peringkat Diploma dan ensembel tradisional yang merangkumi ghazal dan zapin juga diajar dalam bentuk elektif. Penyelidikan mengenai gambus juga mula mendapat tempat dalam kalangan pengkaji dalam dan luar negara, di antaranya ialah penghasilan tesis PhD oleh Larry Hilarian Francis (Nanyang Technological University, Singapore), Tesis PhD oleh Mohd Nizam Attan (Universiti Pendidikan Sultan Idris), Tesis Sarjana oleh Raja Zulkarnain Raja Mohd Yusof (Universiti Malaya), Tesis Sarjana oleh Abdullah Mohd Reza (Universiti Malaya) dan puluhan tesis Sarjana Muda oleh pengkaji daripada Universiti Awam Malaysia. Hasil penyelidikan seni gambus yang dilakukan oleh penyelidik tempatan telah menghasilkan beberapa buah buku gambus sebagai rujukan akademik negara. Di antara buku yang telah dihasilkan ialah buku 'Sejarah, Instrumentasi dan Gaya Permainan Gambus di Johor' tulisan Dr. Mohd Nizam Attan (2013) terbitan Jabatan Kebudayaan dan Kesenian Negara (JKKN) dan Edisi Kedua pada tahun 2021. Selain itu buku 'Gambus Spesifikasi dan Cara Bermain tulisan Raja Zulkarnain Raja Mohd Yusof (2017) terbitan Dewan Bahasa dan Pustaka (DBP) juga menambah sumber ilmu mengenai gambus.

Pada tahun 2015, Jabatan Muzium Negara telah mengadakan Festival Gambus Serantau dengan mengadakan pameran gambus di samping mengadakan pertandingan serta persembahan gambus dari seluruh Negara. Seminar dan pembentangan kertas kerja juga diadakan yang telah mencapai matlamat dalam mengangkat kembali warisan seni muzik gambus dalam persada ilmu. Usaha berterusan juga dijalankan oleh agensi kerajaan yang lain seperti yang dijalankan oleh Jabatan Kebudayaan dan Kesenian Negara negeri Johor pada tahun 2018 yang mengadakan Program Gambus@Johor yang bertujuan mengetengahkan aktiviti yang berkaitan dengan seni muzik gambus. Program ini telah mencungkil bakat-bakat baharu dalam seni muzik gambus dengan mengadakan pertandingan permainan gambus solo, wacana mengenai seni

muzik gambus di samping acara persembahan dari ensembel-ensembel muzik yang menggunakan gambus dari seluruh Negara.

Foto 3:
Buku 'Gambus, Sejarah, Instrumentasi dan Gaya Permainan di Johor

Pada tahun 2022, Universiti Tun Hussein Onn Malaysia di bawah Program Research and Innovation in Culture of Johor (RICHER) dengan kerjasama Jabatan Muzium Malaysia (JMM) telah mengadakan satu pameran Gambus di ruang Perpustakaan Tunku Tun Aminah. Pameran menampilkan artifak gambus dari seluruh dunia dan demonstrasi pembuatan gambus secara langsung, videografi dan gambar poster. Yayasan Warisan Johor (YWJ) juga sedang dalam usaha menyiapkan Buku Zapin Johor yang merangkumi peranan gambus sebagai alat utama dalam setiap persembahan Zapin Johor. Dari sudut pengajaran dan pembelajaran gambus pula, mempelajari seni gambus kini tidak hanya dapat diperolehi dari sekolah atau pun institusi pengajian tinggi. Terdapat juga aktivis gambus dalam dan luar negara yang mengajar secara bersemuka dengan pelajar yang berminat untuk mendalami ilmu permainan gambus. Selain itu, terdapat juga perkongsian oleh penggiat gambus di media sosial seperti *YouTube, Facebook, Instagram* mahu pun secara langsung secara online menerusi pelbagai platform jaringan internet.

Gambus dalam Nilai Komersial

Gambus berupaya menjadi produk pelancongan yang memberi nilai komersial kepada negara. Pesta Gambus Sabah yang

bermula pada tahun 2000 merupakan antara produk pelancongan utama bagi negeri Sabah. Pesta Gambus Sabah menarik minat pelancong dan warga tempatan dengan karnival kraf tangan hasil pembuatan alat muzik gambus, alat-alat muzik iringan, cenderahati selain dari pertandingan kumpulan gambus dan persembahan muzik gambus dari kalangan penggiat gambus tempatan. Di Johor, produk gambus dalam bentuk persembahan banyak mendapat tempat dalam acara-acara utama negeri. Persembahan gambus dalam ensembel ghazal Johor, Zapin Melayu, Kumpulan Gambus, Hamdolok dan Samrah kini banyak memberikan pulangan yang agak lumayan kepada penggiat seni gambus di Johor. Industri pembuatan alat muzik gambus juga tidak putus menerima tempahan dari dalam dan luar negara, menjadikan gambus sebagai produk yang berupaya memberi pulangan yang baik untuk ekonomi negeri dan negara.

Foto 4:
Pesta Gambus Sabah

Gambus dalam era digital juga tidak ketinggalan dalam mengisi ruang persembahan di platform media sosial seperti aplikasi *TikTok, Instagram, YouTube, Facebook* dan pelbagai lagi aplikasi secara atas talian. Beberapa buah kumpulan ghazal, kumpulan gambus, kumpulan muzik Melayu asli dan pemain gambus secara solo tampil menyiarkan kembali rakaman persembahan mereka di platform media sosial mereka. Ada di antara penggiat gambus yang sudah berani tampil dengan membuat *live streaming* persembahan dan berinteraksi dengan penonton yang dipercayai dapat memperolehi bayaran tertentu hasil dari aktiviti tersebut. Perkembangan ini dapat menyemarakkan lagi seni

muzik gambus dalam industri muzik Malaysia dan sekaligus mengangkat kembali minat dan perkembangan muzik gambus secara keseluruhannya.

Foto 5:
Penggiat Gambus dalam aplikasi TikTok

Pemuliharaan dan Pelestarian Gambus

Jabatan-jabatan kerajaan yang bertanggung jawab terhadap kebudayaan, kesenian dan warisan perlu mengambil langkah proaktif dalam menyemarakkan kembali warisan muzik tradisional seperti gambus dengan mengadakan bengkel-bengkel permainan dan persembahan, kelas-kelas, ko-kurikulum, wacana-wacana, pembentangan kertas kerja, penyelidikan serta pertandingan-pertandingan di semua peringkat umur. Ini secara tidak langsung dapat mempromosi kesenian warisan dan menarik minat masyarakat untuk mengenali dan mendekati warisan budaya negara. Pihak universiti awam, institusi pengajian tinggi swasta dan sekolah-sekolah juga boleh memainkan peranan aktif dalam mendahulukan warisan seni negara berbanding seni dari negara luar. Jika semua ini dapat dilakukan tidak mustahil Malaysia akan berjaya bukan hanya dalam bidang ekonomi malah bidang seni budaya warisan negara. Aktiviti pelestarian seni muzik gambus di Malaysia sebenarnya telah berlaku dengan pembangunan pembelajaran alat muzik gambus di Universiti Awam seperti di Universiti Teknologi MARA, Universiti Pendidikan Sultan Idris dan di ASWARA. Namun silibus pengajarannya sering berubah-ubah mengikut tenaga pengajar yang mengajar menyebabkan standard pengajaran gambus itu

menjadi rencam. Walau bagaimana pun, usaha tersebut tetap dialu-alukan di samping pihak Kementerian Pendidikan sendiri sentiasa menambah baik kepada kurikulum pengajaran yang sedia ada. Sekolah Seni Malaysia juga sudah membangunkan kurikulum pengajaran gambus untuk pengajaran dan pembelajaran di peringkat sekolah bermula dari tingkatan satu hingga tingkatan lima dalam subjek Gambus Solo. Sementara itu, aktivis seni gambus juga sudah mula mengambil inisiatif untuk membuka kelas-kelas persendirian dalam menyebarkan ilmu seni muzik gambus kepada masyarakat yang berminat.

Kesimpulan

Gambus kini merupakan alat muzik Malaysia dan telah diterima sebagai alat muzik tradisional yang menjadi salah satu lambing budaya warisan Negara. Diharap perkembangan seni muzik ini tidak terhenti dan ada generasi baru yang terus menggalas tanggungjawab untuk melestarikan bentuk kesenian muzik ini. Oleh itu penyelidikan perlu terus dijalankan dan peluang-peluang perlu disediakan untuk para pelajar dan pengkaji meneruskan hasrat murni tersebut. Kajian dan penulisan ini dihasilkan atas kesedaran bahawa peralatan muzik yang telah diterima sebagai alat muzik tradisional Melayu ini perlu dipelihara dan dibangunkan agar generasi seterusnya dapat mengenali dan menghargai keseniannya. Hasil kajian ini juga diharap dapat dimanfaatkan oleh generasi seterusnya dalam melestarikan satu bentuk kesenian yang amat tinggi nilainya.

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Affective Generative Visuals Based on Data Input Influenced by User's Emotions

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ABSTRACT

Generative art, a subdomain of new media art focuses on an autonomous system created by the artist. Personal data in the digital environment are becoming increasingly valuable, especially within the globalising environment which is the key development of organisations. However, the data visualisation of personal data is being consumed by global industries and not merely the data provider itself. The shift in consumption needs to be further explored to allow data providers to have emotional valuation and visualisation of their personal well-being in a digital environment. This research addresses the topic by focusing on the potential of generative visualisation based on affective data in a creative collaboration environment. Generative visualisation is necessary to study the emotion valuation process. The findings of the study identify generative visuals as an affective data visualisation method and to expand the function of generative visualisation and the significance of emotions in creative collaboration based on a computer-mediated environment.
Keywords: Generative Visualisation, Affective Data, Computer-mediated Environment, Emotional Valuation, Creative Collaboration

Introduction

This paper discussed the usage of creative collaboration theory in using generative visualisations to map out human emotions. The focus is on designing effective visualisation in representing complex emotional states. Generative visualisation is to capture complex emotions and incorporates interactive elements. Advancements and data harness accessibility and foster trust throughout the process and there is a substantial

interest in applying new approaches in other sectors such as virtual healthcare systems [1]. Advanced visualisation enables the personalisation of information in real-time, evolving into a personal administrated process based on user-generated data [2]. The involvement of motion and interactivity, allows artists to create a dynamic environment that responds to real-time data. Simultaneously increase engagement and actual representation of emotions. The key difference as compared to traditional art, the new media merges the subjective consciousness with the usage of computer-mediated environment and technology. Computer technology optimises the creation process by integrating data into the field of art and design and creating a breakthrough in the limitation of art development in computer, digital and non-commercial sectors [3]. Art and design should keep pace with the current time and innovate constantly. With the emergence of new media art, the form, techniques and outcomes have changed and promoted the usage of information technology [4]. From the interactivity perspective, generative art carries a new representation and interactions in designing emotionally intelligent systems [5]. The priority is ensuring that users know how to interpret the visualisation and that good visuals represent the data [6].

Generative Visuals as Data Representation

Art which is created by an autonomous system or process is frequently referred to as 'generative art'. Many generative artists define generative art as art randomisation, using generic systems to bring form evolution. This relates to evolving form changing over time and is created by running code on a computer system [7]. In the field of contemporary art, computer technology has expanded the capabilities and possibilities of artistic expression within the creative collaboration environment [8]. Muqarnas (2019) is a project created in the context of the fourth industrial revolution and the earliest and most impressive samples of role-based architectural design. Fifty Sisters [9] was created using computer-generated code through artificial evolution and

algorithms. The visual forms are derived from graphics of oil company logos. Referenced from the seven oil companies that dominated the global industry in the 1970s. Existing generative art is divided into two methods; (1) a model that generates unsupervised and random results based on mathematical models and (2) one that involves non-photorealistic rendering (NPR). the second method focuses on a variety of expressive styles of digital art in the area of computer graphics and image processing [10].

Computer Graphics

The first algorithm-based 3D generative garment model is created in a virtual space and is collision-free to facilitate the nature of virtual try-on applications. The system generates garments based on the virtual body formation and yields a higher quality model of representation than the previous [11]. HuMoR, a learned generative 3D model of human motion that optimises recovery of human pose in 3D and RGB space. The ability of the generative model to optimise human pose from visual noise and its surroundings [12].

Real-Time Visualisation

This creative coding practice involved writing code in real-time performance that generates media such as patterns, visuals and music. The challenge faced by the artist is to find a balance in the language design, describing what the code should do. This method explores artistic visions and scientific enquiry. The improvisatory process is an essential part of collaboration not only with performative arts but also paintings [13]. MachinesMemory [14] was built based on the emotional interpretation that focuses on the potential of the narrative-structured installation. The installation allows audiences to try and make connections between the generated images and part of the data visualisation process. The impressive collaborative effort between human-created art forms and algorithms created synesthesia, a rare condition developed when our senses melt together. A result of a neural network that turns music into

trippy visualisations [15]. Exquisite Corpus, is a live performing installation by Sougwen Chung that explores the feedback loop between the human and machine body. Merging three generations of robotic collaborators in a visual projection and sound stage (F igure 1). Linking the human and non-human in terms of relational and consequential [16].

Figure 1: Exquisite Corpus (2020) a 30-minute performance installation by Sougwen Chung exploring the collaboration between the human body and the machine.

Platforms for Generative Visualisation

Over the years, MIT Media Lab has been instrumental in the evolution of generative art and John Made, a graduate of MIT who is the former president of Rhode Island School of Design (RISD) had a major impact with his works and inventions. As a talented generative artist, his greatest contribution is the creation of a programming platform called Design By Numbers (DBN). It was further developed by Ben Fry and Casey Read and called Processing, a free platform available to the public [17]. Processing has revolutionised data visualisation and generative

art for an entire generation of artists and programmers [18]. Processing uses Java programming language and also a graphical user interface (GUI) to simplify the execution process.

TouchDesigner is known as the real-time platform for creativity and is built for artists, performers and researchers to experiment and work with generative media by using node-based systems. Node-based programming visualises the data flow through the process and experimentation is the core of this rapid-prototyping tool [19]. Joel Zimmerman who is known as Deadmau5 mentioned the potential of GPU-accelerated graphics generated in real-time and changing visuals involves only a few lines of code as compared to the usual way in post-production. This transforms the way performance is being curated and shifted according to the music and audience [20].

