CULTURAL HERITAGE

The Foundation For Sustaining And Empowering Of Communal Identity

E-PROCEEDINGS OF EXTENDED ABSTRACTS THE 1ST INTERNATIONAL SYMPOSIUM ON CULTURAL HERITAGE (ISyCH) 2021

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FOREWORD FROM DEAN OF FACULTY OF CREATIVE TECHNOLOGY AND HERITAGE

I am pleased that the 1st International Symposium on Cultural Heritage (ISyCH 2021) has been successfully organised and concluded. Through live and recorded sessions, the symposium managed to bring together international academics, experts, students and industry players together to share their research results and experiences in heritage studies. The event also saw the presentation of interesting papers and lively discussions. Hopefully it has been a fruitful, rewarding and long-lasting experience for all participants.

I would like to congratulate the organising committee for their hard work in reviewing all submitted papers and publishing the symposium's proceedings. I trust that these proceedings will be an excellent reference to stimulate further research in the areas of cultural heritage, locally and internationally.

We thank all authors, participants and strategic partners, namely the National Heritage Department, Universiti Malaysia Terengganu, Universiti Pendidikan Sultan Idris, Universiti Utara Malaysia, Mercubuana University (Indonesia) and Fatoni University (Thailand) for your contribution.

We look forward to seeing all of you again in the next ISyCH in 2022.

Dr. Hanisa Hassan
Dean, Faculty of Creative Technology and Heritage

FOREWORD FROM CHAIRMAN OF INTERNATIONAL SYMPOSIUM OF CULTURAL HERITAGE

The 1st International Symposium on Cultural Heritage (ISyCH 2021) was held at Universiti Malaysia Kelantan during a global pandemic. However, through technology we managed to organise this event and provided a platform for international scholars to share and discuss their research findings. This year's theme is "Cultural Heritage: The Foundation for Sustaining and Empowering of Communal Identity", a topic that is quickly gaining attention in both academic and industrial discussions. The challenges of globalisation and technological advancement, make the discourse on communal identities and engagement to heritage governance, participation and interpretation more relevant.

I would like to thank the organising committee for their tireless effort and dedication in making this symposium a success. To the editors, thank you for investing significant time and effort in reviewing the submitted papers and publishing these proceedings. Many thanks to our strategic partners for your support and participation in this symposium.

Finally, we hope to see you again in the 2nd ISyCH 2022.

Dr. Raja Iskandar bin Raja Halid
Chairman, ISyCH 2021

PREFACE

It is a great privilege for us to present the 'e-Proceedings of International Symposium of Cultural Heritage (ISyCH) 2021'. The theme for our first symposium is 'Cultural Heritage: The Foundation for Sustaining and Empowering of Communal Identity', which highlights the community as a key holder in sustaining cultural heritage and how the local heritage shapes the community's identity. ISyCH 2021 was held on October 18th, 2021, and was streamed online/virtually through Facebook Live.

ISyCH 2021 aims to provide a platform to discuss issues, challenges, opportunities, and research findings related to the notion of cultural heritage in Southeast Asia. The rapid development, modernisation and globalisation create new problems and questions on culture, tradition, and cultural heritage. Hence, there is a fundamental need for sharing brilliant ideas and stimulating good awareness from this important research field.

The support and participation from the researchers and presenters were overwhelming, and they truly exceeded our expectations. In this event, we have received a number of extended abstracts from both our strategic partners in Malaysia and overseas (Indonesia and Thailand. In total, we had 29 extended abstracts and two full papers, which clustered under overarching themes: language and literature, heritage conservation, customs and cultural heritage, and performing arts.

Again, we want to express our gratitude to everyone involved directly or indirectly in the ISyCH 2021, including keynote speakers, authors, reviewers, program committee and strategic partners.

We hope that you will find it as useful references and make for inspiring readings. We look forward to seeing all of you in the next year, ISyCH 2022.

Dr. Ainul Wahida Radzuan
Chief Editor

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Maizatul Azura Yahya[1], Nasihah Hashim[2], Ainal Akmar Ahmad[3], Phat A/L Awang Deng[4],
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ABSTRAK

Dalam hubungan diplomasi kerajaan Melayu tradisional, surat telah menjadi mekanisme utama penyampaian mesej diplomasi kepada kerajaan lain. Antara surat yang sarat dengan ilmu diplomasi Melayu ialah perutusan surat antara Sultan Abdul Hamid dengan kerajaan Siam. Namun, terdapat persoalan berkenaan kaedah penggunaan bahasa dan tatacara Sultan Abdul Hamid menjalinkan hubungan diplomatik menerusi surat dengan kerajaan Siam. Objektif kajian ini ialah mengenalpasti kebijaksanaan Sultan Abdul Hamid dalam ilmu hubungan diplomatik menerusi elemen bahasa yang digunakan dalam perutusan surat kepada kerajaan Siam. Fokus utama kajian ini ialah analisis kandungan surat Sultan Abdul Hamid kepada Raja Siam, terutamanya dari aspek bahasa yang mencerminkan kebijaksanaan baginda dalam membentuk, menyusun dan mengukuhkan hubungan diplomasi kerajaan Kedah-Siam. Pemerhatian menunjukkan bahawa terdapat beberapa unsur diplomasi berdasarkan bahasa yang telah digunakan oleh Sultan Abdul Hamid dalam surat-surat tersebut antaranya, kata pujian sebagai pemula bicara, kata sapaan atau pemberian gelaran. Selain itu, pemilihan perkataan yang kaya dengan estetika dan penuh dengan gaya kesopanan juga turut menjadi inti pati penting keseluruhan isi kandungan surat Sultan Abdul Hamid kepada kerajaan Siam dalam usaha memperkukuhkan hubungan kerajaan Kedah dengan kerajaan Siam.

Kata kunci: Hubungan diplomatik, Kerajaan Kedah, Kerajaan Siam, strategi retorik, surat.

1. PENGENALAN

Ilmu retorik sebagai satu strategi penulisan berkesan sewajarnya dilihat sebagai satu ilmu yang tidak seharusnya dipinggirkan. Retorik merupakan aspek penting untuk mempengaruhi orang lain melalui penampilan ciri-ciri bahasa yang bergaya, menarik dan berkesan. Sementara, surat pula berperanan sebagai perantara hubungan diplomatik antara negara. Melalui penggunaan elemen retorik seperti reka cipta, gaya, susunan, ingatan dan penyampaian dalam penulisan menjadi daya penarik dalam menyampaikan hasrat dan pemikiran. Keutamaan diberikan kepada susunan idea dan penggunaan bahasa yang baik dalam menzahirkan maksud atau tujuan. Strategi retorik yang digunakan oleh Sultan Abdul Hamid dalam penulisan surat mencerminkan kebijaksanaan baginda berdiplomasi dengan kerajaan Siam dalam mengekalkan kelangsungan hubungan diplomatik di antara kedua-dua kerajaan. Surat- surat Sultan Abdul Hamid kepada kerajaan Siam dipilih sebagai subjek kajian kerana surat-surat Sultan Abdul Hamid telah digazetkan sebagai warisan dunia oleh UNESCO. Malah, selepas perjanjian Bangkok (1909), berlaku perubahan wilayah dan garis

sempadan utara Tanah Melayu dan Siam menyebabkan hanya Kedah sahaja yang menyimpan rekod terperinci berkaitan surat-surat kerajaan Melayu Kedah dan Siam. [1]Menurut Mokhtar Muhammad (2005), diplomatik merujuk kepada hubungan tersusun antara kerajaan dan turut berperanan sebagai rangka asas kepada perhubungan antara negara hasil daripada kebijaksanaan dan budi bicara para pemimpin antara negara. Walau bagaimanapun, terdapat persoalan berkenaan kaedah penggunaan bahasa berkesan yang boleh digunakan oleh pemimpin negara dalam memastikan kelangsungan hubungan dengan negara luar berkekalan. Justeru, kertas kerja ini akan membincangkan kajian oleh [2]Hashim Musa, Rozita Che Rodi & Salmah Jan Noor Muhammad (2018) dan kajian oleh [3] Salmah Jan Noor Muhammad (2015) yang dapat mencerminkan kebijaksanaan orang Melayu dalam membentuk, menyusun dan mengukuhkan hubungan diplomasi khususnya pada zaman pemerintahan Kesultanan Melayu.

Hasil kajian oleh Hashim Musa, Rozita Che Rodi & Salmah Jan Noor Muhammad (2018) yang bertajuk Surat Hang Tuah Kepada Raja Ryukyu: Kebijaksanaan Ilmu Diplomasi Melayu Tradisional mendapati bahawa bahasa juga memainkan peranan dalam hubungan diplomasi. Antaranya kata pujian sebagai pemula bicara, kata sapaan atau pemberian gelaran dan pemilihan perkataan yang indah dan sopan menjadi intipati penting keseluruhan isi kandungan surat dalam memperkukuhkan hubungan diplomasi kerajaan Melaka.

Kajian oleh [4] Salmah Jan Noor Muhammad (2015) yang bertajuk Strategi Diplomatik Bervariasi Suatu Kearifan Lokal Dalam Pemerintahan Kesultanan Melayu mendapati bahawa strategi yang dihasilkan oleh orang Melayu adalah mantap, bermatlamat dan berkualiti. Ini bermakna kearifan lokal masyarakat Melayu sangat berharga dan perlu dititikberatkan. Kajian ini juga mendapati antara strategi diplomatik yang diaplikasikan ialah a)strategi hubungan diplomatik secara serentak, b)strategi dua dalam satu, c)strategi muslihat keamanan, d)strategi kerjasama membanteras musuh dan e) strategi mempertautkan semula hubungan diplomatik.

[5]Choong Kee Fong (2002) yang bertajuk Analisis Strategi Retorik Sultan Omar Ali Shaifuddien III Tentang Isu-Isu Perlembagaan Negeri Brunei dan Rancangan Malaysia, 1959-1963 telah mendapati strategi invensi banyak digunakan dalam isu perlembagaan negeri Brunei, disposisi pula digunakan dalam isu Rancangan Malaysia. Analisis menunjukkan Sultan Omar lebih kerap menggunakan bukti logik dalam titah untuk majlis rasmi dan bukti emosi dalam majlis tidak rasmi.

2. METODOLOGI KAJIAN

2.1 Reka bentuk kajian

Kajian ini menggunakan kaedah kualitatif iaitu analisis kandungan, kepustakaan dan temu bual. Kajian ini memerlukan pemerhatian yang terperinci terhadap isi kandungan surat-surat Sultan Abdul Hamid bagi mengenalpasti aspek retorik yang terdapat di dalam surat tersebut.

2.2 Analisis Kandungan

Analisis surat-surat Sultan Abdul Hamid dilakukan menggunakan kerangka Model Komunikasi

Berlo (1960) dan Prinsip Klasik Retorik Aristotle (1991). Analisis dokumen yang dilakukan membolehkan penyelidik mengenalpasti elemen Retorik yang digunakan oleh Sultan Abdul Hamid, terutamanya dari aspek bahasa yang mencerminkan kebijaksanaan orang Melayu dalam membentuk, menyusun dan mengukuhkan hubungan diplomasi kerajaan Kedah.

2.3 Kaedah Kepustakaan

Tinjauan ke Arkib Negara Cawangan Kedah dan Arkib Negara Kuala Lumpur dilakukan bertujuan untuk mendapatkan sampel surat-surat yang diperlukan dalam kajian ini.

3. DAPATAN DAN PERBINCANGAN

Daripada analisis yang dilakukan, terdapat beberapa unsur diplomasi berdasarkan bahasa yang telah digunakan oleh Sultan Abdul Hamid dalam surat-surat baginda kepada kerajaan Siam. Antaranya, kata pujian sebagai pemula bicara, kata sapaan atau pemberian gelaran di samping pemilihan perkataan yang kaya dengan estetika dan penuh dengan gaya kesopanan. Penggunaan strategi retorik ini menjadi inti pati penting keseluruhan isi kandungan surat baginda dalam memperkukuhkan hubungan kerajaan Kedah dengan kerajaan Siam.

3.1 Penggunaan Kata Pujian

Daripada analisis yang dilakukan, didapati surat-surat Sultan Abdul Hamid kepada kerajaan Siam telah menggunakan kata pujian sebagai pemula bicara. Pujian pada dasarnya adalah penegasan yang diucapkan bertujuan mementingkan nilai atau kebajikan seseorang, tempat, objek, idea atau makhluk Ilahi. Penggunaan kata pujian sebagai pemula bicara menunjukkan kesantunan dan satu strategi retorik yang berkesan kerana melalui penggunaan kata-kata pujian khususnya dalam surat, mampu menonjolkan sifat penulis, kebajikan dan kualiti, dan sebagai tanda penghormatan. Antara contoh kata pujian yang digunakan oleh Sultan Abdul Hamid dalam surat-surat baginda kepada kerajaan Siam seperti dalam jadual 1 berikut:

Jadual 1: Kata Pujian dalam Surat Sultan Abdul Hamid kepada kerajaan Siam

Kata pujian	Contoh ayat
berbanyak-banyak tabik (sebagai tanda hormat)	"...pihak sahabat Beta ada di dalam sehat walafiat adanya tiadalah lain lagi hanya *berbanyak-banyak tabik* Beta..."
sangat arif bijaksana	"raja maha besar benua siam yang maha mulia di dalam bandar Pulau Pinang yang *sangat arif bijaksana* kemasyhuran..."

3.2 Kata Sapaan

Penggunaan kata sapaan yang tepat khususnya dalam surat merupakan salah satu aspek kesantunan yang sewajarnya dititikberatkan. Daripada penelitian yang dilakukan, penggunaan kata sapaan ini digunakan oleh Sultan Abdul Hamid dalam surat-surat baginda kepada kerajaan Siam. Antara contoh kata sapaan yang terdapat dalam surat-surat Sultan Abdul Hamid kepada kerajaan Siam seperti dalam jadual 2 berikut:

Jadual 2: Kata sapaan dalam Surat Sultan Abdul Hamid kepada kerajaan Siam

Kata sapaan	Contoh ayat
ayah	" maka ayah beta tunku yaakob sudah lihat daripada kuala sungai kerian hingga sampai ke kuala sungai selama..."
master	"Maka adalah saperti mana permintaan *master* Pias Municipal Injiniar Pulau Pinang..."

3.3 Pemberian Gelaran

Menerusi surat-surat kiriman Sultan Abdul Hamid kepada kerajaan Siam, didapati bahawa baginda turut menggunakan gelaran-gelaran tertentu. Antara gelaran yang paling kerap digunakan oleh baginda ialah sahabat beta, tuan ketika menghantar perutusan kepada kerajaan Siam.

Jadual 3: Pemberian gelaran dalam Surat Sultan Abdul Hamid kepada kerajaan Siam

Gelaran	Contoh ayat
Sahabat beta (Gelaran Sultan Kedah untuk Raja Siam)	"...beta harap pintak dengan penolong *sahabat beta* bercakap dengan tokeh Ingki"
Tuan Governor Singapura (gelaran tuan untuk Gabenor)	"Ahwal maka adalah daripada fasal yang Tuan Governor Singapura hendak pergi..."

3.4 Penggunaan perkataan penuh estetika dan sopan

Analisis mendapati bahawa, strategi diplomasi seterusnya yang digunakan oleh Sultan Abdul Hamid dalam penulisan surat-surat baginda kepada kerajaan Siam ialah penggunaan perkataan yang penuh estetika dan sopan. Pemilihan penggunaan perkataan-perkataan ini dapat dilihat seperti dalam jadual 4 di bawah.

Jadual 4: Penggunaan perkataan penuh estetika dan sopan dalam Surat Sultan Abdul Hamid

Perkataan penuh estetika dan sopan	Contoh ayat
Surat tulus kasih sayang	"*Surat tulus kasih sayang* yang tidak berkeputu-san dan berkesudahan..."
Surat tulus ikhlas	"*Surat tulus ikhlas* daripada beta..."

4. KESIMPULAN

Secara kesimpulannya, surat-surat Sultan Abdul Hamid kepada kerajaan Siam mengandungi strategi retorik yang berkesan dalam memastikan kelangsungan hubungan di antara kerajaan Kedah dengan kerajaan Siam pada ketika itu. Penggunaan kata pujian, kata sapaan dan pemberian gelaran yang tepat dan sesuai menunjukkan bahawa Sultan Abdul Hamid sangat berdiplomasi dengan kerajaan luar khususnya kerajaan Siam.

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RAGAM BAHASA LISAN DALAM WARKAH KOLEKSI PERIBADI PENDETA ZA'BA

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ABSTRAK

Warkah Pendeta Za'ba merupakan khazanah warisan negara yang tidak ternilai harganya. Warkah-warkah ini tersimpan di Arkib Negara Malaysia, Perpustakaan Peringatan Za'ba, Universiti Malaysia dan juga dikumpul oleh syarikat Galeri Pusaka Moyang. Warkah-warkah ini ditulis dengan pelbagai topik dan penulisannya memperlihatkan 'sisi lain' gaya penulisan Pendeta yang selama ini hanya dikenali berdasarkan penulisan rasmi beliau di akhbar, majalah dan buku. Warkah ini ditulis dengan menggunakan bahasa yang santai dan banyak dipengaruhi ragam bahasa lisan. Sehubungan itu, kertas kerja ini dihasilkan bagi menghurai dan menganalisis ragam bahasa lisan dalam warkah peribadi Pendeta Za'ba. Kajian kualitatif yang menggunakan kaedah analisis teks ini telah menganalisis 10 pucuk warkah koleksi Pendeta yang dipilih secara rawak sebagai data kajian. Hasil kajian mendapati, sebanyak lima unsur bahasa lisan telah digunakan dalam warkah koleksi peribadi Za'ba. Penggunaan ragam bahasa lisan oleh Za'ba ini menunjukkan penggunaan bahasa yang lebih mesra dan santai dengan penerima surat-surat beliau kerana surat-surat ini berbentuk tidak formal dan tidak terikat dengan struktur tatabahasa seperti yang terdapat dalam penulisan formal beliau. Hasil dapatan kajian diharapkan dapat memberi sedikit sumbangan kepada khazanah ilmu, khususnya bidang linguistik dan kepada pengikut beliau yang ingin mengetahui gaya berbahasa Pendeta dari sisi tidak formal dan dapat memanfaatkan penulisan ini bagi melihat sisi lain gaya penulisan beliau.

Kata kunci: Khazanah warisan negara, mesra dan santai, ragam bahasa lisan, tidak formal, warkah koleksi peribadi Za'ba.

1. PENDAHULUAN

Kertas kerja ini membincangkan ragam bahasa lisan dalam warkah koleksi peribadi Pendeta Za'ba. Sebagaimana yang telah diketahui, Za'ba ialah tokoh yang sangat disegani dan banyak menyumbang dalam pelbagai bidang, contohnya; politik, ekonomi dan bahasa. Walau bagaimana-pun, beliau lebih terkenal dalam bidang bahasa sehingga telah menerima gelaran 'Pendeta' dalam Kongres Bahasa, Kesusasteraan dan Kebudayaan Melayu pada tahun 1956 (Adnan Nawang, 1994). Abdul Hamid Mahmood, Idris Md. Radzi dan Nik Hassan Basri Nik Ab. Kadir (2004, hlm vii) menyatakan: "Beliau ialah pemikir dan pencetus beberapa gagasan besar dalam pelbagai bidang – agama, ekonomi, bahasa, sastera, politik, pendidikan dan kebudayaan sebagai suatu keseluruhan yang menandai tamadun Melayu. Daripada banyak bidang yang diceburinya, bidang bahasalah yang paling banyak dikaitkan dengan ketokohan dan sumbangan beliau". Walaupun begitu, khalayak umum banyak mengenali beliau melalui penulisan formalnya, berbanding penulisan berbentuk tidak formal. Sehubungan itu, kertas kerja ini dihasilkan untuk meninjau 'sisi lain' gaya penggunaan bahasa yang bersifat tidak formal, iaitu ragam bahasa lisan, tetapi dijelmakan

dalam bentuk tulisan.

Bahasa lisan juga dikenali sebagai bahasa verbal. Menurut Hasuria Che Omar, Noriah Mohamed dan Radiah Yusoff (2009), pengertian terhadap konsep ini tidak boleh dilonggarkan kerana dalam literatur pertuturan, bahasa bersifat verbal terdiri daripada lisan dan tulisan. Oleh sebab itu, bahasa verbal ialah ungkapan bermakna yang dimanifestasikan secara lisan atau bertulis melalui perantaraan simbol linguistik yang disebut bahasa. Selain itu, menurut Za'ba (2002), "zaman sekarang sudah selalu nampaknya orang-orang Melayu mengarang memakai gaya cakap mulut ini (terutama tentang mengajukkan cakap orang dalam cerita-cerita). Maka yang demikian memudahkan orang faham dan menyukakan hati membacanya" (hlm. 74).

2. KAEDAH KAJIAN

Bagi menganalisis ragam bahasa lisan dalam kertas kerja ini, kajian kualitatif yang menggunakan kaedah analisis teks ini telah mengumpulkan sebanyak sepuluh (10) pucuk warkah yang ditulis oleh Za'ba sebagai data kajian. Warkah-warkah ini diperoleh di Arkib Negara Malaysia yang menggunakan nombor panggilan SP 18. Proses mengumpul dan memproses data pula menggunakan kerangka analisis kandungan atau analisis teks yag dicadangkan oleh Ary, Jacobs & Razaveih (2002), iaitu mengenal pasti fenomena yang dikaji, memilih bahan atau media yang akan dianalisis, membentuk kategori koding yang terperinci, menentukan bentuk persampelan, dan menganalisis data. Selain itu, untuk menganalisis aspek ragam bahasa lisan, penulis telah mengaplikasikan klasifikasi yang dicadangkan oleh Wong Khek Seng (2007), iaitu unsur konteks, kegramatisan, pemendekan atau singkatan, unsur teragak-agak, pengaruh dialek, penukaran kod, pengulangan, bahasa Melayu pasar, kekompleksan tatabahasa, unsur mesra dan rasmi dan unsur gestur.

3. RAGAM BAHASA LISAN DALAM WARKAH KOLEKSI ZA'BA PERIBADI ZA'BA

Za'ba (2002) mendefinisikan bahasa lisan sebagai gaya cakap mulut. Menurut beliau, "gaya cakap mulut itu susunannya senang, ayat-ayatnya ringkas, perkataannya banyak terpotong-potong oleh hendakkan cepat, dan terkadang perkataan yang terpakai di dalamnya itu tidak pernah terpakai dalam surat" (Za'ba, 2002, hlm. 74). Wong Khek Seng (2007), pula telah mengenal pasti ciri bahasa lisan seperti unsur konteks, kegramatisan, pemendekan atau singkatan, unsur teragak-agak, pengaruh dialek, penukaran kod, pengulangan, bahasa Melayu pasar, kekompleksan tatabahasa, unsur mesra dan rasmi dan unsur gestur. Walau bagaimanapun, setelah dianalisis, terdapat lima unsur ragam bahasa lisan yang digunakan dalam warkah koleksi peribadi Za'ba seperti klasifikasi Wong Khek Seng (2007), iaitu unsur konteks, kependekan atau singkatan, pengulangan, mesra dan rasmi dan teragak-agak.

3.1. Unsur konteks

Konteks ujaran ialah pengetahuan yang sedia ada yang dikongsi bersama oleh penutur dan pendengar dalam komunikasi bersemuka, dan antara penulis dengan pembaca dalam komunikasi bertulis. Menurut Wong Khek Seng (2007), sebagai sebahagian daripada konteks ujaran, objek-objek persekitaran lazimnya dirujuk dengan menggunakan pelbagai bentuk ganti

nama dan bukan berbentuk ekspresi deskriptif. Dalam hal ini, pendengar atau pembaca harus mengaitkannya dengan konteks ujaran bagi mengenal pasti objek atau perkara yang dimaksudkan itu. Penanda rujukan ini dikenali sebagai deiksis.

Menurut Nurul Shahida Jamil & Maslida Yusof (2015), deiksis merupakan konstituen penting dalam kajian pragmatik dan secara dasarnya, deiksis terdiri daripada deiksis perorangan, reruang dan masa. Nurul Shahida Jamil, Maslida Yusof & Karim Harun (2016), berpandangan bahawa salah satu petunjuk yang perlu difahami dalam komunikasi verbal dan bukan verbal ialah dieksis. Semua bahasa manusia mengandungi elemen dieksis. Ini kerana, bahasa tanpa dieksis tidak boleh memenuhi keperluan komunikasi pengguna secara berkesan dan lancar sebagaimana bahasa yang mempunyai elemen diektik. Contoh unsur dieksis ialah *seperti ini / itu, sini / sana, sekarang* dan lain-lain. Walaupun dikatakan bahasa bertulis bebas konteks, namun bahasa dalam warkah koleksi Pendeta ini banyak menggunakan unsur konteks atau dieksis di dalamnya. Hal ini kerana bahasa beliau lebih mirip bahasa lisan kerana diungkapkan dengan gaya bahasa cakap mulut terhadap pembacanya. Setelah diteliti, didapati dalam warkah beliau terdapat unsur dieksis ini. Contohnya:

> Mak Long sudah pakai chermin mata selalu sekarang, sebab mata dia kurang terang macham Pa' Long pulak. **Itu sahaja.** Wassalam.
> (Tarikh 31.12.1946)

> Dan saya chukup mengerti juga bahawa Zaitun sendiri memang sama perasaan-nya terhadap tuan seperti perasaan tuan terhadap dia. Bahkan, saya memang mengerti **hal ini** dari dahulu pun.
> (Tarikh: 8.4.1954)

Berdasarkan kedua-dua contoh ini, unsur dieksis dilambangkan dengan penggunaan kata ganti nama tunjuk *'itu'* dan *'ini'* bagi merujuk perkara yang dibincangkan. Warkah yang bertarikh 31.12.1946 merujuk bahagian penutup warkah, iaitu beliau menyatakan bahawa setakat itu sahaja perbincangan antara beliau dan penerima warkah tersebut, manakala dalam warkah yang bertarikh 8 April 1954, beliau menggunakan perkataan *'hal ini'* bagi merujuk percintaan antara Zaitun dan Mohd Salleh askar. Oleh itu, dapat dikatakan bahawa perkataan atau ungkapan yang dirujuk itu bergantung sepenuhnya kepada situasi konteks bagi ujaran dan boleh difahami dalam latar atau situasi tertentu.

3.2. Unsur kependekan atau singkatan

Unsur kependekan atau singkatan ialah perihal memendekkan kata atau frasa semasa berkomunikasi. Lazimnya, pemendekan kata ini berlaku dalam pertuturan tidak formal (Whong Khek Seng, 2007). Menurut Za'ba (2002), bahasa lisan banyak menggunakan perkataan-perkataan yang dipendekkan seperti *tak, nak, dah, tu, ni, pak, mak, dik, kak* dan lain-lain. Perkataan-perkataan yang dipendekkan ini berasal daripada perkataan *tidak, hendak, sudah, itu, ini, bapa, emak, anak, adik, kakak.* Oleh sebab warkah koleksi peribadi Za'ba ini ditulis dalam bentuk tidak formal, maka banyak ditemui unsur pemendekan ini. Contohnya:

Anakanda kata Ain pun suka **nak** datang berdiam bersama anakanda di sana menemankan Aini menjaga budak-budak sementara Aini bersalin pada akhir Ogos atau awal September ini.

(Tarikh: 29.7.1968)

Di Kuala Lumpur masa menulis ini semua-nya baik. Hari ini tadi ada hujan **ta'** berhenti-henti dari pagi-pagi sampai petang.

(Tarikh: 31.12.1946).

Berdasarkan contoh di atas, Za'ba menggunakan perkataan nak bagi merujuk *hendak* dan *ta'* bagi merujuk perkataan *tidak*. Kedua-dua perkataan yang dipendekkan ini sering kali digunakan dalam perbualan seharian yang merujuk kepada bahasa lisan.

3.3. Unsur pengulangan

Pengulangan bermaksud proses mengulang penggunaan kata, klausa atau ayat dalam perbualan atau penulisan. Za'ba (2002), mendefinisikan perulangan sebagai "mengulang sesuatu perkataan atau ayat atau cabang ayat dua tiga kali dengan tujuan hendak menguatkan maksudnya" (hlm. 218). Selain itu, pengulangan juga boleh merangkumi unsur pengguguran atau penggantian. Menurut Siti Asma, Hazlina & Nik Rafidah (2018), penggunaan aspek pengulangan adalah untuk menimbulkan kesan yang mendalam kepada masyarakat. Pengulangan dalam perbualan berfungsi dalam wacana sebagai penegasan, fokus, jaringan antara ayat dan sebagainya. Dalam warkah yang ditulis oleh Za'ba ini, didapati terdapat bentuk pengulangan, contohnya:

Dan lagi daripada gaji yang sebanyak itulah dikirakan sedikit-sedikit simpanan di dalam bank. **Dan** sedikit-sedikit simpanan di dalam tangan mengirakan kalau berlaku sesak sukar atau kemalangan. **Dan, dan, dan**...tiada hingganya kalau disebutkan.

(Tarikh: 2.3.1919)

Bahkan tidak dibayarnya pun sungguhpun ayahanda telah meminta bayaran beberapa kali: dijawabnya pun tidak surat ayahanda! Yang dia tahu ialah **kahwin**; di sana **kahwin**, di sini **kahwin**, di mana dia bekerja dia **kahwin**; anaknya bersepah-sepah tidak terbela. Bahkan dia tak kenal pun!

(Tarikh: 29.6.1968)

Berdasarkan contoh-contoh ini, pengulangan digunakan bagi menunjukkan penegasan terhadap perkara yang dibincangkan. Dalam warkah yang bertarikh 2.3.1919, Za'ba mengulangi penggunaan kata hubung dan bagi memberikan alasan bahawa wang yang telah beliau belanjakan terlalu banyak diagihkan untuk perbelanjaan keluarganya, dan disebabkan alasan itulah beliau telah menolak untuk memberi wang yang lebih kepada saudaranya yang hanya tahu meminta sahaja. Selain itu, dalam warkah yang bertarikh 29.6.1968 pula, perkataan *kahwin* diulang berkali-kali bagi merujuk tabiat saudaranya yang sering bertukar ganti isteri. Oleh itu, pengulangan sebenarnya sering digunakan oleh setiap individu dalam perbualan lisan seharian.

3.4. Unsur mesra dan rasmi

Unsur mesra dan rasmi dalam bahasa lisan selalunya ditandai dengan penggunaan kata ganti nama diri atau kata panggilan. Kata ganti nama diri (KGN) ialah kata yang digunakan bagi menggantikan diri bagi orang pertama, kedua, ketiga dan rujukan. Penggunaan KGN amat penting dalam sesebuah komunikasi. Untuk membolehkan sesuatu komunikasi berjalan dengan lebih lancar penggunaan kata ganti nama yang tepat akan digunakan seperti orang yang lebih tua disapa dengan panggilan rujukan yang lebih hormat atau lebih sopan. Maslida (2018) menyatakan bahawa, penggunaan kata ganti nama diri membolehkan masyarakat berkomunikasi dengan lebih berkesan tanpa mewujudkan kecelaruan siapa penutur dan siapa pendengar dalam sesuatu perbualan.

Kata ganti nama dan kata panggilan berbeza dari segi penggunaannya yang berbeza mengikut konteks dan latar belakang sosial penuturnya, situasi, status dan usia adalah penentu penggunaan kata panggilan ini, (Nor Hashimah, Harison, Maslida, Raja Masittah & Sa'adiah, 2005). Menurut Ab. Razak (2002), dalam penulisan warkah Melayu lama, penggunaan kata ganti nama amat penting dan menjadi ukuran keakraban antara seorang pengirim dengan penerima. Pemilihan ganti nama yang sesuai juga dapat diukur dari darjah kemesraan antara pengirim dan penerima. Setelah diteliti, terdapat contoh yang menggunakan kata ganti nama dan kata panggilan bagi merujuk dirinya dan penerima warkah. Contohnya:

> Dalam adik beradiknya, hanya **Mak Long** seorang yang terlepas daripada kelakuan suka memakai duit orang, berhutang dan leceh membayar hutang, kerana dia mengikut latihan ayahanda.
>
> (Tarikh: 29.7.1968)

> Rupanya anak **kak Eton** yang kechil sa-kali (nombor 8) yang telah dilahirkan pada 23 Februari 1960 dahulu pun perempuan dan di-beri nama "Zaidah" juga oleh bapanya.
>
> (Tarikh: 18 .10. 1960)

Kata panggilan Mak Long dan Kak Eton digunakan bagi merujuk kepada isteri Za'ba dan juga anak saudaranya dalam warkah yang ditulis kepada anak saudaranya dan anak-anak beliau. Penggunaan kata ganti nama dan kata panggilan dalam contoh ini digunakan bagi menunjukkan unsur kemesraan dalam kalangan pemeran dan hal ini sering berlaku dalam komunikasi lisan.