Sense-Making in Generative Visualisation

People's motivations are affected in subtle ways as the reasoning process derives from evidence, arguments and past memories. People generally reason their way to a conclusion that favours them based on the reasoning processes [21]. The rise of the internet has expanded the sense-making process access ranging from digital documents to user-generated content [22]. The emergence of social media has greatly exposed the sense-making produced by others, creating a dense layer of new knowledge that is instantaneous, bringing new insights into a global knowledge platform. Sense-making is becoming increasingly important so much so that behavioural and data science is being applied to predict, engage and persuade [23]. Interactive and generative techniques are common forms of installations. [24]. The challenge lies in the interaction between devices. Using a common interface and tools will help participants with previous knowledge and experiences to engage in the work. The role of the interface in generating a deeper engagement between spectator and artwork is important, especially in real-time generative processes.

Data as Artefact

Art and technology are combined in the modern visualisation technique which can be displayed on different platforms that focuses on scalability, and accessibility [25]. There are missing techniques in visualising personal data in augmented reality and mixed reality which is an interactive and fresh approach towards personal data visualisation. Animation visualisation reported more confidence in a study on user feedback by comparing large datasets in static and animated techniques [25]. There are different visualisation types ranging from line graphs, pie charts, infographic visualisation, map visualisation, colours, patterns, time-series graphs and animated visualisation [25],[26]. Four different types of techniques need to be further explored. They are data storytelling, self-service application, visual analytics and interactive or real-time presentation [27]. Data sculptures, ambient display, pixel sculpture and wearable visualisation appeared as the new physical methods of data representation based on new search areas [28]. Experiments show that interactive data visualisation can reduce the heart rate of users during traffic jams. Interactive data visualisation is common, especially in emotion regulation products [29]. This allows users to monitor and objectively measure their stress daily and increase self-awareness in promoting emotional well-being.

Data visceralisation is a process of sense-making, seeing or experiencing the scenario is believing. This process enables audiences to gain knowledge and experience it rather than mentally envisioning what it actually looks like. Showcasing visuals such as tall buildings is common but visualising them in a virtual environment or getting a sense of realism of scale is difficult [30]. Graphical elements with simple shaders and lower polygon counts provide just a good VR experience as photorealistic graphics [31]. A study focused on the human-plant interaction process intending to change people's perception of plants and the long-term outcomes [32]. The visualisation of data involved the human ability to cope with plants' slow response and most important of all, the visceral data associated with the study. Incorporating the participants' memories and emotions attached to the plant-based interface.

Brain-Computer Interface (BCI)

The human-computer interaction increases the application of brainwave signals into smart devices and superficial interactions in the form of electroencephalograms (EEG). the device is measured using voltage through electrodes placed around the scalp of an individual [33]. Brain-Computer Interfaces are created for the purpose to help users interact with external environment based on predictions about their brain activity (Figure 2). This system consists of hardware and software which has been studied and used as a tool for people with disabilities to speak and write to voice their opinions, such as silent speech communication. [34], [35]. The BCI system established a bridge between the human brain and the outside world, interpreting their silent thoughts, assistive robots based on BCI provides support for people in their personal and professional life [36].

While BCI devices are being used to explore and understand further brain signals, there is privacy threats running in the background that extracts private data such as demographic, user identity, mental condition, emotions and interests. Compromised data can be used for targeted advertising to financial attacks [37].
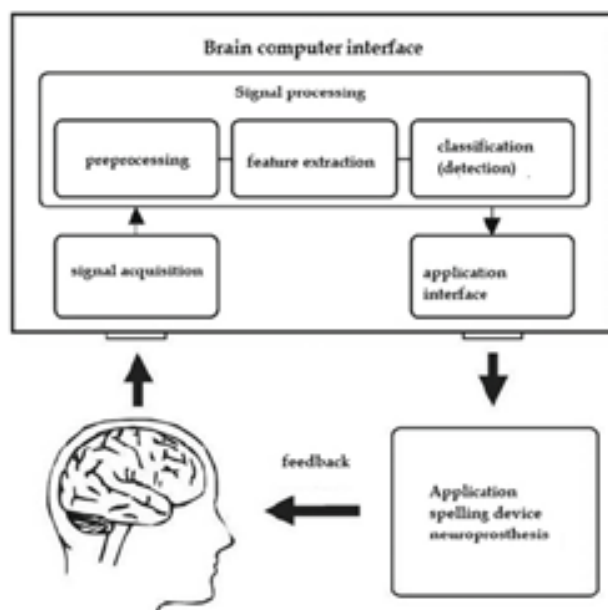
Figure 2: Brain-computer interface (BCI) components and process flow. Signals are acquired and processed for classification purposes, The classifier output is transformed into feedback.

Brainwave Classification

Hertz (Hz), or cycles per second, is used to measure brain waves, and the higher the number, the more active or frequent the brain is. German Hans Berger developed the first method for identifying brain waves in 1924, and from 1930 to 1940, five groups were identified to label brain waves (Table 1) [38].

Waves	Ranges	Mental states
Delta (δ)	< 4 Hz	Unconsciousness, deep sleep.
Theta (θ)	4Hz – 7Hz	Relaxation, intuition, creativity, remembrance, Imagination.
Alpha (α)	8Hz – 12Hz	Mental effort, sleepless relaxation, stillness, awareness.
Low Beta (β)	12Hz – 15Hz	Relaxation and focus.
Mid Beta (β)	16Hz – 20Hz	Thinking, self-consciousness.
High Beta (β)	21Hz – 30Hz	Alert, agitation, disturbance.
Gamma (γ)	30Hz – 100Hz	Motor functions and high mental activity.

Table 1: Brainwave classifications.

The tracking and monitoring of brain activity, emotional state, pulse, and other motor processes is permitted for BCI devices. Alternatives can be classified as either non-intrusive or invasive. The intracranial electroencephalography (iEEG), which is invasive, is known to provide a better signal. However, it must be implanted inside the subject's cranium. The external divide is non-evasive, simpler to adapt, and encompasses a variety of applications for the acquisition of EEG signals.

There are two ways to deal with a fading EEG signal; the first is evoked potentials (EPs), which capture the average EEG signal based on a time period assigned to a stimulus (which could be visual, auditory, or other sensory). The second technique is known as event-related potentials (ERPs), which capture the typical EEG reaction to processing of more complex stimuli and is frequently used in cognition, cognition psychology, and related research [39].

Neuroaesthetics

The academic practice of critical neuroscience examines the social and cultural challenges posed both to the field of science and to society in general by recent advances in the behavioural and brain sciences as a reaction to the popularity of the neurosciences. It's highlighted when applied with objective and self-assurance, the understanding of materials is limited and concepts of what it means to feel human are entangled between the intersection of the art-science [40].

The association of generative and bio art with themes and techniques popular in the rapidly developing sciences exposes neuroarts to critical analysis within a broader framework of contemporary culture. The accessibility to the scientific community and generative art helps us both from a historical and contemporary perspective [41]. EmoScape is an exhibition that uses generative art to produce moving paintings by scanning brain activity to portray the emotions. The equipment examines the electrical activity of the brain and extracts the waves into datasets that are mapped across algorithms built using Processing [41]. The Art of Feeling illustrates the flocking algorithm is inspired by swarms of birds or movement of the fish in the sea and the experiment focuses on 7 major emotions and is ranked based on intensity [42].
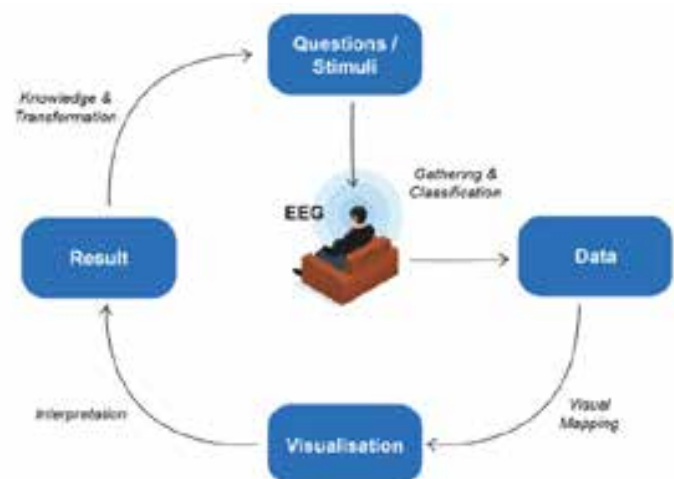
Creative Collaboration Framework

The research is based on the creative collaboration model [43] and participants are engaged in self-tracking using electronic devices that produce data visualisation of their emotions. Mediums such as mobile applications and fitness trackers generate personal data for the physicalization of data [44]. Within the creative collaboration study, the qualitative research approach has been widely utilised especially in the virtual objects. The qualitative approach gives a basic understanding towards the subject matter than isolating the factors in proving a hypothesis. The qualitative research method will be used to obtain the data from participants that will be used as input for

the generative visualisation system and the output will be a visual representation of data. The appropriateness of qualitative data in studying research areas that needs further exploration [45].

Qualitative fulfills the desire for contextual understanding, in studying the impact and from the origins' point of view [46]. The intrinsic-art-based research is a systematic study in the are of psychological, emotional, relational and art-based phenomena that uses both individual and collective intrinsic immersive experiences in combination with qualitative and arts-based research method [47]. Arts-based research uses artistic forms and expressions to explore, understand, represent, and even challenge human experiences [48]. One of the strength art-based research (ABR) methodology is to engage audiences in challenging and authentic experiences [49],[50].

The creative collaboration model will be used as a guideline to analyse the data obtained from the participating audience. Striving to implement the valuation of representation, meaning and emotional valuation is an important part of everyday lives. The information gathered will be used to assess the emotional valuation of the visual representation of their personal data in the creative collaboration theory.


Figure 3: Creative Collaboration framework. Raw signals are processed and classified evoked by stimuli and mapped into a real-time platform. Results are used for analysis purposes.

Development Stages

The research structure is adapted from the Creative Collaboration theory [43] and the components are Generative

Visuals, Data and Computer-Mediated Environment (CME). The research will include 4 different phases which are stimuli, data classification, data visualisation and visual output (Figure 3). The development process for stimuli consists of visual and textual-based that evoke memories and emotions. The classification of emotion in this research is anger, happiness, and sadness [51]. Data classification is the extraction process that involves an external device to obtain real-time brain waves. An electroencephalography (EEG) headband will be used to extract raw brain frequency data (Figure 4). EEG is a method to record an electrogram of the spontaneous electrical activity of the brain [52] and the raw data will be classified into Alpha, Beta, Theta, Delta and Gamma. The data visualisation process involves characteristics and parameters of particles and movement from Hooloovoo, Synemania[53] and Existence [54]. The raw EEG data is classified and processing and mapping of the data is parsed to a real-time visualisation platform. Classified data are assigned to individual parameters within the digital platform which uses node-based operators and reacts according to the information (Figure 5). The final phase brings out the affective generative visuals based on the classified emotion data. Participants will be able to analyse their generated visuals based on their emotions and enable future discussion on emotion mapping and its implications towards well-being.
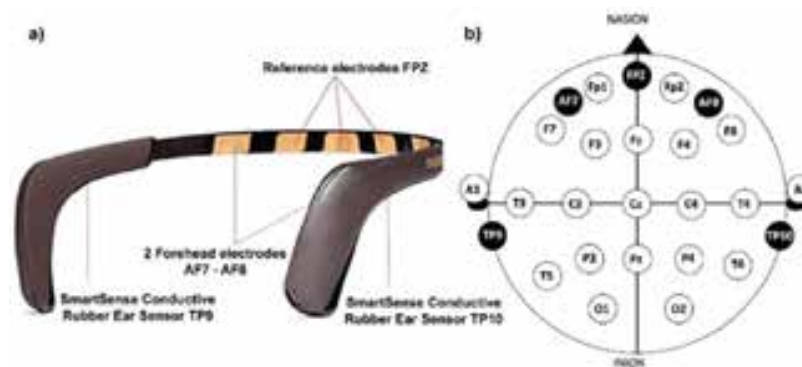
Figure 4: a) Electroencephalography (EEG) headband sensors overview. b) Top-down view of the EEG electrode positions on the subject's head.
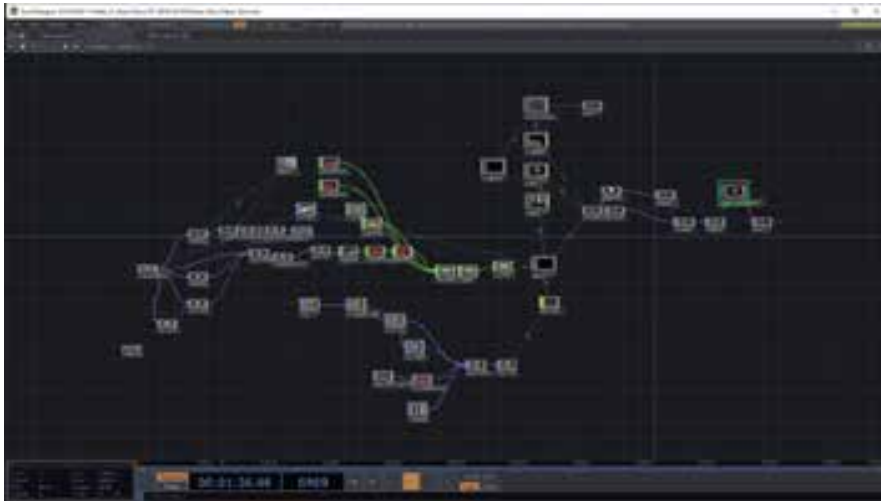
Figure 5: A working environment of node-based operators in TouchDesigner.

Methods

Methods to assess the affective generative art are in two parts, self-report questionnaires and curation of real-time visuals and brainwaves. Some assessment tools are available for affective responses such as Self-Assessment Manikin (SAM) [55] and Pick A Mood (PAM) [56]. SAM method consists of three areas which are valence, arousal and dominance, each area has five pictograms. Participants are encouraged to select the blank areas between pictograms to indicate intermediate states. PAM is an instrument to assess participant's states and there are eight mood types plus neutral, excited, relaxed, cheerful, bored, calm, sad, irritated and tense. PAM's characters consist of a man, a woman and a robot and an advantage because participants can easily identify. PAM has been used to understand how to design experiences that stimulate mood and analyse the effect of visual elements on affective states [57].
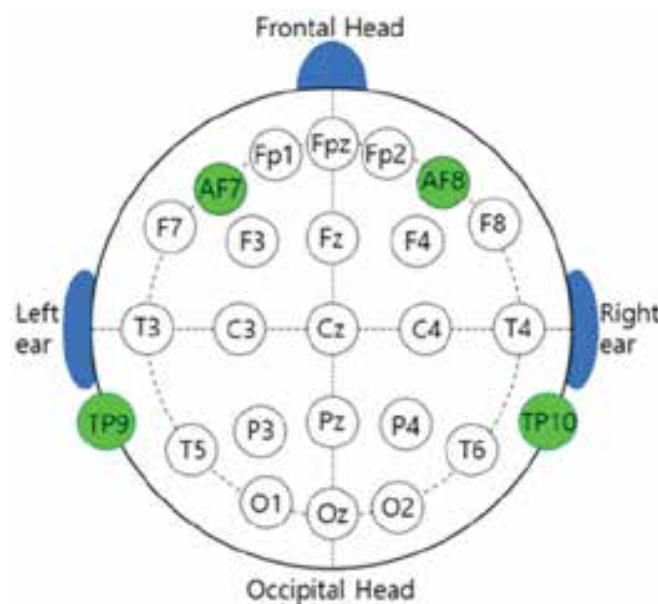
Participants

20 students from the National Institute of Arts, Culture and Heritage will be participating in the study. Participants with a flat line of more than 80% are excluded from this study. The analysis was conducted with the data of successful participants. Their age is between 19 and 50 years old. All participants provided written

informed consent before participating in the experiment. The result shows 9-17 interviews or 4-8 focus group discussions can reach saturation at relatively small sample sizes. Typically sample size can range from 6-20 per segment [58], [59].

Data Collection

The generative visualisation is projected on a visual resolution of 1920 x 1080 externally with a frame rate of 45-60fps. The EEG headband is fitted comfortably onto the participant's forehead and all main contact points are as reflected in Figure 6. Raw EEG data is captured using Mind Monitor and synced to TouchDesigner for classification. Generative visuals on TouchDesigner will be recorded and output in a video format.

Figure 6: EEG headband sensor positioning. AF7, AF8, TP9 and TP10 sensors will be individually measuring Gamma (above 30Hz), Beta (13-30Hz), Alpha (7-13Hz), Theta (4-7Hz) and Delta (below 4Hz).

Procedure

Participants signed the consent form upon arrival to the hall. Next, participants were fitted with the EEG headset and showed their brain signal visualisation on Mind Monitor in real-time. Participants were asked to interact with the researcher and are shown their brain signals and how it interacts with the generative art. Physical movement such as walking is encouraged in order

for participants to understand how movement affects brain signals and decreases the signal quality. Before the start of the data collection process, the researcher explains to participants that they should think about how they feel while different stimuli are shown on screen.

Once the participants are ready, they are allowed to start the stimuli process on the screen. The researcher records the brain signals on Mind Monitor and on TouchDesigner. The researcher leaves the room after initiating the recording process. Participants can fully control the slides and take their time to reflect and immerse themselves in the process. Participants are advised to remain still and minimise mind wandering and there is a five-second blank space between stimuli which serves as intervals.

Results

This is an ongoing study and the expected results will be a range of generative visualisations based on emotions. The recorded brain signals and generative visuals will be analysed and the highest and lowest range visuals are recorded based on specific stimuli. The PAM questionnaires will be analysed together with the recorded visuals and data. The documented generative art is fully displayed as curation in a digital platform.

Conclusion and Future Works

In this paper, the objective is to open up the opportunity for generative visualisation to play a significant role in relation to emotional well-being. This allows users to visualise their emotions in real-time and as a continuous development chart which they are able to to compare real-time data visuals anonymously [60]. This study extends to improve emotional well-being by providing effective visualisation that conveys complex emotional states. Providing visual representation allows individuals to better understand, express and regulate their own emotions. The main challenge would be visually representing emotions most accurately and holistically without

bias. Limitations, subjectivity and individual preferences may vary significantly among individuals and might not be able to capture the full range of emotional responses. The influence of cultural context adds complexity in accommodating general visualisation. Cultural values and beliefs may not hold the same significance towards the objective of this study

The expected result is a range of visualisation measuring the highs and lows of a specific emotion which has been classified in the digital platform. This gives clarity in understanding the depth of a specific emotion. The analysis of range represents the intensity of specific emotions and to justify how generative visuals can capture data as a whole. Generative visuals enhance the data visualisation process in the area of human emotions. Focus on successfully creating visuals based on human emotions as a whole, capturing the data noise rather than subtracting it and finally, justifying how generative visuals can be a meaningful representation of personal data. This understanding contributes to improved mental health, emotional self-awareness and building resilience. Future work will explore the possibility of generative visualisations in providing real-time mapping for emotional well-being platforms.

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Akademi Seni Tengku Temenggung (1923-1935) sebagai *Theatre State* Perkembangan Islam dan Kesenian di Kelantan

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ABSTRAK

Kajian ini bertujuan membuktikan Akademi Seni Tengku Temenggung (1923-1935) di Kelantan yang ditubuhkan oleh Long Abdul Ghaffar bin Sultan Muhammad II (1875-1935) yang turut dikenali sebagai Tengku Temenggung, memiliki fungsi sebagai negara pentas (theatre state), iaitu istilah yang diperkenalkan oleh Clifford Geertz (1980). Ia merujuk kepada konsep tauladan yang disimbolkan oleh raja dan elit birokrasi setempat sebagai para pelakon di pentas, manakala rakyat adalah `penonton' yang mencontohi setiap `lakonan' pemimpin mereka dalam kerajaan-kerajaan tradisional di Bali pada tahun-tahun 1891-1906. Dalam konsepsi negara teater, istana dan pura (kuil) merupakan pusat kepada sesebuah kekuasaan dan berfungsi sebagai payung sosiopolitik, sosioekonomi dan ritual keagamaan. Para raja, permaisuri dan keluarga mereka adalah para `pelakon utama', manakala para pendeta (sami) merupakan `pengarah' dan rakyat yang terdiri dari segenap lapisan merupakan `penonton'. Memahami konsep negara teater dalam perspektif Geetz bererti menafsir tindakan-tindakan raja dan keluarga mereka dalam acuan agama Hindu kerana setiap kehidupan istana sangat berkait rapat dengan peranan para pendeta. Fungsi negara pentas yang dimainkan oleh Akademi Seni Tengku Temenggung selama 12 tahun penubuhannya tertumpu kepada peranan istana, sultan dan elit birokrasi untuk mengatasi gejala sosial, isu-isu krisis moral serta akhlak dalam masyarakat, terutama melibatkan penggiat-penggiat seni di Kelantan. Selain itu, penubuhan akademi tersebut juga berkait rapat dengan usaha untuk 'membersihkan' kesenian terutama Makyung dan

Wayang Kulit daripada unsur-unsur khurafat. Antara lain terdapat segelintir penggiat kesenian ini yang memelihara hantu raya, pelesit (sejenis mahkluk halus) dan lain-lain.

Kata Kunci: Negara Pentas, kesenian tradisional, istana, raja, elit birokrasi\

ABSTRACT

This study proves that the Tengku Temenggung Art Academy (1923-1935) in Kelantan, established by Long Abdul Ghaffar bin Sultan Muhammad II (1875-1935) who is also known as Tengku Temenggung, has a function as a theatre state, which is a terminology that introduced by Clifford Geertz (1980). It refers to the concept of role models symbolized by the king and the bureaucratic elites as actors on the stage, while the people are ``spectators'' who emulate every ``acting'' of their leaders in the traditional kingdoms in Bali in the years 1891-1906. In the conception of the theater state, palaces and temples are the center of a power and as an umbrella for socio-politics, socioeconomics and religious rituals. The kings, queens and their families are the 'main actors', while the monks are the 'directors' and the people from all walks of life are the 'spectators'. The concept of theater state in Geetz's perspective means interpreting the actions of kings and their families in the Hinduism because every life of the palace is closely related to the position of the monks. The function of the theatre stage played by the Tengku temenggung Art Academy during the 12 years of its establishment is focused on the role of the palace, sultan and bureaucratic elite to overcome social symptoms, issues of moral crisis in society, especially involving traditional performing arts in Kelantan. In addition, the establishment of the academy is also closely related to efforts to 'cleanse' the arts, especially Makyung, Rebana Besar, Tarian Asyik and Wayang Kulit, from elements of superstition. Among others, there are a handful of practitioners of this art who keep hantu raya, pelesit (a type of subtle creature) and others.

***Keywords:** Theatre State, traditional arts, palace, king, bureaucratic elite*

PENDAHULUAN

Imej-imej feudalisme dan struktur birokrasi Islam yang diamalkan dalam Kesultanan Melaka, atau kerajaan-kerajaan Melayu di Malaysia abad ke-20, dapat difahami sebagai simbol-simbol hubungan dualisme dalam sistem sosiopolitik

yang signifikan dengan perkembangan kebudayaan, kesenian dan syiar Islam, terutama era pasca Hindu-Buddha (Syed Muhammad Naguib al-Attas, 1972). Pada Islam, istana dan sultan atau raja menjadi institusi yang sangat penting yang melancar dan memperluaskan kebudayaan dan perkembangan Islam di negeri-negeri Melayu, terutama pada era sebelum kolonial, sejajar dengan fungsi mutlak sultan sebagai ketua kuasa administratif, legislatif dan eseksutif tradisional.

Berdasarkan fungsi-fungsi ini, sesebuah negara atau negeri merupakan pusat kekuasaan kepada kelompok, masyarakat atau sesebuah bangsa, yang tidak hanya memiliki fungsi pentadbiran, perundangan dan sosiobudaya, tetapi juga dalam aspek ritual-ritual keagamaan yang diamalkan oleh para penduduknya seperti yang diamalkan di sebahagian besar kerajaan-kerajaan tradisional di Nusantara. Di rantau ini, negara memiliki fungsi kolektivisme pluralistik iaitu sistem yang dilaksanakan oleh pemimpin atau elit-elit birokrasi untuk mentadbir kelompok sosial majoriti (rakyat) dalam pelbagai aspek, termasuk keagamaan melalui hubungan dinaungi dan penaung (patron-client).

Para pemimpin (sultan, raja dan elit-elit birokrasi) bertanggungjawab sepenuhnya mencipta negara pentas (theatre state) iaitu konsep tauladan yang disimbolkan raja dan para pembesar sebagai para pelakon di pentas, manakala rakyat adalah `penonton' yang mencontohi setiap `lakonan' pemimpin mereka (raja dan institusi istana). Di Kelantan berdasarkan konsep yang dikemukakan oleh ahli antropologi Amerika Syarikat, Clifford Geertz (1980), Akademi Seni Tengku Temenggung (1923-1935) yang ditubuhkan oleh Long Abdul Ghaffar bin Sultan Muhammad II (1875-1935) yang juga dikenali sebagai Tengku Temenggung menjadi pusat kepada kegiatan-kegiatan kesenian tradisional Kelantan iaitu Makyung, Tarian Asyik, Rebana Besar, Pencak Silat dan Wayang Kulit. Pada masa yang sama akademi tersebut berfungsi sebagai pusat perkembangan syiar Islam di negeri tersebut dengan menekankan kurikulum keagamaan terutama pendidikan tasauf, berzanji, fiqh, tauhid (usuluddin) dan tajwid (al-Quran) kepada

setiap pelajarnya. (Abdullah Mohamed, 1991).

Dalam perspektif Geertz, kelas feudal dan institusi istana dalam kerajaan-kerajaan tradisional abad ke-18 di Bali, bertanggungjawab sepenuhnya sebagai pelakon dan pengarah di pentas teater yang menunjukkan tauladan yang baik kepada setiap penontonnya (rakyat). Setiap perilaku dan ketinggian nilai etika serta ketaatan agama (Hindu) oleh seseorang raja dan ratu (permaisuri) dapat memotivasi setiap rakyat mereka untuk turut mendalami setiap ajaran *Hindu Dharma* atau *Hindu Tirtha*. (Geertz, 1980; MacRae, 2005)

Fungsi negara pentas yang dimainkan oleh akademi tersebut selama 12 tahun penubuhannya tertumpu kepada peranan istana, sultan dan elit birokrasi untuk mengatasi gejala sosial, isu-isu krisis moral serta akhlak dalam masyarakat, terutama melibatkan penggiat-penggiat seni di Kelantan. Selain itu, penubuhan akademi tersebut juga berkait rapat dengan usaha untuk 'membersihkan' kesenian terutama Makyung dan Wayang Kulit daripada unsur-unsur khurafat. Antara lain terdapat segelintir penggiat kesenian ini yang memelihara hantu raya, pelesit (sejenis mahkluk halus) dan lain-lain.

Cerita-cerita yang dimainkan dalam kedua-dua kesenian tradisional ini sering diiringi dengan mentera-mentera yang tidak berasaskan Islam (al-Quran dan Hadis) atau dipinjam daripada tradisi Hindu-Buddha, selain cerita-cerita yang bertentangan dengan nilai Islam (kisah dewa-dewi). Beberapa aspek penceritaan yang paling ketara terutama dalam makyung dan Wayang Kulit ialah kisah-kisah mistik yang berkait dengan alam kayangan yang dipinjam daripada epik Hindu, *Ramayana* dan *Mahabarata*. Malah, terdapat cerita-cerita Makyung dan Wayang Kulit yang bersifat menghina institusi beraja dan kedudukan Sultan di Kelantan. (Abdullah Mohamed, 1991; Graham, 1908).

Tanggungjawab mengatasi kepincangan sosial dan isu-isu yang berkaitan dengan elemen mistik, khurafat dan amalan kesenian serta kebudayaan yang bertentangan dengan nilai-nilai Islam `diperbetulkan' melalui contoh tauladan yang baik oleh

para pemimpin di Kelantan, khususnya Sultan serta institusi istana dan struktur pentadbirannya. Antara institusi utama yang bertanggungjawab membersihkan amalan Islam daripada unsur-unsur negatif tersebut ialah Akademi Seni Tengku Temenggung. Antaranya, mewajibkan pelajaran agama Islam dalam pelbagai disiplin kepada seluruh penggiat seni.

Tinjauan Literatur
Akademi Seni Tengku Temenggung (1879-1935) merupakan istitusi seni dan keagamaan yang ditubuhkan untuk memperkasakan pendidikan Islam. Pada masa yang sama berusaha memperkukuhkan terbeberapa kesenian dan teater tradisional seperti Makyung, Menora, Wayang Kulit, Tarian Asyik dan Rebana Besar dengan tujuan menjadi medium untuk membantu mengukuhkan pendidikan teras (Islam). Ia bermakna, kesenian-kesenian ini diberi suntikan imej dan roh Islam supaya ia tidak sekadar sebagai hiburan tetapi juga untuk mengukuh kefahaman Islam melalui seni (Abdullah Mohamed, 1991).