3.5. Unsur teragak-agak

Wong Khek Seng (2007), berpendapat bahawa penggunaan bunyi yang menandakan keadaan teragak-agak seseorang penutur dinamakan unsur teragak-agak. Bunyi-bunyi tersebut tidak dianggap perkataan, tetapi mendukung makna atau peranan tertentu khususnya dalam wacana lisan akibat kegagalan penutur mencari perkataan tepat, atau lupa akan nama sesuatu dan akan mengakibatkan keadaan teragak-agak atau berlaku hentian seketika seperti aaa..., err, dan emmm. Sebaliknya, dalam komunikasi bertulis unsur teragak-agak ini boleh ditemui melalui simbol (....) apabila penulis kekeringan idea. Sebagai contoh:

> Saya sedar akan sepenoh-penoh-nya akan perkataan " ikut hati mati. Ikut rasa binasa"... wa'l-hasil dalam perkara ini saya tidak mengikut fahaman ulama yang banyak tentang memahamkan ajaran polygamy dalam Islam.
>
> (tarikh: 8.4.1954)

Berdasarkan contoh di atas, simbol ... digunakan oleh Za'ba bagi menunjukkan beliau kekeringan idea atau kehilangan kata-kata terhadap penerima warkah kerana beliau seolah-seolah terpaksa bersetuju dengan perhubungan antara anaknya dan penerima warkah tersebut. Walau bagaimana-pun, unsur teragak-agak ini tidak banyak ditemui dalam warkah koleksi peribadi Za'ba.

4. KESIMPULAN

Berdasarkan analisis yang dijalankan, jelaslah bahawa warkah koleksi peribadi Za'ba banyak menggunakan ragam bahasa lisan bagi menyampaikan sesuatu perkara. Ragam bahasa lisan tersebut dipancarkan melalui penggunaan unsur konteks, kependekan, perulangan, mesra dan rasmi dan unsur teragak-agak. Penggunaan ragam bahasa lisan ini juga dilihat sebagi satu cara Za'ba untuk berkomunikasi dengan lebih mesra dan santai terhadap penerima warkah kerana warkah-warkah ini berbentuk tidak formal dan tidak terikat dengan struktur tatabahasa. Oleh itu, tepatlah seperti huraian Za'ba (2002) bahawa komunikasi bertulis banyak menggunakan bahasa cakap mulut (bahasa lisan) kerana beliau juga telah mengaplikasikan bahasa cakap mulut ini dalam warkah tidak rasmi beliau.

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SIKAP GEN Z DALAM DIALEK KEDAH SEBAGAI PENGEKALAN WARISAN

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ABSTRAK

Sikap individu atau masyarakat terhadap bahasa/dialek akan menyebabkan sesebuah negara tersebut maju atau mundur, berkekalan (bahasa) atau sebaliknya. Oleh itu, makalah ini bertujuan membincangkan sikap generasi Z dalam penggunaan dialek Kedah sebagai pengekalan warisan. Gen Z merupakan golongan yang dilahirkan pada tahun 1998 hingga 2009, dan mereka membesar dalam keghairahan teknologi. Kajian ini menggunakan kaedah menanyakan soalan (*naming question*) tentang sikap Gen Z terhadap penggunaan dialek Kedah dengan pengubahsuaian Pendekatan Duan (2004), iaitu domain kekeluargaan bagi membentuk soalan berkaitan sikap dan pilihan bahasa. Seramai 34 orang responden telah menjawab soal selidik ini melalui *google form*. Hasil kajian menunjukkan bahawa penutur mengkonsepsikan kosa kata tersebut berdasarkan pemahaman dan pengetahuan mereka sendiri. Walau bagaimanapun, terdapat juga segelintir penutur tidak pernah mendengar kosa kata tersebut. Manakala dapatan berkaitan sikap pula menunjukkan bahawa Gen Z masih lagi mahu mengekalkan dialek Kedah sebagai warisan dalam linguistik Melayu. Kajian ini diharap dapat menyumbang terhadap pemahaman khususnya dalam sosiolinguistik di Malaysia dan juga sebagai pengekalan warisan dalam dialek Melayu.

Kata kunci: Dialek Kedah, Gen Z, sikap bahasa.

1. PENGENALAN

Sikap terhadap bahasa menunjukkan 'rasa' yang ada pada seseorang sama ada positif atau negatif. Begitu juga sikap terhadap bahasa yang membolehkan sesuatu bahasa itu maju atau mundur bergantung kepada sikap individu itu sendiri. Dapatlah dinyatakan bahawa setiap orang akan mempunyai sikap yang berbeza dan akan mempengaruhi tingkah laku terhadap kecekapan berbahasa. Sikap seseorang merujuk bentuk pemikiran, perasaan dan tindak balasnya yang tersusun dan konsisten ke atas individu, kumpulan, isu-isu sosial mahupun apa-apa peristiwa yang terdapat di persekitaran.

Kajian terhadap sikap dalam makalah ini meliputi kajian sikap terhadap bahasa Melayu itu sendiri, iaitu sebagai bahasa kebangsaan serta bahasa rasmi negara dan kajian sikap terhadap dialek-dialek Melayu. Seterusnya, kajian tentang sikap terhadap bahasa dan dialek Melayu telah banyak diteliti oleh beberapa orang pengkaji, antaranya seperti (Saadiah Maalip 1997; 2011), Zulkifley Hamid, Rahim Aman dan Karim Harun (2010), Mohammmad Fadzeli Jaafar, Norsimah Mat Awal dan Idris Aman (2012), Zulkifley Hamid, Mohd Aysraf Zulkifley dan Muammar Ghaddafi Hanafiah (2015), Lam Kai Chee dan Kamila Ghazali (2012) dan Siti Nurul Jannah Fital dan Junaini Kasdan (2020).Kebanyakan sarjana tersebut membincangkan sikap yang berkaitan bahasa Melayu

sebagai bahasa Kebangsaan dan dialek-dialek Melayu yang terdapat di Malaysia.

Oleh itu, makalah ini bertujuan membincangkan sikap generasi Z terhadap dialek Kedah. Pada umumnya, dialek Kedah terdiri daripada beberapa subdialek, iaitu subdialek Perlis-Pulau Langkawi, Kedah Persisiran, Kedah Utara dan Pulau Pinang serta terdapat beberapa aksen, iaitu aksen Siam (Asmah Haji Omar, 2015). Menurut Asmah lagi DK boleh dilihat dalam tiga (3) golongan, iaitu golongan yang pertama ialah orang Melayu Kedah yang menuturkan bahasa yang sama dengan subdialek Kedah persisiran, golongan kedua pula terdiri daripada pendatang dari Petani manakala golongan ketiga ialah hasil daripada perkahwinan golongan pertama dan kedua. Hal inilah yang menjadikan kosa kata DK diberi pelbagai definisi mengikut subdialek masing-masing.

2. METODOLOGI

Kajian ini menggunakan Pendekatan Duan (2004), iaitu domain kekeluargaan bagi membentuk soalan berkaitan sikap dan pilihan bahasa. Seramai 34 orang responden telah menjawab soal selidik ini melalui *google form*. Soalan dibahagikan kepada 2 bahagian, iaitu bahagian A berkaitan dengan latar belakang dan bahagian B berkaitan dengan sikap. Kajian ini telah membahagikan sikap penutur kepada dua bahagian, yang pertama sikap terhadap bahasa dan sikap terhadap penggunaan bahasa. Sikap terhadap bahasa merujuk kepada pandangan penutur terhadap dialek Kedah. Kedua, sikap terhadap penggunaan bahasa ialah apa, di mana dan bila sesuatu bahasa/dialek itu digunakan di rumah, bersama ibu bapa dan keluarga. Soalan sikap memerlukan responden menjawab 'ya' atau 'tidak' sahaja.

Kajian ini ditumpukan kepada generasi Z sahaja. Yang dimaksudkan dengan Generasi Z ialah generasi paling muda yang baru memasuki bidang pekerjaan, yang lahir dari tahun 1998 hingga tahun 2009. Generasi Z disebut juga *iGeneration* atau generasi internet. Generasi Z mempunyai persamaan dengan generasi Y, tetapi generasi Z mampu mengaplikasikan semua kegiatan dalam satu waktu (*multitasking*) seperti menjalankan kegiatan di media sosial dengan menggunakan telefon pintar dan PC (Bencsik, Csikos, & Juhez, 2016). Seramai 34 orang responden yang terlibat dalam soal jawab ini.

Jadual 1: Peratus Jantina

Bil	Jantina	%
1	Perempuan	88%
2	Lelaki	12%

Kawasan kajian meliputi negeri Kedah yang mempunyai 12 daerah, iaitu Langkawi, Kubang Pasu, Padang Terap, Alor Setar, Pokok Sena, Pendang, Yan, Kuala Muda, Sik, Bandar Baharu, Kulim dan Baling. Walau bagaimanapun, kajian ini akan mengelompokkan daerah-daerah tersebut kepada 3 kawasan utama, iaitu Kawasan Utara (Langkawi, Kubang Pasu, Padang Terap) kawasan tengah (Alor Setar, Pokok Sena, Yan, Kuala Muda dan Pendang) dan kawasan selatan (Kulim, Bandar Baharu, Baling dan Sik). Berikut peratus kawasan kajian, iaitu;

Jadual 2: Peratus Kawasan Kajian

Bil.	Kawasan	Peratus
1.	Kedah Utara (Pokok Sena, Padang Terap, Kubang Pasu dan Langkawi)	62%
2.	Kedah Tengah (Alor Setar, Yan, Pendang dan Sungai Petani)	35%
3.	Kedah Selatan (Kulim, Bandar Baharu, Baling dan Sik)	3%

3. DAPATAN DAN PERBINCANGAN

Jadual 4: Peratus Sikap Generasi Z Terhadap Dialek Kedah

Jantina	Sikap	Guna %		Galak %		Faham %		Persepsi %						
								Malu		Suka		Bangga		Jumlah %
		Ya	Tidak	Ya	Tidak	Ya	Tidak	Ya	Tidak	Ya	Tidak	Ya	Tidak	
	L	9	3	12	0	9	3	3	9	9	3	12	0	12
	p	80	7	88	0	70	7	3	85	71	6	85	3	88
		89	11	100	0	79	11	6	94	91	9	97	3	100

Secara keseluruhannya dapatlah dijelaskan bahawa soalan berkaitan dengan sikap dibahagikan kepada empat aspek perbincangan, iaitu penggunaan, galakkan, kefahaman dan persepsi. Penutur generasi Z menunjukkan sikap yang positif terhadap dialek Kedah dan peratusan 'ya' lebih tinggi daripada 'tidak'. Berikut diperincikan dapatan tersebut.

3.1 Penggunaan dialek Kedah

Jadual 5: Penggunaan Dialek Kedah oleh Generasi Z

Penggunaan dialek Kedah oleh generasi Z	Kekerapan %	
	Ya	Tidak
Saya menggunakan dialek Kedah di rumah.	85%	15%
Saya mengunakan dialek Kedah dengan kawan-kawan.	97%	3%
Saya menggunakan dialek Kedah dengan ibu bapa dan keluarga.	85%	15%

3.2 Galakkan penggunaan dialek Kedah

Jadual 6: Galakkan Penggunaan Dialek Kedah

Galakkan penggunaan dialek Kedah	Kekerapan %	
	Ya	Tidak
Dialek Kedah harus terus digunakan.	100%	0%
Semua orang Kedah mesti menggunakan dialek Kedah.	100%	0%

3.3 Pemahaman dialek Kedah

Jadual 7: Pemahaman Dialek Kedah

Pemahaman dialek Kedah	Kekerapan %	
	Ya	Tidak
Saya memahami dialek Kedah yang digunakan oleh datuk dan nenek saya	70%	30%
Saya memahami dialek Kedah yang digunakan oleh masyarakat di sekeliling saya.	88%	12%

3.4 Persepsi generasi Z berkaitan dialek Kedah

Jadual 8: Persepsi Generasi Z

Persepsi generasi Z	Kekerapan %	
	Ya	Tidak
Saya malu menggunakan dialek Kedah	6%	94%
Saya suka menggunakan dialek Kedah.	91%	9%
Saya bangga menggunakan dialek Kedah.	97%	3%

4. KESIMPULAN

Sebagai kesimpulannya dapat dijelaskan bahawa generasi Z masih menggunakan dialek Kedah dalam pertuturan seharian bersama ibu bapa, keluarga dan rakan-rakan. Walau bagaimanapun ada sedikit sahaja daripada mereka tidak faham pertuturan yang digunakan oleh datuk dan nenek. Hal ini kerana ada sebahagian kosa kata Kedah yang tidak digunakan lagi oleh generasi Z. Walau bagaimanapun, generasi Z masih boleh memahami penggunaan dialek Kedah oleh masyarakat di sekeliling mereka. Jadi, pengekalan dialek Kedah sebagai warisan linguistik Melayu masih terserlah.

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KARYA SASTERA SEBAGAI PRODUK BUDAYA: DEFINISI KONSEP, PENGHASILAN DAN CABARAN

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ABSTRAK

Karya sastera sama ada dalam genre lisan atau tulisan umumnya adalah satu bentuk produk budaya yang mempunyai potensi besar dalam menyumbang kepada pertumbuhan ekonomi negara. Meskipun begitu, hal ini tidak banyak dibincangkan. Karya-karya sastera hanya sering dilihat relevan dalam bidang pendidikan sahaja. Malah, perkembangan produk budaya di Malaysia yang masih berada pada tahap yang sederhana turut membuatkan karya-karya sastera dipandang sepi. Ramai yang beranggapan bahawa produk budaya ini tidak mendatangkan keuntungan walaupun ia mempunyai kepentingan terhadap ekonomi, sosial dan politik seperti yang berlaku di negara-negara maju seperti Jepun dan Amerika Syarikat. Bertepatan dengan itu, makalah ini bertindak membincangkan mengenai produk budaya dengan tiga skop utama, iaitu definisi konsep, penghasilan dan cabaran. Perbincangan terhadap ketiga-tiga skop ini juga adalah fokus kepada karya sastera yang merupakan satu bentuk produk budaya. Kajian ini adalah berpandukan kepada kaedah kepustakaan. Kajian ini penting dalam usaha mengangkat karya-karya sastera sebagai produk budaya yang dapat menjana ekonomi dalam industri kreatif.

Kata kunci: Cabaran, definisi konsep, karya sastera, penghasilan, produk budaya

1. PENGENALAN

Sebagai salah satu unsur budaya, sastera juga dapat diangkat sebagai produk budaya seperti mana yang dilakukan terhadap unsur budaya lain seperti makanan, tarian, pakaian dan sebagainya. Produk budaya secara umumnya merujuk kepada unsur-unsur budaya yang ada dalam masyarakat, dijadikan produk yang mendatangkan keuntungan dalam aspek ekonomi (Styles, 2019). Namun, di Malaysia jika dibandingkan dengan negara maju seperti Amerika Syarikat, Jepun dan Korea Selatan, karya-karya sastera sama ada berbentuk lisan atau tulis sering dipinggirkan sebagai produk budaya. Hal ini demikian kerana, karya-karya sastera sering dilihat hanya relevan dalam bidang-bidang berkaitan dengan pendidikan. Malah, karya sastera juga dilihat tidak mempunyai pulangan ekonomi yang lumayan. Hal ini tidak berlaku di negara maju seperti yang dinyatakan, iaitu karya-karya sastera mereka kerap ditransformasikan ke dalam pelbagai bentuk dan dieksport ke pelosok dunia. Sebagai contoh, ke mana sahaja kita pergi pastinya akan bertemu dengan komik *manga* yang sarat dengan kisah-kisah daripada sastera Jepun. Tidak kurangnya hebat dari Barat yang sering mengadaptasi kisah-kisah rakyat mereka seperti *Cinderella, Beauty and The Beast* dan lain-lain menjadi filem dan drama televisyen dengan pelbagai sudut pandang yang berbeza. Selain itu, di Malaysia, dapat dikatakan kajian mengenai produk budaya terutamanya yang berasaskan sastera masih lagi kurang diperkatakan. Oleh itu, tiada pemahaman yang jelas mengenainya.

Dengan pengenalan seperti itu, makalah ini bertindak membincangkan mengenai produk budaya dari tiga skop utama, iaitu definisi konsep, penghasilan dan cabaran. Perbincangan terhadap ketiga-tiga skop tersebut adalah fokus kepada karya sastera. Kajian ini adalah berpandukan kepada kaedah kepustakaan dan ia adalah penting dilakukan bagi memperlihatkan kepentingan karya-karya sastera sebagai produk budaya yang dapat menjana ekonomi dalam industri kreatif.

2. PRODUK BUDAYA: DEFINISI KONSEP

Menurut Aiello dan Cacio (2014), peranan budaya dalam perkembangan ekonomi dunia mula diperkatakan apabila budaya mula menjadi komoditi yang mendatangkan keuntungan besar dengan bantuan media sosial. Dalam erti kata lain, media sosial membuatkan pelbagai produk budaya mudah untuk dipromosikan kepada masyarakat tanpa bergantung pada syarikat-syarikat pengiklanan gergasi. Meskipun begitu, ramai sarjana bersetuju bahawa usaha untuk memahami dengan jelas peranan budaya dalam ekonomi adalah sukar kerana budaya itu sendiri susah bagi ditentukan pemakanannya. Setiap masyarakat di dunia dikatakan mempunyai definisi yang berbeza terhadap budaya mengikut keperluan masing-masing. Lebih mudah bagi menentukan apa itu bukan budaya berbanding apa itu budaya.

Namun, dalam membicarakan tentang produk budaya, definisi tentang budaya sama sekali tidak boleh diabaikan. Hoebel (2004), menyatakan bahawa asasnya budaya adalah satu sistem tingkah laku berintegrasi, iaitu dipelajari sesama ahli masyarakat dan bukannya diwarisi secara biologi. Dalam erti kata lain, unsur-unsur budaya mestilah melibatkan perkara-perkara yang dikongsi bersama dalam masyarakat. Ia tidak boleh menjadi milik mutlak individu dan diturunkan kepada keturunannya sahaja. Melalui hal ini, definisi tentang produk budaya dapat dibincangkan dengan lebih lanjut.

Berdasarkan African Union (2016), produk budaya itu adalah, *"Products in which embedded artistic or literary creations deriving form a culture may be considered to be cultural products"*. Produk-produk seperti ini terdiri daripada ciri-ciri warisan seni tradisional yang dikembangkan dan dikekalkan masyarakat dengan pelbagai cara yang berbeza antara satu sama lain. Malah, produk budaya harus didefinisikan sebagai ekspresi kreatif dan bentuk seni masyarakat serta pengetahuan dan praktik tradisional yang mencerminkan budaya hidup (Aiello & Cocio, 2014). Ia juga harus menyatakan ciri-ciri material, intelektual, rohani dan emosional yang menjadi identiti masyarakat atau kumpulan sosial tertentu. Hirsch (2015) pula menegaskan produk budaya sebagai barang bukan material yang ditujukan kepada orang ramai ataupun pengguna, yang pada umumnya mereka melayani unsur-unsur estetik dan ekspresif yang ada.

Pendapat tersebut tidak jauh berbeza dengan Lampel, Lant dan Shamsie (2018) yang turut bersetuju produk budaya adalah barang bukan material yang kurang berfungsi secara fizikal tetapi menghargai fungsi estetik dan ekspresif yang disampaikan. Maknanya, membeli produk budaya bukannya seperti membeli telefon pintar misalnya yang memberikan kepuasan fizikal dalam tempoh masa yang panjang. Kepuasan terhadap produk budaya adalah bersifat sementara bergantung pada tempoh masa yang perlu diambil bagi menikmatinya. Contohnya, tempoh masa yang diambil untuk membaca sesuatu karya sastera seperti teks hikayat adalah berbeza bagi setiap individu. Jika jangka masa selama dua hari diperlukan, maka selama itu pembaca akan menikmati

kepuasan estetik dan ekspresif yang diberikan. Selain itu, setiap filem dan teater juga memberikan tempoh kepuasan yang berbeza bergantung pada masa yang ditetapkan oleh pengkarya atau penghasilnya.

Selain itu, menurut UNESCO (2020), terdapat tiga kategori produk budaya yang utama berkait dengan barang dan perkhidmatan *(good and service)*, iaitu dapat diteliti melalui Jadual 2.1 di bawah:

Jadual 2.1: Kategori Produk Budaya Dan Jenis-Jenisnya

Kategori	Jenis
Seni	• seni persembahan • seni visual • seni bina
Galeri Warisan	• muzium • galeri • perpustakaan
Industri budaya	• penyiaran • filem • rakaman • perayaan

Bagi UNESCO (2020) juga, produk-produk budaya ini tidak seperti barang dagangan yang lain kerana mempunyai keunikan tersendiri. Hal ini demikian kerana, sebilangan besar produk budaya yang ada menzahirkan makna simbolik yang memberi nilai budaya dan kepentingan tertentu. Produk budaya tidak hanya bersalut dengan nilai-nilai komersial kerana ia *"heavy on signification"* (Gibson & Kong, 2005). Di samping itu, pemasaran produk budaya tidak hanya melibatkan teori asas 4P, iaitu *"product, price, place and promotion"* (Kotler, 2012). Ia juga melibatkan pihak ketiga, yakni pengguna dan *Power* (2010, hlm 14) membuatkan produk budaya itu sentiasa berkait dengan banyak hal sebelum dipasarkan:

> *Since cultural products are highly related to individuals and groups expression of identity and position, sosial, cultural and political aspects of a place's class system, gender relations, race and ethnic relations, and religious beliefs will have profound effects on the practices and trajectories by which firms products find shape and meaning.*

Seterusnya, penghasilan produk budaya amat bergantung pada kelestarian budaya dan teknologi. Oleh itu, bandar sentiasa menjadi pusat pengeluaran produk budaya kerana lebih dekat dengan pelbagai teknologi yang sentiasa berubah mengikut zaman. Penghasilan produk budaya sebenarnya sangat penting dalam menyumbang kepada pengeluaran barangan sosial yang membentuk identiti nasional.

3. PENGHASILAN PRODUK BUDAYA

Berdasarkan kepada perbincangan mengenai definisi konsep produk budaya, jelas bahawa karya-karya sastera sebagai produk budaya berada dalam kategori industri budaya dan jenis

media-media bertulis. Menurut Pine (2019), perkara ini tidak terhad hanya kepada karya-karya sastera klasik atau tradisional. Bahkan, karya-karya sastera moden seperti novel dan cerpen juga adalah produk budaya. Namun, karya-karya sastera tradisional lebih kerap diangkat atau diketengahkan sebagai produk budaya kerana lebih kental dengan elemen-elemen warisan. Walaupun, karya-karya sastera sememangnya sah sebagai produk budaya, bagi Styles (2019) ia tidak boleh kekal sebagai media bercetak selama-lamanya. Karya-karya sastera ini perlu diadaptasi atau ditransformasikan menjadi bentuk seni yang lain agar dapat memastikan kelangsungan sebagai produk budaya yang lebih berpanjangan. Dalam erti kata lain, adaptasi dan transformasi yang dilakukan terhadap karya-karya sastera, iaitu daripada media bercetak kepada seni lain membuatkan hayat sesuatu karya sastera itu lebih lama dan penyebarnya lebih meluas.

Di Malaysia, hal ini telah dilakukan terhadap beberapa karya-karya sastera tanpa menyedari ia adalah produk budaya. Misalnya, seperti penerbitan filem "Hikayat Merong Mahawangsa" pada tahun 2011 dan penghasilan E-Komik *Hikayat Patani* (2010).

3.1 Filem "Hikayat Merong Mahawangsa"

Hikayat Merong Mahawangsa sebagai karya sastera sejarah dapat dilihat sebagai sebuah dokumen sosio-politik yang menggemakan pemikiran dan nilai masyarakat yang dicitrakan di dalamnya. Disebabkan oleh kehebatan yang dimiliki teks ini dari sudut cerita dan mesejnya, maka KRU Studios Kuala Lumpur, telah mengambil langkah berani mengangkatnya menjadi sebuah filem.

Rajah 3.1: Adaptasi teks *Hikayat Merong Mahawangsa* Menjadi Filem Dengan Judul Yang Sama

Filem "Hikayat Merong Mahawangsa", ialah filem bergenre epik yang telah diterbitkan oleh KRU Studios dengan mempertaruhkan Yusry Abdul Halim sebagai pengarah filem dan Amir Hafizi selaku penulis skrip. Dengan berbekalkan belanja sebanyak RM8 juta, filem ini telah berjaya menarik perhatian sebahagian penonton di Malaysia sejak ditayangkan pada Mac 2011. Malah, filem adaptasi ini juga berjaya menembusi pasaran luar negara yang melibatkan pelbagai benua dan hal ini sesuatu yang jarang-jarang berlaku terhadap filem Malaysia. Kini, filem ini juga boleh ditonton di Netflix dan *YouTube.* Selain itu, filem ini turut berjaya merangkul anugerah bagi kategori filem terbaik melalui Festival Filem Malaysia ke-24 pada tahun 2011 (Mohamed Nazreen & Md. Salleh, 2015).

3.2 E-Komik Hikayat Patani

Secara asasnya, *Hikayat Patani* merakam satu sejarah kegemilangan tamadun negeri Melayu yang telah hilang di peta dunia. Maka, kepentingan untuk generasi muda sekarang dan masa hadapan mengetahui kandungannya adalah tidak dapat dinafikan. Oleh demikian, usaha Bahagian Multimedia, DBP mengambil teks Hikayat Patani untuk dijadikan sebagai e-komik adalah amat bertepatan dan dialu-alukan. Berdasarkan rekod yang tercatat, e-komik *Hikayat Patani: Putera Pewaris Kerajaan* telah dimuat naik pada 30 September 2010 dan telah dikongsi di media sosial Facebook hingga setakat 30 September 2020 sebanyak 150 perkongsian. Langkah yang diambil oleh DBP untuk menggunakan media sosial dalam mempromosikan e-komik ini amat sesuai kerana media sosial membuatkan proses penyebarannya menjadi luas dan pantas. Hal ini dikatakan demikian kerana, melalui media sosial seperti *Facebook*, e-komik tersebut dapat diakses melalui komputer dan telefon pintar serta lain-lain alat peranti pada bila-bila masa dan di mana sahaja (Mohamed Nazreen & Muhammad Nur Saiful, 2021).

Secara selayang pandang, didapati e-komik *Hikayat Patani: Putera Pewaris Kerajaan* ini mempunyai kredibilitinya yang tersendiri. Hal ini demikian kerana, Sasterawan Negara Dato` Anuar Rihdwan telah bertindak sebagai penulis skrip dan Faisal Jalil pula berperanan sebagai pelukis ilustrasi. Tambahan pula, e-komik ini dihasilkan berdasarkan teks *Hikayat Patani* yang sebenar (selenggaraan Ali Majod dan Siti Hawa Haji, 1992).

Rajah 3.2: Transformasi *Hikayat Patani* menjadi e-komik.

4. CABARAN PENGHASILAN PRODUK BUDAYA

Berdasarkan penelitian, terdapat beberapa cabaran dalam menghasilkan produk budaya berasaskan sastera. Antaranya ialah kebergantungan kepada dana kerajaan semata-mata. Hal ini terbukti apabila Kementerian Sains dan Teknologi Malaysia (MoSTI) yang telah mengeluarkan dana bagi penghasilan filem "Hikayat Merong Mahawangsa". Manakala, penghasilan e-komik Hikayat Patani adalah bergantung pada dana oleh Dewan Bahasa dan Pustaka. Syarikat-syarikat swasta kelihatan tidak berminat untuk melaburkan dana bagi menghasilkan produk budaya berasaskan karya sastera. Oleh itu, tidak ada lagi filem dan e-komik seperti yang dinyatakan dihasilkan hingga kini.

Selain itu, penerimaan khalayak terhadap karya-karya sastera yang diadaptasi menjadi seni lain turut mengundang satu cabaran. Misalnya, filem "Hikayat Merong Mahawangsa" dikritik hebat oleh para sarjana ketika ditayangkan pada 2011 kerana dikatakan berbeza daripada sumbernya. Tanpa fahaman yang jelas tentang adaptasi kritikan tersebut membuatkan para penerbit atau karyawan takut untuk mendekati karya-karya sastera untuk diangkat menjadi produk budaya dalam pelbagai bentuk.

5. KESIMPULAN

Secara kesimpulannya, perbincangan mengenai produk budaya berasaskan karya sastera di Malaysia adalah masih berada pada peringkat awal. Diharapkan pada masa hadapan, kajian ini dapat terus dilakukan.

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PENGEKALAN WARISAN NILAI MURNI UNTUK AMALAN RAKYAT MALAYSIA MENERUSI SUDUT PANDANG PENULIS WANITA DALAM NOVEL 'BUKAN ORANG-ORANG'

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ABSTRAK

Nilai murni merupakan suatu amalan yang telah dipupuk dan diterima pakai sejak turun temurun. Amalan nilai murni diperkenalkan bagi melahirkan masyarakat yang harmonis tanpa sempadan agama, bangsa dan budaya. Malaysia, yang terkenal dengan masyarakat berbilang bangsa, agama dan budaya kini dilihat perlu memastikan seluruh ahli masyarakat memahami dengan lebih dekat setiap perbezaan yang wujud dan mencari titik persamaan di atas perbezaan ini. Kesediaan untuk lebih menghargai setiap perbezaan ini mampu membawa Malaysia ke arah perpaduan kaum dengan kualiti kehidupan yang lebih baik dan harmonis. Kajian ini akan mengenal pasti amalan nilai murni rakyat Malaysia melalui sudut pandang penulis wanita yang dicerminkan dalam novel 'Bukan Orang-orang', khasnya gambaran dari dua bangsa utama di Malaysia, iaitu Melayu dan Cina serta penerapan amalan nilai murni ini melalui dua generasi bagi dua bangsa ini. Kaedah analisis teks digunakan oleh pengkaji untuk memaparkan amalan nilai murni ini. Daripada analisis yang dilakukan berdasarkan 45 amalan nilai murni rakyat Malaysia (KeKKWa 2005), didapati bahawa amalan nilai murni yang ditunjukkan melalui garapan penceritaan Hafizah Iszahanid dalam novel 'Bukan Orang-Orang' dipraktikkan secara tekal oleh dua bangsa di Malaysia ini. Namun begitu, gambaran amalan nilai murni menunjukkan perbezaan yang ketara antara dua generasi ini, apabila generasi terdahulu digambarkan lebih mementingkan nilai murni demi sebuah perpaduan berbanding generasi sekarang yang lebih mementingkan kepentingan peribadi dan hanya berkerja keras mengejar kejayaan dengan mengenepikan tanggungjawab sivik masing-masing.

Kata kunci: Nilai murni, novel 'Bukan Orang-Orang', penulis wanita, rakyat Malaysia, warisan

1. PENGENALAN

Nilai murni merupakan aspek penting yang perlu menjadi amalan rakyat Malaysia. Malaysia yang terkenal dengan rakyat yang berbilang bangsa, agama dan budaya amat perlu untuk membentuk peribadi rakyatnya sama ada dari segi mental mahupun fizikal melalui satu acuan yang berteraskan nilai-nilai murni yang telah ditetapkan demi kepentingan bersama. Rakyat Malaysia perlu menerima hakikat perbezaan yang wujud dan mencari titik persamaan yang ada. Nilai murni pada asasnya ialah suatu perlakuan yang baik, luhur dan mulia. Tajul Ariffin dan Nor'Aini Dan (2002), melihat nilai murni membawa makna tanggapan tentang perkara-perkara yang dihajati dan pada masa yang sama mempunyai kriteria dan ukuran. Nilai ini merujuk kepada tanggapan yang baik, mulia dan mantap yang telah dipersetujui sejak turun temurun lagi. Nilai ini juga digambarkan sebagai satu gagasan positif yang menggambarkan kesucian, keindahan dan tidak mencemarkan keperibadian seseorang (Jumali Hj. Selamat, 2012). Walaupun terdapat kajian terdahulu berkenaan nilai murni, namun kajian-kajian lepas yang dilakukan banyak berkait tentang nilai-nilai murni berkaitan pendidikan

negara serta kajian yang mengaitkan nilai murni dengan tamadun dan agama seperti Nor Hayati Fatmi dan rakan-rakan (2015), Ab. Rahman Mahmud dan Amidin Zin (1995), Latifah Abdul Majid dan rakan-rakan (2012), Muhamad Khairul Anam Ishak dan Wan Muna Ruzanna Wan Mohammad (2021) dan Dg Norizah Ag Kiflee@Dzulkifli dan rakan-rakan (2021). Jika ditinjau dari sudut penulis wanita, Hafizah Iszahanid merupakan salah seorang penulis wanita yang telah lama berkecimpung dalam arena penulisan dan telah berjaya merangkul banyak hadiah sastera. Bagi novel 'Bukan Orang-orang', beliau dilihat telah berjaya mengangkat nilai-nilai murni ini dalam penulisan beliau dan tidak lagi hanya tertumpu kepada penulisan yang berkisar tentang wanita sahaja. Beliau telah lari dari kepompong penulis wanita yang skeptikal yang hanya menulis mengenai wanita, kesedihan, kekeluargaan mahupun penderitaan dalam rumah tangga. 'Bukan Orang-orang' merupakan novel Hafizah Iszahanid yang telah mendapat anugerah Hadiah Sastera Perdana (HSPM) 2015-2016. Novel ini berkisarkan dua watak utama, iaitu Mo dan Midah. Mo merupakan anak pendatang dari China yang lahir di Tanah Melayu. Mo dibesarkan dengan kisah-kisah penderitaan bapanya di China dan harapan bapanya untuk bahagia di negara baharu, Tanah Melayu. Mo membesar dengan melihat sendiri suka duka sejarah perjalanan Tanah Melayu menjadi sebuah negara hasil perpaduan sesama bangsa. Mo membesar bersama Midah, iaitu anak seorang anggota polis yang juga tinggal di kem Cina dalam kawasan penempatan Mo dan bapanya tinggal. Mo dan Midah terus bersaudara sehingga ke hari tua mereka. Bagaimanapun, persahabatan ikhlas mereka tidak dikongsi oleh anak mereka, Qi dan Zara. Qi dan Zara adalah anak selepas merdeka yang terperangkap dengan ideologi perkauman yang kemudiannya terlajak kepada isu agama. Kedua-dua mereka terperangkap di dalam kefahaman dan kepercayaan masing-masing. 'Bukan Orang-orang', walaupun diselitkan dengan fakta-fakta sejarah negara, namun isu yang diketengahkan amat berkait rapat dengan kehidupan masyarakat kontemporari, yakni tentang politik perkauman dan perhubungan kaum yang berlatarbelakangkan kisah persahabatan dan kemanusiaan yang merentas agama, bangsa dan budaya.

2. METODOLOGI KAJIAN

Kajian ini menggunakan kaedah kualitatif dengan menganalisis teks. Teks yang dipilih ialah sebuah novel bertajuk 'Bukan Orang-orang' karya Hafizah Iszahanid yang diterbitkan pada tahun 2015. Kaedah analisis teks dilakukan dengan meneliti bahagian novel yang sesuai sebagai bahan kajian. Pembacaan secara teliti dilakukan bagi menjawab objektif kajian dengan menganalisis berdasarkan 45 amalan nilai murni rakyat Malaysia (KeKKWa 2005). Data ditunjukkan dalam bentuk jadual dan petikan ayat bagi memudahkan penerangan dan penjelasan.

3. DAPATAN KAJIAN

Berikut ialah dapatan kajian mengenai nilai-nilai murni yang terdapat dalam novel 'Bukan Orang-orang' berdasarkan 45 nilai murni rakyat Malaysia yang diketengahkan dalam KeKKWa (2005).

Jadual 3.0 Amalan Nilai-nilai Murni Rakyat Malaysia dalam Novel 'Bukan Orang-orang'

Bil.	Nilai Murni	JNM	Bil.	Nilai Murni	JNM
1.	Kepercayaan kepada Tuhan	7	24.	Sabar	3
2.	Kesetiaan Kepada Negara dan pemerintah	4	25.	Bertimbang rasa	2
3.	Keikhlasan diri	2	26.	Toleransi/tolak ansur	1
4.	Hormat-menghormati	3	27.	Bersimpati	3
5.	Kasih Sayang	7	28.	Merendah diri	-
6.	Semangat bermasyarakat	2	29.	Bersungguh-sungguh	2
7.	Berpengetahuan	4	30.	Menghormati hak setiap individu	2
8.	Prihatin	3	31.	Kebersihan fizikal dan mental	3
9.	Bersih	-	32.	Suci hati	2
10.	Semangat Kejiranan	4	33.	Berfikir positif	2
11.	Semangat Kerjasama	1	34.	Amalan baik	3
12.	Kesederhanaan	2	35.	Sedia berkorban demi kebaikan bersama	1
13.	Kesyukuran dan keredhaan	2	36.	Berkongsi untung nasib	2
14.	Berdaya saing	1	37.	Benar	-
15.	Menghargai masa	-	38.	Berani	3
16.	Semangat hidup bermasyarakat	5	39.	Murah hati	2
17.	Menghulur dan menerima kemaafan	3	40.	Yakin diri	3
18.	Disiplin diri	2	41.	Berpada	-
19.	Bertanggungjawab	2	42.	Berlemah-lembut	1
20.	Beramanah	2	43.	Ikhlas	-
21.	Adil	-	44.	Berterus terang	-
22.	Tolong menolong	2	45.	Bercita-cita tinggi	1
23.	Menyayangi diri, keluarga, jiran dan masyarakat	3			

Kajian telah mengenal pasti terdapat aspek-aspek berkaitan nilai-nilai murni yang diketengahkan oleh penulis. Walaupun penulis merupakan seorang wanita, namun penulisan beliau tetap rencam dengan pelbagai isu yang berkait dengan amalan murni rakyat Malaysia. Hafizah Iszahanid bijak mengatur nilai-nilai yang sepatutnya diamalkan oleh masyarakat melalui isu perkauman, kemanusiaan dan perpaduan yang digarap dalam plot penceritaannya. Antara isu yang ketara ialah kepercayaan kepada Tuhan, kasih sayang, kesetiaan kepada negara, yakin diri, menghulur dan menerima kemaafan, semangat hidup bermasyarakat dan semangat kejiranan. Berikut adalah huraian nilai-nilai murni yang diketengahkan beserta contoh penggunaan dalam novel yang dikaji:

3.1 Kepercayaan kepada Tuhan

Percaya kepada Tuhan merupakan prinsip Rukunegara yang pertama. Secara asasnya, manusia tidak dapat menolak akan kewujudan Tuhan kerana kepercayaan ini akan membimbing mereka untuk melakukan kebaikan. Aspek kepercayaan kepada Tuhan banyak disentuh oleh penulis wanita ini sama ada secara langsung mahupun tidak langsung. Perbezaan agama dan kepercayaan serta kurangnya ilmu berkaitan agama, khasnya kepada Islam sehingga menyebabkan wujudnya *islamophobia* dalam kalangan masyarakat digarap dengan teliti dan berhati-hati oleh penulis. Berikut adalah contoh amalan nilai murni kepercayaan kepada Tuhan yang terdapat dalam novel 'Bukan orang-orang':

> "Jadi adakah kamu fikir, kami akan ingkar akan perintah-Nya jika dia sudah menjanjikan Neraka Jahanam untuk mereka yang ingkar?" (hal. 79)

3.2 Kasih Sayang

Kasih sayang amat berkait dengan perasaan cinta yang mendalam terhadap seseorang atau sesuatu benda atau perkara dengan ikhlas. Kasih sayang yang ditonjolkan oleh penulis wanita ini bukan hanya terhenti setakat kasih sayang dalam kalangan ahli keluarga sahaja, malahan menjangkau luar dari batas ikatan kekeluargaan apabila penulis berjaya menonjolkan nilai kasih sayang yang ikhlas tanpa berbelah bahagi antara dua insan yang berbeza bangsa, agama dan budaya melalui watak Mo dan juga Midah. Kasih sayang ini digambarkan kekal hingga ke akhir hayat. Berikut adalah contoh amalan murni kasih sayang yang terdapat dalam novel 'Bukan Orang-orang':

> "Moga jumpa lagi, Midah." Mo dakap Midah yang kecil itu erat. Anak gadis kecil itu membalasnya. Midah itu sangat comel dan untuk Mo, Midah itu ibarat adik yang tidak pernah dia miliki. (hal.22)

> 'Qi ingat Kak Midah menangis bagai tidak rela melihat pa pergi. Walaupun Qi tidak mengerti akan persahabatan mereka yang terjalin sejak zaman kanak-kanak, Qi cuba membayangkan sedih hatinya waktu Lulu pergi.' (hal.258)

3.3 Kesetiaan kepada Negara

Kesetiaan kepada negara bermaksud bahawa setiap rakyat menumpukan sepenuh taat setia, jujur dan ikhlas kepada negara yang dicintai. Mempunyai rakyat yang setia kepada negara adalah satu anugerah yang tidak ternilai. Ini kerana rakyat yang setia kepada negara akan teguh berdiri di bawah panji-panji negaranya walau apa pun musibah yang melanda negara. Hafizah Iszahanid turut memaparkan nilai kesetiaan kepada negara melalui novel yang dikarangnya. Beliau bukan hanya melatari jalan ceritanya dengan nilai kesetiaan kepada watak bumiputera Melayu yang berasal dari Tanah Melayu sahaja, malahan turut meletakkan nilai kesetiaan ini kepada kaum pendatang yang diberi hak kerakyatan yang sama melalui prinsip 'jus soli'. Olahan watak bapa kepada Mo dan Mo sendiri mengenai nilai kesetiaan dan kecintaan kepada negara diolah dengan baik sekali seolah-olah bapa Mo merupakan penduduk asal negara ini. Berikut adalah contoh amalan nilai murni kesetiaan kepada negara yang terdapat dalam novel 'Bukan orang-orang':

> 'Mo menyaksikan kemerdekaan itu beberapa lama sesudah menjadi remaja. Kata bapa, saat pertama kali menjejak kaki ditanah ini, dia sudah mengikat janji. Janji untuk setia, kerana bapa tidak mahu melihat masa silam yang ditinggalkan. Bapa mahu melihat masa hadapan dan masa hadapan itu adalah tanah ini.' (hal. 1)

3.4 Yakin Diri

Keyakinan diri amat berkait rapat dengan cara bagaimana seseorang individu melihat dirinya sendiri, dan percaya pada nilai yang ada padanya. Keyakinan diri akan membawa kepada kejayaan. Hafizah Iszahanid turut meletakkan nilai yakin diri dalam penulisan 'Bukan Orang-orang'. Nilai yakin diri yang digarap membuatkan pembaca turut sama yakin dengan perlakuan wataknya. Berikut adalah contoh amalan murni yakin diri yang terdapat dalam novel 'Bukan Orang-orang':

> "Tapi Zara percaya dia perempuan yang kuat. Dia mahu menjatuhkan kepimpinan yang rasuah, yang zalim. Allahuakbar!" (hal.169)

3.5 Menghulur dan Menerima Kemaafan

Menghulur dan menerima kemaafan merupakan satu amalan mulia. Sekiranya seseorang merasakan perbuatannya telah menyinggung perasaan orang lain, segeralah memohon kemaafan dari mereka, kerana perbuatan yang menyakiti hati orang lain, boleh menyebabkan berdendamnya seseorang dalam hubungan sesama manusia. Terdapat juga sesetengah individu amat berat untuk memberikan kemaafan dan bertekad untuk tidak memaafkan sampai bila-bila dan ada juga yang memberi maaf tapi masih berdendam. Keikhlasan amat penting ketika menghulur dan menerima kemaafan. Nilai murni menghulur dan menerima kemaafan turut dimuatkan dalam novel oleh Hafizah Iszahanid ini. Berikut adalah contoh amalan murni menghulur dan menerima kemaafan yang terdapat dalam novel 'Bukan Orang-orang':

"Aku minta maaf, Mo." Midah berwajah sedih.

"Tak apa, Midah. Kita ni beginilah kalau sudah tua...susah orang hendak faham kita."

Midah mengangguk-angguk lemah.

"Aku balik dulu, Mo. Zara ada di luar..."

Mo angguk lagi.

"Aku minta maaf, Mo"

"Kau tak salah Midah...untuk aku, kau tak pernah bersalah pun." (hal.141)

3.6 Semangat Kejiranan

Semangat kejiranan membawa maksud hubungan yang akrab sesama jiran tetangga. Sebagai penulis wanita, Hafizah Iszahanid turut menitiberatkan perkara ini dalam coretan penceritaannya. Beliau seolah-olah menyedari bahawa semangat kejiranan akan dapat dipupuk dengan baik jika perhubungan dua hala antara sesama jiran berjalan dengan baik. Jiran tetangga merupakan satu golongan yang mendapat perhatian yang penting di dalam setiap institusi masyarakat. Adab yang baik yang ditonjolkan di dalam setiap ahli masyarakat terhadap jiran tetangga adalah asas kepada keamanan, kemajuan dan keharmonian sesebuah masyarakat. Berikut adalah contoh amalan murni semangat kejiranan yang terdapat dalam novel 'Bukan Orang-orang':

'Lalu, apabila dalam keadaan darurat begitu bukan seorang dua yang duduk berjaga di kawasan kuaters tempat tinggal Kak Haznah anak-beranak. Risau kalau ada orang Cina di luar kawasan penempatan mereka masuk ke situ membuat onar kepada keluarga Kak Haznah. Bapa menghantar makanan mentah kepada Kak Haznah. Bawang, tepung, gula, kentang, diberikan melalui Mo. Bekalan yang sama diagih-agihkan di seluruh kampong sesudah bebrapa hari mereka tidak boleh keluar dari penempatan itu.' (hal. 21)

3.7 Semangat Hidup Bermasyarakat

Semangat hidup bermasyarakat amat berkait rapat dengan semangat persaudaraan yang wujud dalam kelompok masyarakat yang sama, yang sentiasa saling bantu membantu di kala susah mahupun senang. Kemakmuran sesebuah negara adalah bergantung kepada kemantapan dan keutuhan hubungan pada setiap lapisan masyarakatnya. Kejayaan hidup bermasyarakat akan mewujudkan suasana harmoni dan aman serta menjadi aset paling penting dalam usaha membangun dan memajukan negara. Berikut adalah contoh amalan nilai murni semangat hidup bermasyarakat yang diungkapkan oleh Hafizah Iszahanid dalam novel 'Bukan orang-orang':

'Walaupun Qi pernah memintanya berehat dan tidak lagi berkedai, Mo tidak dapat mematuhinya. Untuk Mo, pasar mininya itu bukan hanya rezeki dia seorang tetapi juga rezeki pekerjanya yang lain.'(hal.136)

4. KESIMPULAN

Kajian ini telah menghasilkan satu penemuan baru berkenaan isu-isu berkaitan nilai-nilai murni yang diketengahkan oleh pengarang wanita kini. Wanita tidak lagi terikat dengan penulisan isu bersifat kesengsaraan yang dihadapi oleh insan yang sama jantina dengannya sahaja tetapi wanita juga telah bergerak ke arah isu yang bersifat global untuk meningkatkan kesedaran dan memberi kefahaman secara lebih agresif dalam konteks isu semasa. Hafizah Iszahanid telah membuktikan perkara ini melalui garapan nilai-nilai murni masyarakat berbeza bangsa, agama dan budaya dengan penelitian kepada dua generasi yang berbeza. Pemilihan sifat-sifat wanita yang merujuk kepada kemungkinan-kemungkinan negatif bukan lagi menjadi isu utama bagi penulisan wanita ini. Beliau telah lari daripada membicarakan isu-isu tradisional wanita seperti ketaatan, kepatuhan, kesucian sebagai satu yang mesti ada pada watak seorang wanita,(Siti Khairiah, 2009:7).

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PERKEMBANGAN TULISAN JAWI SEBAGAI WARISAN BANGSA MELAYU PATANI

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ABSTRAK

Makalah ini bertujuan untuk membincangkan perkembangan tulisan Jawi sebagai warisan bangsa Melayu Patani. Berdasarkan rujukan dan pengalaman penulis sebagai penutur jati bahasa Melayu dan menggunakan tulisan Jawi dalam kehidupan harian, penulis ingin memaparkan perkembangan bahasa Melayu tulisan Jawi di Patani. Ini disebabkan bahasa Melayu tulisan Jawi merupakan jati diri dan bahasa ilmu agama Islam dalam kalangan masyarakat Melayu di Patani. Hasilnya, bahasa Melayu tulisan Jawi masih mekar dalam kehidupan masyarakat Melayu Patani, khususnya dalam sistem pendidikan di lima wilayah sempadan selatan seperti sekolah tadika, sekolah agama swasta, institusi pondok, dan universiti. Masyarakat Melayu Patani menganggap tulisan Jawi sebagai warisan keturunan Melayu Patani. Usaha mempertahankan penggunaan tulisan Jawi di Patani ini telah wujud sejak zaman dahulu lagi. Untuk meningkatkan penguasaan tulisan Jawi dalam kalangan orang-orang Melayu Patani, kini terdapat beberapa kaedah bahasa Melayu tulisan Jawi yang sedang diperkenalkan dalam kalangan masyarakat Melayu Patani seperti Kaedah Cepegangnya, Kaedah Bacalah Jawi, Program Bilingual Bahasa Thai – Bahasa Melayu Patani, buku panduan membaca dan menulis Jawi, panduan penggunaan papan nama dan papan tanda bahasa Melayu huruf Jawi, kajian pembinaan sistem tulisan Jawi, kaedah tulisan Jawi Fatoni dan Kelas Jawi Fatoni FTU TV Universiti Fatoni. Secara keseluruhannya, masyarakat Melayu Patani tetap mempertahankan tulisan Jawi sebagai warisan bangsa Melayu di Patani.

Kata kunci: Melayu, Patani, tulisan Jawi, warisan.

1. PENGENALAN

Dahulu Patani masyhur dengan persuratan Melayu tulisan Jawi melalui penulisan kitab-kitab agama Islam oleh para ulama, seperti Syeikh Daud al-Fatoni, Syeikh Ahmad Muhammad Zain al-Fatoni, Syeikh Zainal Abidin al-Fatoni dan lain-lain. Hal ini sepadan dengan penguasaan bahasa Melayu dalam kalangan masyarakat Melayu di Patani yang sudah digunakan sejak sekian lama. Bahasa Melayu sudah menjadi bahasa 'lingua-franca' dan bahasa pengantar ilmu pengetahuan, khususnya dalam bidang ilmu agama Islam. Menurut Dr. Hamiding Sanor (2015), melalui karya-karya yang ditinggalkan oleh tokoh-tokoh dahulu kepada masyarakat Melayu Patani, dan alam Melayu amnya menjadikan Patani turut berperanan besar dalam membangunkan ketamadunan alam Melayu. Karya-karya mereka masih kedengaran bersuara di institusi-institusi pendidikan dan keagamaan.

Dengan demikian, makalah ini bertujuan untuk membincangkan perkembangan tulisan Jawi sebagai warisan bangsa Melayu Patani. Berdasarkan rujukan pengalaman penulis sebagai penutur jati bahasa Melayu dan menggunakan tulisan Jawi dalam kehidupan harian, penulis akan memaparkan perkembangan bahasa Melayu tulisan Jawi di Patani.

2. ASAL USUL JAWI

Di Tanah Arab, bilangan bangsa Melayu yang paling ramai dari alam Melayu ialah suku kaum Jawa. Bangsa Melayu yang berkulit sawo matang ini mereka tinggal di tanah Arab untuk mencari rezeki dan dikenali sebagai orang Jawa. Seterusnya, perkara yang berkaitan dengan orang Jawa dikenali sebagai Jawi, iaitu orang Jawi, tanah Jawi, bahasa Jawi dan tulisan Jawi (Hamdan, 2014:2).

Di Patani, khususnya masyarakat wilayah Pattani, Yala, Narathiwat, beberapa daerah di Songkhla dan Satun, tulisan Jawi dianggap sebagai bahasa Melayu dan bukannya tulisan Rumi. Ada juga segelintir dalam masyarakat Patani yang tidak mahu menerima langsung tulisan Rumi, mereka menganggap tulisan Rumi yang digunakan di negara Malaysia, Indonesia, Brunei Darussalam dan Singapura adalah bahasa penjajah dan bukannya bahasa jati diri orang Melayu Patani. Namun, ramai dalam kalangan celik mata masyarakat Patani yang sedar diri bahawa bahasa Melayu tulisan Rumi juga sangat penting bagi masyarakat Melayu Patani. Hal ini kerana, mereka ingin anak cucu mereka juga maju seperti rakyat negara-negara Melayu lain, sama ada kemajuan dalam pendidikan, ekonomi dan sebagainya.

3. BAHASA MELAYU TULISAN JAWI DALAM SISTEM PENDIDIKAN DI PATANI

Penggunaan bahasa Melayu dalam sistem pendidikan di lima wilayah sempadan selatan Thailand, khususnya Patani terdiri daripada beberapa institusi penting, seperti institusi pondok, sekolah tadika, sekolah agama swasta dan institusi pengajian tinggi atau universiti. Penggunaan bahasa Melayu di Patani berlaku dalam beberapa bentuk. Berdasarkan analisis umum dan pemerhatian yang dilakukan, terdapat empat bentuk penggunaan bahasa Melayu dalam sistem pendidikan di Patani seperti berikut:

3.1 INSTITUSI PONDOK

Institusi pendidikan pondok merupakan pendidikan asas yang bermula sejak Islam bertapak di selatan Thailand, iaitu sejak abad kedua belas lagi. Institusi pendidikan pondok merupakan institusi pengembangan agama terpenting, di samping menyebarkan bahasa Melayu tulisan jawi. Institusi pondok dianggap sebagai benteng bagi mempertahankan budaya Melayu di selatan Thailand (Ahmad Omar: 2002).

Di Patani, dalam pertengahan abad ke 16, menurut penulisan sejarah telah wujud pondok pengajian agama di Kampung Sena yang dipimpin seorang ulama bernama Syekh Faqeh Wan Musa bin Muhammad Salleh al-Laqihi[1]. Pondok Kampung Sena itu dikatakan yang pertama pernah berdiri di Patani. Kemudian, kewujudan pondok dapat dikesannya kampung Teluk Manak, yang didirikan oleh Wan Husin Senawi, yang turut sama membangunkan masjid tertua di Teluk Manak. Seterusnya muncul pondok Pauh Bok yang bersinar di abad ke 18. Awal abad ke 19 baru timbul pengaruh pondok Bendang Daya, yang diusahakan oleh keturunan keempat Faqeh Wan Musa Laqihi. Dan warisan pondok Bendang Daya berterusan sepanjang zaman dengan mencetak ramai anak murid dan pewaris yang menjadi penerus penyebar dakwah hingga ke hari ini.

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[1] Abdul Razak Mahmud...hlm.175.

3.2 SEKOLAH MELAYU ATAU TADIKA

Sebelum dipanggil Tadika, tempat belajar khas untuk kanak-kanak Melayu membaca al-Quran dan bahasa Melayu melalui belajar membaca dan menulis jawi disebut sebagai sekolah Melayu. Sekolah Melayu itu pada awalnya bermula di rumah tok guru atau tok imam yang mengajar al-Quran sambil mengajar mata pelajaran asas Islam, membaca dan menulis bahasa Melayu tulisan Jawi. Kemudian, sekolah Melayu ini berkembang dengan membuka kelas pengajian di masjid dan balaisah. Lalu berkembang lagi, dengan membina bangunan khas untuk sekolah Melayu di ceruk kampung. Dari segi sejarah, sekolah Melayu telah lama wujud. Hal ini dibuktikan dengan pihak Kementerian Dalam Negeri Thailand mengakui keberadaan sekolah Melayu ini sejak tahun 1948 lagi[2].

Pusat Penyelarasan Tadika Kawasan Selatan (PERKASA) merupakan sebuah badan yang ditubuhkan oleh masyarakat Melayu di wilayah sempadan selatan. PERKASA ditubuhkan pada 24 Februari 1997 secara rasmi bagi memimpin gerakan pendidikan Tadika di wilayah sempadan selatan.

3.3 SEKOLAH AGAMA SWASTA

Dalam sejarah institusi pendidikan Patani, kewujudan sekolah agama atau madrasah yang bersistem bermula sejak zaman tuan guru Haji Sulong yang terkenal sebagai reformis Patani pada tahun 1930-an iaitu sebuah madrasah telah dibina dan diberi nama 'Madrasah al-Maarif al-Wataniah di wilayah Pattani (1933)'. Seterusnya Madrasah Dar al-A'lum di kampung nibung baru wilayah Yala (1939), Madrasah Fur'u al-Salati al-U'lawi di kampung Sekam (1952), Mayo, wilayah Pattani, Haji Harun bin Sulong mengasas sebuah sekolah agama, Ma'had Bi'thah al-Diniah terletak dI bandar Yala (1953) (Abdullah Uma, 2013: 133).

Oleh itu, sekolah-sekolah agama ada telah menggunakan buku panduan yang dihasilkan oleh pihak kerajaan, dan ada yang masih menggunakan buku lama, serta ada juga antara sekolah yang menghasilkan buku panduan bahasa Melayu tulisan Jawi dan tulisan Rumi sendiri mengikut pembaharuan yang sesuai dengan semasa, contohnya sekolah Darussalam di wilayah Narathiwat.

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[2] Data Yayasan Pusat Penyelarasan Tadika Wilayah Selatan (PERKASA) 1442H, 2020M, 2563B dalam Pusat Persatuan Tadika Narathiwat (2011) melalui Laman blog pusakamnr.wordpress.com. Pusaka adalah Persatuan Tadika Narathiwat.

3.4 INSTITUSI PENGAJIAN TINGGI

Jika Tuan Guru Haji Sulung sebagai reformis gelombang pertama yang telah menubuhkan sekolah agama swasta atau madrasah yang menggabungkan ilmu agama dan ilmu akademik secara bersistem, ada seorang lagi reformis gelombang kedua iaitu Dr. Ismail Lutfi Japakiya rektor Universiti Fatoni (FTU) dengan cendikiawan Patani telah berjaya menubuhkan sebuah universiti Islam oleh anak Patani sendiri khususnya Universiti Fatoni untuk menyediakan gedung ilmu untuk umat manusia sama ada di Patani dan di seluruh dunia.

FTU menyediakan pelbagai fakulti seperti Fakulti Pengajian Islam, Fakulti Sastera dan Sains Kemasyarakatan, Fakulti Sains, dan Fakulti Pendidikan. Antara jabatan yang ada seperti Jabatan Alquran dan Al-Sunnah, Jabatan Bahasa Melayu, Jabatan Pendidikan Bahasa Melayu dan Teknologi Pendidikan dan lain-lain. Kini terdapat ramai pelajar dari tempatan dan pelajar antarabangsa yang terdiri lebih daripada 30 buah negara.

Institusi pengajian tinggi ini memainkan peranan penting untuk perkembangan bahasa Melayu dalam sistem pendidikan di Patani. Kini terdapat beberapa buah universiti yang telah menawarkan program bahasa Melayu, sama ada jabatan bahasa Melayu atau jabatan pendidikan bahasa Melayu di peringkat Ijazah Sarjana Muda di selatan Thailand, khususnya di Patani seperti Universiti Fatoni di wilayah Pattani, Universiti Rajabhat Yala di Yala, Universiti Princes of Songkhla di Pattani, Universiti Thaksin di Songkhla dan Universiti Narathiwat Rachanakarin di Narathiwat. Usaha meningkatkan taraf pendidikan dalam kalangan pelajar di Patani, khususnya bidang bahasa Melayu, sama ada tulisan Jawi atau tulisan Rumi merupakan salah satu cara mempertahankan bahasa ibunda, seterusnya bahasa ASEAN.

4. KAEDAH BAHASA MELAYU TULISAN JAWI

Terdapat beberapa kaedah bahasa Melayu yang sedang diperkenalkan kepada masyarakat Melayu di Patani. Antara kaedah yang akan dibincangkan ialah Kaedah Cepegangnya, Kaedah Bacalah Jawi, Program Bilingual Bahasa Thai – Bahasa Melayu Patani, panduan membaca dan menulis Jawi panduan penggunaan papan nama dan papan tanda bahasa Melayu hururf Jawi, kajian pembinaan sistem tulisan Jawi Patani, kaedah tulisan Jawi Fatoni dan Kelas Jawi Fatoni FTU TV Universiti Fatoni.

4.1 KAEDAH CEPEGANGNYA (C, P, G, NG, NY)

Kaedah Cepegangnya (C, P, G, NG, NY) merupakan satu kaedah yang diperkenalkan oleh seorang tuan guru pondok yang dikenali dengan Babo Mat Yani. Beliau adalah pengurus Pondok Seri Hasanah di Kampung Bukit Gelap, Mukim Budi, Daerah Bandar Yala. Beliau memperkenalkan kaedah baru, iaitu *Kaedah Cepegangnya*. Kaedah ini dibekali dengan lima buah buku (Jawi Bacaan Saya) dan enam keping poster. Kaedah ini memperkenalkan huruf jawi dengan mementingkan sebutan bunyi Melayu asli. Mengikut beliau, kaedah ini dapat mempercepatkan penguasaan kemahiran membaca dan menulis bahasa Melayu tulisan Jawi, iaitu dengan menggunakan masa sebanyak 30 jam sahaja pelajar akan menguasai kemahiran tersebut. Guru yang akan

menggunakan kaedah ini perlu mengikuti kursus *Kaedah Cepegangnya* terlebih dahulu sebelum mengajar murid-murid supaya guru akan mengajar kaedah ini dengan lebih berkesan (Muhammad Jawi, 2014).

Sebenarnya, usaha Babo Mat Yani ini merupakan suatu perjuangan besar bagi meningkatkan penguasaan bahasa Melayu tulisan Jawi secara cepat dan mudah serta menggunakan masa yang sangat singkat, iaitu para pelajar akan dapat membaca dan menulis bahasa Melayu tulisan Jawi dalam masa hanya 30 jam. Namun, masyarakat Patani bukan sahaja memerlukan kepada kemajuan semata-mata bahkan keaslian bahasa Melayu tulisan Jawi yang dipinjam daripada bahasa Arab tidak boleh diabaikan.

4.2 KAEDAH BACALAH JAWI

Mengikut pengakuan Ustaz Usman Tok Tanjong dan rakan-rakan (2015), beliau telah mengikuti kursus Kaedah Bacalah Jawi yang telah diadakan di wilayah Pattani dengan harapan dapat membina dan memajukan anak cucu Melayu Patani.

Zairani A. Hamid dan Che Mazlan Saad. (2000), kursus Kaedah Bacalah Jawi ini mengajar tentang bunyi-bunyi asas bahasa Melayu tulisan Jawi dengan bunyi fonetik dan gabungan bunyi menghasilkan suku kata terbuka dan suku kata tertutup, seterusnya memperkenalkan perkataan. Kaedah ini didedahkan dengan menggunakan buku teks, buku aktiviti permainan bahasa dan nyanyian.

4.3 PROGRAM BILINGUAL BAHASA THAI – BAHASA MELAYU PATANI

Masalah para pelajar selatan Thailand yang tamat sekolah menengah, khususnya mereka yang tamat sekolah menengah agama kurang mendapat tempat di universiti-universiti ternama atau dapat menyambung pengajian mereka dalam bidang-bidang yang diminati dan diperlukan oleh masyarakat Patani.

Justeru, ahli pengkaji Thailand dari universiti Mahidol Bangkok dengan kerjasama Pusat Bahasa Thai cuba menyelesaikan masalah ini dengan membuat kajian terhadap murid-murid sekolah rendah di selatan Thailand yang dikenali dengan *Program Bilingual*.

4.4 PANDUAN MEMBACA DAN MENULIS JAWI

Rattiya Saleh (1987) merupakan seorang pensyarah di Universiti Thaksin di wilayah Songkhla. Beliau adalah salah seorang tokoh bahasa dan sastera Melayu yang berwibawa di selatan Thailand. Dalam buku beliau, *Bacaan dan Tulisan bahasa Melayu dengan Tulisan Jawi* (1987) menyatakan bahawa pengajaran dan pembelajaran bahasa Melayu tulisan Jawi telah wujud dan digunakan dalam kalangan masyarakat Melayu Patani sejak ratusan tahun lampau.

Sebelum pengaruh Islam di Tanah Melayu, orang-orang Melayu menggunakan tulisan *Rencong* dan tulisan *Kawi*. Tetapi, setelah Islam berkembang pesat di tanah Melayu, huruf-huruf

Arab dipinjam sebagai tulisan Melayu Jawi. Tulisan Jawi ini diterima pakai oleh orang-orang Melayu dan menarik minat para pengguna yang mendalam terhadap tulisan ini disebabkan kepercayaan terhadap agama Islam yang nyata. Akhirnya, tulisan Rencong dan tulisan Kawi tidak digunakan dan menjadi bahasa mati.

4.5 PANDUAN PENGGUNAAN PAPAN NAMA DAN PAPAN TANDA BAHASA MELAYU HURUF JAWI

Berhubungan dengan perkara yang dinyatakan di atas, buku *Papan Nama Jabatan Dan Papan Tanda Bahasa Melayu Jawi* merupakan hasil kajian yang bertajuk *Penggunaan Bahasa Melayu Huruf Jawi Di Wilayah Sempadan Selatan: Kajian Papan Nama Jabatan dan Papan Tanda* anjuran Yayasan Asia, Bangkok. Kajian ini bertujuan untuk mengendalikan polisi kerajaan Thailand bagi menjaga jati diri orang-orang Melayu dan menyelaraskan ejaan jawi pada papan nama jabatan kerajaan yang telah sedia ada dan nama papan tanda di wilayah sempadan selatan. Di samping itu, penggunaan huruf-huruf jawi juga dinyatakan berdasarkan bahasa Melayu tulisan Jawi Dewan Bahasa dan Pustaka Malaysia. Hal ini, orang-orang Melayu Patani lebih memerlukan panduan Jawi Patani yang bukan berdasarkan ejaan Rumi.

Sehubungan dengan nama papan jabatan kerajaan dan papan tanda yang sedia ada di selatan Thailand kebanyakannya mempunyai kesalahan penggunaan perkataan, terjemahan bahasa Thai ke dalam bahasa Melayu mengikut bunyi bahasa Thai dan sebagainya.