Penubuhan akademi ini sangat berkait rapat dengan kepincangan-kepincangan serta masalah sosial masyarakat Kelantan terutama pasca taufan 1879 hingga kemarau besar pada 1881-1883. Bencana alam tersebut telah menyebabkan kebuluran dan para penggiat seni banyak yang terlibat dalam gejala-gejala sosial (Clifford, 1897). Beberapa tulisan berkaitan penubuhan Akademi Seni Tengku Temenggung dan faktor-faktor sosiobudaya dan sosiopolitik Kelantan yang mendorong kepada penubuhannya, antara lain oleh Abdullah Mohamed (Nakula) yang menulis artikel panjang "Akademi Seni Tengku Temenggung: Satu dari Sejarah Sosial Kelantan 1879-1935".

Tulisan bertitik tolak kepada peritiwa taufan besar 1879 dan era kebuluran dan diikuti dengan krisis sosial, moral dan akidah masyarakat negeri tersebut yang dikaitkan dengan perjudian, mencuri, merompak, pelacuran dan pembunuhan, selain amalan khurafat terutama dalam bidang kesenian.

Rentetan peristiwa besar termasuk penculikan puteri Sultan Ahmad penubuhan Tribunal Diraja, pembunuhan Datuk Maha Menteri (Menteri Besar) Saad bin Ngah pada 1894, penubuhan Majlis Agama Islam dan Adat Istiadat Melayu Kelantan hingga membawa kepada penubuhan akademi hingga penutupannya pada 1935.

Hugh Clifford pula menulis dan mengumpul data-data daripada mangsa yang terselamat dalam kejadian taufan besar 1879 dan krisis-krisis sosioekonomi, kebuluran dan isu-isu sosiobudaya yang dimuatkan dalam artikel *"A journey through Malay states of Terengganu and Kelantan"* (1897), diterbitkan dalam *The Geographical Journal*. Dalam artikel ini juga, beliau menulis tentang krisis-krisis moral para penggiat seni, termasuk peristiwa pembunuhan seorang Peran Makyung yang sangat terkenal di Kelantan dan Pahang bernama Salleh (Leh) pada 1894 di Kampung Pintu Pong, tidak jauh dari Kota Balai Besar di Kota Bharu. (Clifford, 1897; Abdullah Mohamed, 1991).

Perkembangan sejarah Kelantan, khususnya berkaitan dengan taufan besar, kemarau panjang pada 1881 dan sejarah sosial di Kelantan hingga awal tahun 1930-an turut ditulis oleh Anker Rentse dalam *"History of Kelantan"* yang dimuatkan dalam JMBRAS edisi 1934. Tulisan penting berkaitan dengan sejarah Kelantan ialah *Kelantan: A state of the Malay Peninsula − A handbook of information* (1908) oleh yang ditulis oleh W.A Graham yang memuatkan sejarah-sejarah penting sosiopolitik, sosioekonomi dan sosiobudaya Kelantan sejak pertengahan abad ke-19 hingga 1908. Tulisan lain yang sangat penting berkaitan sejarah dan persejarahan Kelantan terutama era pasca taufan besar hingga era perjuangan Tuk Janggut pada 1915 ialah *Kelantan: Religion, society, politics in a Malay state* (1974) yang disunting oleh William R. Roff. Tulisan yang dimuatkan dalam buku ini ialah *"Nineteenth century Kelantan: A Thai view"* (David K. Wyatt), *"Kelantan in transition: 1891-1910* (Nik Mohamed Nik Mohd Salleh), *"The origins and early years of Majlis Agama"* (William R. Roff) dan *"Notes towards a history of Malay perodicals in Kelantan"* (Abdul Rahman Al-Ahmadi). Tulisan lain yang dimuatkan dalam buku ini ialah *"Faith and scepticism in Kelantan village magic"* (Raymond Fith) dan

"Social stress and social structurein Kelantan village life" (Douglas A. Raybeck).

Secara umum, tulisan-tulisan ini memberi sumbangan besar terhadap pemahaman sejarah Kelantan, peranan istana dan sultan dalam sejarah sosial serta aspek-aspek yang berkaitan dengan peristiwa-peristiwa besar yang berlaku di negeri tersebut, terutama peristiwa taufan besar, kemarau panjang dan semua faktor yang menyumbang kepada penubuhan Akademi Seni Tengku Temenggung. Artikel *"The origins and early years of Majlis Agama"* misalnya memberi sumbangan besar untuk memahami krisis-krisis sosial dan akhlak dalam kalangan penggiat seni tradisional yang membawa kepada penubuhan Majlis Agama Islam dan Adat Istiadat Melayu Kelantan dan seterusnya muncul sebagai pemangkin kepada penubuhan Akademi seni Tengku Temenggung atas titah Sultan Muhammad IV.

Selain itu, terdapat puluhan tulisan lain mengenai sejarah sosiopolitik dan sosioekonomi Kelantan abad ke-19 dan awal abad ke-20. Antaranya ialah buku Sejarah Kelantan oleh Datuk Seri Paduka Nik Yusuf Nik Abdul Majid, yang merupakan pembesar pada era pemerintahan Sultan Ahmad (1886-1889), Sultan Muhammad III (1889-1890), Sultan Mansur (1891-1900) dan turut menjadi pembesar selama beberapa tahun pada era Sultan Muhammad IV (1900-1920). Buku yang juga merupakan sumbangan penting untuk mengetahui latar belakang penubuhan akademi tersebut ialah Ringkasan Ceritera Kelantan yan g ditulis oleh Datuk Perdana Menteri Paduka Raja Nik Mahmud Haji Ismail dan diterbitkan pada 1934.

Masyarakat Melayu Kelantan dan Islam

Sejarah perkembangan Islam di Malaysia dan Alam Melayu (Nusantara), secara umum dapat dihubungkan struktur masyarakat Melayu tradisional, merujuk kepada istilah yang menggabungkan keberadaan masyarakat Melayu dan tradisi yang mereka amalkan yang dikaitkan dengan amalan animisme, zaman pra Islam (Hindu-Buddha) dan era Islam. Masyarakat Melayu tradisional turut dikaitkan dengan kumpulan

bumiputera Melayu yang merupakan penduduk asal Tanah Melayu (Melaka) dan kelompok yang berasal dari Nusantara, termasuk Kalimantan dan keturunan Melayu dari Selatan Mindanao, Filipina. Menurut Abdul Maulud Yusuf (1980: 113);

> *"Nusantara Malays are the indigenous group which have populated the present Malay Penisula, Kalimantan, the Islands of Indonesia and the Philippines. Before the arrival of the Hindu, Islamic and Christian faiths, the Nusantara Malays were a cultural entity, thriving in ports and inland settlements".*

Struktur sosiopolitik masyarakat Melayu tradisional era Islam dikaitkan dengan dikotomi raja yang memiliki kemuliaan sebagai keturunan dewa dan rakyat jelata dalam masyarakat Melayu tradisional yang perlu dinaungi serta dididik secara nilai serta moral oleh kelas feudal dan elit-elit birokrasi. Konsep dan sistem pentadbiran tradisional ini secara langsung mengkategorikan masyarakat Melayu tradisional kepada dua kelas iaitu masyarakat awam (rakyat) yang dapat ditakrifkan sebagai kelompok yang dinaungi (*client*) dan elit-elit politik tradisional yang diketuai oleh sultan atau raja serta pembesar-pembesar sebagai penaung (*patron*). Kelompok memiliki kelebihan spritual, budaya, ilmu pengetahuan, nilai, moral dan etika hingga sistem feudal dianggap sebagai kelas sosial yang terpilih yang perlu menjadi tauladan kepada rakyat. (Milner, 1985; MacRae, 2005).

Hubungan ini juga dapat difahami alam sistem politik masyarakat tradisional di Asia dan Afrika sebelum kedatangan Barat sebagai sebuah kekuasaan yang disepakati secara kolektif. Kekuasaan dapat ditakrifkan sebagai kemampuan institusi induk (kelas feudal dan elit-elit birokrasi) untuk memastikan sub-sub pentadbiran seperti kampung, desa atau daerah melaksanakan kewajiban serta memperakui semua arahan daripada pimpinan tertinggi. Kewajiban tersebut adalah berhubung dengan tujuan kolektif hingga sesebuah kekuasaan sangat berkait rapat dengan kewibawaan (*authority*) yang dimiliki oleh kuasa pusat untuk melaksanakan satu corak pemerintahan

yang disepakati bersama antara kelas-kelas sosial (rakyat) dalam sesebuah negara. Antaranya, sebagai pekerja, tentera kerahan dan pelbagai kepentingan lain istana dan pegawai-pegawai tinggi yang dilantik oleh raja. Ketidakseimbangan hubungan patron-client dalam sistem feudal tradisional misalnya telah menyebabkan timbulnya kebergantungan (*dependence*) kerana rakyat dalam birokrasi tradisional memerlukan raja dan institusi istana sebagai pimpinan, manakala istana memerlukan sumber manusia untuk keperluan pentadbiran, terutama dalam aspek ketenteraan, ekonomi (pertanian dan makanan) serta sebagai simbol kewibawaan (Martin, 1977; Laswell & Kaplan, 1950). Menurut Parsons (1957:139):

> *Power then is generalized capacity to secure the performance of binding obligations by unit in systemof collective organisation when the obligations are legitimized with reference to their bearing on collective goals and where in case or recalcitrancy the is a presumption of enforcement by negative situational sanctions.*

Kekuasaan dan kewibawaan dalam sistem feudal tradisional Melayu biasanya bersifat tidak seimbang dalam erti kata wujud kelompok-kelompok elit birokrasi yang berteraskan kepada faktor-faktor hubungan dengan istana. Dalam konteks ini, pusat kepada sesebuah kekuasaan dipegang secara mutlak oleh Raja, Permaisuri, Putera (sering berstatus Raja Muda atau Putera Mahkota) dan Puteri yang berfungsi sebagai 'pelindung' kepada rakyat. Pengagihan kekuasaan lain dipegang oleh Bendahara, Laksamana, Temenggung, Penghulu dan lain-lain elit birokrasi iaitu jawatan yang dilantik oleh raja, manakala kelompok majoriti adalah rakyat yang memiliki bentuk hubungan yang mengarah kepada kepentingan istana. Hubungan ini menyebabkan istana berfungsi sebagai institusi mutlak termasuk dalam aspek keagamaan dan spiritual yang disebut oleh Geertz (1980) sebagai negara pentas iaitu fungsi istana sebagai seluruh pusat kegiatan agama dalam sesebuah negara, negeri atau dearah.

Perkembangan Islam di Alam Melayu, Malaysia dan

di Kelantan, umumnya dilakukan melalui dua pendekatan utama iaitu struktural dan kebudayaan (*cultural*) oleh pedagang-pedagang Arab, India dan China sejak abad ke-10. Proses perkembangan Islam tersebut tidak dapat dipisahkan daripada peranan institusi istana, sistem feudal dan elit-elit birokrasi tradisional yang terlebih dahulu memeluk Islam. Pada era pemerintahan kerajaan Islam Melaka (1400-1511) hingga kolonialisme Inggeris (1824-1957), hubungan para pedagang dan ulama serta sistem kesultanan Melaka begitu harmoni hingga memungkinkan Islam berkembang dengan cepat berdasarkan hubungan antara istana, sultan dan elit birokrasi) dan rakyat yang merupakan kelompok majoriti (Gullick, 1970).

Pendekatan struktural dalam penyebaran Islam merujuk kepada usaha pengislaman para raja dan keluarga baginda serta elit-elit birokrasi yang dipertanggungjawabkan menjalankan urusan pentadbiran negeri terlebih dahulu yang telah bermula sejak era Kesultanan Melaka. Di Kelantan, proses pengislaman ini kemudiannya disebarluaskan kepada rakyat melalui ulama-ulama setempat dan asing. Dalam beberapa keadaan, penyebaran Islam dalam kalangan rakyat juga berlaku melalui kebudayaan dan kesenian, antaranya melalui kesenian-kesenian yang dekat dengan masyarakat seperti Makyung, Wayang Kulit dan lain-lain.

Selepas kedatangan Islam ke Alam Melayu, konsep pentadbiran banyak berteraskan kepada agama tersebut termasuk kegiatan sosiopolitik, sosioekonomi dan sosiobudaya di peringkat pusat (istana) dan daerah-daerah jajahan, termasuk mewujudkan jawatan Kadi dan Mufti (Zubir Usman, 1982). Kedua-dua jawatan ini, antara lain menjadi penasihat kepada sultan dalam hal-hal keagamaan dengan masjid, selain istana memiliki fungsi pentadiran agama dan ibadat. Pasar pula muncul sebagai pusat kegiatan sosioekonomi sesebuah kerajaan tradisional, selain kegiatan-kegiatan perdagangan yang berskala besar seperti pengeksportan hasil-hasil hutan seperti kayu gaharu dan cendana yang diterajui oleh sultan dan istana. Umumnya, pasar tradisional yang menjadi pusat pertukaran barang (*barter trade*) dibina di kuala sungai atau anak sungai

untuk memudahkan pengangkutan hasil-hasil pertanian dan penternakan dari pedalaman untuk ditukar atau dijual.

Kewujudan pasar-pasar tradisional ini, secara langsung memerlukan satu bentuk tadbir urus yang memerlukan keputusan-keputusan tertentu oleh Raja atau Sultan. Dalam konteks perlaksanaan kekuasaan (*exercise of power*) dijalankan melalui pembahagian yang jelas melalui konsep perintah oleh istana, misalnya berkaitan dengan cukai dan beberapa keperluan lain istana terutama tenaga kerja dan ketenteraan. Secara umumnya, istilah feudalisme merujuk kepada sistem politik di Eropah Zaman Pertengahan pada abad ke-17 yang berkait rapat sistem sosioekonomi yang melibatkan pemilik-pemilik tanah atau tuan tanah (*lords*), rakyat biasa, petani dan kelas pekerja (*vassals*) kawasan atau tanah pertanian (*fields*). Berdasarkan sistem kenegaraan dan amalan pentadbiran, para petani merupakan kelas pekerja yang bekerja untuk tuan-tuan tanah yang juga merupakan elit-elit birokrasi (bangsawan), sama ada sebagai pekerja yang dibayar upah atau pekerja paksa untuk menyelesaikan hutang dengan kelompok berkenaan. Sebagai imbalan terhadap keizinan mereka bercucuk tanam di tanah milik golongan elit, para petani tersebut turut menjadi tentera kerahan kepada para bangsawan, selain menjadi buruh-buruh binaan istana atau pembinaan tempat tinggal untuk golongan tersebut.