4.6 KAJIAN PEMBANGUNAN SISTEM TULISAN JAWI BAHASA MELAYU PATANI

Menurut Kamaruddin (2010) kajian tentang Pembangunan Sistem Tulisan Jawi Bahasa Melayu Patani (BMP). Hasil dapatan menunjukkan bahawa BMP mempunyai 17 fonem vokal yang terdiri daripada 12 vokal tunggal /i, e, E, E), a, a), <<, u, u), o, , dan)/ dan lima fonem rentetan vokal /a-i, a-e, ,a-E-a-u, dan a-o/. 12 fonem vokal tunggal dapat digantikan dengan 11 bentuk tulisan Jawi, kecuali fonem [ ] tidak perlu digantikan dengan mana-mana huruf Jawi. Manakala konsonan BMP mempunyai 30 fonem konsonan dan ditambah dengan empat fonem beraspirasi, iaitu /pH/, /tH, /cH/ dan /kH/, serta empat fonem separuh nasal, seperti /m^b/, /n^d/, /O^j/ dan /N^g/.

Kajian Kamaruddin (2010) merupakan sebuah kajian yang baik bagi meningkatkan penggunaan sistem ejaan Jawi Patani. Namun begitu, kajian ini belum pasti akan diterima pakai oleh masyarakat Patani pada masa akan datang. Hal ini kerana, penulis sendiri dan rakan-rakan tidak dapat menerima hakikat bahawa sistem ejaan Jawi Melayu Patani berdasarkan komunikasi harian.

4.7 KELAS JAWI FATONI FTU TV UNIVERSITI FATONI

Kelas Jawi Fatoni FTU TV Universiti Fatoni merupakan salah satu aktiviti Pusat Kajian Tamadun Melayu Islam (PUSTANI) Universiti Fatoni. Tujuan Kelas Jawi Fatoni adalah untuk memperkukuh dan melestarikan tulisan Jawi sebagai jati diri Melayu Patani. Antara pengisian penting dalam rancangan Kelas Jawi Fatoni ialah belajar Jawi berdasarkan Kaedah Tulisan Jawi Fatoni, istilah Jawi, soal jawab Jawi, perkembangan Melayu dan kisah Abi (sejarah Syekh Dr. Ismail Lutfi Japakiya selaku ulama dan reformis Patani yang masih aktif di bumi Patani serta selaku Rektor Universiti Fatoni).

Rancangan Kelas Jawi Fatoni FTU TV ini merupakan siaran langsung pada setiap hari Rabu pukul 9:00 – 10:00 pagi, anjuran PUSTANI. Rancangan Kelas Jawi Fatoni disampaikan oleh Dr. Suraiya Chapakiya selaku Timbalan Pengerusi PUSTANI dan pensyarah di Jabatan Pendidikan Bahasa Melayu dan Teknologi Pendidikan. Beliau merupakan salah seorang anak Melayu Patani yang sedang bergiat aktif dalam bidang Melayu di Patani, khususnya Kaedah Tulisan Jawi Fatoni.

5. KESIMPULAN

Kesimpulannya, perkembangan tulisan Jawi sebagai warisan bangsa Melayu Patani didapati masih mekar dalam kehidupan masyarakat Melayu Patani khususnya dalam pendidikan di Patani seperti sekolah tadika, sekolah agama swasta, institusi pondok, dan universiti. Kini terdapat beberapa kaedah bahasa Melayu tulisan Jawi yang sedang diperkenalkan dalam kalangan masyarakat Melayu Patani. Secara keseluruhannya, masyarakat Melayu Patani tetap mempertahankan tulisan Jawi sebagai warisan bangsa Melayu di Patani.

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BAKONG DIALECT: THE FADED GEM OF BAKONG ETHNICITY IN MIRI, SARAWAK

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ABSTRACT

Bakong ethnicity is a minority among the numbers of local tribes in Sarawak, Malaysia. They have their language, and ominously less of the new generation knows how to speak their ancestral Bakong dialect. Thus, this study aims to understand the uniqueness of Bakong dialect and examine the importance of inheriting the language for the future generation. The methodology applied for this study is qualitative such as the literature review, case study, and interview. The findings indicate the origin of Bakong ethnicity, the uniqueness of Bakong dialect in literature, and the future perception of the faded language. Bakong dialect has been applied in folklore literature, and it reminisces the Bakong ethnicity's daily socio-culture. It consists of the culture, belief, and routine of Bakong ethnicity as the guideline, advice, and example for the descendants of Bakong ethnicity. Therefore, the Bakong dialect should be preserved and cherished to understand the value of Bakong heritage. The Bakong ethnicity folklore documentation potentially becomes the reference for national ethnicity linguistic, education, and cultural heritage.

Keywords: Bakong, Sarawak, ethnography, heritage, literature

1. INTRODUCTION

According to Modules on Advocacy on Indigenous Peoples' Right: A Practical Guide for Sarawak Indigenous Peoples Defending Their Rights (2013) stated the voice of indigenous peoples in the International Labour Organisation's (ILO) Convention 169 and the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). Some phrases of the spelled out are stated as:

> *The Convention recognizes that indigenous peoples' cultures and identities form an integral part of their lives – and that their way of life often differs from that of the dominant population. These differences are to be respected through the recognition of, among other things, their own customs and institutions, languages and beliefs.[1]*

Malaysia, however, has not ratified the ILO Convention 169. The indigenous peoples in Malaysia consisted of about 13.8% of the population in 2015 [1]. In Sarawak, the indigenous peoples collectively grouped as Dayak and Orang Ulu. The fractions of these two natives are the Iban, the Bidayuh, the Kenyah, the Kayan, the Kedayan, the Lunbawang, the Punan, the Bisayah, the Kelabit, the Berawan, the Kejaman, the Ukit, the Sekapan, the Melanau and the Penan. They are about 70.5% of the population of Sarawak. *Lingua franca* is a mutual language that uses for communication between minimal two

parties [2]. Sarawak is the largest state in Malaysia consists about 40 languages spoken [3]. The most spoken language is Malayik (Malayic), which comprises Ibanese dialect similar to Malay language and Selakau language (Mohammed Azlan Mis, 2016). The other groups are Bidayuh, Melanau, Kajang, Kayan, Kelabit, Kenyah, Penan, Mirik and Bintulu. The ethnicity of Malay Bakong was originated from the pieces of Berawan and Penan ethnics, as the oldest ethnic in Borneo [4]. Bakong ethnic live as nomadic to survive and locate a comfortable place to stay. The origin language of Bakong ethnic was the Penan dialect, and it was gradually expanded and replaced with Bakong dialect known as *Itaut Bakong*. Bakong language significantly resembles the socio-cultural identity of Bakong ethnic. As the Penan ethnic is stated, it came from two tribes, one of the subethnic from Orang Ulu, while another was the nomadic tribe that came from Brunei. Thus, Bakong ethnic is much related to Penan ethnic in socio-culture but has its dialect for communication. The language of Bakong is represented in their literature, such as the folklore; *Sarang Nag Atak Kampaong U-ud, Asal Sadik Lakik*, and *Asal Usul Bor Nangaeh Leam*. The dialect is only a medium of speech, but the language may be in writing, making the Bakong language significant for Bakong ethnic. However, the legacy of the Bakong language is unsure as the new generation seldom uses it as the primary medium of communication. This study will examine the usage of Bakong language, focusing on a settlement of Bakong ethnic in Miri Sarawak and the residents' perception of the mother tongue language.

2. MATERIALS AND METHODS

The methodology of the qualitative and quantitative was applied to achieve the aims of this study. The case study took place at Kampung Beluru Bakong, outskirt of Miri, Sarawak. Kampung Melayu Beluru located about 70km from Miri town, and it is where the Malay Bakong ethnic live. It consisted of the literature review of the secondary data and the interview with Bakong ethnic. The survey was distributed among 63 Bakong ethnic, but only 37 respondents replied.

3. RESULTS AND DISCUSSION

The findings elaborate that Bakong was named after a tree while the village was named Sungai Bakong (river of Bakong tree). Bakong ethnic previously nomadic people and often moving along the river to survive and find a better place. The nomadic lifestyle resulted in mixed marriage between Bakong ethnic and local people. Therefore, the language spoken was assimilated and the original language of Bakong and resulted particular dialect. The numbering system of Bakong language is shown in Table 3.1.

Table 3.1: The comparison language in numeracy

No.	English	Malay Language	Kenyah Language	Bakong Language
1.	One	Satu	Cha	Ceah
2.	Two	Dua	Dua	Duweah
3.	Three	Tiga	Telu	Telau
4.	Four	Empat	Pat	Pat
5.	Five	Lima	Lema	Lemah
6.	Six	Enam	Nem	Nam
7.	Seven	Tujuh	Tujok	Tujuk
8.	Eight	Lapan	Aya	Madik
9.	Nine	Sembilan	Pi'en	Empaek
10.	Ten	Sepuluh	Pulok	Polaok

The folklore of Bakong ethnic was written entirely in Bakong language. The pronoun, noun, verb, and more vocabulary of Bakong language assimilated with Malay language and the other ethnics in Sarawak. Table 3.2 shows the comparison of the pronoun in Bakong language with Malay language.

Table 3.2: The pronoun in Bakong language

No.	English	Malay Language	Bakong Language
1.	I	Saya / Aku	Kow
2.	You	Kamu / Kau	Kaw
3.	They	Mereka	Low
4.	We	Kami	Kemelau
5.	Us	Kita	Ketah

Table 3.3 shows the statistics of the usage of Bakong language as the communication medium among Bakong ethnic nowadays. The result of the survey in Table 3.4, however, indicated that Bakong ethnic still believe in dignifying the language although it is not the daily medium of communication among them.

Table 3.3: The frequency of usage

Frequency	Respondent	Percentage
Never	0	0
Seldom	4	10.8%
Sometimes	5	13.5%
Often	9	24.3%
Depends of the situation	19	51.4%
Total	37	100%

Table 3.4: The application of Bakong language

Reason of usage	Respondent	Percentage
Study/ discussion	1	2.7%
Meeting/ business	1	2.7%
Leisure	8	21.6%
Telling story	4	10.8%
Dignifying the mother tongue	23	62.2%
Total	37	100%

An example of folklore namely *Asal Usul Bor Nangaeh Leam* is shown in the following Table 3.5. The teaching of the story is about the family how the parents regrated of cursing the sons upon the starving cause by the snake eating their meals. Nowadays, it is stated that the sons' crying sound can still be heard during the night. The implicit socio-culture of Bakong ethnic can be seen through the narrative of the folklore where the story elaborates about the way of life of this ethnic i.e *"they live in the jungle with no permanent settlement, …live nomadic… and depends on hunting".*

Table 3.5: A paragraph from a folklore Asal Usul Bor Nangaeh Leam *(Asal Usul Hantu Kecil Menangis Malam)*

Bakong	Malay
Ideah un-nah mik geap daleam raon kayou. Nadeah amaen na-an lou geap. Olaon low samah onyei ideah jekak e-hek, buri segiem, bi-eang segiem; buri lemik, bi-eang lemik. Molaon sederek- sederek, endah begatong gati nemolaon lengan.	Orang dahulu kala hidup dalam rimbunan hutan tebal tanpa rumah yang tetap. Sekadar pondok kecil-kecilan tempat berteduh, dan seringkali berpindah randah apabila bekalan makanan di situ sudah kehabisan. Bekalan makanan yang dimaksudkan ialah hasil hutan, tumbuh-tumbuhan dan binatang buruan.

The written folklore of the Bakong language is one of the significant efforts in sustaining the Bakong language as a medium of communication and identity. Bakong ethnic is one of the ethnicities in Sarawak that has its own socio-cultural identity, and the folklore of Bakong ethnic is one of them. Table 6 shows the percentage of the residents who acknowledge the legend telling about the history of the Bakong ethnic.

Table 3.6 The awareness of the folklore among the residents

Understand the meaning of the folk-lore has the history about the Bakong ethnic	Respondent	Percentage
Totally disagree	0	0
Disagree	0	0
Unsure	4	10.8%
Agree	19	51.4%
Totally agree	14	37.8%
Total	37	100%

4. CONCLUSION

All parties, including government, academicians, citizens and all must support the significant effort in highlighting the Bakong language as an oral heritage of Malaysia with the dignifying the Bakong language as the medium of communication among Bakong ethnic. This study introduced the Bakong language as a hidden gem of minority ethnic in Sarawak that Malaysians should respect and celebrate. There are many other ethnicities with their own uniqueness of language can be highlighted indicate the diversity of Malaysian.

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SIMBOLIK ALAM DALAM PERIBAHASA: KEPINTARAN AKAL MASYARAKAT MELAYU

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ABSTRAK

Kehidupan masyarakat Melayu berkait rapat dengan alam sehinggakan tingkah laku dan juga aktiviti seharian masyarakat dipengaruhi oleh peredaran alam. Hal ini demikian kerana alam adalah perkara yang telah mewujudkan kegemilangan manusia pada zaman sekarang. Unsur alam membawa kepada permaknaan yang sangat luas dan mendalam sehingga digunakan dalam beberapa puisi tradisonal terutamanya peribahasa. Namun begitu kerana berlakunya perubahan dalam transisi dunia sastera sendiri pemahaman tentang simbolik alam dalam peribahasa masih belum dihayati oleh khalayak sepenuhnya. Justeru, kajian ini bertujuan mengungkap kebijaksanaan masyarakat Melayu dalam mengaitkan alam dan peribahasa dalam proses kepengaranganya. Kajian yang dilakukan ini adalah berbentuk analisis dokumen dengan merujuk beberapa teks peribahasa Melayu terpilih. Berdasarkan kajian yang telah dilakukan, mendapati bahawa terdapat pelbagai jenis simbol perlambangan alam seperti hujan, sungai, laut dan banyak lagi yang mempunyai makna yang berbeza dalam peribahasa Melayu. Oleh itu, kajian ini dapat memberi pengetahuan yang luas kepada pengkaji dan khalayak tentang kehebatan pemikiran masyarakat Melayu dalam peribahasa kerana alam sebagai cerminan kehidupan.

Kata Kunci: Alam, Kepintaran, Peribahasa Melayu, Simbolik

1. PENGENALAN

Peribahasa yang melambangkan unsur alam sangat berkait rapat dan menyedari tentang satu perkara yang mana alam merupakan sesuatu yang sangat dekat dengan kehidupan masyarakat. Hal ini dikatakan demikian kerana peribahasa Melayu yang menggunakan unsur alam sangatalah dominan dan dapat dijadikan sebagai simbol yang sangat memberangsang. Dengan adanya peribasa yang menggunakan simbol ini, dapat dinyatakan bahawa masyarakat pada zaman dahulu mempunyai satu pemikirian yang sangat bijak dalam penggunaan kata-kata dan bahasa. Walaubagaimanapun, perlambangan yang dibuat merupakan satu gambaran yang dapat memberi satu kiasan kepada masyarakat. Dengan ini, setiap penyampaian memerlukan tahap-tahap yang berbeza meskipun melalui lisan. Alam yang dinyatakan dan dapat dikaitkan adalah seperti alam semula jadi seperti flora dan fauna, hidupan liar dan juga kawasan yang meliputi geografi yang jelas. Oleh itu, alam dijadikan sebagai satu benda dan perkara yang menarik untuk dijadikan sebagai simbol dalam peribahasa Melayu. Jadi, tegaslah disini bahawa alam juga dapat memberi satu pembelajaran kepada masyarakat Melayu.

Kebanyakkan simbol akan digunakan oleh penulis-penulis puisi tradisional dan juga puisi moden. Hal ini dikatakan demikian kerana pemikiran penulis-penulis puisi ini terbentuk dengan alam. Sehubungan dengan itu, agama islam juga menerapkan alam sebagai salah satu penggunaan dalam mencari dan mendalami ilmu pengetahuan. Perkara ini dapat dibuktikan dengan penyair ataupun penulis puisi tradisional yang telah menjadikan alam kepada rujukan dalam menyampai sesuatu maksud ataupun makna. Perlambangan alam dalam puisi tradisional amat dikenali, diterima terutamanya menerusi peribahasa. Hal ini dikatakan unsur alam sangat memncerminkan kehidupan persekitaran masyarakat. Jadi, dalam kajian ini, saya akan mengenalpasti simbol dan makna perlambangan alam dalam peribahasa Melayu dan kemudiannya menjelaskan kepentingan peribahasa Melayu dalam kehidupan masyarakat Melayu Tradisional dan Melayu Moden.

2. KAJIAN LEPAS

Artikel yang bertajuk "Penginterpretasian Peribahasa dan Hubungannya dengan Kemahiran Berfikir: Analisis berdasarkan Teori Relevans". Artikel ini telah dilakukan oleh seorang pelajar daripada universiti iaitu Universiti Sains Malaysia (USM) iaitu Hasmidar Hassan. Kajian ini dilakukan adalah untuk mengenalpasti dan mencungkil kemampuan dan daya ingatan pelajar dan guru dalam mengadaptasikan penggunaan peribahasa dalam era persekolahan semasa sesi pembelajaran. Melalui kajian ini, kebanyakan pelajar tidak dapat memahami dengan lebih jelas maksud sebenar atau konsep peribahasa yang sebenar kerana peribahasa ini mempunyai peluasan makna yang leksikal dan bertujuan kepada sesuatu peristiwa atau perkara yang ditujunya. Selain itu, ketidakjelasan maklumat data pelajar juga tidak dapat memberikan sesuatu penginterpretasian itu dijalankan dengan baik ke atas mereka kerana penggunaan peribahasa ini tidak jelas oleh pelajar dan ianya perlu diajarkan dalam subjek pembelajaran oleh guru berkaitan setiap elemen-elemen dalam peribahasa Melayu tersebut. Oleh itu, kajian ini dapat memberikan penjelasan dan pendekatan yang lebih dekat terhadap pengetahuan kepada peribahasa Melayu dalam kalangan pihak sekolah.

Selain itu, kajian lepas yang dapat dianalisis melalui kajian ini berkaitan dengan peribahasa adalah melalui artikel yang bertajuk "Penguasaan Peribahasa dan Makna menggunakan Pisatum: Satu Kajian Tindakan." Artikel ini telah dikaji oleh Mohd Ridzuan bin Md. Nasir daripada Universiti Malaysia Sarawak (UNIMAS). Melalui kajian ini, pengkaji merupakan salah seorang daripada guru yang membuat kajian terhadap murid. Kajian ini dilakukan adalah untuk mengkaji penguasaan bahasa dan makna peribahasa yang difahami oleh murid. Melalui kajian ini, beliau telah melakukan dan membuat satu permainan untuk memberikan kefahaman kepada pelajar dalam menguasai makna peribahasa tersebut. Sebuah model permainan telah diperkenalkan iaitu diberi nama Pisatum iaitu Permainan Peribahasa. Melalui permainan ini, murid dapat memahami sesuatu peribahasa dan maknanya dengan lebih cekap dan cepat serta ianya memudahkan guru untuk mengajar subjek ini. Oleh itu, melalui artikel ini dapat dijelaskan bahawa peribahasa itu sangat penting untuk difahami makna dengan lebih jelas.

Di samping itu, kajian lepas yang dapat dianalisis berkaitan dengan tajuk ini adalah melalui artikel yang bertajuk "Unggas dalam Peribahasa Melayu: Satu Analisis Semantik Inkuisitif." Artikel ini telah dilakukan dan dikaji oleh Muhammad Zaid bin Daud, iaitu seorang pelajar daripada Universiti Malaysia Sarawak (UNIMAS). Melalui kajian artikel ini, pengkaji telah mengenalpasti dan

mengkaji simbol alam dalam peribahasa yang digunakan iaitu simbol unggas. Unggas merupakan sebuah haiwan vertebrata yang terdapat di gurun, di sekitar kutub utara dan selatan. Melalui kajian ini, unggas ini telah dipecahkan kepada beberapa simbol lain iaitu seperti burung, ayam, itik dan angsa. Kajian ini menjelaskan bahawa, penggunaan simbol alam unggas ini merupakan satu simbol yang mempunyai perkaitan antara kehidupan manusia pada zaman dahulu yang mempunyai falsafah hidup yang sistematik. Penggunaan simbol ini juga mempunyai akal budi dan intelektual yang tinggi dalam penggunaannya. Jelaslah bahawa, kajian ini sangat membantu saya dalam menganalisis data berkaitan kajian simbol alam dalam peribahasa Melayu.

Seterusnya, kajian lepas yang keempat yang menggunakan unsur alam dalam peribahasa adalah artikel yang bertajuk "Haiwan sebagai Perlambangan dalam Peribahasa Orang Semai." Kajian artikel ini telah dilakukan oleh pihak Universiti Kebangsaan Malaysia (UKM). Melalui kajian ini, telah menjelaskan bahawa alam ini digunakan oleh suatu suku kaum yang menginap di hutan kerana mereka merasakan bahawa alam itu suatu khazanah yang baik yang mempunyai rasa dan perasaan seperti manusia juga. Suku kaum ini dikenali sebagi suku kaum Semai dan ianya adalah untuk mengkaji unsur perlambangan alam yang digunakan oleh mereka. Kaum ini menggunakan simbol alam iaitu haiwan sebagai simbol pendekatan dan kefahaman makna peribahasa tersebut. Hal ini kerana, ianya menunjukkan kepada kehidupan mereka seharian yang sentiasa berlandaskan kepada haiwan dan tumbuh-tumbuhan. Peribahasa yang digunakan oleh mereka sangat dekat dan jelas dengan kehidupan manusia pada zaman ini. Jelaslah bahawa, penggunaan unsur alam sebagai simbol dalam peribahasa ini sangat memberi pendekatan yang jelas kepada kehidupan mereka yang sebenar.

3. METODOLOGI KAJIAN

Berdasarkan kajian yang dilakukan adalah kajian berbentuk dokumen iaitu mencari beberapa teks untuk dijadikan rujukan dan tambahan kepada kajian ini. Kajian yang dilakukan ini juga adalah dengan menggunakan pendekatan kualitatif iaitu dengan merujuk carian daripada sumber internet, dan bahan bacaan tanpa melibatkan unsur pengiraan. Kebanyakkan pencarian sumber-sumber kajian terdahulu melalui rujukan terhadap beberapa buah teks ini sangat membantu dan memberi peluang untuk mempelajari dan mengetahui tentang tajuk kajian dengan lebih mendalam. Oleh itu, pendekatan kualitatif merupakan kaedah kajian yang diperlukan dalam melengkapkan kajian ini

4. ANALISIS

Peggunaan simbol alam yang diaplikasikan ke dalam peribahasa adalah mempunyai makna yang spesifik bagi setiap unsur yang digunakan dalam peribahasa tersebut. Simbol alam ini sangat berkesan kerana unsur alam ini sangat berkait rapat dengan kehidupan masyarakat pada zaman dahulu iaitu pada zaman tradisional terutamanya kerana masyarakat dahulu sangat menitikberatkan aspek alam ini dalam kehidupan mereka. Unsur alam ini dianggap seperti kawan mereka pada zaman dahulu kerana jika dibandingkan dengan kehidupan zaman sekarang yang serba mewah dengan adanya kewujudan penggunaan teknologi digital yang makin canggih.

4.1 Simbol pisang

Antara peribahasa yang menggunakan unsur alam simbol pisang adalah:

Hendak mendapat pisang terkupas

Peribahasa ini mempunyai maksud adalah seseorang yang menginginkan kesenangan tetapi malas berusaha. Simbol pisang adalah merupakan salah satu simbol yang menunjukkan perlambangan alam kerana mempunyai perkaitan semulajadi tumbuh-tumbuhan iaitu buah pisang. Simbol alam pisang ini digunakan kerana untuk menunjukkan bahawa jika kita ingin makan pisang sudah pasti kita akan mengupasnya sendiri tanpa pertolongan orang lain dan begitu juga dengan kejayaan atau kesenangan, kita mestilah harus berusaha sendiri untuk mencapai apa yang kita mahu. Simbol pisang dalam peribahasa ini menunjukkan atau merupakan simbol kepada seseorang yang malas berusaha itu yang inginkan kejayaan datang bergolek tanpa berusaha.

Takkan pisang berbuah dua kali

Peribahasa ini bermaksud sekali tertipu atau kerugian tentu akan berjaga-jaga pada masa akan datang. Dalam kehidupan, mana mungkin pokok pisang akan berbuah dua kali dan begitulah dengan kehidupan, sekali kita ditipu mana mungkin kita akan ditipu lagi untuk kali kedua. Simbol pisang dalam peribahasa ini merujuk kepada penipuan dan orang yang ditipu itu. Hal ini kerana, jika seseorang itu ditipu buat kali pertama mestilah mereka akan berhati-hati buat kali kedua agar tidak ditipu lagi. Ianya bermaksud, dalam hidup ini kita hendaklah sentiasa berwaspada dan menyiasat sesuatu perkara itu sebelum membuat keputusan.

Pisang mas di luar, onak di dalamnya

Peribahasa ini bermaksud mulut manis yang berisi tipu muslihat. Simbol pisang dalam peribahasa ini merujuk kepada kata-kata yang keluar daripada mulut seseorang. Hal ini kerana, maksud peribahasa ini adalah ingin menjelaskan dan memberi peringatan kepada kita bahawa setiap perkataan yang keluar daripada mulut seseorang itu belum tentu ada betulnya kerana kebanyakan mereka hanya berkata manis tetapi hakikatnya pahit dan sangat sakit untuk ditelan. Oleh itu, kita mestilah berhati-hati dengan manusia seperti ini.

4.2 Simbol air

Antara peribahasa yang menggunakan simbol air adalah:

Air yang tenang jangan disangka tiada buaya

Peribahasa ini membawa maksud seseorang yang pendiam jangan disangka penakut. Simbol air dalam peribahasa ini merujuk kepada manusia iaitu seseorang manusia yang senyap itu bukan sekadar senyap tanpa bicara namun mereka senyap dalam dendam dan perasaan amarah. Hak ini kerana, seseorang manusia yang senyap itu tidak semua baik dan ada mereka senyap tanda menyimpan dendam. Oleh itu, kita hendaklah sentiasa berhati-hati dengan manusia seperti ini dalam kehidupan kita.

Air besar, sampan tak hanyut

Peribahasa ini bermaksud niat atau hajat yang tidak kesampaian. Simbol air dalam peribahasa ini merujuk kepada niat atau hajat. Hal ini kerana, jikalau kita mempunyai sesuatu hajat yang besar dengan hati yang kecil sudah pasti ianya tidak akan berjaya. Hal ini juga kerana, sampan yang kecil tidak dapat menampung dalam air yang besar kerana jumlahnya yang ringan dan begitulah dengan hajat atau niat kita yang setinggi gunung tetapi tidak kesampaian juga. Oleh itu, kita sebagai masyarakat mestilah mempunyai atau menyimpan niat atau hajat sedaya dengan keadaan kita.

Air dicincang tidak akan putus

Peribahasa ini membawa maksud perselisihan antara adik-beradik tidak akan kekal lama dan akhirnya akan berbaik semula. Simbol air dalam peribahasa ini merujuk kepada hubungan antara adik-beradik dalam keluarga. Maksudnya adalah, hubungan antara adik-beradik tidak akan putus selagi masih hidup walaupun bergaduh dan berselisih faham sebesar apa pun kerana pertalian darah yang terjalin antara satu sama lain sangat kuat ikatan kasih sayangnya. Oleh itu, kita sebagai masyarakat yang bertanggungjawab hendaklah menjauhi sikap seperti memecahbelahkan hubungan persaudaraan untuk memelihara keharmonian keluarga.

4.3 Simbol hujan

Antara peribahasa yang menggunakan simbol hujan adalah:

Bumi mana yang tak kena hujan

Peribahasa ini bermaksud setiap orang berbuat salah. Simbol hujan dalam peribahasa ini merujuk kepada lambang salah. Hal ini kerana, setiap manusia yang hidup atas dunia ini pasti akan berbuat kesalahan, Cuma bezanya adalah besar atau kecil kesalahan itu. Hal ini juga kerana, hujan ini akan menimpa juga bumi tidak kira panas atau sejuk saat masa itu. Oleh itu, sebagai ahli masyarakat yang bertanngunjawab, kita mestilah sentiasa berfikir tentang segala kesalahan yang kita lakukan i.

Ada hujan ada panas, ada hari boleh balas

Peribahasa ini bermaksud selalu ada kesempatan untuk membalas dendam. Simbol hujan dalam peribahasa ini merujuk kepada peluang atau kesempatan. Hal ini kerana, seseorang yang berniat ingin membalas dendam, mereka akan melakukannya disaat peluang tersedia ada untuk itu. Oleh itu, kita hendaklah berwaspada dan berhati-hati dengan sikap sedemikian.

Daripada hujan emas di negeri orang, lebih baik hujan batu di negeri sendiri

Peribahasa ini bermaksud sebaik-baik negeri orang, tidak sebaik negeri sendiri. Simbol hujan dalam peribahasa ini merujuk kepada peluang. Hal ini kerana, apabila kita merantau ke negeri orang, sudah pasti peluang pekerjaan atau belajar lebih baik daripada negeri kita sendiri. Oleh itu, kita mestilah berusaha untuk mendapatkan peluang itu untuk ke negeri orang. Hal ini juga kerana, masyarakat dahulu sangat terbatas untuk bergerak kesana kesini dan oleh itu mereka mencipta peribahasa sebegini untuk keharmonian mereka dan melambangkan kehidupan mereka pada masa dahulu yang sangat susah berbanding kini.

5. KESIMPULAN

Kesimpulannya, peribahasa ini merupakan salah satu seni percakapan yang dicipta oleh nenek moyang kita yang mengandungi maksud yang jelas serta kebenaran yang jitu berdasarkan pemerhatian mereka. Peribahasa juga dapat menyembunyikan kata-kata yang kasar seperti sindiran dan kekasaran yang diselimuti dengan kata-kata halus yang berkesan. Dengan ini fahamlah kita akan kekayaan dan keindahan alam peribahasa Melayu. Peribahasa juga dapat memberi kesedaran dan keinsafan kepada kita bahawa pentingnya menghormati golongan muda dan tua daripada kita dalam kehidupan ini. Kita sebagai masyarakat hendaklah sentiasa menaikkan dan menitikberatkan penggunaan peribahasa ini dalam kehidupan moden kita pada masa kini. Pada masa kini, dengan adanya penggunaan peribahasa ini dapat memberi lebih banyak impak positif ke dalam diri masyarakat terutamanya golongan muda. Peribahasa ini juga merupakan salah satu aspek kesusasteraan Melayu yang harus diamalkan dan disemai dalam diri setiap masyarakat dan golongan muda pada masa kini. Dengan adanya teknologi digital yang canggih, kita mungkin boleh mencipta sebuah permainan peribahasa supaya ianya tidak terus dilupakan oleh generasi akan datang. Pengkaji percaya dengan adanya penciptaan permainan digital peribahasa ini akan memberikan kesan positif dan melahirkan golongan cerdik pandai dalam bidang sastera terutamanya dalam kehidupan di negara kita. Oleh itu, jelaslah bahawa, peribahasa ini sangat penting dalam kehidupan dan mempunyai banyak kepentingan kepada masyarakat dan negara.

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NILAI KEMANUSIAAN DALAM NOVEL ATAS LANTAI TAKDIR KARYA FIDA ROHANI

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ABSTRAK

Kertas kerja ini membincangkan tentang kehadiran nilai kemanusiaan yang ada dalam seputar kehidupan manusia menerusi novel *Atas Lantai Takdir* (2013) karya Fida Rohani. Novel tersebut merupakan sebuah karya yang sarat dengan mesej murni dalam kehidupan umat manusia untuk dijadikan teladan dan mampu membawa manusia kearah perilaku terpuji dalam dunia nyata. Objektif kajian ini adalah untuk mengemukakan dan menganalisis elemen nilai kemanusiaan yang terdapat dalam novel kajian. Dalam konteks kehidupan sebenar, manusia tidak boleh lari daripada melatih diri untuk mengamalkan nilai kemanusiaan yang terpuji kerana perkara ini bukan sahaja memenuhi praysarat kebahagian hidup tetapi turut menjadi bukti dakwah dari seorang individu kepada individu lain. Hal ini kerana, dakwah tidak semestinya disampaikan melalui bait-bait -kata sahaja tetapi boleh juga ditonjolkan melalui perilaku terpuji seperti yang terdapat pada nilai kemanusiaan menerusi novel *Atas Lantai Takdir*. Justeru, Pendekatan Dakwah menerusi Teori Pengkaedahan Melayu yang diperkenalkan oleh Hashim Awang (1994) telah digunapakai bagi memurnikan lagi kajian ini. Hasil kajian mendapati teks ini telah mengangkat nilai kemanusiaan seperti nilai kemaafan, nilai kasih sayang, nilai baik hati dan nilai ketaatan terhadap ajaran agama dalam menjalani kehidupan di muka bumi ini. Setelah diamati, watak-watak yang ditonjolkan berjaya mempraktikkan nilai kemanusiaan dalam diri mereka meskipun terpaksa berhadapan dengan pelbagai konflik hidup. Kajian ini diyakini mampu memberi lebih pendedahan dan kefahaman kepada khalayak tentang erti nilai kemanusiaan yang sebenar khususnya dalam konteks dakwah.