Perkembangan Kesenian di Kelantan

Penubuhan ASTT telah mendapat naungan penuh daripada sultan Muhammad II dan Tengku Temenggung hingga kesenian tradisional Kelantan dan para penggiat dapat 'dibersihkan' daripada unsur-unsur khurafat, bidaah serta hal-hal yang bertentangan dengan Islam. Peranan istana dan akademi tersebut dapat difahami bagaimana Islam sebagai peradaban yang universal diterap dan diadaptasi ke dalam peradaban tempatan (seni dan budaya) berdasarkan ikatan ketuhanan (tauhid). Menurut Macloughlin (2007) interaksi Islam dan kesenian-kesenian tradisional dalam masyarakat di Asia dapat difahami sebagai penyatuan tradisi besar (Islam) dengan tradisi

kecil (kehidupan masyarakat tradisional) yang biasanya bermula dengan konflik. Seterusnya interaksi fungsional, hasil peranan yang dimainkan oleh elit-elit birokrasi yang menjadi inti kepada fungsi politik serta sosiobudaya.

Peranan istana dan akademi dalam perkembangan kesenian bernuansa Islam di Kelantan terbentuk sejajar dengan kedudukan sultan dan elit-elit birokrasi setempat tidak mengalami perubahan yang besar sejak era Hindu-Buddha, iaitu sebagai contoh dan tauladan kepada rakyat. Dalam struktur sosiopolitik masyarakat tradisional raja dan keluarga mereka dianggap sebagai manusia separuh dewa atau jelman dewa (*devaraja*) atau konsep *devasakhti* yang berkembang dalam kerajaan-kerajaan Jawa kuno yang diambil daripada epik *Ramayana* dan *Mahabharata* atau dari epik-epik serta cerita-cerita Panji Jawa. (Skeat, 1900). Berdasarkan konsep ini, seseorang raja memiliki sifat serta kemuliaan yang luar biasa, selain memiliki kesaktian atau kebolehan yang tidak terdapat pada manusia-manusia biasa. Menurut Suwardi Endraswara (2013), konsep *devaraja* bertujuan mengukuhkan imej-imej ketaatan, kekaguman dan kesetiaan rakyat kepada feudal tradisional hingga sistem tersebut `dibungkus' dalam elemen mitos, legenda dan dongeng, sejajar dengan kedatangan epik-epik Hindu serta perkembangan cerita-cerita Panji Jawa.

Peranan istana Kelantan dan Akademi Seni Tengku Temenggung sebagai pusat kegiatan sosiopolitik dan sosiobudaya dikembangkan dengan strategi penumpuan (*convergention*) terhadap hubungan ajaran Islam dengan kesenian-kesenian di negeri tersebut, tanpa menghilangkan secara menyeluruh tradisi Hindu-Buddha yang terlebih dahulu bertapak dalam seni tradisi masyarakat di negeri itu. (Clifford, 1897). Dalam pengertian lain, istana dan akademi seni tersebut telah membina kerangka struktur sosial baharu dengan menyeimbangkan tiga entiti sosial asas masyarakat iaitu Islam, kepimpinan (istana dan akademi) serta kesenian-kesenian tradisi yang berkembang dalam masyarakat, seperti yang dikemukakan oleh Geertz dalam konsep negara pentas. Hubungan ketiga-tiga komponen tersebut dapat digambarkan dalam rajah 1 di bawah:

Islam

**Istana &
ASTT**

**Kesenian
Tradisional &
Rakyat**
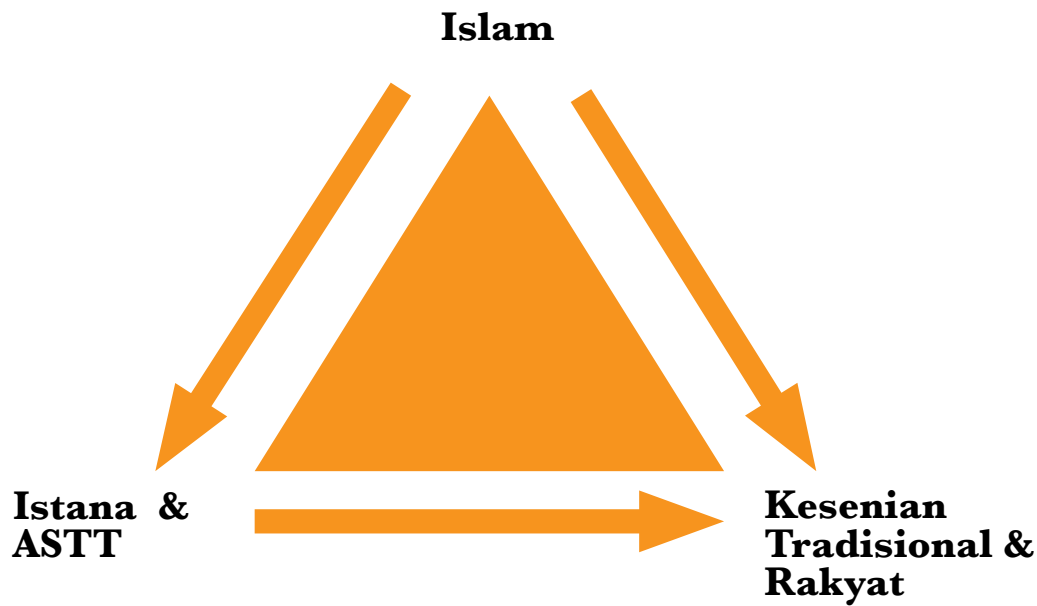
Rajah 1: Hubungan Tiga Komponen Pembentukan Negara Pentas di
Kelantan

Berdasarkan Rajah 1, ketiga-tiga komponen tersebut bertemu
dalam modus penyatuan dan paduan nilai-nilai Islam yang
universal dengan nilai-nilai kesenian tradisional masyarakat
Kelantan dengan keberadaan istana dan Akademi Seni Tengku
Temenggung sebagai mediumnya. Dalam pengertian yang
lebih spesifik, istana merupakan pusat perlaksanaan kekuasaan,
manakala akademi tersebut dipertanggungjawabkan untuk
menaungi semua kegiatan kebudayaan yang benar-benar
berteraskan Islam yang turut mengukuhkan kekuasaan serta
kewibawaan sultan dan institusi istana. Oleh itu, peranan istana
negeri, sultan dan akademi merupakan negara pentas kepada
seluruh masyarakat di negeri tersebut. Sebagai negara pentas,
istana dan Aakademi Seni Tengku Temenggung menjalankan
tanggungjawab kolektivisme pluralistik dengan memperkasakan
kedudukan Islam di peringkat Istana dan pada masa yang sama
menerapkan dalam pentadbiran, khususnya kepada mentadbir
kelompok sosial yang lain (rakyat) dalam pelbagai aspek,
khususnya kegamaan.

Peranan penubuhan Akademi Seni Tengku Temenggung
bertitik tolak daripada sejarah sosioekonomi dan sosiobudaya

masyarakat Kelantan sejak era `tahun kelaparan' pada penghujung abad ke-19 selepas kejadian taufan besar yang berlaku pada 13 November 1879 yang menyebabkan kematian sekitar 100,000 penduduk (hampir separuh penduduk negeri Kelantan). Kebanyakan mangsa yang terkorban merupakan penduduk yang tinggal di sepanjang Sungai Kelantan dan beberapa kawasan berpenduduk di tebing Sungai Pergau. Taufan yang berlaku hampir 24 jam tersebut turut memusnahkan tanaman dan 60 peratus binatang ternakan penduduk (Othman Yusoff, 1927; Clifford, 1897).

Menurut catatan yang dikumpulkan oleh Clifford, berdasarkan wawancara dengan mangsa yang terselamat dalam kejadian tersebut, hampir kesemua tempat tinggal penduduk, tanaman dan haiwan ternakan di sepanjang Sungai Kelantan musnah. Di kedua-dua sungai tersebut tersebut tersebut pula terdapat mayat-mayat manusia dan bangkai-bangkai binatang yang hanyut, dipenuhi pohon-pohon yang tumbang. (Clifford, 1897).

Krisis makanan dan kebuluran di Kelantan semakin parah pada 1881 apabila sekali lagi negeri tersebut di landa bencana kemarau teruk yang merosakkan tanaman, sawah padi yang membunuh ramai penduduk dan menyebabkan kematian lebih tiga perempat binatang ternakan. Bencana tersebut turut disertai oleh merebaknya penyakit berjangkit seperti taun, deman malaria serta masalah kekurangan zat makanan pada penduduk. Kematian binatang ternakan terutama kerbau dan lembu yang digunakan untuk membajak telah menghadkan kerja-kerja penanaman padi. Menurut Clifford (1897), ketiadaan makanan telah menyebabkan sebahagian besar penduduk negeri tersebut terpaksa memakan umbut-umbut, batang pisang, rumput serta buah-buahan yang boleh didapati seperti pisang dan betik muda.

Pada masa yang sama, `tahun kelaparan' telah menyebabkan terjadinya perpindahan besar-besaran penduduk ke Terengganu, Pahang, Perak, Pahang, Kedah dan Selatan Thai. Menurut Mohd. Hussin Khalie Awang (1969), terdapat penduduk yang terpaksa bekerja dengan golongan kaya sebagai

pengawal, kaki pukul dan sebagainya. Malah, terdapat segelintir wanita yang terpaksa melacurkan diri untuk mencari sesuap nasi. Pada tahun-tahun kelaparan ini juga muncul kelompok `hamba' kerana mereka gagal menjelaskan hutang kepada golongan berada. Raybeck (1974) menamakan perkembangan sosioekonomi pada tahun-tahun keparan serta tahun pemulihan oleh Sultan Muhammad II (Long Senik Mulut Merah) secara menyeluruh pada tahun 1882 sebagai ketegangan sosial *(social stress)* di Kelantan.

Cabaran utama Sultan Muhammad II ialah untuk menstruktur semula masyarakat, menyusun kaedah pemilikan tanah pertanian, mengembangkan punca-punca ekonomi baharu dan membaiki keadaan moral masyarakat yang terjejas. Selain itu, taufan besar dan tahun-tahun kelaparan di Kelantan juga telah meningkatkan kadar jenayah, terutama pencurian, rompakan dan pembunuhan untuk mendapat makanan serta isu-isu moral yang sangat ketara., terutama pelacuran, perceraian dan perjudian.

Langkah drastik yang diambil oleh Sultan Muhammad II ialah memohon bantuan beras dari Siam (Thailand) sejajar dengan kedudukan Kelantan sebagai negeri di bawah naungan kuasa tersebut. Berdasarkan laporan *King Chulalongkorn: The Royal Visit By Land and By Sea* (1890), kerajaan Siam di bawah Rama V (Chulalongkorn) (1853-1910) telah meluluskan bantuan segera beras sebanyak 5,000 tan yang dihantar secara berperingkat dengan menggunakan perahu-perahu besar (jong) ke negeri tersebut. Terdapat beberapa pegawai pertanian Thai diperintah oleh Raja Chulalongkorn untuk berada di Kelantan bagi memantau projek-projek pertanian (padi) di kawasan-kawasan berhampiran Sungai Kelantan. Antara lain, ia bertujuan membolehkan tanah-tanah sawah digunakan dengan maksimum untuk tanaman padi dan tanaman-tanaman makanan lain.

Penstrukturan semula pemilikan tanah pada era pemulihan dilakukan oleh Sultan Muhammad II terutama untuk mendapat kembali tanah-tanah yang dijual oleh para petani dengan harga seringgit atau lebih sahaja (berdasarkan

keluasan) kepada golongan berada untuk membeli makanan. Kesan daripada penjualan dengan harga yang terlalu rendah tersebut, terdapat kelompok berada di Kelantan yang memiliki jumlah tanah individu yang terlalu luas, terutama pada tahun-tahun kelaparan. Menurut laporan oleh Clifford (1897), terdapat golongan kaya yang memiliki keluasan tanah hingga melebihi 300 ekar pada era pasca taufan besar 1879 yang dipercayai diperolehi daripada `penjualan' oleh golongan miskin untuk mendapatkan wang bagi membeli makanan. Dalam catatan Mohd. Hussin Khalie Awang yang dimuatkan dalam *Kelantan dari Zaman ke Zaman* (1969), tanah sering dijual hanya dengan harga beberapa ringgit oleh golongan miskin pada tahun kelaparan hanya sekadar untuk membeli beras atau makanan lain.

Tanah-tanah milik masyarakat miskin dan sangat terkesan akibat kebuluran sering jatuh ke tangan golongan kaya sebagai cagaran kerana kegagalan menjelaskan hutang yang ditetapkan dalam tempoh tertentu. (Assad Syukri Haji Muda, 1962). Turut dijual atau digadai ialah tanah-tanah milik sultan dan kerajaan. Baginda telah menitahkan supaya tanah di seluruh negeri tersebut dibanci dan didaftar semula oleh penggawa (*kweng*) dan penghulu (*nebeng*) dan segala laporan perlu diserahkan kepada pegawai-pegawai tertinggi negeri dan istana. Tindakan tersebut bertujuan memastikan jumlah keluasan sebenar tanah milik individu, milik sultan, milik negeri dan tuan-tuan tanah, supaya pemilikan menjadi adil, sekaligus memaksimumkan penggunaan tanah untuk sawah padi atau tanaman lain (Abdullah Muhammad, 1990; Mohd. Hussin Khalie Awang, 1969; Rentse, 1934; Asaad Syukri Muda, 1962).

Dalam pentadbiran tradisional di Kelantan, sultan dan negeri mempunyai hak pemilikan penuh terhadap tanah di negeri tersebut, tetapi baginda berhak untuk menganugerah tanah-tanah tertentu kepada rakyat berdasarkan alasan-alasan atau faktor-faktor tertentu. (Graham, 1908). Pada era pemulihan pasca taufan besar 1879, tanah-tanah yang telah dijual dengan harga murah dan terlepas ke tangan kelompok kaya di negeri itu telah didaftar dan disemak semula oleh

pemerintahan Sultan Muhammad II. Pada tahun-tahun 1880-an baginda telah membahagikan 20,000 ekar kepada rakyat yang tidak memiliki tanah atau tanah-tanah mereka yang jatuh ke tangan pemberi hutang pada tahun-tahun kelaparan. Tanah-tanah ini dikhususnya untuk dijadikan kawasan tanaman padi atau kebun-kebun. (Graham, 1908; Nik Mohamed Nik Mohd. Salleh, 1974).