Kata kunci: Nilai kemanusiaan, dakwah, perilaku terpuji, syarat kebahagian

1. Pengenalan

Seluruh agama di dunia mengajarkan kepada penganutnya untuk menjadi individu yang bermoral dan menjadikan nilai-nilai kemanusian yang diajar menerusi agama masing-masing sebagai pedoman hidup mereka (Irawan, I. K. A., 2020: 13). Keadaan ini menjadikan semua manusia berlumba-lumba untuk melakukan kebaikan dalam pelbagai kaedah sama ada dalam bentuk tikdakan, perlakuan, tutur kata dan juga penulisan. Golongan penulis dalam bidang kesusasteraan sememangnya amat memanfaatkan peluang dan ruang dalam penulisan kreatif mereka untuk menerapkan unsur pendidikan khsususnya nilai-nilai kemanusiaan dalam karya-karya yang dihasilkan mereka. Karya sastera bukan hanya untuk memberi hiburan, keseronokan dan pengetahuan malahan merupakan wadah untuk menyampaikan mesej dan menyerapkan unsur-unsur pembinaan insan dalam diri setiap khalayak pembaca (Jumali Hj. Samat, 2001:2). Karya sastera dianggap mempunyai kemampuan dalam menyampaikan mesej yang berguna melalui ungkapan atau bait-bait kata dalam penulisan teks khsusunya aspek nilai-nilai kemanusiaan untuk dijadikan sebagai pedoman dalam sesuatu permasalahan

kehidupan, percintaan, pengalaman seseorang dan banyak lagi (Dwi Nugraha, D. 2019: 2). Secara tidak langsung, pembaca dapat mengetahui dan mempelajari tentang nilai kemanusiaan dalam konteks sikap, perilaku dan pertimbangan fikiran yang matang serta dewasa sehingga melahirkan jiwa kemanusiaan yang manusiawi dan bermoral dalam kehidupan mereka melalui pembacaan terhadap teks-teks sastera. Antara karya yang turut memaparkan nilai-nilai kemanusiaan adalah prosa novel kerana novel dan masyarakat mempunyai hubungan refleks antara satu sama lain khususnya dalam konteks mesej dan pengajaran.

Novel merupakan sebuah prosa moden dalam kesusasteraan yang sarat dengan unsur didaktik kepada masyarakat dan menjadi medium pembentukan peradaban sesebuah bangsa dengan kaedah yang menarik serta berkesan. Dengan adanya karya yang sarat dengan unsur pendidikan khususnya dalam konteks nilai kemanusiaan, maka sesuatu bangsa akan semakin maju kerana nilai-nilai tersebut dapat dipelajari dan dikesan melalui kaedah yang menarik. Fida Rohani melalui karnya *Atas Lantai Takdir* telah berjaya memanfaatkan penulisannya untuk melakukan gerakan dakwah dengan menerapkan elemen nilai-nilai kemanusiaan untuk mendidik masyarakat dan sekaligus telah menjadikan novel beliau sebagai sebuah bacaan yang baik kepada masyarakat. Dengan memasukkan nilai kemanusiaan menerusi novel Atas Lantai Takdir, diyakini karya Fida Rohani ini dapat membantu masyarakat dalam melahirkan dan membentuk manusia yang bukan hanya baik dari segi perilaku namun turut membantu membentuk manusia yang berkeperibadian mulia serta bertanggungjawab dari segi perundangan negara dan juga agama sesuai dengan tuntutan agama masing-masing.

2. Sorotan Kajian

Dwi Nugraha, D. (2019) dalam artikel *Nilai-Nilai Kemanusiaan Dalam Novel Asmarandana Karya Indah Hannaco* telah meneliti nilai-nilai kemanusiaan menerusi novel Asmaradana (2018). Dengan menggunakan pendekatan deskriptif kualitatif, kajian ini telah mendeskripsikan secara terperinci berkaitan kesan nilai-nilai kemanusiaan terhadap hubungan sesama manusia. Hasil penelitian mendapati elemen kemanusiaan membawa pengertian hakikat dan sifat-sifat khas manusia sebagai makhluk yang tinggi martabatnya. Sifat atau perilaku positif yang ditonjolkan didapati mampu menjadi iktibar serta pedoman kepada khalayak pembaca untuk mengamalkan perilaku dalam nilai kemanusiaan yang sejati. Nilai kemanusiaan juga didapati menjadi 'kayu ukur' untuk menilai perbuatan setiap individu. Antara nilai kemanuisan yang dibincangkan oleh Dwi Nurgraha berdasarkan novel Asmaradana adalah hubungan manusia dengan tuhan, hubungan sesama manusia dan hubungan manusia dengan diri sendiri. Suriyani, A. I. (2014) menerusi kajian *Analisis Nilai-Nilai Kemanusiaan Dalam Novel 'Ken Arok Banjir Darah Di Tumapel' Karya Gamal Komandoko Kajian Strukturalisme Genetik* telah menganalisis nilai-nilai kemanusiaan berdasarkan teks kajian novel 'Ken Arok Banjir Darah Di Tumapel' dengan menggunakan kaedah kualitatif. Hasil penelitian mendapati bahawa Suriyani, A. I. mentakrifkan nilai sebagai penanda aras dalam kehidupan setiap manusia kerana nilai yang lahir dalam diri setiap manusia berfungsi untuk memberi kesedaran kepada manusia tentang manfaat dalam kehidupan. Teori strukturalisme genetik telah digunakan oleh beliau untuk menganalisis nilai-nilai kemanusiaan dan latar budaya yang terdapat dalam teks kajian. Antara nilai kemanusiaan yang ditemui menerusi novel *'Ken Arok Banjir Darah Di Tumapel'* adalah nilai estetik, nilai sosial, nilai politik serta nilai agama. Irawan, I. K. A. (2020) dalam kajiannya yang bertajuk *Merajurit Nilai-nilai*

Kemanusiaan Melalui Moderasi Beragama telah meneliti aspek konflik agama yang telah menganggu gugat kesatuan bangsa. Beliau telah menganalisis peranan kesederhanaan agama dalam mengaitkan nilai-nilai kemanusiaan dalam kehidupan manusia. Hasil penelitian mendapati bahawa kesederhaan merupakan kaedah untuk mencari persamaan dan bukannya untuk membangkitkan isu-isu perbezaan. Kajian Irawan I.K. A ini juga menjelaskan bahawa nilai-nilai kemanusiaan merupakan sesuatu yang sangat jarang berlaku dalam amalan kehidupan seharian dan kelihatan manusia mula hilang pedoman terhadap kepentingan nilai-nilai kemanusiaan dalam kehidupan seharian. Manusia seharusnya sedar bahawa nilai-nilai kemanusiaan harus ditegakkan dengan nilai-nilai agama yang menekankan nilai-nilai kemanusiaan.

3. Metodologi Kajian

Kaedah kajian adalah kualitatif deskriptif secara sepenuhnya melibatkan kaedah analisis dokumen untuk mendapatkan data. Setelah proses pengumpulan data dilakukan dengan tepat mengikut objektif yang ditetapkan, maka kaedah perbahasan analisis dengan sistematik telah dilakukan. Analisis nilai kemanusiaan yang terdapat dalam novel kajian didasari dengan Teori Pengkaedahan Melayu yang dipelopori oleh Hashim Awang (1994. Pemilihan teori ini bagi melakukan analisis lanjutan berkaitan elemen nilai-nilai kemanusiaan keranan teori ini dipercayai diasaskan dengan berpandukan realiti kehidupan dan persekitaran bangsa pengkarya (Yaacob, M. F. C., & Abd Rahim, N., 2016: 50). Hashim Awang menubuhkan teori dengan membahagikannya kepada dua bahagian utama iaitu Pengakaedahan Alamiah dan Pengkaedahan Agama. Pendekatan Firasat, Pendekatan Gunaan dan Pendekatan Moral merupakan tiga pecahan prinsip yang berada di bawah Pengkaedahan Alamiah. Pengkaedahan Agama juga dipecahkan kepada tiga prinsip iaitu Pendekatan Dakwah, Pendekatan Kemasyarakatan dan Pendekatan Seni. Proses lanjutan kajian adalah dengan menerapkan prinsip Pendekatan Dakwah kerana nilai-nilai kemanusiaan yang ditonjolkan menerusi novel novel *Atas Lantai Takdir* (2013) karya Fida Rohani ini diyakini mampu untuk mendorong manusia kearah kebaikan sekiranya nilai-nilai tersebut difahami dan diamalkan dalam kehidupan realiti.

4. Hasil perbincangan

Nilai Kemanusiaan menerusi novel *Atas Lantai Takdir* (2013) karya Fida Rohani

4.1 Nilai Kekeluargaan

Nilai kemanusiaan yang pertama yang ditonjolkan menerusi novel kajian adalah nilai kekeluargaan. Nilai ditakrifkan sebagai perlakuan yang elok, baik, peradaban dan tatasusila individu manusia dalam membentuk hubungan sesama manusia, alam dan tuhan (Wan Mohd. Zahid, 1988:77). Menurut perspektif Islam, nilai dikenali sebagai akhlak seperti kerajinan, keberanian, hormat menghormati, berdikari dan berhemah tinggi (Ali & Erni Eryanti, 2005:23). Definisi keluarga merujuk kepada unit sosial yang utama dan pertama bagi seseorang individu yang bergelar anak sebelum mereka mengenali individu lain yang luar dari anggota keluarga sendiri dan dunia sekitarnya (Jamaluddin, R. *et.al*, 2017:88). Penulis telah memasukkan nilai kekeluargaan dalam novel ini dengan penuh kreatif sehinggakan khalayak pembaca boleh mengesan dan memahami tindakan yang sewajarnya untuk diamalkan dalam menjaga keharmonian dalam sesebuah keluarga.

Dalam konteks agama Islam, menjaga hubungan silaturahim antara ahli keluarga adalah sebuah kewajipan yang dituntut. Kesedaran Fida Rohani terhadap ajaran agama ini telah menyebabkan nilai kekeluargaan menjadi salah satu tunjang utama dalam perkembangan idea menerusi novel *Atas Lantai Takdir* dan sekaligus menjadikan elemen positif yang diangkat oleh pengarang menjadi salah satu gerakan dakwah kepada khalayak pembaca. Meskipun dihujani dengan pelbagai konflik kehidupan berkeluarga, namun pengarang tetap mengajak pembaca untuk menjernihkan segala kekusutan yang berlaku dalam keluarga tersebut. Amalan bermaaf-maafan yang ditonjolkan antara ibu dan anak menerusi watak Mak Cik Patonah dan Mira mengukuhkan lagi kehadiran nilai kemanusiaan menerusi aspek nilai kekeluargaan dalam teks kajian ini.

4.2 Nilai tolong menolong dalam persahabatan

Nilai kemanusiaan yang kedua adalah nilai tolong-menolong dalam hubungan persahabatan. Tolong menolong dapat ditakrifkan sebagai sikap yang senang atau mudah membantu orang lain sama ada dalam bentuk tenaga ataupun material serta moral (Abdullah Yatimin, 2006:368). Sikap tolong-menolong amat penting bagi kehidupan manusia khususnya untuk kehidupan bermasyarakat. Seseorang yang dalam lingkungan masyarakat harus mengamalkan sikap tolong menolong khususnya dalam hubungan persahabatan. Menerusi kitab *Bidayatul-Hidayah,* Al-Ghazali (2016:13) menjelaskan bahawa setiap manusia harus berusaha menjaga hubungan sesama manusia dan tolong-menolong antara sahabat kerana ianya merupakan salah satu kaedah untuk menjaga perhubungan sesama manusia. Fida Rohani telah mengajak masyarakat untuk mengamalkan kebaikan dalam kehidupan dengan menerapkan elemen tolong-menolong dalam kehidupan bersahabat. Buktinya dapat dilihat melalui petikan-petikan teks dalam novel *Atas Lantai Takdir* yang menonjolkan peristiwa tolong-menolong antara teman dalam menyelesaikan sesuatu perkara atau konflik meskipun mereka tidak memiliki hubungan atau pertalian darah. Watak Azila yang digambrakan sentiasa berlapang hati untuk membantu Zulfikar untuk dalam pembelajaran meskipun perlu mengambil masa yang lama untuk proses pemindahan ilmu tersebut (Fida Rohani, 2013:36). Azila juga digambarkan sebagai seorang yang baik hati dan sentiasa menolong sahabatnya yang dalam kesusahan dan memerlukan pertolongan daripadanya dan ini jelas menunjukkan bahawa nilai kemanusiaan amat menebal pada perwatakan Azila.

4.3 Nilai Mentaati Perintah Tuhan

Mentaati perintah Allah SWT merupakan sebuah kewajipan yang dituntut dalam agama Islam. Sebagai manusia yang beriman, kita harus mengutamakan Allah SWT dalam pelbagai perkara terlebih dahulu berbanding perkara-perkara lain (Dzilkhikmah, D., 2020:4). Justeru, mengajak dan memberi peringatan sesama manusia berkaitan amalan mentaati perintah Allah SWT merupakan salah satu gerakan dakwah yang mulia dan peluang ini tidak dilepaskan oleh golongan penulis prosa moden di Malaysia. Fida Rohani dilihat telah menggunakan novel *Atas Lantai Takdir* untuk menonjolkan nilai kemanusiaan dengan mewujudkan watak yang mengutamakan perintah Allah SWT berbanding perkara-perkara lain. Buktinya, petikan menerusi novel *Atas Lantai Takdir* pada muka surat 133 melalui Zulfikar telah memaparkan adegan ketaatan umat Islam untuk mengutamakan solat sejurus masuk waktu berbanding perkara-perkara lain. Keadaan ini jelas menunjukkan bahawa novel *Atas Lantai Takdir* karya Fida Rohani sekali lagi telah memaparkan nilai kemanusiaan

khususnya dalam konteks agama.

Kesimpulan

Secara keseluruhannya, Fida Rohani melalui novel *Atas Lantai Takdir* telah berjaya menghasilkan sebuah karya yang telah memaparkan nilai-nilai kemananusiaan berdasarkan Pendekatan Dakwah menerusi Teori Pengkaedahan Melayu. Pelbagai nilai kemanusiaan telah diketengahkan untuk dijadikan pedoman dan medium dakwah kepada golongan pembaca. Antaranya adalah nilai kekeluargaan, nilai tolong-menolong, nilai mentaati perintah Tuhan dan banyak lagi. Keseluruhan kajian juga mendapati bahawa setiap manusia hadir dengan pelbagai watak dan perwatakan sama ada positif dan juga negatif. Namun, dengan wujudnya nilai-nilai kemanusiaan dalam diri anggota masyarakat telah menjadikan majoriti konflik yang dihadapi dapat diselesaikan dengan baik dan berhemah. Keadaan ini menjadikan kajian yang meneliti aspek nilai-nilai kemanusiaan amat penting untuk dihasilkan kerana manusia sememangnya perlu hidup dengan nilai-nilai kemanusiaan yang tinggi. Justeru, untuk kajian lanjutan, dicadangakn agar kesan-kesan daripada pembentukan nilai-nilai kemanusiaan harus diberi perhatian.

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ARCHITECTURE AND HERITAGE CONSERVATION

REVITALISATION OF KEDAI PATI: AN EXERCISE IN ARCHITECTURAL HERITAGE STUDIES

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ABSTRACT

This paper proposes new approaches for revitalising the Kedai Pati, a gastronomic urban node in Kota Bharu, Kelantan. Kedai pati or 'pigeon stall' a resemblance to pigeon coop has likely existed more than 50 years ago, providing a distinctive experience of nostalgia. It is characterized as a modest food stall for working people of Kelantan to dropping in for a snack before "flying" off elsewhere. Today, some Kedai Patis are still surviving with modesty, the theatrical-service pantry operation, seller-buyer social setting, and its friendly services atmosphere is even considered as Kelantan's unique cultural heritage. Studies on façade revitalization or rebranding of the Kedai Pati itself has been made to repromote an reintroduce its existence. This exercise was carried out by the third-year architecture and fourth-year interior architecture students for elective course, Architectural Heritage Studies from Universiti Malaysia Kelantan (UMK) in February 2021. Varieties of design proposal has then been put forward as it may indicate new pop-up cart style replicating kedai pati, the strategic foci of local cultural heritage for public breaking in. Information derived from this work can be useful for future planning and development in both urban and rural Malaysian context.

Keywords: revitalisation, Kedai Pati, pop-up cart

1.   INTRODUCTION

Kelantan is well known with the richness of its heritage that includes various culinary spots potentially contributed to the income and development of local creative economy. As said by Marzuki et al [1] and Aziz et al [2], despite its location away from the centre of attractions of Peninsular Malaysia, Kelantan is well known for its natural environments and distinctive cultural heritage which have influenced the development of the tourism industry in terms of generating local economy. Eating out has become part of local custom in Kelantan, places to eat scattered at many places where visitors continue to enliven the bustle until after midnight. In addition to the culinary variety, the place and the service also characterize the culinary experience.

Revitalization in urban heritage can be considered as a new awareness in Malaysia. It includes multi-disciplinary parties such as the authorities, the private sectors and the public or communities of the designated area. Strategies ensuring the continuity of this local cultural heritage are needed for the future generations to feel the ambience of culinary experience or maybe just the atmosphere of the bartending like that Kedai Pati offers. Knowledge transmission from educational and training programs are important to new generations for taking or proposing certain safeguarding measures [3]. This study concentrates on design proposal samples of Kedai Pati revitalization carried out by

the third-year architecture and the final year interior architecture students for elective course, Architectural Heritage Studies from Universiti Malaysia Kelantan (UMK) in February 2021.

'Kedai Burung Merpati' or commonly known as Kedai Pati; is a derivative comes from the resemblance of a pigeon coop. Kedai Pati has likely existed more than 50 years ago, providing a distinctive experience of nostalgia. This Kedai Pati said to be located at the outskirts of the town and can be considered as a local 'third place' whereas a place to go in between work and home [4]. This modest food stall in reference like the pigeon coop, is an attractiveness for the working-class men to drop in for a quick snack before flying off to their destinations. The Kedai Pati owners are usually of Indian Muslim origins and later passed down thru generations. But nowadays, you can also find a Kedai Pati with Malay origins. Its bartender-like serving offers reasonable price in a sociable setting to experience local ethnic dishes. Until today, Kedai Pati is akin to social club, at which strangers may befriend and lively exchange of news and stories or for nostalgia [5,6].

Today, thousand Kedai Patis are surviving with modesty, its most appealing theatrical-service pantry operation, seller-buyer social setting, and its friendly atmosphere is even considered as Kelantan cultural heritage. Kedai Pati service and distribution might be seen as one of Kelantan's unique cultural heterogenous setting. For example, snacks and dishes are distributed from Southern part of Thailand, number of Indians or Bengalis run the business, where Malayan, Chinese and other ethnics are the consumers.

2.   LITERATURE REVIEW ON RESEARCH SCENARIOS

There are very limited studies that have been found about Kedai Pati in Kelantan. Survey on the publications of the Kelantan Kedai Pati (pigeon stalls) found that most of the studies mainly discuss Kedai Pati as Kelantan traditional identity and its social economy role in short. Winzeler [6], discusses the ethnic differences and economic change in a local Malaysian setting in Kelantan and had minor observations about Kedai Pati and how it contributes to the local economic situation in 1950. In the meantime, Hamzah and Ismail [7] identified a pilot project at Kelantan Darul Naim mentioning this authentic local service as a nature-culture based tourism corridor. Later, Ismail [8] had documented a street food documentary and described Kedai Pati as Kelantan hidden gems and its nostalgia behind. In 2018, a final year thesis being done by Aina Suhada Zaidi which focused more on social interactions between local communities from the early years until the date of her writing [9]. The latest scopus proceeding paper by Anuar [4] focused of rediscovering the Kedai Pati as the local 'third places' by mapping some of the Kedai Pati located in Kota Bharu town area. As can be seen, it can be stated that the researchers focused on the ethnicity differences, local interactions in communities, local hanging out places, economics, and tourism regardless in maintaining the cultural of Kedai Pati being alive. This paper was made to fulfil the gap concerning Kedai Pati's revitalization by suggesting new approaches of design proposal with hopes that these ideas contributions can be useful for future planning and development pertaining Kedai Patis culture.

3. MATERIALS AND METHODS

The material of this study is a design proposal of Kedai Pati revitalization as an innovative method of revitalization that has cultural and historical significance. This exercise was carried out as part of the third-year architecture student for Architectural Heritage 2 course together with the final year student of Interior Architecture program as an elective course. The exercise aims to expose the student on how to tackle the heritage conservation problems which only focusing on one method, revitalization. The students were to work in pairs and given a basic Kedai Pati typology drawings to propose and regenerate a new and fresh outlook for Kedai Pati. Briefings on creating the proposal were discussed during the classroom lectures. It is also included with information on how to regenerate the Kedai Pati by suggesting them to include other local heritage arts and culture (food, coffee shop, batik, keris and etc) with hopes to bring back the livelihood of the urban context of the area. A duration of two weeks was given for the students to complete the task; one page of design concept together with proposed design. Outcome from the collected exercise were then presented by the students on the applications of their observation with drawings for a newly devised proposal of a revitalized design on selected local heritage arts and culture.

4. RESULTS

4.1. Design Proposals

The data of design proposal were obtained from the selected student works which includes 8 groups who work in pairs. The student is given a freedom to choose whether to propose the norm of Kedai Pati which selling packed food, tea and coffees or they can choose to propose a totally new local food or local traditional arts heritage. Apart from conserving its tangible heritage; the kedai pati building conservation, this ambience of intangible culture heritage of bartender-like serving also can be preserve by cooperating with others local heritage. The revitalization proposal can be categorized into two categories: local food and local traditional arts heritage.

Local Traditional Food

Food gastronomic can be considered as a huge intangible culture that defines Malaysia. This heritage and traditional cuisines have been inherited from generation to generation forming one of the national identities that need to be preserved and appreciated for generations to come. This Kedai Pati has been one of the culinary spots here in Kelantan since the 50s' serving local traditional food. Below are some examples of student proposal in conjunction to Kedai Pati.

Figure 1: Kedai Pati for Nasi Tumpang
(Anuar, 2021)

Figure 2: Kedai Pati for Laksa and ABC
(Anuar, 2021)

Figure 3: Kedai Pati for local coffee brand,
Richiamo Coffee (Anuar, 2021)

Figure 4: Kedai Pati for roti canai (Anuar, 2021)

Four groups of revitalization proposals chose to go with the local food whereas this food is famous and well known amongst the community. Two of the proposal shows that they are trying to use vernacular design by adding design elements such as tebal layar and decorative fascia board (papan cantik) on its roofs. Meanwhile the other two just go with metal zinc on its roof. There are also decorative wall panels being adapted shown in Figure 2.

Local Traditional Art

Cultural heritage of tangible culture not only about building and artifacts, but it also includes the traditional arts and crafts of the local community at that area or place. This task also includes an option for choosing other than local food whereby some of the students have chosen local traditional handicrafts and games such as gasing (spinning top), silverware product, batik and mengkuang weaving.

Figure 5: Kedai Pati for traditional game called gasing (Anuar, 2021)

Figure 6: Kedai Pati for traditional craft known as mengkuang (Anuar, 2021)

Figure 7: Kedai Pati for traditional craft, silversmith (Anuar, 2021)
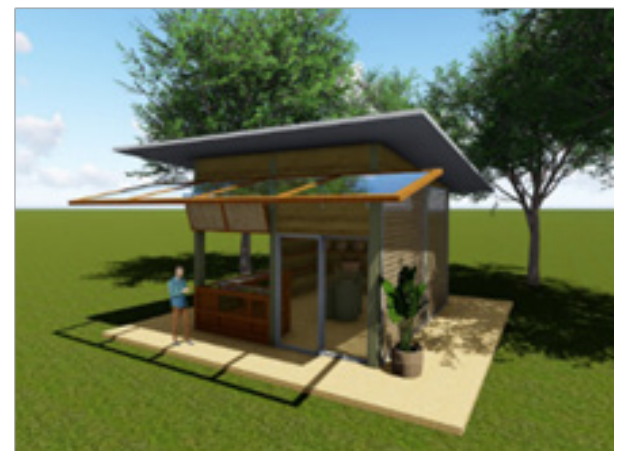
Figure 8: Kedai Pati for batik (Anuar, 2021)

In this scope another four groups of revitalization proposals chose to go with the local traditional games, arts and crafts because this local heritage is famous and well known amongst the community. Three of the proposal shows that they are using simple and modest vernacular design. It is not elaborated with other ornamental design elements, but they play more with earthy color in their design for vernacular looks. Three of four design go with metal zinc on its roof. Meanwhile one of the proposals improvise their looks by using glass as their roof.

5. CONCLUSION

In this days, revitalization of buildings of cultural and historical importance has always been a challenge. By introducing the new approach to revitalization, it is important for the proposal of contemporary method of preservation of architectural heritage to consider its important principles. As an act of clear definition of conservation; minimum intervention and preservation of existing ambient and context are importance and must be perceived as an act to maintain Kedai Pati authenticity. Thus, with hopes that these educational exercises will help to generate ideas and be beneficial for all level of multidisciplinary party.

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URBANIZATION, MIGRATION AND THE DEMISE OF MALAY SETTLEMENT

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ABSTRACT

The need for a better quality of life is driving the pace of urbanization in our country. Today, almost 80 per cent of Malaysians choose a metropolis area as their residence, which is arguably far beyond the rate of world urbanization currently at 55 per cent. The loss of Malay craftsmanship and Malay settlements are related to the issue. The current study employed socio-economic data from 350 local respondents from a survey in April 2019 and were analysed using IBM SPSS V26 supported by interview techniques and pictorial documentation. Mapping techniques are performed using the Google Earth application to generate existing settlements patterns. Finally, AutoCAD 2018 software is used to portray the current pattern of the case study area. The study establishes that urbanization and migration by the young generation destroy Malay settlements and craftsmanship skills.

Keywords: Malay human settlement, urbanization, Kelantan.

1. INTRODUCTION

"Migration has been politicized before it has been analyzed" (Collier, 2013)

Collier contends in his new book, Exodus: How Migration Is Changing Our World, that this complicated, psychologically motivated globalist thinking has been virtually ignored, despite having a significant impact on economic growth. Whether it is individuals dealing with the aftereffects of brain drain in impoverished societies or wealthy indigenous populations who must accept new migrants, governments' response to this increasing problem directly impacts a society's functionality. Since most urban populations are concentrated in the metropolis, the population rises every year. This process stretches back to the 19th and 20th centuries, which began to grow rapidly around 1800. It significantly changes the population growth, rural-to-urban migration, and the reclassification of rural areas as urban centres (UN-HABITAT and UNESCO, 2008). Changes are beginning to influence population growth, increase job opportunities, and the demand for settlement (Sana & Malik, 2014; Wahid, 2020). The migration also triggered the end of the centripetal cities age in the 20th century, which had the largest population in the United States and Europe prior. Eventually, it is known as the 'era of the middle landscape', where only cities are more densely populated than ever (Kostov, 1992). Whether globalization is beneficial or detrimental, there are two considerations. The advancement of information technology, transformation of media into sophisticated media, advanced modern construction techniques, and other urbanization and internationalization benefits the people. However, it harms humanity's poverty with informal settlements such as slums, squatters, and less efficient living as urban poverty levels increase (Roberts & Kanaley, 2006; Hofmann & Wan, 2013).

Slum settlements in cities are characterized by poor living conditions and a lack of systematic infrastructure with insufficient water resources and sanitary systems (Ahmad, 2020; Aziz et al., 2015). The main issue is the world's growing population. In 1950, only 29.1 per cent of the world's population lived in metropolises (Doxiadis, 1974), before increasing to 37.3 per cent in 1975. Global population increased by more than double in 2007 a 50 per cent increase in human civilization history and expected to increase annually. According to the United Nations, cities are accommodating 60.8 per cent of the world's population (United Nations, 2003; Wahid, 2014), while 43 per cent live in slum areas (UN, 2003: 5). A system known as the New World Order affects 600 million people in Asia through economics, politics, and the environment. United Nations also claims that half of the global population live in cities by the end of 2008, and rises to 70 per cent by 2050. Cities in Asia and Africa experienced the most explosive growth during this timeframe. It is estimated 27 megacities with a population of at least 10 million emerge in this century, compared to 19 megacities previously. More than half of these cities are located in Asia (Mat Jahi et al., 2016 & Wahid, 2014). However, this expansion creates a gap between urbanization planning and experience in the future (Hadi, 2011; Wahid, 2014 & 2020)

2. THE DREAMS AND MIGRATION MOTIVATION

Initially, the development of education in rural areas allowed many farmers to migrate to the city. In India, individuals with limited education have a higher proclivity to migrate to urban areas than those with higher education. They prefer cities to find job opportunities suitable for their educational level. Technology also made it possible for farmers to understand the city environment. Although migration to cities creates problems such as population pressure, a lack of housing, and limited employment opportunities, the "pull" factor is fundamental for them. Any city in the world never guaranteed job opportunities to boost its economy. However, the pull factor's impact on rural areas is expanding. Personal motivation is greater than economic motivation. They migrated because of a lack of interest to continue living in traditional rural environments. Besides educational hub, young people test their luck in the city since there are more opportunities than in villages. Furthermore, motivational pressure factors are driving rural people to migrate. Migrants' ideals and cultures play a significant role during migration preparation to adapt and change to the urban environment through dreams, motivation, and culture (McGee, 1975). It depends on their background and the nature of the city they may have migrated to. African tribespeople from tribal cultures has difficulty adjusting to living in an industrial city. Their rural culture does not correlate to the industrial city environment. These factors allow for adaptation to the urban environment and increase the probability of living with their groups from the same rural area.

3. RESEARCH METHODOLOGY

The Malay settlement has a strong relationship with the river when they started to build boats. The carpentry skills used were then developed through the construction of settlements. Restoring and maintaining the settlements using these skills became a source of income for those who did not migrate to the cities. This paper utilised a mixed-method technique commonly used in social research, integrating a case study and a longitudinal analysis of the urbanization progress, as well as literature reviews on human settlement in Malaysia. A case study of a Malay settlement

in Kota Bharu clarifies the sequential detail scenario of the finding based on the urbanization pace to derive recommendations and discussions. This area was one of the earliest settlements, rich in cultural and historical characteristics. It was traditionally active in metalwork and woodcraft trades which became Kelantan's trademark. The primary data was gathered through a questionnaire distributed to the case study area using a random sampling technique in 2019. Direct and participant observation techniques, visual analysis, and interviews describe the locals' setting and cultural elements, which are heavily influenced by the Malay daily activities. A total of 350 questionnaires were disseminated through various methods, including face-to-face interviews, group discussions, and villagers assistance having access to the area as a native sponsor. The settlement transformation was analysed using Google Maps, Drone Dji Mavic Mini 1, AutoCAD 2018, and cross-examined with the theory of urbanization, human settlements, and interviewing respondents.

4. CASE STUDY: THE MALAY SETTLEMENT IN KOTA BHARU, KELANTAN.

The presence of wooden Malay settlement units is a significant feature of Jalan Atas Paloh Village (Figures 4.1). The village's name is influenced by a past person or activity representing the Malay community glory.
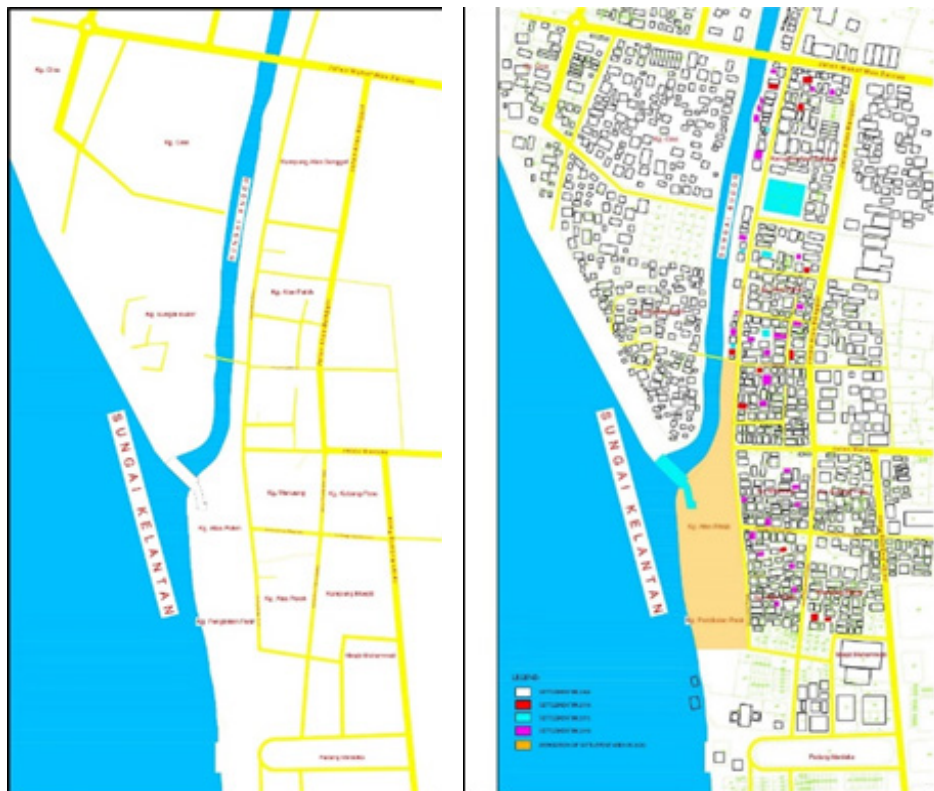
Figure 4.1: Malay settlement pattern in the research area (Source: Abdullah, 2021)

It is traditionally common to name a settlement after a historical character. Despite having only a few settlements, they inform the village of any activity or person in their neighbourhood. Menuang Village is one of few surviving settlements. The copper industry, which manufactures pottery and other copper-based handicrafts, sustains most people in these settlements. It also involves gold coins manufacturing known as 'ufti' for the Siamese Kingdom.