Menjelang tahun 1883, ekonomi Kelantan memperlihatkan pertumbuhan dan proses pemulihan yang baik, selain tiada lagi masalah kebuluran penduduk dilaporkan. Namun, muncul fenomena baharu di negeri tersebut apabila bercambahnya kegiatan-kegitan tidak bermoral, misalnya perjudian seperti laga lembu, kerbau, kambing, biri-biri hingga laga kukuran kelapa (disertai dengan mentera-mentera tertentu supaya kukur bergerak sendiri). Kecurian, rompakan, termasuk pembunuhan kembali berlaku apabila pihak yang kalah dalam perjudian ingin membalas dendam atau merampas kembali hak mereka yang jatuh ke tangan pihak yang menang. (Abdullah Mohamed, 1991; Clifford, 1897).

Terdapat kes-kes kecurian dan rompakan terhadap golongan berada bertujuan memperolehi wang atau harta-harta yang digunakan untuk pertaruhan judi. Malah, individu yang kalah dalam sesebuah perjudian atau pertaruhan sering `membayar' kekalahan mereka dengan mencuri atau merompak untuk kelompok atau individu yang menang. Amalan khurafat masyarakat turut bercambah dengan pesat terutama penggunaan mentera, jampi serapah dan pemujaan di tempat-tema `keramat' untuk meraih kemenangan dalam perjudian (Nik Mohamed Nik Mohd. Salleh, 1974; Raybeck, 1974).

Krisis moral, nilai dan akhlak masyarakat turut melibatkan penggiat seni tradisional terutama Makyung, Wayang Kulit, Main Puteri dan Tarian Asyik. Menurut Skeat (1900; Abdullah Mohamed, 1991), sebahagian daripada mereka menggunakan makhluk-makhluk halus yang lazim terdapat dalam kepercayaan masyarakat Kelantan misalnya, pelesit, jin, hantu raya, saka atau amalan sihir tertentu, selain mentera-mentera

yang bertentangan dengan Islam. Umumnya, mentera-mentera ini diambil daripada tradisi ilmu hitam dalam masyarakat Siam di Kelantan atau Thailand yang bertujuan `menaikkan seri' supaya masyarakat akan tertarik untuk menonton persembahan mereka. Pada masa yang sama mengalahkan atau menggangu pesaing-pesaing (kelompok-kelompok persembahan lain) supaya persembahan mereka tidak berjalan lancar.

Segelintir dalang wayang kulit dan pelakon Makyung turut mengamalkan jampi-jampi atau mentera `pelaris' supaya mereka mendapat tempat dalam setiap persembahan seperti kenduri kahwin atau pesta-pesta keramaian tertentu (Clifford, 1898; Skeat, 1900). Gambaran krisis akhlak dan moral dalam kalangan para penggiat Makyung dan Wayang Kulit digambarkan oleh Abdullah Mohamed seperti berikut:

> "Penduduk kampung-kampung yang terkena sihir kumpulan-kumpulan seni budaya seperti ini akan tergila-gila kepada kumpulan ini, mereka mengikuti lakonan-lakonan wayang kulit dan makyong sejak selepas isyak hingga naik fajar begitulah seterusnya. Inilah yang dikatakan orang apabila terkena ilmu pengasih makyung, makan tak kenyang, tidur tak lena". (1991: 62).

Kemangkatan Sultan Muhammad II pada 1886 sedikit merencatkan usaha pemulihan krisis masyarakat Kelantan, terutama untuk membawa mereka keluar daripada krisis moral serta nilai, selain kemelut sosioekonomi pasca tahun-tahun kelaparan akibat taufan besar dan kemarau panjang. Baginda diganti putera bernama Long Sulung yang sebelum itu merupakan Gabenur Kelantan yang dilantik oleh Siam dengan gelaran *Phraya Rajadipati Putrapurutravisesa Pradisvara Rajanarubadindra Surindra Ravivamsa* yang memerintah Kelantan dari 1886-1889 menggunakan gelaran Sultan Ahmad Tengah. (Abdullah Ghazali, 2004). Baginda berusaha sedaya-upaya memulihkan perekonomian negeri, selain membawa keluar kesenian dan kebudayaan tradisional daripada krisis moral dan

akhlak kerana adanya unsur-unsur khurafat serta bertentangan dengan Islam.

Pada tahun 1887, Sultan Ahmad mengambil keputusan drastik dengan mengharamkan Makyung dan semua jenis kesenian tradisional selepas tindakan seorang Peran Makyung yang menggunakan sihir melarikan puteri baginda ke Perak iaitu lokasi penghijrahan penduduk Kelantan pada era kelaparan (Clifford, 1897; Abdullah Mohamed, 1991). Bagaimanapun atas rayuan serta pemintaan para penggiat kesenian dan Menteri Besar pada waktu itu, Nik Yusoff Nik Abdul Majid atas alasan tertutupnya punca pendapatan dan mesyarakat kehilangan sumber hiburan, baginda bersesetuju untuk menarik pengharaman tersebut.

Menurut Abdullah Mohamed (1991), pada tahun 1888, baginda telah melantik tokoh-tokoh yang terdiri daripada putera-putera banginda sebagai pemantau perkembangan seni tradisional iaitu Tengku Bendahara Tengku Chik Tuan Abdullah bin Sultan Ahmad (Wayang Kulit Melayu dan Wayang Kulit Jawa). Pemantau dan pelindung lain ialah Tun Sri Pekerma Raja Long Sulaiman bin Sultan Ahmad (Wayang Siam) dan Tengku Temenggung Aria Wangsa Long Salleh bin Sultan Ahmad (Makyung). Manakala, Raja Muda Tengku Zainal Abidin bin Sultan Muhammad III (Menora), Tengku Chik bin Long Bongsu Penambang (Main Puteri), Tengku Besar Long Mahmud bin Sultan Ahmad (Silat) dan sultan sendiri memantau Tarian Asyik.

Rajah 2: Para anggota Tribunal Diraja 1888-1893

Berdasarkan Gambarajah 2, Sultan Ahmad merupakan tonggak, penaung, penasihat dan ketua pelaksana Tribunal Diraja yang `membersihkan' secara langsung kesenian-kesenian tradisional di Kelantan. Anggota-anggota tribunal ini bertanggungjawab secara langsung memastikan semua cabang kesenian bebas daripada penggunaan makhluk dan amalan-amalan yang bercanggah dengan ajaran Islam. Selain itu, anggota tribunal ini juga bertanggungjawab sepenuhnya memastikan kesenian-kesenian berkenaan tidak menyalahi aqidah, tidak memainkan cerita-cerita yang tahyul, karut serta menyinggung sultan, istana dan sistem feudal Melayu. (Skeat, 1900; Nik Mahmud Haji Ismail, 1934).

Antara tindakan jangka pendek yang lakukan oleh tribunal tersebut ialah memeriksa dan `membersihkan' para dalang wayang kulit dan sri panggung Makyung daripada amalan dan akhlak berkaitan menggunakan makhluk halus sebagai pendamping. Hasil daripada tindakan tribunal yang ditubuhkan selama lima tahun tersebut (1888-1893), 15 dalang dan tujuh seri panggung di dapati menggunakan amalan syirik, manakala 30 dalang serta 15 seri panggung didapati `bersih'. (Abdullah Mohamed, 1991; Clifford, 1898; Nik Mahmud Ismail, 1934). Antara bentuk hukuman yang dikenakan terhadap para dalang dan seri panggung yang tidak mengerjakan solat,

memeliharan makhluk halus dan mengamalkan ajaran-ajaran yang bertentangan dengan Islam.

Perkembangan ini bagaimanapun tidak bertahan lama, terutama selepas pembuaran Tribunal Diraja pada 1893, apabila muncul beberapa kegiatan jenayah yang berkait rapat dengan perkembangan kesenian-kesenian yang menjadi fokus dalam pemantauan tribunal tersebut sebelum itu. Selain itu, masih berlaku kejadian-kejadian kecurian dan rompakan secara berleluasa di seluruh negeri terutama berkaitan dengan perjudian hingga memaksa kerajaan di bawah Sultan Mansur (pengganti Sultan Ahmad) dan Datuk Maha Menteri (Menteri Besar) Che Saad Bin Ngah (Encik Ha') mengharamkan semua bentuk perjudian. Kerajaan juga turut memperkenalkan kembali hukuman potong tangan terhadap pesalah kecurian dan rompakan.

Kemuncak daripada krisis politik dan kemelut moral di negeri itu ialah pembunuhan Che Saad pada 1894. Datuk Maha Menteri mati ditembak di rumah isteri mudanya di kampung Penambang oleh empat orang upahan Tuan Long Mahmud (Tengku Seri Maharaja), iaitu Tuan Kundor, Awang Kecik, Tuan Yo (Tuan Yahya) dan Ibrahim Candu. (Nik Mohamed Nik Mohd. Salleh, 1974; Nik Mahmud Ismail, 1934; *Report of the state of Kelantan for August 1903-August 1904*). Kematian Datuk Maha Menteri, telah menjadi salah satu pemicu kepada berulangnya krisis moral dan akhlak dalam kalangan segelintir masyarakat Kelantan, terutama berkaitan dengan perjudian, pelacuran kecurian, rompakan dan beberapa kes pembunuhan, termasuk melibat penggiat seni tradisional. Menurut Skeat (1900), kegiatan perjudian (turut melibatkan elit-elit birokrasi) dan krisis moral dalam Makyung serta Tarian Asyik mula kembali menjadi isu kepada Sultan Mansur dan pihak istana.

Pada masa yang sama, istana Kelantan turut berhadapan dengan krisis takhta, termasuk campur tangan Siam dalam hal ehwal Kelantan sejak 1891 terutama berkaitan dengan perebutan takhta antara Sultan Mansur dan Tengku Chik Penambang (Nik Mohamed Nik Mohd. Salleh, 1974; Clifford,

1897; *Report of the state of Kelantan, 1909*). Pada era pemerintahan Tuan Long Senik atau Sultan Muhammad IV (1899-1920), isu krisis moral dan akhlak segelintir masyarakat dan penggiat seni terus menjadi persoalan besar kepada pihak istana dan birokrasi. Baginda telah mencetuskan idea untuk menubuhkan Majlis Agama Islam dan Adat Istiadat Melayu Kelantan yang antara lain berfungsi menyatukan Islam dan istiadat dalam sebuah institusi.

Institusi yang dinaungi oleh istana dan sultan ini menjadi landasan untuk membina budaya, kesenian serta adat istiadat yang bernuansa Islam yang bebas daripada unsur-unsur khurafat, bidaah dan mistik yang bertentangan dengan Islam. (Abdullah Mohamed, 1991). Dalam perkembangan ini, Sultan Muhammad IV dan istana berfungsi sebagai negara teater yang dapat difahami dalam perspektif Geertz sebagai tauladan dan contoh yang positif kepada rakyat. Selepas kedatangan Islam, konsep *devaraja* (Hindu-Buddha) telah diganti kepada konsep `sultan sebagai wakil Allah di muka bumi' yang bertanggungjawab melaksanakan syariat-syariat Islam di dalam pemerintahannya, selain membentuk akhlak yang positif. Baginda, permaisuri dan institusi istana bertanggungjawab sepenuhnya menjadikan mereka sebagai contoh kepada rakyat.

Gabungan Islam dan adat istiadat Melayu walau pun tidak dipersetujui sepenuhnya oleh beberapa ulama besar negeri, terutama Tuk Kenali (Haji Awang Muhammad Yusoff Ahmad), Sultan Muhammad IV berpendapat gabungan tersebut sangat penting. Antara lain, untuk memastikan adat-istiadat, seni dan budaya yang ada dalam masyarakat Kelantan dibersihkan daripada unsur-unsur yang bertentangan dengan syiar Islam. Pada masa yang sama menggunakan elemen seni dan budaya sebagai satu medium pemerkasaan Islam dan akhlak dalam kalangan masyarakat, khususnya penggiat-penggiat seni tradisional. (Abdullah Mohamed, 1991; Asaad Syukri Haji Muda, 1962).

Majlis Agama Islam dan Adat Istiadat Melayu Kelantan dilancarkan secara rasmi pada 24 Disember 1915 oleh

Sultan Muhammad IV yang memiliki fungsi asas memantau, mempertahan dan melaksanakan adat istiadat Melayu yang berteraskan Islam yang tidak hanya untuk diamalkan oleh pihak istana semata-mata, tetapi juga oleh segenap rakyat jelata. Selain itu, fungsi mutlak majlis tersebut ialah meletakkan fungsi Islam dalam semua aspek kehidupan masyarakat dengan menjadi Islam ada cara hidup masyarakat. (Laidlaw, 1953).

Selepas kemangkatan Sultan Muhammad IV, putera baginda, Sultan Ismail I yang ditabal menjadi sultan telah meneruskan tradisi negara teater dengan melakukan beberapa penambahbaikan pada Majlis Agama Islam dan Adat Istiadat Melayu, khususnya memuatkan fungsi-fungsi budaya, Istilah fungsi budaya merujuk kepada peranan majlis ini untuk memantau, melindungi dan mendidik para penggiat kesenian tradisional di Kelantan dengan ilmu-ilmu keagamaan. Dalam pemahaman lain, majlis ini berfungsi sebagai badan pelaksana kesenian dalam nuansa Islam dengan keberadaan istana sebagai penaung. Dalam perspektif negara teater Geertz, beliau meletakkan raja, istana dan institusi-instusi pentadbiran sebagai pusat tauladan (exemplary center) iaitu istilah yang merujuk kepada sesebuah negara atau kerajaan adalah peniruan daripada nilai-nilai murni istana yang berpusat pada raja (Geertz, 1980; Wilkinson, 1906).

Geertz meletakkan satu pemikiran bahawa raja merupakan simbol kepada keberadaan istana dan istana sendiri merupakan simbol kepada negara yang akan dicontohi oleh rakyat. Raja dan institusi istana sekaligus berfungsi sebagai penaung kepada kegiatan-kegiatan keagamaan, budaya dan kesenian dengan pemantauan khusus supaya ia tidak bertentangan dengan kedudukan feudal dan konsep ketuhanan (Hindu) yang dianuti oleh kerajaan-kerajaan tradisional di Bali. Kebudayaan atau nilai-nilai budaya bergerak secara vertikal (atas ke bawah merujuk daripada dewa kepada raja yang dhubungkan dengan konsep *devaraja*) dan horizontal (dari pusat iaitu istana ke masyarakat) yang disebut oleh Geertz sebagai bentuk status menurun (*sinking status pattern*). (Geertz, 1980; Howe, 1991; MacRae, 2005).

Penubuhan Akademi Seni Tengku Temenggung

Penubuhan Akademi Seni Temenggung sangat berkait rapat dengan pendapat Sultan Ismail I tentang wujudnya ketidakseimbangan antara Islam dan adat istiadat, kesenian dan kebudayaan yang menjadi teras kepada penubuhan Majlis Agama Islam dan Adat Istiadat Melayu Kelantan terutama pada awal tahun-tahun 1920-an. Pada tahun-tahun tersebut memperlihatkan fungsi majlis lebih tertumpu kepada usaha kerajaan kepada pengukuhan pemahaman syiar Islam tetapi kedudukan adat istiadat, seni dan budaya tidak diberikan ruang yang sewajarnya. (Abdullah Mohamed, 1991). Perkembangan tersebut ekoran daripada penaung-penaung kesenian tradisional berpengalaman yang pernah dilantik menganggotai Tribunal Diraja pada era Sultan Ahmad dan Sultan Mansur hingga dibubarkan pada 1899 telah meninggal dunia dan berusia lanjut hingga tidak lagi mampu membantu Sultan Ismail I dan majlis tersebut.

Sultan Ismail I telah menitahkan supaya dibentuk pelapis-pelapis baharu yang bertanggungjawab sebagai penaung yang perlu diketuai oleh seorang tokoh yang berwibawa, memiliki pengetahuan agama yang luas dan warak untuk mentadbir kesenian tradisional di negeri tersebut. Baginda telah melantik Long Abdul Gaffar (Tengku Temenggung) yang merupakan putera Sultan Muhammad II pada pada Julai 1923 untuk mendirikan sebuah sekolah tinggi seni (akademi seni) yang kemudian dikenali sebagai Akademi Seni Tengku Temenggung.

Akademi tersebut didirikan di atas tanah seluas dua ekar di Lorong Tok Semian, Kota Bharu yang dibeli oleh Tengku Temenggung yang ditambak oleh beliau dengan menggunakan pasir yang diambil dari Sungai Kelantan. Menurut Abdullah Mohamed (1991), di tapak tersebut turut dibina istana Tengku Temenggung, selain sebuah dewan yang luas untuk latihan menari dan persembahan-persembahan kesenian tradisional lain yang ditawarkan di akademi tersebut. Di bahagian selatan istana, Tengku Temenggung telah membina asrama daripada kayu untuk ditempati oleh para pelajar dan wayang kulit.

Kesenian wayang kulit yang diajar di akademi tersebut dibahagikan oleh Tengku Temenggung kepada tiga kategori iaitu Wayang Melayu yang menggunakan cerita-cerita yang disadur daripada Panji. Ia diajar dan dikendalikan oleh Engku Lembek bin Tengku Tengah dari Machang. Wayang Jawa yang berasaskan cerita-cerita Pendawa Lima pula diajar oleh Engku Hussin bin Tenku Din dari Patani. Wayang Siam yang berasaskan cerita-cerita daripada Hikayat Seri Rama diajar oleh Yaakob Cik Amat dari Bukit Panau. Selain itu, kesenian Makyung terutama dalam aspek tarian, nyanyian, bermain rebab dan teknik-teknik lakonan pula diajar sendiri oleh Tengku Temenggung. (Abdullah Mohamed, 1961; Nik Mohamed Nik Mohamaed Salleh, 1974).

Bagaimanapun, kesenian Makyung dan kesenian-kesenian lain yang diajar di akademi tersebut tidak sekadar hiburan atau sekadar belajar untuk mencari rezeki melalui kesenian tetapi juga satu kaedah pembelajaran ilmu-ilmu ketuhanan dan falsafah Islam tentang tauhid, hakikat dan makrifat. (Arifin Abdul Rashid, 1962). Pendekatan menggabungkan kesenian dan Islam ini, menjadikan Sultan Ismail I, Tengku Temenggung dan institusi istana sebagai contoh tauladan kepada segenap penggiat seni serta rakyat di negeri tersebut. Sejajar dengan fungsi istana dan sultan sebagai negara pentas, Sultan Ismail I telah membenarkan semua kumpulan makyung, wayang kulit, menora, rebana besar, tarian asyik dan main puteri yang telah `ditapis' dari aspek akhlak, amalan dalam persembahan atau perkara-perkara yang bertentangan dengan amalan Islam. (Abdullah Mohamed, 1991; Asaad Syukri Haji Muda, 1962).

Antara tenaga pengajar kesenian ialah Tengku Temenggung sendiri yang mengajar Makyung, seni silat, rebana besar dan tarian asyik, selain turut mengajar ilmu tauhid serta ilmu hakikat untuk para pelajar lelaki. Pelajaran makyung untuk pelajar perempuan pula diajar oleh Makyung Renek (Tok Nek). Guru-guru lain yang turut mengajar di akademi ialah Haji Nik Mustafa yang mengajar ilmu al-quran, berzanji, qasidah dan fiqah untuk pelajar lelaki. Dalam menjalankan

fungsinya sebagai pusat aktiviti keagamaan dan kebudayaan, Akademi Seni Tengku Temenggung telah menjadi kesenian–kesenian tradisional (wayang kulit, makyung, rebana besar, pencak silat dan tarian asyik) sebagai medium untuk membina nilai-nilai moral, akhlak dan mistikisme agama Islam (ilmu makrifat dan hakikat). (Abdullah Mohamed, 1991). Nilai-nilai yang dibina pada pelajar di akademi, bertujuan mengukuhkan fungsi istana serta kedudukan sultan dan pada masa yang sama memperlihatkan peranan serta tanggungjawabnya terhadap rakyat jelata yang difahami sebagai negara pentas oleh Geertz.

Konsep Negara Teater Geertz

Inti kepada pemikiran Geertz, dalam mengkaji hubungan antara negara dan rakyat dalam masyarakat di pulau Bali, Indonesia pada tahun-tahun 1891-1906 ialah negara merupakan pusat kepada sesebuah kekuasaan dan berfungsi sebagai payung sosiopolitik, sosioekonomi dan ritual keagamaan (Geertz, 1980). Berdasarkan penyelidikan Geetz, dalam struktur pemerintahan kerajaan-kerajaan tradisional di Bali abad ke-19, para raja dan keluarga mereka adalah para `pelakon utama', manakala para pendeta (sami) merupakan `pengarah' dan rakyat yang terdiri dari segenap lapisan merupakan `penonton'. (Geetz, 1980). Memahami konsep negara teater dalam perspektif Geetz bererti menafsir tindakan-tindakan raja dan keluarga mereka dalam acuan agama Hindu kerana setiap kehidupan istana sangat berkait rapat dengan peranan para pendeta.

Antara komponen yang digunakan untuk mengatur, menyusun dan melaksanakan politik oleh kerajaan-kerajaan Bali tradisional abad-19 ialah melalui kesenian dan kebudayaan. Hierarki tertinggi dalam struktur pentadbiran istana, feudalisme, elit birokrasi dan ketua-ketua agama yang menjadi model, simbol dan tauladan positif kepada rakyat. Kenyataan ini bermaksud, istana dan elit-elit birokrasi akan menentukan bentuk-bentuk ritual, manakala perlaksana setiap ritual akan dijalankan oleh para sami dan pura (kuil).

Konsep hubungan antara raja dan rakyat sama

seperti hubungan antara dewa Siva yang dipercayai oleh masyarakat Hindu Bali sebagai dewa tertinggi ketika mentadbir alam semesta yang menjadi tauladan dan ikutan. Secara langsung, fungsi raja dalam masyarakat tradisional Bali sebagai devaraja, menjadikan raja, permaisuri dan seluruh keluarga mereka merupakan ikon dan figura yang suci yang memiliki nilai-nilai ritual (Geertz, 1980; Hauser-Schaublin, 2005; Suwardi Endraswara, 2004). Sebagai devaraja, raja atau ratu dalam kerajaan tradisional Bali membina dasar negara teater iaitu satu keadaan yang merujuk kepada kuasa legislatif dan andministratif digerakkan oleh raja dan ratu serta elit-elit istana (feudal). Dalam pengertian lain, raja, ratu dan keluarga mereka dan elit-elit birokrasi disimbolkan sebagai para pelakon di pentas, manakala rakyat adalah penonton yang mencontohi setiap lakonan raja dan elit-elit istana yang tentunya diperlihatkan melalui imej-imej kewibawaan, ilmu pengetahuan dan kefahaman yang mendalam dalam kegamaan. (MacRae, 2005).

Konsep negara pentas oleh Geertz sangat dipengaruhi penyelidikan yang mendalam terhadap teori-teori politik klasik oleh Niccolo Machiavelli (1469-1527), Thomas Hobbes (1588-1679) hingga pemikir-pemikir politik moden, khususnya Karl Marx (1818-1883) yang memperlihatkan hubungan negara dan penguasaannya terhadap rakyat. Dalam konteks kerajaan-kerajaan tradisional di Bali abad ke-19, konsep negara dan kekuasaan yang diamalkan dalam perspektif Geertz bertepatan dengan pemikiran oleh Machiavelli, Hobbes dan Marx yang meletakkan kekuasaan sesebuah negara adalah berdasarkan kepada sokongan kolektif rakyat. (Geertz, 1980; Hauser-Schaublin, 2005).

Asas pemikiran politik Machiavelli misalnya, kunci kepada kestabilan politik sesebuah negara terletak pada kontrak sosial antara rakyat dan negara, manakala Marx meletakkan asas penguasaan negara terhadap rakyat ialah melalui pengaturan sumber-sumber pengeluaran (mode of production) (Marx, 1963; Azman Ismail, 2014). Hubungan ini berakhir dengan konflik antara kelas-kelas sosial yang melibatkan kapitalisme, negara,

elit-elit nirokrasi dan borjuis dengan kelas majoriti (kelas pekerja) yang membawa kepada kewujudan kediktatoran proletarian (sosialisme).

Geertz menelusuri keberadaan kerajaan-kerajaan tradisional di Bali pada abad ke-19, khususnya untuk melihat hubungan antara pentadbiran dengan amalan kebudayaan setempat. Hubungan tersebut diterjemahkan sebagai interaksi raja, permaisuri dan institusi istana dengan kegiatan-kegiatan ritual serta keagamaan (Hindu). Dalam pembahasan konsep negara teater tersebut, Geertz membahagikan kedudukan negara kepada tiga iaitu state yang merupakan satu hierarki politik, stateliness yang merujuk kepada negara dengan kejayaan, kemegahan, keagungan dan kemuliaan serta statecraft yang merupakan penguasaan atau penaklukan (istilah yang diadaptasi daripada pemikiran politik Marx, Hobbes dan Machiavelli (Geertz, 1980).

Berdasarkan istilah-istilah ini, beliau merumuskan bahawa pentadbiran tradisional negara di Bali dan negara-negara Asia Tenggara pada abad ke-19 bersifat penguasaan simbolik melalui unsur-unsur budaya, ritual-ritual agama dan perayaan-perayaan tertentu. Kenyataan ini bermaksud, sistem feudal tradisional di Bali mengukuhkan penguasaan mereka terhadap rakyat melalui aktiviti-aktiviti ritual yang dikaitkan dengan konsep devaraja, iaitu merayakan kebesaran raja dan feudal. Dalam sistem feudal kerajaan-kerajaan tradisional di Bali, negara tidak menjalankan kekuasaan secara langsung seperti yang diamalkan oleh kerajaan di Barat. Sebaliknya, ia melibatkan penguasaan simbolik melalui perayaan, ritual keagamaan dan pameran bentuk-bentuk kebesaran diraja seperti hari keputeraan raja atau permaisuri. (Geertz, 1980; Howe, 1991; MacRae, 2005).

Menurut MacRae (2005), kerajaan-kerajaan tradisional di Bali telah memperluaskan dan memperbanyakkan perayaan yang diberi imej-imej kegamaan (Hindu) untuk mengukuhkan perakuan (*legitimacy*) rakyat terhadap istana dan negara. Dalam masyarakat Hindu Bali, muncul kepercayaan bahawa dewa-

dewa telah mentakdirkan manusia memiliki status yang lebih rendah daripada para keturunannya di dunia (*devaraja*) iaitu raja dan keluarga mereka. Secara langsung, istana menjadi pusat kepada nilai-nilai kebudayaan serta ritual keagamaan yang terbaik yang wajar ditiru oleh rakyat atau disebut oleh Geertz (1980) masyarakat pinggiran *(sub-urban)*. Dalam masyarakat di kerajaan-kerajaan tradisional Bali abad-19, pusat kepada semua kesempurnaan nilai, moral dan amalan keagamaan adalah raja yang merupakan jelmaan *Shiwa*.

Dalam masyarakat Bali tradisional, salah satu cara untuk meniru keunggulan moral raja adalah melalui ritual agama, aktiviti kesenian dan kebudayaan yang sebenarnya turut digalakkan oleh raja untuk mengukuhkan hegemoni politik serta kekuasaan mereka. (Howe, 1991). Semua kegiatan masyarakat termasuk pentadbiran peringkat desa menjadikan istana sebagai contoh yang dijelmakan melalui perayaan dan pendramaan sifat-sifat pusat (istana). Dalam pengertian lain, struktur pentadbiran rendah dalam kerajaan-kerajaan Bali tradisional abad ke-19, menjadi perayaan, kegiatan keagamaan dan pesta tidak hanya sebagai aktiviti kehidupan, tetapi juga merayakan kebesaran kuasa istana dan institusi feudal.

Geertz meletakkan asas yang kukuh dalam pemahaman ini dengan hipotesis bahawa kegiatan agama dan pemujaan terhadap *Sang Hyang Widi Wangsa* (dewa tertinggi dalam agama Hindu Bali) juga merupakan pemujaan terhadap institusi istana. Hubungan ini bererti, perayaan serta ritual agama mempunyai hubungan yang sangat rapat dengan pemujaan masyarakat terhadap raja dan sistem kekuasaan yang berpusat di istana. (Geertz, 1980; MacRae, 2005; Hauser-Schaublin, 2005). Dalam hubungan melalui ritual-ritual keagamaan ini, negara dan institusi istana memainkan peranan untuk memayungi setiap kegiatan keagamaan yang dapat difahami sebagai upacara agama di satu sisi, dan di sisi lain merupakan bentuk-bentuk `penguasaan' politik yang menggunakan imej-imej kegamaan.