5. RESULTS AND ANALYSIS

Many cultural activities disappeared due to various factors, including population migration. Table 1.0 demonstrates the main motivation for migration is job employment. Another factor that influenced migration is personal motivation. Lack of job opportunities in the settlement areas significantly contributes to migration. From observations, the only job opportunity available in the settlement areas is retail marketing. Due to low salaries, youngsters are uninterested in working there.
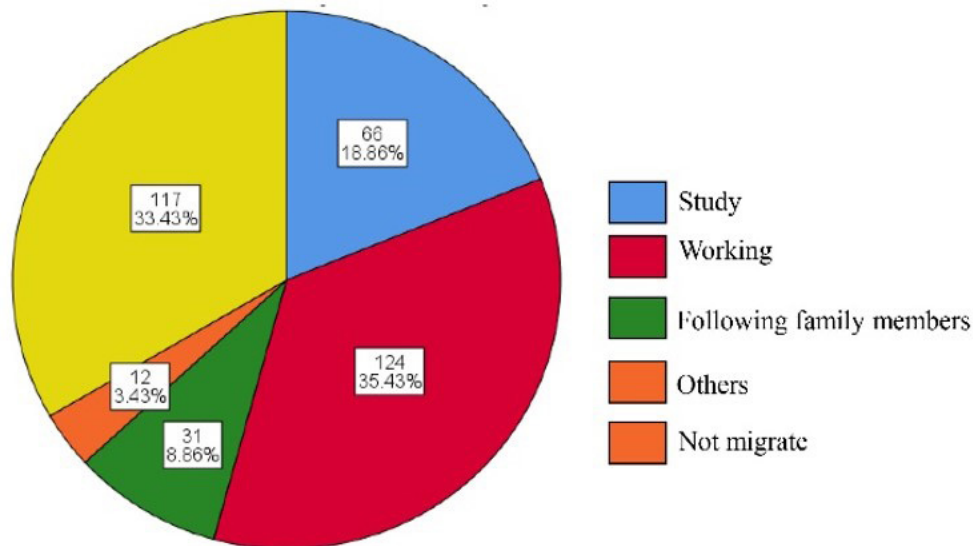
Source: Abdullah (2021)
Figure 5.1: Purpose of Migration (Source: Fieldwork, 2021)

These findings are supported by the following response from a respondent (R-1): '... *I used to have a grocery assistant. He manages the store, serves customers, and lifts goods. Now he must move to Ipoh to work with his brother. The salary paid is about RM 25 per day, not including meals...'* (R-1).

This response shows the limitation of job opportunities in the settlement area. Working in the retail market does not provide employment stability or better salaries. Average daily wages of RM 25 is no longer appropriate with high living cost in Kota Bharu. Severe consequences may happen in the future. Lack of job opportunities, low salaries, and increasing unemployment rate, especially in the carpentry industry, do not offer any alternatives for the younger generation. Therefore, Malay craftsmanship expertise is bound to disappear within the Malay community. The destruction of culture would lead to the loss of Malay cultural identity and consistency. The concept of culture has moulded the Malays' minds and souls influenced by religious interests, culture, and tradition. According to Kling (1989), these influences also moulded their character and identity. Urbanization negatively affects Malay culture considerably. According to Rapoport (1981), cultural expression is continuously evolving, changing a building or settlement. Based on the questionnaire results, n = 23 (6.6 per cent) people are uninterested in engaging in Malay art, as shown in Table 1. They notice that a lot of Malay artwork is highly complicated and challenging to produce. Furthermore, these products are difficult to sell due to competition from neighbouring countries which is more affordable than local products.

Table 5.1: Malay art and culture issues

Item	Frequency	Per cent
The people not interested	23	6.6
Young generations are not interested	6	1.7
High raw material prices	2	.6
Raw materials are difficult to obtain	2	.6
Not involve in that field	316	90.3
Still active in that field	1	.3
Total	350	100.0

Source: Abdullah (2021)

The current urbanization pace affects the area, forcing Malays to change their lifestyle. However, their mindset is still incapable of effectively adapting to the implications of urbanization. Although the neighbourhood was originally known for its various arts and cultural activities, the current situation reflects the glory of the past.

6. THE DEMISE OF THE MALAY HUMAN SETTLEMENT

The current migration process directly impacted the Malay settlement. Most of the settlements are rented to others who had no family ties to the surrounding communities. Others are ignored, abandoned, and destroyed. Since Malays are equipped with extensive educational opportunities, this process is expected to be prolonged. Excellence at school compels them to move to the city to seek better education and job opportunities. Eventually, the migration of the original inhabitants resulted in the physical destruction of settlements. Observations revealed that many settlements had been destroyed and neglected (Figure 3). Considering most of the settlements are wooden-made, it cannot be restored since Malays have lost traditional craftsmanship expertise. Furthermore, materials cost, lack of skilled labour, and natural calamities contribute to the demise of Malay settlements.

Figure 6.1: The Malay settlement (Source: Abdullah, 2021)

7. CONCLUSION AND DISCUSSION

The leading cause contributing to the demise of Malay settlements are the urbanization pace and migration. Although they live in Kota Bharu, they are unconscious of the urbanization phenomena. It is also influenced by economic growth due to urbanization. The Malay settlement is currently competing in the Industrial Revolution 4.0. A conservation approach should be utilised to develop a plan that aligns with the Congress of New Urbanism. Malay settlements should be developed based on community needs. It is no longer just a museumification of the architectural object. Even the Malay community should go beyond building conservation approach to sustain their population from migrating to cities.

Modern development disrespecting the Malay aspirations is disadvantageous to the Malay community. Implementation of conservation planning in the Malay neighbourhood is compulsory to strengthen the Malay culture. Eventually, Malay settlement, craftsmanship, and culture continue to suffer as the urbanization pace expands.

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THE EVOLUTION OF INTERIOR ARCHITECTURE OF LOBBY DESIGN IN HERITAGE HOTELS IN MALAYSIA

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ABSTRACT

Malaysia is strategically located at the crossroad between East and West. Due to this ideal location, this country has been exposed to many foreign influences and cultures. The Portuguese was the first colonial power that set up their establishment in Peninsular Malaysia. This was then followed by the Dutch and later on the British. Among these three colonial powers, it was the British that ultimately secured their sovereignty over this land. Under British administration, Malaysia adopted their architectural styles with strong local identities that fit with the climate of the country. These influences can be observed in many heritage hotel buildings across Malaysia especially Kuala Lumpur, Penang, Perak and Melaka. This paper focuses on elements of heritage in colonial buildings, interior design of the landmarks and how these aspects exemplify the profound heritage of Malaysia's rich and long history. The purpose of this study is to identify the evolutionary features of the interior design and the sustainability of the original characteristics. This research studies heritage colonial buildings and their interior architecture's requirements. Ultimately, recommendations and guidelines in designing interior architecture in colonial buildings in areas with strong heritage inspiration can be published. In conclusion, this study discusses the condition or criteria of the interior architecture in heritage buildings for future references.

Keywords: *Boutique Hotel, Colonial Building, Heritage Building, Interior Architecture, Design & Build*

1. INTRODUCTION

According to the National Heritage Malaysia Act 2005 (Act 645), heritage building is a building or groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science. Heritage is generally defined as something of significance or value that is inherited from one generation to another JWN (2017). In 2017, Malaysia received a total of 25,948,459 international tourists and recorded a 0.1% growth in tourist receipts, thus contributing RM82.2 billion to the country's revenue (Tourism Board of Malaysia, 2017). It shows that the hotel industry in Malaysia is growing at a faster rate. Some of the structures in colonial time hotels in Malaysia were built in 1932. An icon of Malaya's boom years leading to World War II, hotels became the place for glamorous social events, government receptions and the residence for prominent international visitors. The anticipated growth in the tourism industry will require the expansion of tourism related infra-structures and facilities and thus offers wide ranging investment opportunities for entrepreneurs, particularly the hotel sub-sector. To further facilitate the growth of the tourism industry, the government has taken efforts to re-examine its regulations and procedures so that they will be streamlined to reduce bureaucracy and increase efficiency. Among the initiatives taken is the improvement made to the approval and licensing

requirements to start a hotel business. (Stages of Approvals in Starting the Hotel Business, 2009). Heritage buildings turned into boutique hotels are now popular and in trend because of their unique architecture especially the physical nature of the buildings.

2. HERITAGE BUILDINGS & HISTORICAL COLONIAL BUILDINGS IN MALAYSIA

Heritage buildings form a significant part of the heritage industry around the world. The transformation of heritage buildings to boutique hotels nowadays has become a trend especially in major cities across Malaysia. The conservation method as adaptive reuse in converting boutique hotels is becoming trendy and attracting visitors to stay in colonial buildings. The evolution of heritage buildings turned boutique hotels focused on the physical aspect of the building especially interior design. This research will focus on the preservation, prevention and consolidation of interior design in heritage buildings. Besides that, the researcher also focuses on economic strata of the area after renovation of heritage buildings into boutique hotels. Value changes of hotels is one of aspects identified by the researcher in studying the impact on social value. This study also identifies interior designs based on aspects of the layout plans in heritage buildings and the function of every space provided by the architect. It will also determine the concepts of interior design to include materials and finishings used in the heritage buildings. These numerous design schemes and the characteristics of the case study that is implemented in heritage hotels will be documented as a reference for future development of heritage hotels and for those who are interested to study these topics in the future. According to Heritage of Malaysia Trust (1990), the architectural style of Malaysia has been classified according to the building styles. It consists of influences by the European, Chinese, Malay and Indian sources that were a mixture of various styles modified to the Malaysian environment. These included Indian Kingdoms (7th-14th Centuries), Malay Vernacular (pre-15th Century to present), Straits Eclectic (15th Century to mid-20th Century), Chinese Baroque (19th Century to early 20th Century), Chitya Indian Vernacular (15th Century to Mid-20th Century), Colonial (17th Century to mid-20th Century) and Modern (1950s – 1980s).

Figure 2.1: Sultan Abdul Samad Building in 1920
Source: "Malaysia: A Pictorial History 1400-2004" Wendy Khadijah

3. HISTORY OF HOTEL LOBBY DESIGN

According to A. Rutes (2001) the history of hotel lobby began in the past century, the lobby area was actually as a hub for hotel activities, giving access to all or most of the public's facilities as well as to the guestrooms. All lobby area is actually similar regardless of types of hotels. Among the many public areas of the hotel, the lobby makes the single greatest impact on the guests and visitors to the hotel. The design of the lobby, whether intimate or expansive, formal or casual, sets the tone for the hotel or resort. (A. Rutes, 2001). For most of the past century, until the Hyatt Regency Hotel opened in Atlanta Georgia in 1967, most hotel lobbies were relatively small, designed along the same economic principles as the rest of the hotel. However, in the 1970s emphasis shifted toward larger lobbies, not only in convention hotels and mixed-used complexes, but also in smaller hotels built in suburban areas and at airports. The end of the twentieth century, with the increase in hotel specialization, showed evidence of a return to more intimate interior space, especially in the super-luxury all-suite, and conference-centered categories (A. Rutes 2001).

3.1 Development of the Hotel Lobby in Malaysia

Development of the hotel lobby in Malaysia followed the guideline by Malaysia Association of Hotels (Ministry of Tourism Malaysia, 2001), where the minimum requirement for stars rating in hotels are based on (Malaysia Association of Hotels Minimum Requirement for Star Rating of Hotels, 2002). That included the reception area (hall, lounge, lobby) main entrance, facilities for the disabled also well-appointed & well-decorated spacious lobby/lounge with sitting for reading and writing areas commensurating with the size of the hotel with sitting facilities. Besides that, having a suitable main entrance with special provisions for the disabled and non-smoking area must be made available.

3.2 Spatial Organization

Spatial organization is actually how well space is utilized and organized. Organization is systematic arranging or coordinating parts into a coherent unity or functioning whole (K. Ching 1995). The extension of lobby areas is to widen the hotel and each hotel is different in design and approach at the lobby area. Large hotels, which need to attract public interest, usually emphasize the expansive, even spectacular, extension of space as in the atrium design. In this case, the lobby usually includes restaurants, bars, kiosks, and lounges-on one floor or with mezzanine levels-sharing the same space (Lawson1995). The space for lobby area must follow the architectural character, space and functions to be accommodated *(ibid).*

3.3 Planning Requirement

The planning requirement of lobby area depends on the design, planning and types of hotels. The designer must be consider the part of the design, circulation and planning in the lobby area. According to A. Rutes (2001), the planning objectives for the lobby include entrances: consider additional exterior entrances for the main lobby, banquet facilities, restaurants, health club, or other high traffic areas. Front desk location: locate the desk so that it is immediately visible to the entering hotel guest and so that desk personnel can visually oversee access to the passenger elevators. Office's access: provide entrances to the front offices, safe deposit area, executive offices, and sales and catering offices. Guest's elevators: locate elevators close to the front desk and the main entrance and provide sufficient elevators lobby space for handling luggage. Seating area: provide a seating area near the desk and entrance including some private seating groups; locate additional seating contiguous with the lobby bar. Circulation: establish clear paths to the front desk, elevators, restaurants and bars, meeting and banquet areas; where possible, separate hotel guest traffics from convention-oriented visitors. Retail areas: provide lease space convenient to the guest circulation areas or with exterior frontage. Bellman/luggage: position bellman station near the front desk, elevators, and front entrance; locate luggage storage nearby. Support functions: locate such accessory functions as toilets, coats, house phones, public phones, meeting directory and assistant manager's desk conveniently in relation to other areas.

4. CONCLUSION

In conclusion, the evolution of the interior architecture of lobby design in Malaysian heritage hotels need to be studied in more detail for future reference. As shown in this study, the hotel lobby represents the identity of high end hotels and the classification of different types of hotels. The authenticity of design in the lobby area applied the same of concepts in different approach style but the method of design as historical building is the same. The designs of British colonial buildings in Malaysia have their own character. Many older hotels designed their lobbies to become easier to use and more efficient in creating a homey environment for travelers. Retail, lobby bar, car rental, concierge and business center services are few outlets have become standard lobby fixtures (Worcester 2000). The researcher will continue the research based on the topic in the furture.

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AESTHETIC STUDY OF TAJUR PINANG WEAVING MOTIFS ON BADUY WOMEN

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ABSTRACT

Weaving and women are closely related to the process of transmitting knowledge in the Baduy Tribe. Based on preliminary research, each weaving motif contains pikukuh which regulates women's activities. This research purposed to find the message and transmission of knowledge contained in the tajur pinang weaving motif. The research method used is a qualitative method with a Feldman art criticism approach and ethnography. Feldman's art critique examines the visual symbols and signs contained in each of the visual elements of the weaving motif. The ethnographic used to relate the results of visual elements to the pikukuh of Baduy culture. The findings of this study state that the tajur areca motif contains the process of transmitting social knowledge to women from an early age, adolescence, adulthood, and after having a family.

Keywords: aesthetic, Tajur Pinang, Weaving, motifs, Baduy Women.

1. INTRODUCTION

Weaving and women are closely related to the process of transmitting knowledge in the Baduy Tribe. The process of transmitting knowledge in the Baduy Tribe through several media, which includes rhymes, wawacan, kolenjer, music, dance, traditional ceremonies, fine arts, and other cultural products. In this study, the media chosen as the object of research was weaving. Based on preliminary research, each weaving motif contains pikukuh which regulates women's activities. This study aims to find the message and transmission of knowledge contained in the Tajur Pinang weaving motif. This study will assess tajur pinang motif in Baduy. Meaning the motif symbols associated with Baduy Tribe culture. The research location is in Baduy Tribe (Leuwidamar-Baduy Banten province), exactly in Kaduketug village, Marengo, Cicakal Girang, Cicakal Leuwibuleud, Balingbing. Selection of this location because the villages are very influential and play an important role in the arts and there are many important figures.

This paper uses an interdisciplinary research approach that is anthropology, especially ethnography and art criticism which is then analyzed using a qualitative method. The research method used is a qualitative method with a Feldman art criticism approach and ethnography. Feldman's art critic examines the visual symbols and signs contained in each visual element of the Tajur Pinang weaving motif. Ethnography is used to relate the results of visual elements to the pikukuh of Baduy culture. The data was collected by observation, literature study, documentation, interview. Observation to observe the object of research directly to identify the tajur pinang motif. Literature study is done by doing literature research from several books with similar topics and journals or

research from previous research related to the topic. Documentation to collect the motif. Due to the prohibition of local customary law regarding the taking of documentation through photo and video, the documentation will be poured in the form of drawings, based on observations and interviews. The validity of the image obtained through verification with resource persons. Interview to collect data to know the meaning and function of Tajur Pinang motif in relation to a knowledges transmision. This research will be achieved if the target can describe the visual language on Tajur Pinang motif and explain the relationship between the language with the values in the culture of Baduy society. The findings of this study state that the tajur areca motif contains a process of transmitting social knowledge to women from an early age, adolescence, adulthood, and after having a family.

2. MATERIALS AND METHODS

2.1 Material

This study will assess Tajur Pinang motif in Baduy. Meaning the motif symbols associated with Baduy Tribe culture. The research location is in Baduy Tribe (Leuwidamar-Baduy Banten province), exactly in Kaduketug village, Marengo, Cicakal Girang, Cicakal Leuwibuleud, Balingbing. Selection of this location because the villages are very influential and play an important role in the arts and there are many important figures. Objects that shape/appearance and symbols contained in Teke, which are used in ceremonial troops in Baduy.

2.2 Method

This paper uses an interdisciplinary research approach that is anthropology, especially ethnography and art criticism (Feldman, 1967:479) which is then analyzed using a qualitative method. The data was collected by observation, literature study, documentation, interview. Observation to observe the object of research directly to identify the Tajur Pinang motif. Literature study is done by doing literature research from several books with similar topics and journals or research from previous research related to the topic. Documentation to collect the motif. Due to the prohibition of local customary law regarding the taking of documentation through photo and video media, the documentation will be poured in the form of drawings, based on observations and interviews. The validity of the image obtained through verification with resource persons. Interview to collect data to know the meaning and function of tajur pinang motif in relation to a knowledges transmision.

This research will be achieved if the target can describe the visual language on tajur pinang motif and explain the relationship between the language with the values in the culture of Baduy society. This Baduy society belongs to the old Sundanese society (premodern) whose livelihood fields have a paradoxical dualism thinking pattern. From this paradoxical dualism paradox, this concept gives birth to the concept of three patterns of thought which can be proven through Sundanese cultural artefacts, as shown in the form of the cleaver, house building, river location, and so on. According to Jakob Sumardjo, art objects are the products of a culture that becomes the value system of a society, then its meaning and aesthetics must be based on the society's cultural concept. All patterns of woven fabric and batik are directed to the purpose of the presence of paradoxical powers in paradoxical forms of decoration "(Jakob Sumardjo, 2006: 129). Farmers

generally work, farming in hilly areas and expect soil fertility from rain, whereas the wetland people do their work with lowland rice cultivated by many rivers (p. 167).

In the practice of regulating the unity of three large villages in Baduy, Cikeusik as a Top Women-Based Symbol is highly respected despite not holding power, Cikeusik is the holder of the power mandate of the Upper World. The village is the owner of the mandate of power but does not exercise that mandate. Mandate submitted to Middle World symbolized in Cikertawana village in the middle between Cikeusik and Cibeo, Symbol of the Underworld Here is the law: the owner does not wear the user does not have. Women who have, men may wear. The position of the principle of women has a place of honour in the early Sundanese tribe. (Sumardjo, 2006: 77). From the above quotations, traditional art, as well as Baduy art is very tied with the sacred or spiritual process, the art is merged and blend with the universe as a symbol of harmony and balance between human, nature with belief, and customs prevailing in the local area. Based on the above quote, Franz Boas in (Primitive Art 1955: 88) argues that primitive art is divided into two elements, the purely formal one where pleasure is based on form alone, and the second is a form of meaning. In the second form, primitive art creates an aesthetic grade value, the quality of the associative connection of art products or artistic art. Thus, there is a very close relationship between a work of art and a process in the creation of a work of art. The process of creating works of art is inseparable from the techniques, ideas, and objectives of the creation of a work of art for a certain meaning. Broadly speaking Boaz's Franz research on primitive art rests on three philosophical aesthetic theories, namely formalism, symbolism, and mimesis. A representative work, not necessarily representing a real object, but sometimes more or less to abstract ideas, both abstractions of flora, fauna, and human and symbolic categories of work.

From the research data and literature study above, then I make the map of theoretical concept in this research as follows.
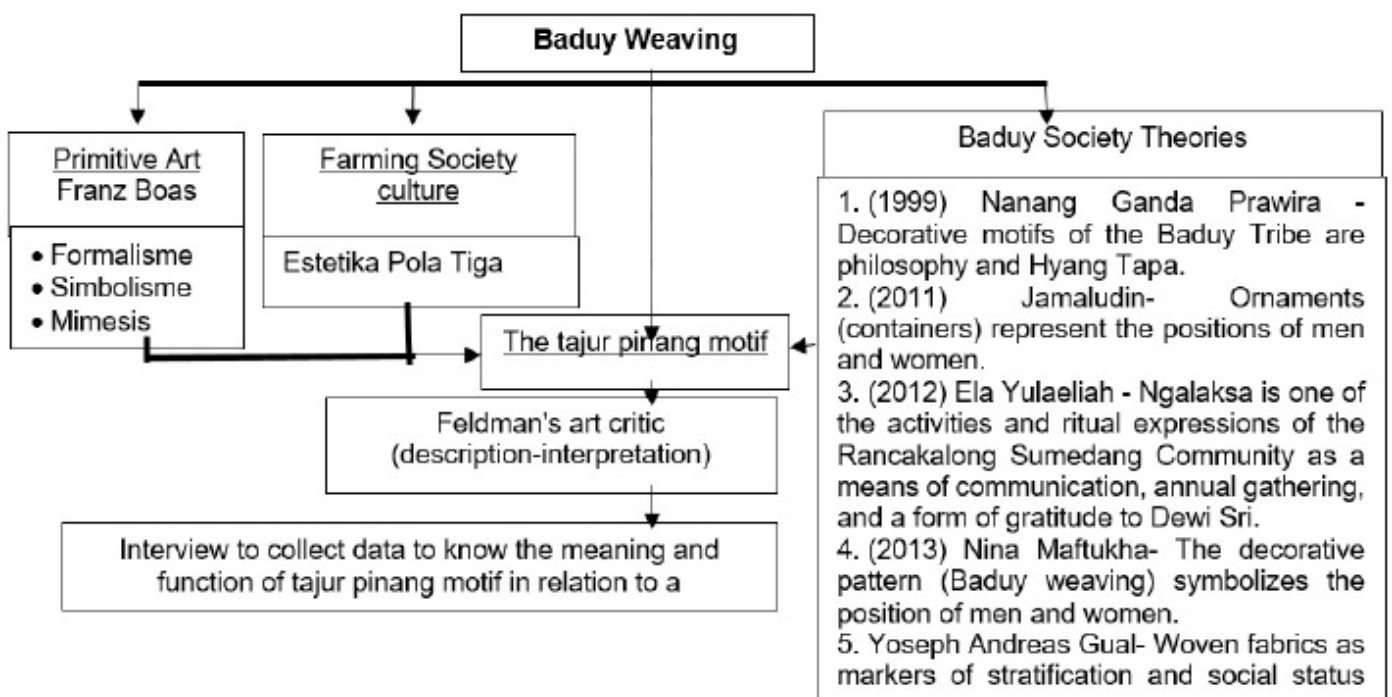

Figure 2.1: Research Flow (Source: Author, 2021)

3. RESULTS AND DISCUSSION

3.1 The Tajur Pinang motif

The Tajur Pinang motif is a motif that comes from the concept of the areca flower object, otherwise known as the Mayang flower. Pinang is a type of palm plant that grows in the Pacific, Asia, and eastern Africa. The shape of the stagnant tree is straight, slender, can reach a height of 25 meters with a diameter of approximately 15 cm, and has dense fibers. The leaf midrib is tubular with a leaf midrib, with a length of 80 cm, short petiole, leaflets 85 x 5 cm, with torn and jagged ends. Flower comb with a long and easy to fall off sheath (spatha), appearing under the leaf, about 75 cm long with a short stalk with double branches, tip axis up to 35 cm long with one female flower at the base, at the top two rows of male flowers. The male flowers are 4 mm long, white and yellow, and have six stamens. The female flower is about 1.5 cm long, green bear one fruit. This beautiful betel nut is named Mayang. In Sundanese, the myth of the Mayang flower represents the figure of a beautiful woman who is friendly and wise.

In the sharp fighting shawl, the Tajur Pinang motif is in a horizontal designed pattern. But in the balimbingan motif is in a vertical design. The philosophy is that in addition to having a good relationship with the creator (God), humans must also have a good relationship with humans.
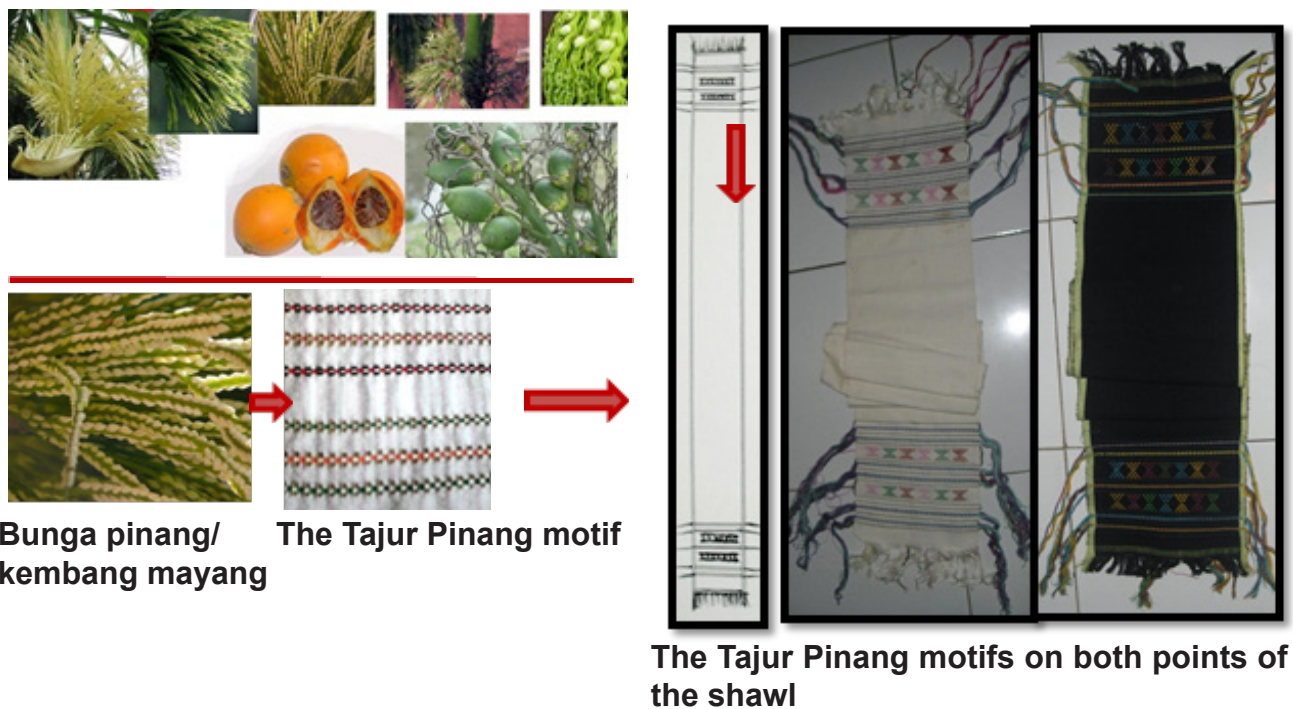

**Bunga pinang/ The Tajur Pinang motif
kembang mayang**

The Tajur Pinang motifs on both points of the shawl

Figure 3.1: Transformation of the Tajur Pinang motif. (Source: Author, 2021)

The Tajur Pinang motif fills the motifs on both points of the shawl, usually combined with the adu mancung motif. Areca nut representation is the descendants of people who have good morals, are honest, and have a high degree. Willing to do work with open heart and sincerity. Areca nut is closely related to the betel nut culture that functions to clean the mouth. In addition, the areca nut is important in traditional events such as birth ceremonies, marriages, or other ritual ceremonies. This betel nut symbolizes the hope to become a human being who is always humble and calm like a betel nut, a clean heart, sincere but aggressive like chalk. Be patient with a steadfast heart like gambir.

From the explanation of the previous chapters, it can be concluded as follows.
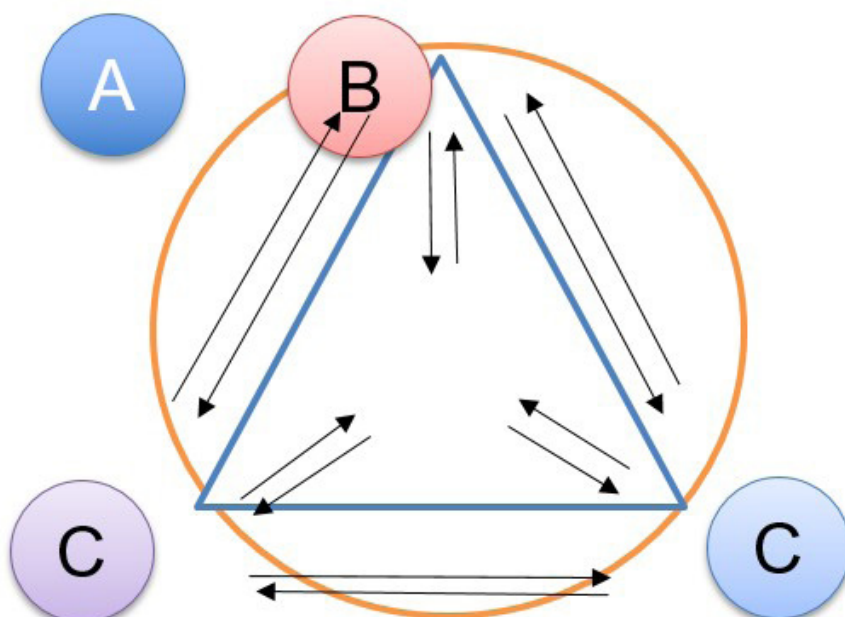
Figure 3.2: The concept of women as "Ambu". (Source: Author, 2021)

Legends:
A=Woman (Mother), B= Man (Father), C= Children

The chart above represents the concept of women as "Ambu".

"Ambu aya di batin, ambunya aya dilahir nyaeta ambu nu ngandung. Hirup turun tinu rahayu, hurip lalaran pohaci."

Above mentioned sentences refer to women exist in the inner world, exist in the real world as mothers. Life is born from the Creator, appearance comes from Pohaci. Baduy women know the history of the culture (pikukuh) of the Baduy Tribe. Baduy women represent certain symbols in passing on knowledge to their children as the next generation who will continue their traditions and culture in the future. The role of women (mothers) in a family is a central point that regulates, prepares, educates children, becomes a mediator between children and their fathers, is responsible for handling and investing household income, even a mother also contributes to the family economy.

4. CONCLUSION

Baduy women know the history of the culture (pikukuh) of the Baduy Tribe. Baduy women represent certain symbols in passing on knowledge to their children as the next generation who will continue their traditions and culture in the future. The role of women (mothers) in a family is a central point that regulates, prepares, educates children, becomes a mediator between children and their fathers, is responsible for handling and investing household income, even a mother here can help the family economy.

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THE POTENTIAL OF VISUAL IMAGINARY OF COLONIAL HERITAGE BUILDINGS ON THE ADAPTIVE REUSE TOKO MERAH CASE STUDY

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ABSTRACT

As the cultural heritage area with the Dutch colonial era, Kota Tua needs to be preserved and re-functioned. One of them is Toko Merah as one of the cultural heritage buildings in the Dutch colonial era. Currently, during the COVID-19 pandemic, the building is left vacant. One element can no longer be used, such as the potential value of visual aesthetics attached to Toko Merah and the suitability of repeated use. In addition, the discovery of missing parts of visual elements still needs to be studied further. The research method used is descriptive qualitative through analysis of the visual character of the building by focusing on aesthetic elements, spatial patterns, style, and building scale. This study resulted in a guideline to direct building owners in considering decisions on adaptive reuse the preservation of the Toko Merah building to be used optimally. Still, all that factor must be evaluated holistically. The results of the discussion show that visual imagery is closely related to the history of ownership. The function of the building is one of the considerations that greatly influence to adaptively reused part of a cultural heritage building. In this case, the role of the government is also significant in establishing multi-stakeholder collaboration to produce environmental values for cultural heritage buildings. Hence, the Kota Tua area becomes a concept of tourist destination and a source of architectural education that can be integrated in the future.