Konsep ini sama seperti yang diamalkan oleh istana Kelantan dan Akademi Seni Tengku Temenggung yang

memegang tanggungjawab sebagai pusat kekuasaan yang menentukan bentuk-bentuk pembinaan moral. Islam ditampilkan oleh Sultan Ismail I dan Tengku Temenggung sebagai lapisan peradaban yang diserapkan ke dalam kesenian-kesenian tradisional yang dianggap sebagai ikonik kepada kehidupan sosiobudaya masyarakat Kelantan. Hasilnya, kesenian dan kebudayaan menjadi landasan kepada pembentukan moral, penyelesaian krisis moral dan membantu penyebaran syiar Islam terutama dalam kalangan penggiat makyung, wayang kulit, pencak silat, rebana besar, main puteri dan tarian asyik. Berdasarkan konsep negara oleh Geertz dalam kerajaan-kerajaan tradisional di Bali abad ke-19, istana dan Akademi Seni Tengku Temenggung dapat difahami sebagai pusat kekuasaan yang menjalankan fungsi-fungsi moral sebagai negara pentas.

Penyataan Masalah
Penubuhan Akademi Seni Tengku Temenggung yang merupakan institusi pendidikan seni dan agama Islam meletakkan Sultan Muhammad IV (1870-1920), istana serta Tengku Temenggung sebagai negara pentas seperti yang dikemukakan oleh Geertz (1980) dalam konteks kerajaan-kerajaan tradisional di Bali pada abad-19. Dalam pengertian lain, sultan dan institusi istana menjadi tauladan dan ikutan kepada rakyat, termasuk parta penggiat seni tradisional kerana antara objektif utama penubuhannya ialah memberikan pendidikan kegamaan yang lebih baik kepada golongan muda di negeri tersebut. Pendekatan yang diamalkan oleh akademi melastarikan kesenian-kesenian tradisional iaitu Makyung, Wayang Kulit, Menora, Main Puteri, Pencak Silat, Rebana Besar dan Tarian Asyik yang merupakan ko-kurikulum yang diwajibkan kepada semua pelajar (lelaki dan wanita), tetapi secara pilihan. Pada masa yang sama, kesenian-kesenian atau teater tradisional tersebut digunakan sebagai medium pengajaran dan pembelajaran dengan penerapan unsur-unsur serta imej Islam oleh Tengku Temenggung untuk meningkatkan penguasaan kurikulum keagamaan yang diajar di akademi

tersebut.

Penubuhan akademi tersebut berkait rapat dengan isu-isu sosial segelintir masyarakat Kelantan ekoran faktor-faktor kemiskinan akibat taufan besar di Kelantan pada 1879 yang membunuh hampir 100,000 penduduk negeri itu, diikuti oleh kemarau panjang pada pertengahan 1881 hingga 1882 telah menyebabkan berlaku kebuluran, dan krisis-krisis moral dalam kalangan masyarakat Kelantan yang turut melibatkan `anak-anak seni' yang terlibat dalam pelbagai gejala sosial dengan kes-kes perceraian yang tinggi melibatkan kelompok ini. (Abdullah Mohamed, 1991; Clifford, 1897).

Kemiskinan dan kebuluran juga telah menyebabkan ramai yang terlibat dalam perjudian (binatang dan manusia) seperti laga ayam, laga lembu, kerbau dan biri-biri, pelaga siam selain pertarungan berbentuk silat dan tomoi.   Selain itu, kadar jenayah di negeri itu juga sangat tinggi. Ia juga melibatkan kegiatan-kegiatan tidak bermoral lain seperti pelacuran, penzinaan dan sebagainya, selain kegiatan pemberian hutang oleh tuan-tuan tanah tertentu kepada penduduk miskin yang menyebabkan mereka menjadi hamba (bekerja tanpa sebarang upah) untuk menyelesaikan hutang untuk tempoh yang panjang. Bagi membendung masalah jenayah dan isu-isu sosial tersebut, pada 1883, Sultan Muhamad II (Sultan Long Senik Mulut Merah) telah memperkenalkan Perlaksanaan Hukum Jenayah Islam yang antara lain bertujuan menghapuskan gejala-gejala sosial, isu-isu keruntuhan moral dan kemaksiatan di Kelantan. Pelaksanaan hukum jenayah tersebut turut menjadi titik mula kepada penubuhan Majlis Agama Islam dan Istiadat Melayu Kelantan yang merupakan `benih' kepada kewujudan Akademi Seni Tengku Temenggung yang berfungsi sebagai medium kepada negara pentas. Pelajaran dibahagikan kepada pelajaran agama (ilmu tauhid, ilmu hakikat, fiqah, ilmu al-Quran, ilmu berzanji dan qasidah. Pelajaran seni budaya pula ialah Wayang Kulit, Makyung, Pencak Silat, Rebana Besar dan Tarian Asyik. Ia bermaksud, teater dan kesenian tradisional era dan pasca akademi merupakan kegiatan kesenian yang berteraskan Islam

untuk pendidikan, sekaligus membendung pelbagai isu negatif terutama berkaitan dengan isu moral dan hal-hal yang berkaitan dengan amalan Islam dalam masyarakat Kelantan pada era pasca taufan besar, kemarau panjang dan Peristiwa Bah Merah (1879-1927).

Berdasarkan kedudukan ini, Akademi Seni Tengku Temenggung memainkan peranan sebagai negara pentas yang bertanggungjawab sepenuhnya mengukuhkan para penggiat seni tradisional secara metafizik melalui pendidikan akhlak, tasawuf, fiqh dan lain-lain. Ia bertujuan melastari dan memurnikan kesenian serta budaya masyarakat Melayu Kelantan. Pemurnian merujuk kepada peranan istana melalui akademi berusaha membebaskan segenap cabang kesenian tradisional daripada unsur-unsur yang bertentangan dengan ajaran dan syariat Islam. Selain itu, Tengku Temenggung meletakkan akademi tersebut bukan sebagai medium pemaksaan terhadap para penggiat seni tradisional, sebaliknya `pemujukan' untuk mengharmoni hubungan tiga segi antara istana, agama Islam dan kesenian. Konsep ini menyamai peranan raja-raja tradisional serta institusi istana Bali abad ke-19 yang mengharmonikan hubungan para elit birokrasi sebagai penaung seluruh kesenian setempat dalam bingkai agama Hindu. Geetz (1980) berpendapat, negara yang merujuk kepada tujuh kerajaan tradisional di Bali iaitu Klungkung, Tabanan, Badung, Gianyar, Karangasem, Bangil dan Mengwi merupakan negara metafizik. Konsep negara metafizik merujuk kepada negara sebagai institusi untuk mengekspresi visi kekuasaan istana melalui nilai-nilai ritual keagamaan dan kerohanian. (Geetz, 1980). Pada masa yang sama, negara dan institusi istana sebagai pusat kepada kegiatan ritual dan amalan keagamaan dengan fungsinya sebagai penaung dan pentadbir agama. Antaranya, dengan menyediakan pelbagai kemudahan serta jaminan keselamatan kepada para pendeta dan rakyat, selain sering memberi sumbangan makanan dan peralatan untuk sesebuah proses ritual.

Objektif Kajian

Kajian ini membuktikan Akademi Seni Tengku Temenggung (1923-1935) memiliki fungsi negara pentas (negara metafizik) yang bertanggungjawab membina nilai-nilai moral para penggiat seni tradisional di Kelantan, selain memurnikan kesenian-kesenian tersebut daripada elemen kurafat dan sebagainya. Proses pendidikan nilai dan moral kepada para penggiat seni tersebut digerakkan melalui hubungan patron-client (pemerintah-yang diperintah) iaitu sistem kepatuhan terhadap institusi istana. Dalam pengertian lain, mereka menerima setiap ketetapan istana dan sultan untuk mempelajari kesenian, selain aspek ko-kurikulum iaitu pendidikan ilmu tasauf, fiqah, akhlak dan tauhid, selain subjek-subjek teras iaitu pengajian al-quran dan hadis. Penubuhan akademi tersebut, secara langsung telah menjadikannya sebagai medium kepada konsep negara pentas dan konsep negara metafizik yang dimainkan oleh Tengku Temenggung dan institusi istana.

Metodologi Penyelidikan

Secara keseluruhan, penyelidikan ini menggunakan data-data kualitatif, terutama melalui kaedah penyelidikan perpustakaan, umber-sumber arkib yang merupakan catatan-catatan dan dokumen berkaitan lawatan raja Thai (*Chulalangkorn*) ke Kelantan, dan artikel-artikel yang dimuatkan dalam *Journal of Malay Branch of Asiatic Sociesty (JMBRAS)* sejak penghujung 1890-an oleh beberapa penulis Inggeris. Antaranya oleh Residen Inggeris di Pahang, Hugh Clifford, ahli antropologi, Anker Rentse, selain buku oleh beberapa sarjana barat lain iaitu Winsterdt, Bottoms (bekas pegawai pentadbir Inggeris di Tanah Melayu), Skeat, Skinner dan lain-lain. Bahan utama juga merupakan manuskrip dan catatan pendek yang ditulis oleh sarjana-sarjana Kelantan berkaitan perkembangan sejarah negeri tersebut sejak awal abad ke-19 hingga pasca perjanjian Inggeris-Siam 1909 dengan penyerahan Kelantan, Terengganu dan Kedah kepada Inggeris. Data penyelidikan juga diperolehi daripada wawancara dengan tokoh-tokoh dalam kesenian wayang kulit, makyung dan tarian asyik yang merupakan

keturunan atau waris para pelajar yang pernah berada di akademi tersebut.

Dapatan Kajian

Akademi Seni Tengku Temenggung memiliki fungsi negara pentas dan negara metafizik berdasarkan perspektif Geetz, dengan meletakkan golongan istana Kelantan sebagai pusat kepada pendidikan nilai dan moral, terutama membebaskan para penggiat seni dan kesenian tradisional di negeri tersebut daripada semua bentuk khrafat dan hal-hal yang bertentangan dengan syariat Islam. Akademi ini juga merupakan klimaks kepada usaha sejak Sultan Muhammad II (1836-1886), Sultan Ahmad (1886-1889), Sultan Muhammad III (1889-1890), Sultan Mansur (1891-1900) Sultan Muhammad IV (1900-1920), pelbagai pendekatan diambil untuk `membaiki' kepincangan-kepincangan sosial tersebut.

Penubuhan akademi ini membuktikan sultan dan istana juga berfungsi sebagai pusat pengembangan budaya dan kesenian yang bernuansa Islam dan pada masa yang sama menjadikan mereka sebagai contoh untuk diikuti oleh rakyat. Kerangka pemahaman dalam hubungan ini berdasarkan konsep yang dikemukakan oleh Geertz yang meneliti peranan istana tujuh kerajaan tradisional utama di Bali yang membentuk karakter positif masyarakat melalui fungsi keagamaan. Dalam pengertian lain, peranan istana (keraton) dalam kerajaan-kerajaan tradisional di Bali bukan sekadar pusat kekuasaan, perundangan dan pentadbiran, tetapi juga sebagai punca kepada kegiatan-kegiatan keagamaan yang disampaikan kepada rakyat melalui kesenian, teater, tarian dan seni kerawitan (seni nyanyian yang diiringi dengan muzik gamelan).

Aplikasi konsep negara pentas dan metafizik oleh Geertz dalam hubungan dengan penubuhan Akademi Seni Tengku Temenggung, meletakkan Sultan dan institusi istana sebagai simbol ulama dan umara yang membantu memperkasakan syiar Islam di Kelantan. Pendekatan struktural dan kebudayaan merupakan kunci utama kejayaan akademi ini dalam menanggani isu-isu moral dan akhlak terutama melibatkan

para penggiat seni tradisional. Pendekatan struktural merujuk kepada sistem kekuasaan yang diamalkan pada sesuatu era yang melibatkan hierarki kepimpinan sosiopolitik, manakala pendekatan kebudayaan pula berhubung dengan seni budaya yang berkembang dalam sesebuah masyarakat yang dimanfaatkan oleh Tengku Temenggung sebagai median pengukuhan syiar Islam.

Penggabungan Islam dan kesenian tradisional oleh Tengku Temenggung telah menjadikan pemikiran-pemikiran keagamaan disatukan ke dalam dasar-dasar spritual kebudyaan serta kesenian di Kelantan. Institusi istana, sultan dan akademi seni tersebut telah memberi kekuatan kepada sintesisme Islam dengan imej-imej kebudayaan dan kesenian yang dekat dengan masyarakat pada era tersebut, terutama Makyung, Wayang Kulit, Rebana Besar, Pencak Silat dan Tarian Asyik.

Kesimpulan

Penubuhan Akademi Seni Tengku Temenggung dalam wacana negara pentas Geertz dapat difahami dalam dua perspektif utama iaitu usaha-usaha yang dimainkan oleh sultan dan institusi istana untuk mengukuhkan kewibawaan serta kekuasaan mereka sebagai ketua negeri dan agama Islam. Pertama; sebagai ketua agama, kewibawaan seseorang sultan adalah berkait rapat dengan kemampuan baginda untuk memasyarakatkan nilai-nilai moral, etika, falsafah dan syiar Islam itu sendiri kepada hamba rakyat. Medium kepada pelaksanaan dasar-dasar sultan dan istana berkaitan dengan aspek-aspek tersebut ialah para pelaksana birokrasi yang terdiri daripada para pembesar serta segenap struktur pentadbiran, ulama-ulama dan para seniman. Dalam masyarakat Bali tradisional di kerajaan kecil abad ke-19 seperti yang dikupas oleh Geertz, peranan tersebut dipikul oleh para pendeta dan seniman untuk mengukuh hegemoni raja dan institusi istana. Di Kelantan pada era penubuhan akademi tersebut, ia dipertanggungjawabkan sepenuhnya kepada pembesar dan para seniman yang dipilih oleh istana berdasarkan latar belakang pengetahuan Islam dan kemahiran mereka dalam kesenian-kesenian tradisional yang ditetapkan oleh baginda.

Kedua; sultan dan institusi istana juga tidak pernah mengabaikan keberadaan kesenian tradisional, ikut serta secara aktif membangun dan melestarikan kesenian-kesenian tradisional hingga masyarakat percaya bahawa sultan merupakan `watak-watak' pentas yang serba boleh, perihatin dan merakyat hingga wajar dijadikan tauladan oleh masyarakat. Baginda dan institusi istana telah meperlihatkan contoh yang baik dari aspek nilai, moral dan amalan keagamaan kepada para `penonton' mereka, khususnya para penggiat kesenian tradisional dan rakyat di negeri itu umumnya – peranan yang turut ditemukan dalam kalangan raja serta institusi istana dalam kerajaan-kerajaan tradisional di Bali pada abad ke-19.

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THE INTERNATIONAL JOURNAL OF ARTS, CULTURE & HERITAGE (iJACH)

VOLUME 11 / 2024