Keywords: Toko Merah, Visual Image, Adaptive Reuse, Cultural Heritage, Architectural heritage

1. INTRODUCTION

Sunda Kelapa is part of the Kota Tua area based on historical studies under the auspices of the Governor of DKI Jakarta Province. The revitalization of the Kota Tua area is carried out to preserve architectural education facilities and revitalize rivers in the cultural heritage area to revive the economy in the Kota Tua area, especially during the current Covid-19 pandemic. Currently, there are several historical relics of Batavia that are left empty. One of them is the Toko Merah building, as 216 VOC cultural heritage monuments in DKI Jakarta. [1]. Heritage buildings give identity to cities and accordingly to communities, so these buildings should be preserved or reused for present and future generations [2]. The heritage building is crucial in transferring the cultural identity for further generations where heritage buildings can no longer function with their original use. A new function is inevitable to preserve the significance of heritage buildings [3]. Law No. 11 of 2010 concerning Cultural Conservation explained that physical improvement efforts in conservation are to maintain cultural heritage and its value, including maintenance, protection, development, and utilization. Revitalization is an activity for regenerating the essential values of Cultural Conservation. Various efforts were carried out by inviting partners as stakeholders in building management. However, a structured anal-

ysis is needed to find out what elements or features need to be maintained and replaced without compromising the characteristics of the building. This paper aims to examine the potential of visual images in cultural characters and the suitability of adaptive reuse.The main problem in adaptive reuse is a random decision to select new functions for cultural heritage buildings[4]. The use of functions in a room or building is a problem that must be rethought. It is hope that the adaptive reuse process can bring many benefits and advantages from existing buildings' economic, cultural, and social aspects.

2. MATERIALS AND METHODS

The methodology used in this study uses a qualitative descriptive analysis to explain data related to the object of research through direct observations and interviews with the author and the owner of Toko Merah Thomas Ataladjar. The data collection method will describe the nature of the research by searching for data carried out in 2011 and 2015 after the revitalization in 2021. The results were used to describe and identify conditions of the existing Toko Merah cultural heritage building to find changes in the elements based on function and the ownership story. Data is obtained through various literature and previous research. The results of the observations will be analyzed from the fundamental phenomenological approach in the image potential in heritage buildings to reflects the culture and human character that builds it[5].

2.1 The History of Toko Merah Development

The Toko Merah Building, Based on Ataladjar [6] is the first luxury residence built in 1730 by Gustaaf Willem Baron van Imhoff, a German VOC government and the son of a prominent aristocrat in Leer, Nederland. The place was built with a 'boer' style architecture in two houses under one roof. 1851 to 1920, during 69 years, a Chinese merchant, Oey Liauw Kong, occupied this building for generations and changed the color which used to be whitewashed to red on the outside and the wood on the inside. Since then, this building has become known to the public as the Toko Merah Heritage Building. The Dutch called Toko Merah by Rode Winkel or "Hoofd Kantoor Jacobson van den Berg" (291 years) and is now used as the official name of the DKI Jakarta Museum and History Service. The existence of the Toko Merah became the forerunner of the presence of trading offices. After 1920, this building was occupied by several trading offices and Bank Voor Indie. After that, Toko Merah mainly functioned as a trading office until it was closed in 2004, under PT Perusahaan Perdagangan Indonesia (Persero) and Indonesia Trading Company

3. RESULTS AND DISCUSSION

Toko Merah building as physical evidence of the interaction between various cultures in Batavia. The architectural remains of the past buildings that have not been changed, the details of the stairs, windows, roofs, doors, and rooms in Toko Merah seem to provide many stories of people's lives in the past. However, the prestige of Toko Merah in the present and the past cannot be separated from the reputation of Kali Besar that crosses it. The house that lives on the banks of a large deep canal is a stopover for Dutch.[6]

3.1 Citra Kawasan Lingkungan Sekitar Bangunan Toko Merah

According to Heryanto [7], Kota Tua is a public space that is a shared space with good synergy and creativity. Kota Tua is a tourist destination that is attracted to its historical buildings from the colonial era to the present as a world destination. The image in the area around the Toko Merah designs has the potential as educational tourism object. The revitalization of public spaces along the Kali Besar environmental area makes the ecological area's image neatly arranged as an educational tourism destination.

Figure 3.1: The Area Around Toko Merah 1920, 2011, 2016 & 2021
(Source: PPI & Researcher 2021)

Figure 3.1 describes the image of Toko Merah's area recorded in images in 1920, 2011 and 2021 showing the development of changes after the revitalization of the new face of the area along the river, which shows the image of the area as heritage tourism with great potential.

3.2 Assumption of Spatial Character of Space Function

Toko Merah was built following the European architectural style, with the notion of "functionalism." A combination of the 18th-century Cornice House and a tropical roof also has an upper and lower parapet. As usual, Dutch colonial heritage buildings have a large hall without pillars, allowing the facility to change any function. Toko Merah has much space on the ground floor, the second-floor mezzanine, and the 3rd floor. In the middle of the building, a large hall connects to other rooms that function as rooms.
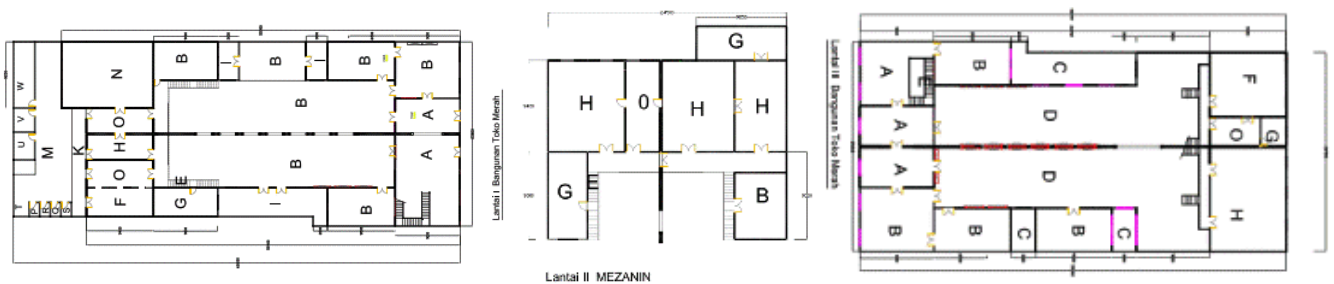

Figure 3.2: Zoning Area Toko Merah Heritage Building
(Source: Researcher 2021)

In this research, the author divides the area into 3 phases of spaces on the first floor: public area, private area, and service area. Each function research is based on the four most essential periods as follows:

- The front room is a public area that used as a foyer and living room in period I, Akademi de Marine school in period II, as a lounge in period III, as a meeting room during the era of the Dharma Niaga
- The Central Room as a Semi-Private Area as the main part of the building, limited by seven architects in the middle and connected to the private room that functions as a family room in periods I, III, IV. and a classroom in period II.
- The Back Room has functioned as a part of the Private Area. In the era of trade office, there was a section of the room that changed with thick walls and iron doors used as a warehouse for storing money or securities.

On the second floor, there are four rooms located at the back as a private area. In the early period, it functioned as a hotel, the room was also used as a VIP room. On the third floor, there are five rooms divided into some phases of the room with four most essential periods: The front room is a transition area from the stairs to the living room. The living room is an elongated hall area divided by the walls of the twin buildings in period II, lounge bar area in period III, and staff or family room when it functions as a grocery store. The backroom functioned as a bedroom for slaves in period I, a classroom in period II, a lodging room in period III, and a ward in period IV. In Period V adapted reused has not been implemented.

3.3 Ornament Building Shaper Elements Image of Toko Merah

The Role of Ornaments is in aspects with everyday human life. When linked to the Toko Merah building, there are three factors influence it. First, ornament as art in culture, means all expressions of human desire for beauty as an abstract concept that can be enjoyed through specific contexts. Second, ornaments as religious symbols of a culture. According to James P. Spradley in Sobur, "all cultural meanings are created and can only be stored in symbols. Third, ornaments as a status symbol of a lifestyle, means by status of the owner and can reflect the historical conditions of the era [8]. Toko Merah had functioned as an elite residence in the heyday of the VOC, which was the most intact and well-maintained and maintained its authenticity by having a luxurious lifestyle.

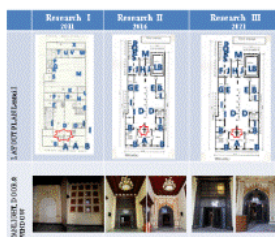**Figure 3.3:** Visual Image Façade of Toko Merah 1920-2021,

Figure 3.4: Element change on Toko Merah
(Source: Thomas Ataladjar & Researcher 2021)

Figure 3.3 describes the visual image on the façade of the Toko Merah building. The Toko Merah based on Ataladjar is the first luxury residence built in 1730 by Gustaaf Willem Baron van Imhoff. The shape of the large doors and windows gives a strong impression with a touch of European style in the city of Batavia. From the socio-cultural aspect, it reflects the Indies community with a lavish lifestyle. According to Vicky in his research, several factors cause changes in the function and form of the building, namely economic, social, and cultural factors [9]. The ownership of Toko Merah shows that the existence of the Chinese community is still considered in financial affairs [10].

Figure 3.4 shows the changes in field observations carried out by researchers in 2011-2021. The identity shows the entrance to the northern building with a beautiful second door lined with European mainland baroque stucco decorations, with Roman architectural frameworks and French-style motifs. The second door in the northern house is located after the foyer to the second room of this house and the only Rococo-style door with the top arch * (arc = arch) and beautiful plaster decoration. This door measures 2.38 MX 2.3 m. The door is made of wood and wood-framed glass red with a chicken liver line [11].
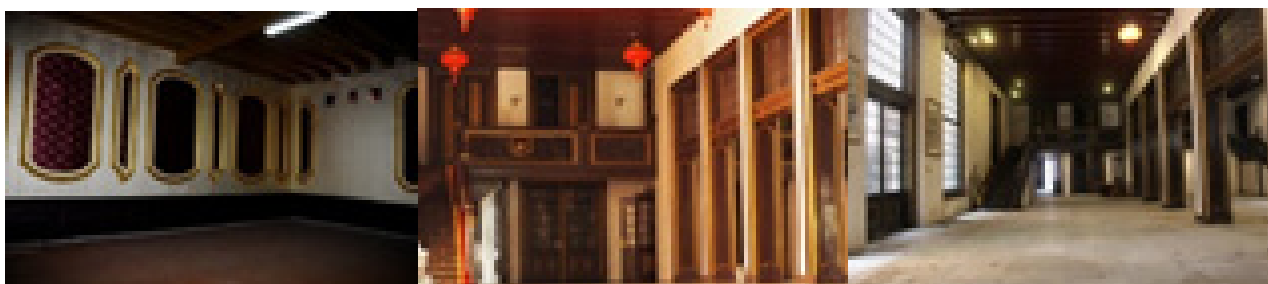
Figure 3.5: A visual image of space that leaves the glory of the past
(Source: Researcher 2016 & 2021)

If it seen at the current condition of Toko Merah during the Covid-19 pandemic after it left empty makes Toko Merah looks like lack of hygiene care and has a mystical smell. Yet, many parts still look splendor. Therefore, the solution to the problem of the Toko Merah building is the need the adaptive reuse as an alternative to building conservation to maintain its preservation. The owner has made various efforts to make the installation work. However, this did not materialize due to several limitations. From the discussion of image potential and spatial patterns, the researcher tries to describe the usefulness of the spatial functions of the five periods described in the adaptive reuse period and compares them with the categories of spatial functions and spatial zones. The analysis obtained shows that each existing space can accommodate the activity needs of its occupants according to changes in the history of ownership with different functions.

Table 3.1: Scheme of the Space Function Change on Structure of Toko Merah

ROOM CODE	PERIOD I (1730-1743) VOC Officials' living house	PERIOD II (1730-1743) MILITARY ACADEMY	PERIOD III (1786-1808) HOTEL	PERIOD IV (1813-2003) Trade & Business Office	PERIOD V (2021-) Adapted Reuse	ROOM CODE	PERIOD I (1730-1743) VOC Officials' living house	PERIOD II (1730-1743) MILITARY ACADEMY	period III (1786-1808) HOTEL	PERIOD IV (1813-2003) Trade & Business Office	PERIOD V (2021-) Adapted Reuse
A Public Area	Living House Foyer	Assuming Foyer functioned as the room for accepting the Military Academy guests	Assuming Foyer functioned for accepting Hotel guests	Space foyer of the grocery store / office	Space foyer	F Private Area	Assuming rear room functioned as slave room	Assuming rear room functioned as cadet room	Assuming rear room functioned as hotel guest room	Assuming rear room functioned as grocery shop area	Assuming rear room
B Private Area	Assuming side room functioned as the guest room	Assuming side room functioned as workroom of Head of Military Academy	Assuming left room functioned as transition space to floor II and right side structure functioned as the Hotel Lobby	Assuming side room functioned as Office Room or Workroom the grocery shop owner	Currently the side room adaptive reused has not been carried out yet. By assuming it for Museum Galery Hystorical Of Toko Merah , the room can function as the lobby	G Private Area	Bath room functioned as guest's bath room	Bath room functioned as Academy Military cadets' bath room	The left room functioned as transition space to floor II and right side structure functioned as the Hotel Lobby	The side room functioned as hotel lobby	Currently the side room adapted reuse has not been carried out yet. By assuming it for Museum Galery Hystorical Of Toko Merah , the room can function as the lobby
C	Garden	Garden	Garden	Garden	Garden	H Private Area	Householder's bedroom	Bedroom for cadets	Room for staying guests	Room for office and shop owner at the time	Room was assumed for corridor intermediary room
D Semi Private Area	The living room hall functions as party area	The living room hall functions as gathering space of Military Academy Cadets	The living room hall functions as auditorium and dinner area for hotel guests	The living room hall functions as grocery shop	Presently the living room hall adapted reuse program has not been carried out yet	I		Garden	Garden	Garden	Garden	Garden
E	Stairway	Stairway	Stairway	Stairway	Stairway	J	Office	Military guard room	Security guard room	Assumption of the security guard office room	Assumption of the security guard room

The Potential image of space that evokes memories of romance and mystery in the past can make this building have its charm. Based on suggestions from the author of Toko Merah, Thomas Ataladjar proposed to be considered as a museum related to the history of building ownership, namely the Shipping Museum or the Trade Museum. This is also in line with the analysis of the researcher's discussion, where the spatial pattern of the Toko Merah building allows it to be used as a museum that requires a lobby space, exhibition room, souvenir room, meeting room, coffee shop room, manager's office space, and storage space can be accommodated according to the pattern without changing the space's design due to the building's limitations as a cultural heritage building. In this matter, the government's role is significant in building multi-stakeholder collaboration to produce environmental values so that cultural heritage buildings can optimally functioned.

4. CONCLUSION

Recommendations for results and conclusions are:

a) The role of the government is needed in building multi-stakeholder collaboration on cultural heritage so that it functions optimally and makes the Kota Tua area a tourist destination and heritage architecture education.

b) Aesthetic elements such as Toko Merah need to be studied according to the conservation stages related to the meaning of the suitability of aesthetic, social, cultural, and functional values in buildings in the Kota Tua area so that their originality is maintained.

c) Recommendations for further researchers are to increase the research sample and discuss the implementation of added value adaptive reuse of the Toko Merah building for educational tourism destinations in the Kota Tua area.

ACKNOWLEDGEMENT

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CUSTOMS AND CULTURE AFFECTING THE INTERIOR SPACE OF MALAY TRADITIONAL HOUSE

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ABSTRACT

Malay Traditional house (MTH) is heritage architecture, also known as a vernacular house where it is located far away from the city area. This house is mainly resided by the Malay people, who practices Islam, Malay cultural customs and values in their daily lives. In the earliest eras, the MTH's space was very small which particularly had only a basic main house. Throughout the times, the MTH developed from a basic house into several spaces which needed to be compatible with the Malays' basic needs, culture and their environment. MTH emphasizes on the hierarchy, segregation of the spaces and interior architectural elements. The objective of this paper is to describe the relation between Malay culture, customs and religious belief and how these elements reflect the spaces of the house. The result reveals the interior space planning provision that would assist in providing new design recommendations for modern terrace houses in Malaysia.

Keywords: Malay Traditional house, heritage, culture, custom, segregation

1.   INTRODUCTION

Malay houses are located on the equatorial line with humid and hot climate (Mohd Sabrizaa, 2017) with a temperature of around 22-32 degrees Celsius (Yuan, 1987). The Malay traditional house (MTH) is considered as the heritage of the Malays (Yuan, 1991) and used quality hardwood to construct the house's pillar (column), floor, wall and roof structure (Yaa'cob et al., 2021). The relation of culture and environment plays an important role in the spatial design of MTH. Different communities represent different types of culture, environment, socio-economic, religious beliefs and environmental behavior. These elements influence a house's spatial design (Rapoport, 2008), and express the cultural identity of the community and the surroundings also reveal the space behavior and utilization (Gharaei & Rafieian, 2013; Rapoport, 2008). MTH is resided by the Malays who practice Islam as their religious belief (Noorul Huda & Talib, 2013). In Malaysia, the Malay traditional house (MTH) is an example of a timber structured house that is raised on stilts above the ground level (Nasir, 1985; Yuan, 1987, 1991; Gurupiah & Ra'alah, 1998). This house type reveals the continuity of Malay cultural norms, customs, religious beliefs which are shown in the segregation and seclusion of space (Noorul Huda & Talib, 2013). The construction of MTH used wedges, mortise and built by local carpenters with the help from the local community of the villages (Yuan, 1991; Nasir, 1985; Yaa'cob et al., 2021).
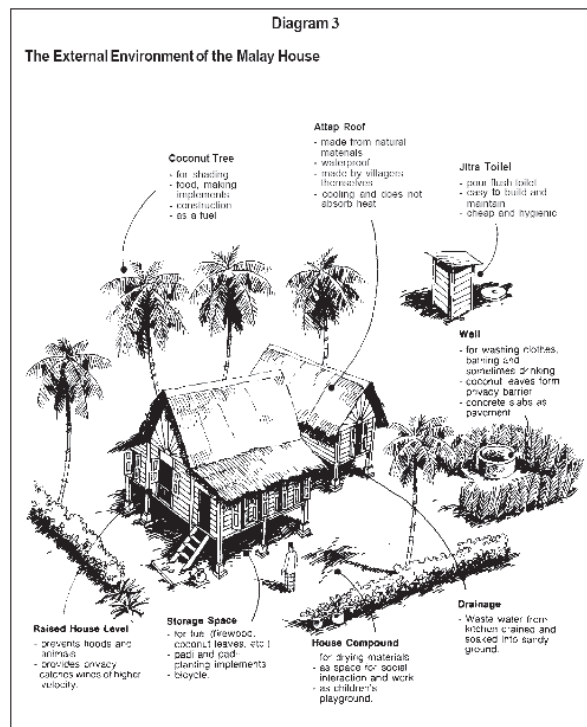
Figure 1. The Malay traditional house (MTH) compound.
(Yuan, 1987)

1.1. The House Form of MTH

The house form will change accordingly from time to time due to the needs and lifestyles of the occupants in the house (Yuan, 1991; Abidin, 1981). Therefore, the MTH's design is built in modular concept (Siti Aisyah, 2020), which is more flexible with multi-functional space to accommodate the future needs of family growth (Yuan, 1991; Nasir, 1985; Gibbs, 1987). MTH can be moved easily from one place to another because the house is built in a modular concept. The origin and base of the MTH is the core house known as *Rumah Ibu* (main house) and is the first section built by the builder (Anuar, 2006; Mohd Sabrizaa, 2017). Later other space will be built which follows the needs of the family. *Rumah Ibu* is named in honor of women who manage the house and a mother will always supervise all interior space (Nasir & Wan Teh, 1996) and also educating her children, which are part of Malay culture.

There is another heritage element as an added value for MTH, which is the rich and fine art of wood carving. The unique carved motifs are derived from the Malays' religious belief and the natural surroundings (Mohd Sabrizaa, 2009). This carvings are made using high quality wood and has become part of the aesthetic and heritage of the house (Yuan, 1987; Gurupiah & Ra'alah, 1998). Wood carving is part of the aesthetic elements and is carved by skilled local craftsmen who use motifs derived from flora, fauna, Arabic calligraphy and geometry shapes (Daud et al., 2012, Yuan 1991). Yuan (1991; 1987) and Nasir, (1982; 1985) state that MTH architectural elements consist of windows, door, lintel, staircase and the aesthetics of wood carving. The window is very large that builts up from the floor level and ended up at the *tebuk tembus* (perforated hole) wood carving. These windows and *tebuk tembus* wood carvings offer ventilate the air and allow natural sunlight to get into the house to provide comfort to the occupants.
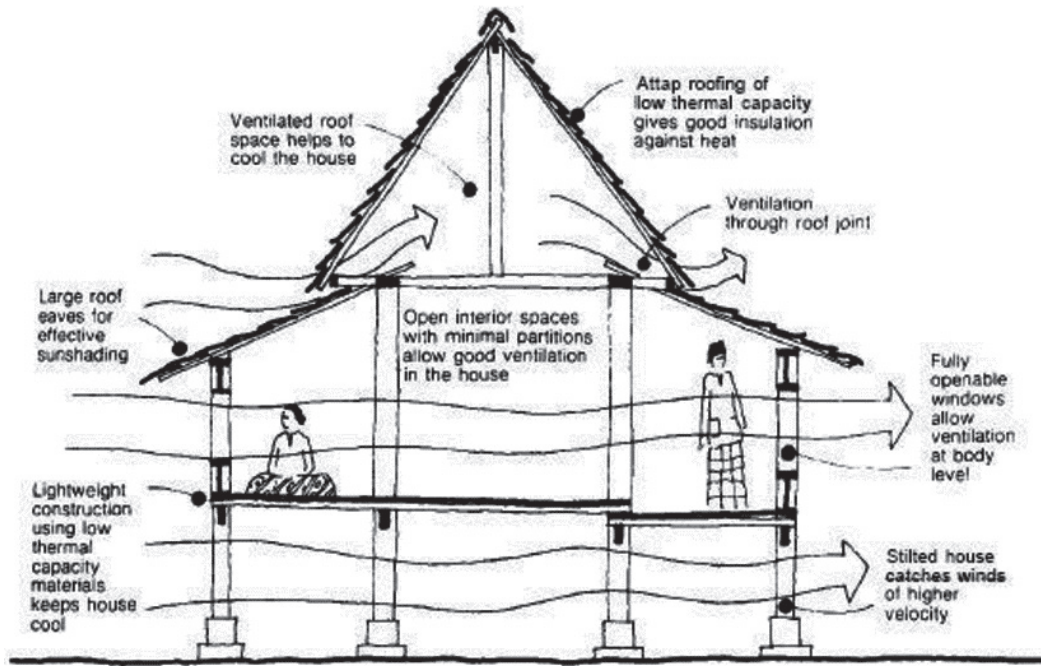
Figure 2. The MTH air movement.
(Yuan, 1987)

The roof eaves above the large window and will help to transmit the heat and also controls the glare from natural sunlight, direct solar radiation and protects from the heavy rain. The roof eaves with fascia board that extended in front of the window that will help to minimize an outsider's view of house's interior (Yuan, 1987).
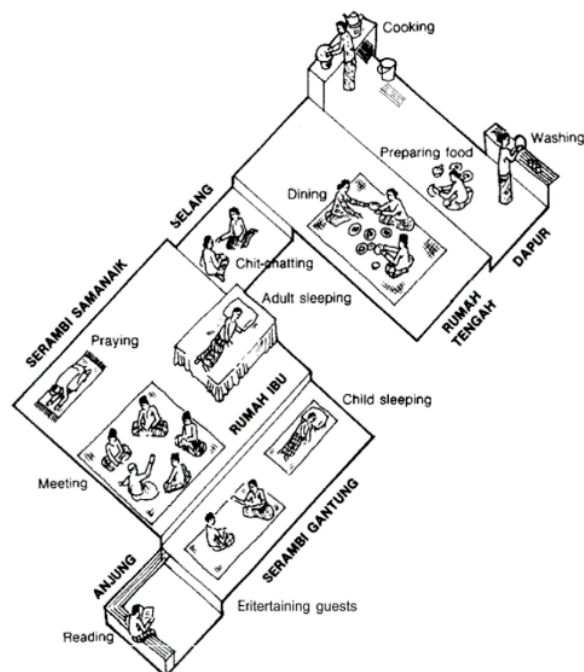
1.2 MTH space relationship

Figure 3. Interior spaces of MTH.
(Yuan, 1987; 1991)

The MTH gives a vast impact of lifestyle for the occupants in the house (Ghaffarianhoseini et al., 2014). Yuan (1987), Nasir, (1985) and Rapoport, (1969) mention that a house is a place where a person should feel safe, peaceful, comfortable, tranquil and as his or her private sanctuary. Residents could do lot of activities with family members that can strengthen their relationships which is also in alignment to their religious belief (Mortada, 2003; Omer, 2010), customs and culture. According to Gurupiah & Ra'alah (1998), Nasir (1985), Yuan (1987) and Nasir & Wan Teh (1996) the MTH has multi-functional space with different activities which means it will change due to daily activities and certain festivities (e.g. family gathering, wedding feast, Raya feast, *doa selamat* feast, social function and religious function). This is highlighted by Rapoport (2008) where there is continuity in the role of the cultural environmental. The space's functions will change at different times of the day and night and it is shown in their daily activities. The minimal use of partition in the interior is to allow the space to be more flexible. Even though there is less partition in the space, it is replaced with the use of curtains to block the outsiders from viewing the private area (Yuan, 1987). Culturally, the Malays will sit on the wooden floor because there is very minimal furniture namely sofa or dining table, which will be placed in the interior of the house.

The MTH is divided into two areas where it is known as front and back areas. Front house will be a place for males and females will be placed at the back of the house. The front part area is more public rather than back area where it is more private and is meant only for females and family members. An outsider here means a non-family member, and he or she is not allowed to occupy or even pass-by this area if the head of family is not around, in order to avoid slander. The interior spaces for daily activities are divided into public, semi-public, semi-private and private areas.

2.   RESEARCH METHODOLOGY

The methods used in this study is physical on-site measurement (layout), observations and in-depth interviews with occupants. There are a small number of samples that were selected from Malay families in Melaka. Most of the selected MTH is in different sizes of layout plan which have already been expanded following the needs of the family. The selected respondents were interviewed based on their availability and willingness, and the selection of the houses was made based on the best level of originality in architecture and interior, current condition of MTH and accessibility. Most of the MTH were found to have undergone major renovations by their owners and have lost their architectural novelty. During the site visit, some MTH were found abandoned by their owners and there were areas of the houses that were difficult to access for this study. Some MTH were also found severely damaged and destroyed. These are some restricted factors that affected the study. This research was set at a natural setting in the MTH where the information was gathered by using open-ended questions and interactively collaborating with the respondents to collect the verbal data (Creswell, 2009; 2012) whilst as for visual documentation data collection used the Nikon DSLR camera. These collected data are used and discussed in this paper.

3.   RESULTS AND DISCUSSION

Results from the in-depth interviews with the occupants of MTH reveal their religious beliefs, culture and social interactions in daily life. Malay behavioral norms remain to be an important aspect in regulating the seclusion and solitude of occupants especially for females in the families. Family bonding will be strengthened in their daily life activities, based on the info graphic data. Figure 4 shows the chart of zoning area of the occupants' daily life living in MTH and also shown are the areas meant for males and females. The zoning mentioned in the chart are the public area, semi-public area, semi-private area and private area. The most important zone is the private (seclusion) space for females, this area only meant for females in the house and some other time it can also be used by males of the family, such as the sleeping area in the *rumah ibu*. The result also shows that the way of daily life, everyday social interaction and behavioral norms are aligned with their religious belief and culture. The finding is toward the zoning of space, planning and regulating privacy, which is seen more towards the individual, family and the seclusion of females.
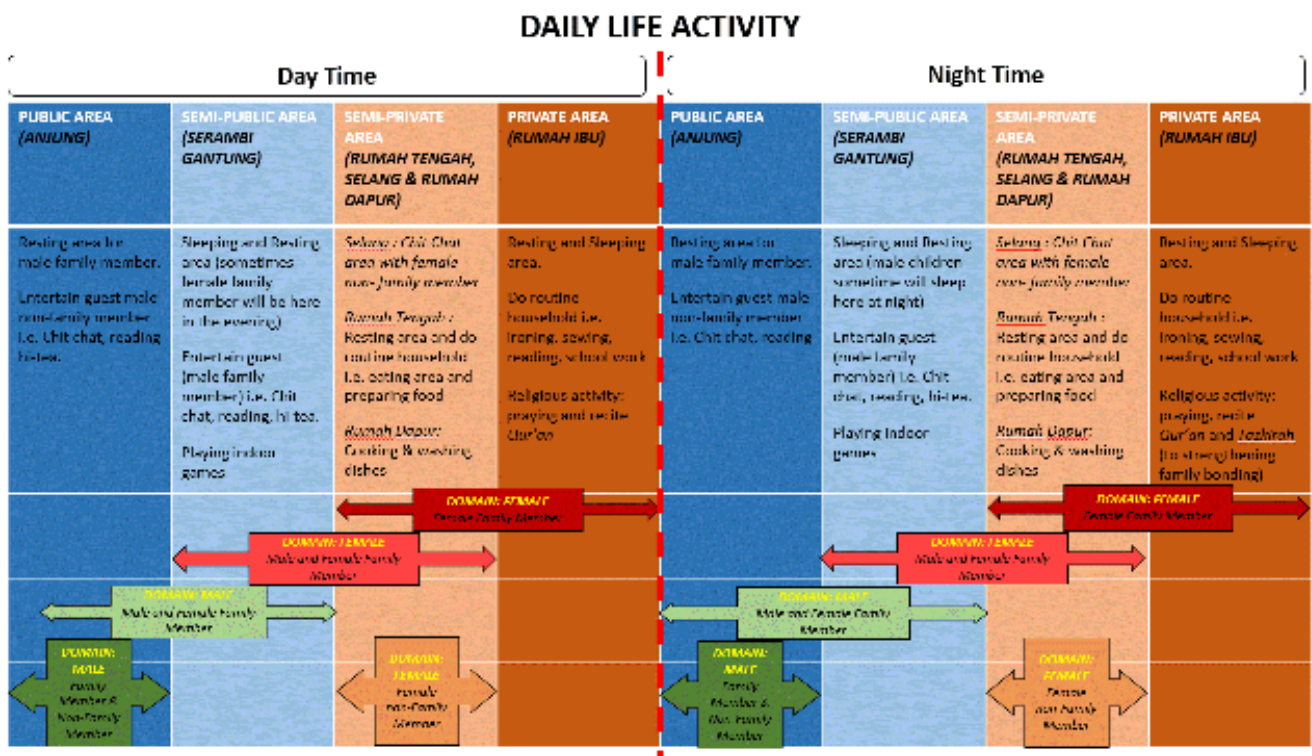
Figure 4. Daily activities of MTH occupants.

4.CONCLUSION

This paper studies the space planning of MTH in relation to the daily activities of its occupants. Islamic teachings and cultural norms can clearly be seen in protecting the privacy of the residents where there is the use of curtains to block the view from the intrusive eyes of non-family members. Furthermore, Islamic teachings are also applied in spatial arrangement that emphasize on the gender segregation and the separation between public and private spaces. The understanding of these divisions toward the seclusion of space should be taken into considerations in designing Malay Muslim houses in the future. For further research, there is a need to study more on MTH architectural elements such as windows, doors, opening and the opening treatments towards the level of privacy in the house.

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A REVIEW ON MALAY VERNACULAR ARCHITECTURE VENTILATION DESIGN ELEMENTS EFFECTIVENESS AND ITS APPLICATION

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ABSTRACT

Thermal comfort and ventilation needs of the occupants have been achieved successfully with the perfect solution by means of Malay vernacular architecture design. Ventilation have always been a major design element that needs to be thoroughly planned especially in Malay vernacular architecture in order to provide thermal comfort to the occupants. Amongst the various factors that affects ventilation in Malay vernacular architecture are the availability of multiple windows and openings, the orientation of the building, roof design as well as a variety of floors that contributes to further enhance the thermal comfort of the occupants. Thus, modern development needs to incorporate the suitable elements and applications for ventilation based on the design solutions provided by the Malay vernacular architecture into their designs. A study on vernacular ventilation assists in reinstating the relevance of its application in providing the most efficient thermal comfort to the occupants. The main focus of this research paper is to identify the applications and optimization of ventilation in Malay vernacular architecture by means of conducting simulations and reviewing case studies as it could further assists designers in the future to provide modern developments that are more feasible in its design specifically on its thermal comfort. This research will provide adequate case studies and ethnographic observations to further enhance the understanding of Malay vernacular architecture ventilation elements in which the researcher would behave as a participant in this progressive study. This research is conducted to change future architects and designers approach in planning and designing more feasible ventilated contemporary buildings.

Keywords: application; feasible; Malay vernacular architecture; ventilation

1. INTRODUCTION

This paper aims to identify the interdependence relationship between the Malay vernacular and contemporary architecture ventilation design elements and its application to our natural climate. This identification process further strengthens the understanding of designers on how Malay carpenters were able to build and design vernacular architecture that accommodates and facilitates Malaysia's equatorial climate. In accordance with Hutchinson, (2002),'the characterization of a house depicts a clear projection of a specified region' [1]. Critical factors of house designs are being reflected such as materials, climate, cultural background as well as economics [3]. Hence, reflection of occupant social background in the region, local materials usage, climatic factors consideration as well as thermal comfort requirements in a design of a house is the very definition of Malay vernacular architecture. This could be supported by a study done by Krisprantono (2005), in which he stated that the relationship between the practical knowledge and the theoretical notion that indulges the

physical and non-physical traits of a specific place or location is being pursued in vernacular architecture [2]. Thus, material limitation, topography and climate variations are amongst understanding which is linked with our human nature in terms of environmental adequate responses which are constantly being referred to as the physical character. While, social relationship, technology and traditions as well as history are referred to as the non-physical character. The relationship between society, mankind and the ecological environment symbolizes synergies in which the natural traditions are being expressed and emphasized by Krisprantono[2].

2. MATERIALS AND METHODS

The selected design simulation software for this research is the INSIGHT plugin from Revit Autodesk as it is deemed suitable and adequate in acquiring the objectives of the study, which is to formulate the settings to simulate relative humidity, rate of air flow and the temperature of the air. As of the natural ventilation, the software of MacroFlo is coordinated into the INSIGHT simulation, which is applied further to simulate the flow of air driven by pressure of the wind and forces of buoyancy through components of doors and window openings. The MacroFlo application is also integrated within Apache, which could also be used to simulate relative humidity together with temperature of the indoor air based on the setup weather design database. The table below shows the materials of the buildings being assigned to both of the Rumah Selangorku and both Malay vernacular house in INSIGHT software. The proper material for the building is vital to attain precise simulation readings. However, certain materials were not available for the design database setup such as regional materials which includes a gap timber floor, a bamboo thatched wall as well as an 'attap' roof usually made from palm leaves. Hence, the materials resemble the most to it were chosen for the simulation.

Table 1. Simulation of materials and their U-Values

Elements of Construction	Vernacular Malay House	The U – Value (W/m2k)	Rumah Selangorku	U – Value (W/m2k)
Roofing	Slope Roofing –			
Domestic	3.3770	Flat Roof Design	0.2500	
Ceiling	Joist - Timber			
Interior Ceiling	1.2580	100mm Reinforced – Concrete Ceiling	3.6840	
Exterior Wall	Timber Wall Framing	0.4490	Brick / Block Wall	0.4395
Interior Partition	Frame Partition With 1 In. Wood	1.1630	115mm Single – Leaf Brick	1.9710
Ground Floor	Un-Insulated Suspended Timber Floor	0.6280	Slab on grade Floor	0.1980
Door	Wooden Door	2.1945	Timber Flush – Panel Hollow – Core Door	2.3255

3. RESULTS AND DISCUSSION

The location and sizes of the openings are the major factors that allows air intake to flow in the building effectively. As per the tabulated data, the Malay vernacular house is able to register higher percentage reading of openings compared to the Rumah Selangorku building.

Table 2. Temperature of indoor air of case study

Thermal Variable	Statistics	Case 1: House of Tan Mas Mohar		Case 3: Rumah Selangorku (1st Floor)		Case 4: Rumah Selangorku (11th Floor)	
Air Temperature	Space	Rumah Ibu	Serambi	Liv/ Din	Kit	Liv/ Din	Kit
	Mean	25.1	25.1	26.8	25.4	26.8	25.4
	Max	29.5	30.5	29.0	28.6	29.5	29.0
	Min	23.4	23.3	24.2	23.7	24.1	23.6

Table 3. Approximate humidity of case study

Thermal Variable	Statistics	Case 1: House of Tan Mas Mohar		Case 3: Rumah Selangorku (1st Floor)		Case 4: Rumah Selangorku (11th Floor)	
Relative Humidity (%)	Space	Rumah Ibu	Serambi	Liv/ Din	Kit	Liv/ Din	Kit
	Mean	80.1	80.3	74.5	78.4	75.0	78.6
	Max	97.5	99.8	92.7	93.6	92.7	93.5
	Min	59.6	55.4	54.0	59.7	53.5	58.2

Table 5. External and Internal Ventilation of case study

Thermal Variable	Statistics	Case 1: House of Tan Mas Mohar		Case 3: Rumah Selangorku (1st Floor)		Case 4: Rumah Selangorku (11th Floor)	
Macroflo Internal Vent. (l/s)	Space	Rumah Ibu	Seram-bi	Liv/ Din	Kit	Liv/ Din	Kit
	Mean	110.9	64.1	132.5	112.0	142.8	110.6
	Max	960.5	1091.0	323.6	293.3	413.4	344.2
	Min	0.0	0.0	13.9	0.4	15.5	0.0

Thermal Variable	Statistics	Case 1: House of Tan Mas Mohar		Case 3: Rumah Selangorku (1st Floor)		Case 4: Rumah Selangorku (11th Floor)	
Macroflo External Vent. (l/s)	Space	Rumah Ibu	Serambi	Liv/ Din	Kit	Liv/ Din	Kit
	Mean	389.4	404.7	18.4	11.1	31.8	18.5
	Max	3288.2	3638.4	189.8	145.6	335.5	256.7
	Min	0.2	0.2	0.0	0.0	0.0	0.0
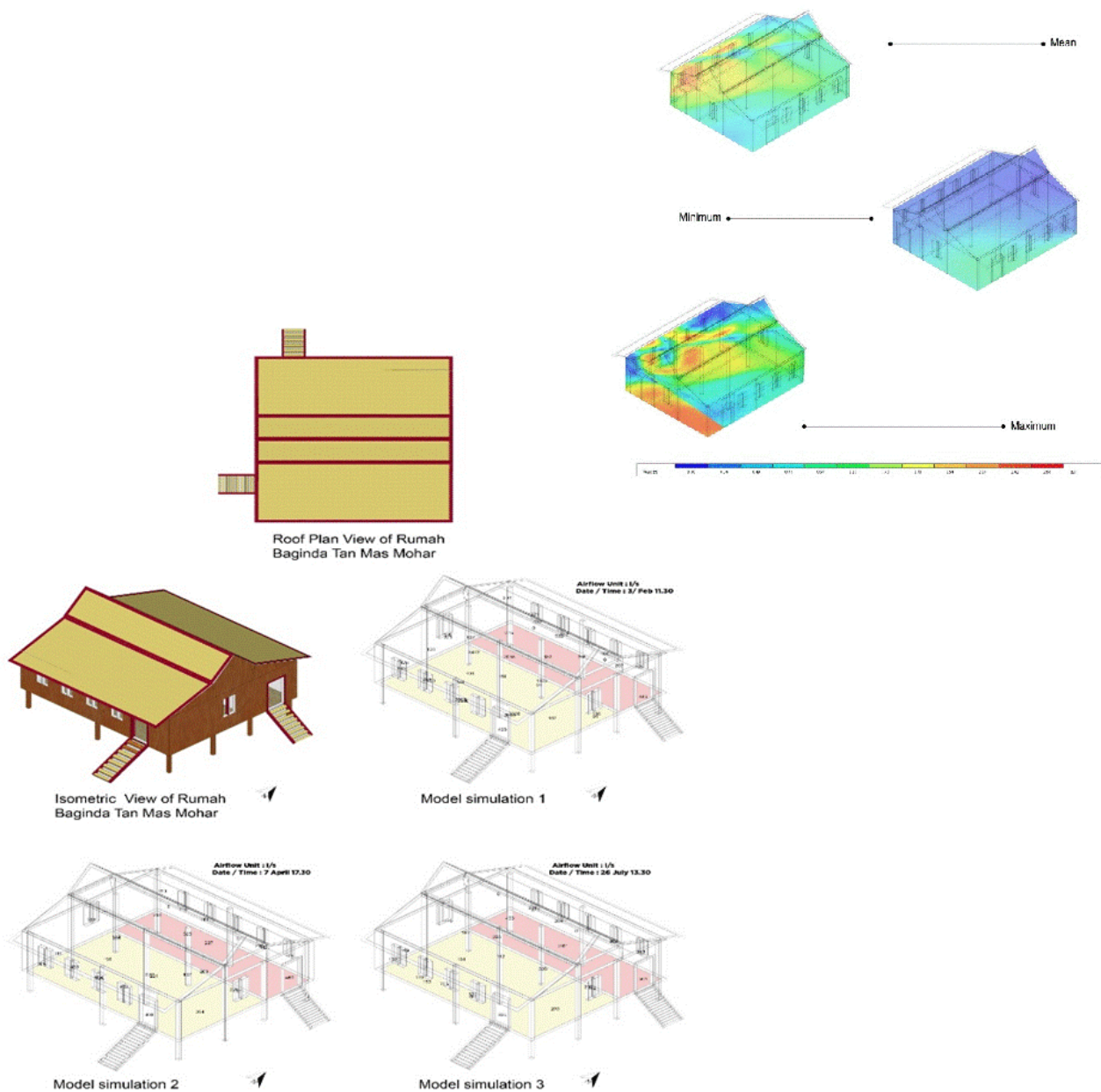
Figure 1. Heat and ventilation simulations of Rumah Baginda Tan Mas Mohar
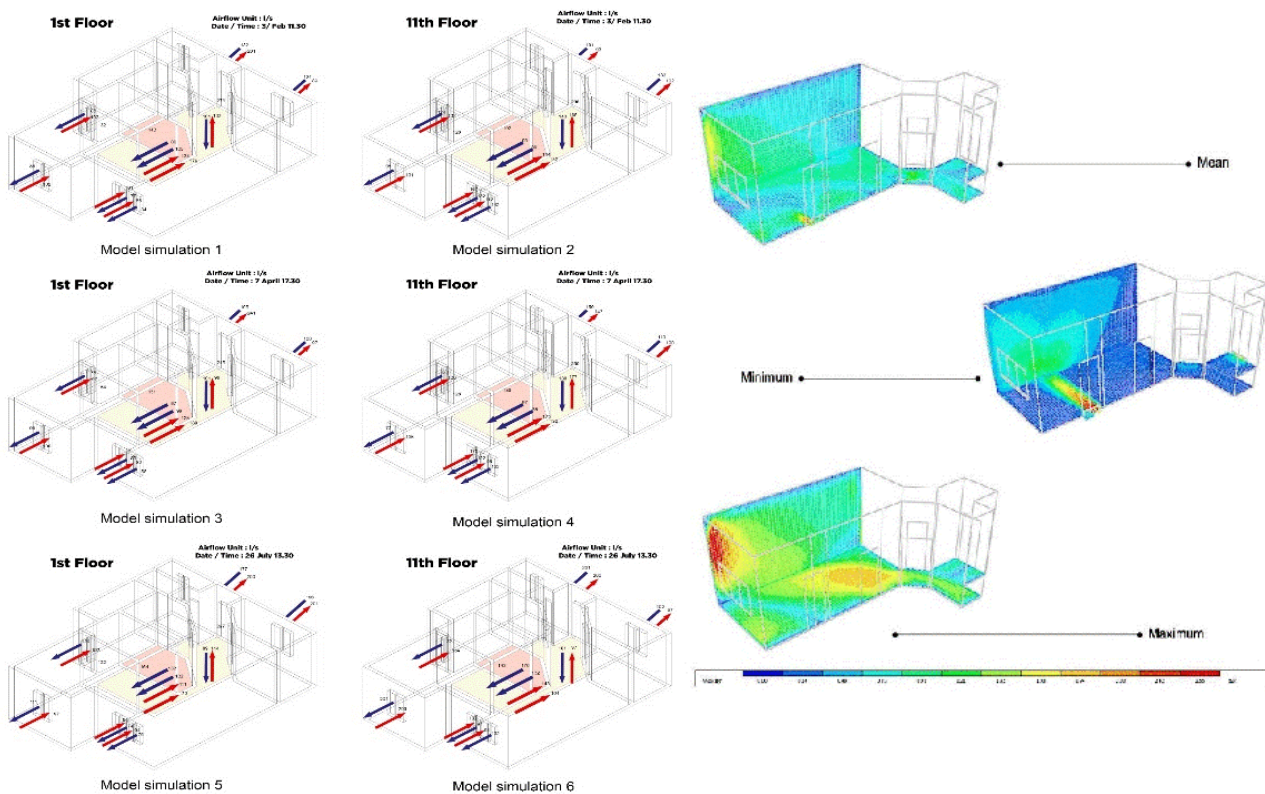
Figure 2. Heat and ventilation simulations of Rumah Selangorku 1st and 11th floor

4. CONCLUSION

In a nutshell, in the design of Malay vernacular and social projects developments there were several issues being discovered. As can be gathered from this study, the social projects uses materials such as bricks and concretes that have high capacity of thermal as compared to the Malay vernacular house which uses materials that readily gives out heat and helps cools the building. These materials used in the social projects can causes discomfort during night time as it has high heat capacity and usually stores a high amount of heat.

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THE INFLUENCES OF THE KEDAH ROYAL SOCIO-CULTURE ON THE ISTANA PELAMIN, ALOR SETAR

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ABSTRACT

Istana Pelamin, Kedah used to be a residential palace since 1735 and renowned as a ceremonial palace after the grand wedding in 1904. Several renovations have been made to adapt to the different functions of the spaces towards the grand wedding ceremony. Thus, this study aims to determine the socio-culture of the Kedah royalty that influenced the architecture and the spatial organization of the Istana Pelamin. This study conducted a qualitative methodology study such as the literature review, interview, and case study. The findings indicate that the socio-culture of the Kedah royalty, namely the activity system, privacy, family structure, and role and tradition of women, have influenced the architecture and space organization of the palace. The space organization of the Istana Pelamin is consistent with traditional Malay architecture in terms of its linear organization, open layout, and division of domains, as it was built originally for the Sultan and his mother. This study contributes to understanding the relationship between the socio-culture of the royalty and the palace's architecture. It also increases the awareness of royal customs and the importance of preserving the heritage building.

Keywords: Royal palace, spatial organization, custom, heritage, socio-culture

1. INTRODUCTION

The literature review has indicated that socio-culture is the main factor that influenced the built environment in general. Socio-culture was the main factor influencing traditional architecture, specifically the space organization and architecture [1]. Rapoport further suggested that culture is the main factor that influenced the traditional buildings, and other factors such as climate, materials, economics, and site are modifying characteristics [2]. The specifics of how, where, what, and when certain activities will give the clues on what are the forms of the building will be. These specifics influenced buildings' characteristics, which subsequently supports the socio-culture of the people who use or inhabit them. According to Rapoport, creating the ideal environment is expressed through the specific organization of space [1]. Hillier noted that the socio-culture must reflect the areas provided; otherwise, it will fail design [3]. One of the socio-cultural factors is kinship and caste [1]. The ceremony is also a prime influence as all society has a sense of belonging of its own culture, perception, and symbol [1]. A review of literature has shown that the palace's architecture is affected by the socio-culture of the royal families in general. For example, unlike most commoners, the royal family does not cook for themselves, but meals are prepared and served by royal servants. Subsequently, the way and how the meals are fit may have influenced the spaces.

Similarly, the hierarchy of the royal family members influenced the provision of the spaces in the palaces based on tradition. Thus, this study aims to analyse the influence of socio-cultural factors of the Kedah royal family on the architecture in general and the spatial organization of the Kedah palace, Istana Pelamin. The following Table 1 shows the Background of Istana Pelamin.

Table 1. Summary of Istana Pelamin

Palace	Istana Pelamin
Name (s)	● Istana Kota Setar - due to its location in Kota Setar, which was the ad ministrative center established by Sultan Muhammad Jiwa Zainal Adilin Muazzam Shah ● Istana Wan Besar - named after Sultan Abdul Hamid Halim Syah's mother, Wan Hajar Wan Ismail ● Istana Pelamin - after the wedding of Sultan's princes and the princess held on 1904
Function	● Royal residence - Royal residence for Wan Hajar Wan Ismail - occupied by Che Manjalara - most visited by the Sultan - a place for lunch and dinner whenever he was in Kota Setar ● Royal ceremony - the royal wedding ceremony of princes and princesses - circumcision ceremony for the young princes ● The main palace by Sultan Abdul Hamid HalimSyah after Istana Anak Bukit
Year of completion	● 1735 (timber building) ● 1856 (introduction of bricks) ● 1900 (renovated by Sultan Abdul Hamid Halim Syah)
Builder	● Built by Chinese and Siam laborers
Architecture	● Traditional Malay and Siamese architecture ● Open plan ● Divided into three sections i. *(Balai Pelamin)-for the bride and bridegroom* ii. *(Dewan Tengah)-for the bride's family* iii. *(DewanAstaka)-for the royalty*
Household	● Wan Hajar bt Wan Ismail (until 1909) ● Che Manjalara and family (since 1909 until 1941)

Reference:[4]

2. MATERIALS AND METHODS

The overview of the research methodology suggests that based on the study's objectives, the most appropriate method for the present study is qualitative methodology. There is a minimal reference on the research and works on the royalties' socio-culture concerning the palaces in Malaysia. The qualitative method will be able to provide insights on the subject studied. Tipple and Willis noted that the qualitative method allows the fluid interaction between people and the physical environment and interprets the built environment as a symbol of the inhabitant's cultural values and social order [5]. The study uses the method of case study to achieve its objectives using the following inquiries:

i. Analytical review of literature, historical and documentary sources
ii. Analytical study of measured drawings and pictures of the palace
iii. Site observation
iv. Personal interview

3. RESULTS AND DISCUSSION

Istana Pelamin has three different names which are Istana Kota Setar, Istana Mak Wan Besar and Istana Pelamin. These names were according to the functions and occupants of the palace. The most prominent name used until today is Istana Pelamin. Originally, Istana Pelamin consisted of three main buildings as a complex. Istana Pelamin, Pagoda Building, and Balai Besar are attached to the walls surrounding the palace. The whole court was called Dalam Kota, which was the inner residence surrounded by the inner walls separated from Balai Besar where the Istana Pelamin was positioned. The architecture of this palace was traditional Malay architecture. According to the literature review, this palace was reconstructed and renovated several times before the final renovation in 1900 [6]. Therefore, there were also influences of Siamese, Chinese, and Western architecture in this complex. The main building, Istana Pelamin was the traditional northern Malay architecture with long roofed. The influence can be seen in terms of the functions of the palace concerning the royal household activity system, including occasional activities, privacy, family structure, and the role and position of women. Table 2 depicts the summary of the socio-culture indicators of the royalty in Istana Pelamin during Sultan Abdul Hamid Halim Syah.

Table 2. The summary of the Kedah royal socio-culture

Indicator	Description
Activity system	Daily and occasional activity - The Sultan has sovereign power over his subjects and is accorded the highest social position. - The services for royalty were prepared and provided by the servants, maids, guards, and others - The occasional and ceremonial activities are according to the decrees and royal traditions compared to the commoners.
Privacy	Privacy for the Sultan royalty was emphasized and en-sured - It must be consistent with the hierarchy of the royal family - It displayed in the provision of spaces and the existence of security
Family structure	The hierarchy of the royal family members indicated by the lineage of royal heir. The consort from the royal family and aristocrats were prioritized, including the descendent, while the consort from the commoner was provided with privilege above the commoners.
The role and position of women	The Sultan's mother was highly regarded and essential during the reign and stayed at the main palace. The first consort from the Siamese aristocrat was the second after the Sultan in the royal hierarchy. All the consorts were not involved in the state administration.
Social interaction	The Sultan, royalties, and commoners have a social relationship as the ruler and ruled people. Balai Besar, attached to Istana Pelamin, connected and involved the communication and contribution on both sides.

A literature review by Sheppard indicated that during the grand royal ceremony, Istana Pelamin was segregated into three sections *(refer to Figure 1)* [6]. *Dewan Astaka* was the private section which the area where Wan Hajar and Sultan lived. Next, *Dewan Tengah* became a semi-private section where the royal bride's family entertained and stayed during the ceremony. *Rumah Pelamin* was a public section where the royal guests were invited to celebrate the wedding rites inside this palace. The segregation shows that the socio-culture of the royal Kedah family has influenced the architecture and provision of spaces Istana Pelamin. The grand royal wedding was an idea of Sultan Abdul Hamid Halim Syah himself as he believed that he must do the grandest ceremony ever for his children, especially his first child marriage ceremony [6]. Therefore, the new wing was added attached to Istana Pelamin, and Balai Besar was totally renovated. The architecture of the new wing, *Rumah Pelamin* was modernized with used of bricks and decorated with arches. The entrance of *Rumah Pelamin* was projected from the inner walls surrounding Istana Pelamin has indicated that *Rumah Pelamin* welcomed the guests to enter compared to other buildings of Istana Pelamin, which was inside the walls. *Rumah Pelamin* consisted of Balai Penghadapan, Balai Pelamin, Bilik Beraduan and deliver room for the mother. The spaces inside of *Rumah Pelamin* were parallel to the royal wedding rites, which provided with the royal audience hall (*Balai Penghadapan*), the bridal dais hall (*Balai Pelamin*), and the bridal's bedroom (*Bilik Beraduan*). *Dewan Tengah* and *Dewan Astaka*, located inside the inner walls, indicated that both sections were private and purposed for the royal family only. The walls ensured the privacy and security of the royal family and the bride's family along with the wedding ceremony. *Dewan Tengah* was provided with a bedroom and living area for the bride's family. The wedding was celebrated occasionally for three months in celebrating five princes' and princesses' marriage. Therefore, the bride's family stayed at *Dewan Tengah* during the wedding ceremony and was served by the royal servants. There were *pancapersada* built inside the walls, which were used for the lime bathe rite. It shows that the rite was only open for the royal family and royal guests only. The review also indicates that everybody, including Malay and non-Malay, helped clear the roads and construct the tents and ceremonial buildings such as *pancapersada* [7]. Their contributions were unpaid; however, they were served free meals. Each district was supplied with two buffaloes and a bag of rice per day. The food was prepared and cooked behind Istana Pelamin as it was near the river. The cooking tents or *balai penanggah* that work as a kitchen to cook royal meals was built behind Istana Pelamin. Figure 1 shows the provision of space within Istana Pelamin.
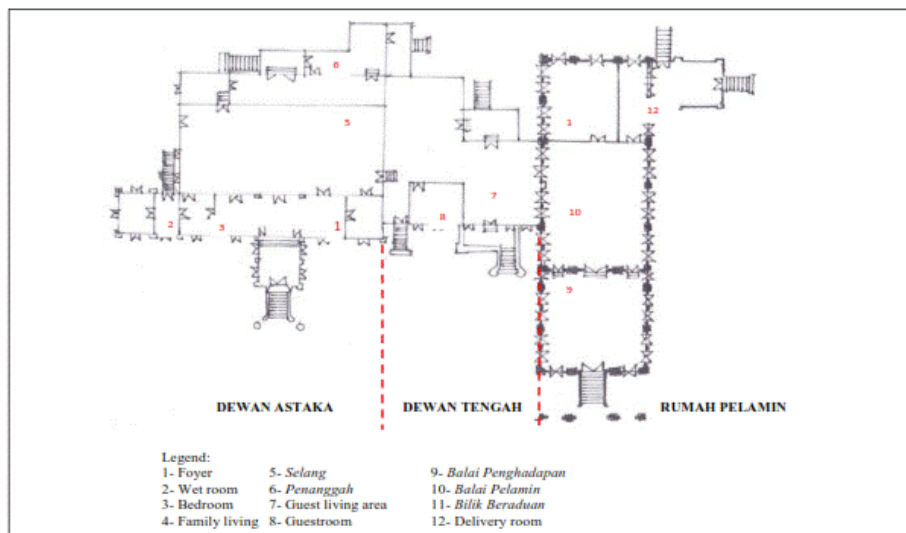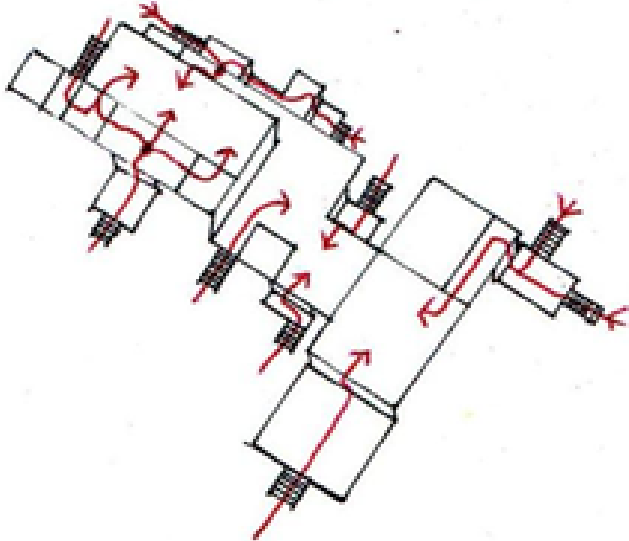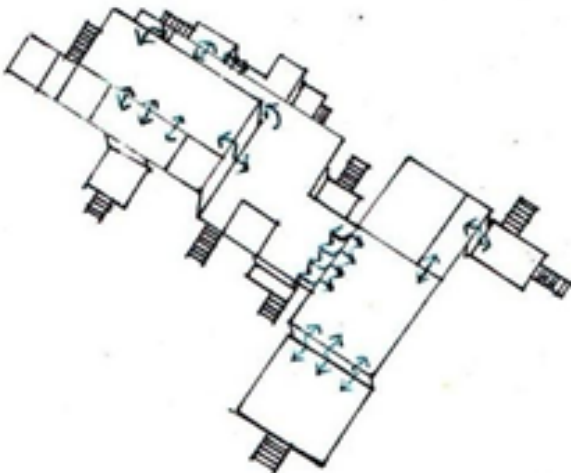

Figure 6.17: The layout plan of Istana Pelamin

Figure 1. The provision of space within Istana Pelamin

An analytical review of the plans indicates that the spatial relationship of the palace supports the socio-culture of the royal family. The palace functions only as a private residence for the Kedah royal family and later was a grand royal wedding. Findings indicate a clear division between the public and private spaces as a residential palace according to the daily activities, privacy, position of women, and family structure. Table 3 summarises the findings on space organization concerning the socio-culture of the royal family.

Table 3. The summary of the space organization in Istana Pelamin

Description	Graphical illustration
- The leveled floor represents the hierarchical system of the royal family based on the position of family members. *Dewan Astaka* designated for the Sultan and His mother, who are in the highest in the hierarchy is positioned on the highest level than other. - Separated into three main sections: *Dewan Astaka, Dewan Tengah*, and *Rumah Pelamin* representing the family hierarchy and activity system (both daily and occasional) *Rumah Pelamin* elongated towards the front unlike the *Dewan Astaka* and *Dewan Tengah* - Spaces were organized according to daily activities. - Spaces and entrances for the royal family located at the front - Spaces and entrances for palace workers at the rear - The provision of spaces reflects family structure whereby the palace is the primary residence for Sultan Abdul Hamid Halim Shah, Wan Hajar, and siblings. (His families live in separate palaces) - Linear organization - Each section separated by an internal partition connected by doors - Separate entrances for each section - Separate entrances according to users and functions - Entrances provide privacy and support daily activity system	

Description	Graphical illustration
- The fenestration controlled the circulation inside the palace at the internal walls separating the three sections providing privacy to the royal family. - The configuration of the path is linear. - A linear configuration with linear paths interrelated - Spaces organized along a linear path - Open-space layout without corridor consistent with traditional Malay architecture - Open spaces for multi-functions	

4. CONCLUSION

The division of domains according to public, semi-private, and private showing Istana Pelamin were divided horizontally within a single floor layout. The provision of spaces in the palace was consistent with the socio-culture of the royal family. The culture of the consort influenced the architecture of the palace, the space organization, and the provision of spaces. Similarly, the addition of the *Balai Pelamin* in the Istana Pelamin was consistent with the need to support occasional activities such as the royal wedding, giving birth, and preparation for the funeral of a dead family member. These findings depict the socio-culture of the royal influence on the spatial layout of the palace.

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OLD IN NEW (HERITAGE ELEMENT): MARKET DEMAND TOWARDS TODAY MALAYSIAN FURNITURE

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ABSTRACT

An ever-evolving industry, the furniture market continually strives to evolve and present pieces that will appeal to variety of individuals and lifestyles on a global market. Many factors need to be considered by those in the industry including consumer income, economic factors, lifestyles and activities. Consumer expectations and consumptions in difference region also important pieces of data to consider. Heritage furniture is a living part of our contemporary life.Acknowledging our heritage can bring a richness to life, strengthening culture and our understanding of where we have all come from. Thus, the purpose of this research is to identify the applicability of the heritage elements at furniture design in Malaysia. The other objective is to discuss the current market demand and customer attraction in this heritage furniture design. The output of this research is from the interview session with expertise in furniture industry, furniture manufacturers and also potential buyer. The findings will later be implemented as a reference for furniture designers to update their design, thus becoming more relevance to industry. Therefore, this research will benefit furniture consumers, students, researchers, academician and also especially furniture designers.

Keywords: elements of heritage, furniture, heritage, market demand, Malaysian culture

1. INTRODUCTION

Furniture pieces are designed and fabricated to assist in the many ways people sit and rest, work and play, organize or display items, and partition space. Furniture design draws upon ideas of beauty, principles of design, theory, material properties, fabrication technologies, business economies, environmental design matters, and the surrounding spatial context in which it is placed, all of which are integral and intertwined with function, utility, and social use. Considerations that influence regarding furniture design are include as follow:

- Aesthetics (the meaning of form)
- Historical precedent (examples from the past)
- Principles of design (i.e., unity, harmony, hierarchy, spatial order)
- Function and social use (ergonomics, comfort, proxemics)
- Design processes (sketching, iterative overlays, model studies, digital modeling, full-scale working prototypes, collage assemblies)
- Material (classification, characteristics, properties, availability, cost)
- Fabrication processes (hand, power, digital)
- Environmental design matters (sustainability, renewable materials, off-gassing)
- Surrounding context (the spatial setting for furniture)
- Professional practice (economic, legal, and business decisions).

A goal in designing furniture is to consider all design aspects in a comprehensive and integrated manner, while maintaining focus and critical engagement upon the primary concepts and ideas that inspire design.

Furniture provides people with desired items and necessary equipment that complement and complete interior space. Buying, selling, and marketing furniture is a business.

1.1 Heritage aspects

A considered, careful design response is fundamental to achieving good outcomes for heritage design in the context of furniture. The inevitable constraints associated with heritage work challenge the design team to create considered and refined solutions that are inspired by the heritage values of the furniture. There is no single correct aesthetic approach, new design in heritage contexts can accommodate a rich variety of interpretation and interior concept. Some designers may adopt a traditional or Malay elements approach; others may explore highly contemporary aesthetics. Both are valid. Regardless of style, respect for significance must underpin every aspect of the design process in furniture construction. Any heritage furniture needs to be understood in complex ways. This is not just about attending to existing heritage fabric or structures, or to the envelope of its shape. Depending on the particulars of the space, further considerations might include the material and finishes; the relationships between the subject matter, design process, idea development, structure, detailing, joining; and the traces of activities, target user, and also the market demand of customer satisfaction.

Heritage design work may involve the restoration, preservation, and adaptation of existing elements and motives. It may include adapting a piece of furniture to facilitate contemporary use. It may concern the creation of appropriate new infill design in sensitive heritage contexts, precincts, and conservation areas.

1.2 Industry trends

Most of the furniture is manufactured using a variety of materials and is available in different designs. Furniture are movable items such as chairs, beds, cupboards, tables, shelves, or in form of decorative art used at various places. Furniture offers different solutions such as sleeping, dining, seating, and storage function. In commercial spaces, furniture plays an important role in seating arrangements and document storage. Depending on end use, furniture designs can be modified through machine-based processes and handcrafting. The rise in number of small-size houses has encouraged multi-functional furniture, which has facilities for extra storage. It was observed that there is increasing utilization of extra home spaces for an office which has led to a demand for office furniture. The furniture market is highly fragmented due to multiple vendors in both international and regional players.

The Malaysian furniture industry is the country's fastest growing sub-sector within the wood-based industry, and its socio-economic importance cannot be taken lightly. The industry is driven primarily by comparative advantages derived from low cost factor inputs, which has eroded in recent years due

to escalating production cost. Further, the increasing competition from other cheaper producing nations, particularly China and Vietnam, is also putting a damper on the future competitiveness of the industry in Malaysia. To remain competitive, the Malaysian furniture industry must transform and advance the value-chain through innovation, value-addition and. Among the furniture types exported are kitchen furniture, bedroom furniture, upholstered furniture, and office furniture, of which over 80 percent are made from rubberwood (Hevea brasiliensis). Rubberwood is a light coloured, medium hardwood, also known as 'Malaysian oak'. The export of garden or outdoor furniture from the more durable tropical hardwood, specifically Meranti (Shorea sp.) and Nyatoh (Palaquium sp.). Based on the Ratnasingam (2018), wooden furniture has emerged as the largest sub-sector within the overall furniture industry, accounting for almost a third of the total export receipts of the country. Thus, this gives a positive impact in adapting heritage value into furniture design. This is because most of the heritage furniture are mostly made from this type of material.

1.3 Furniture Market

In Furniture industry, the residential furniture market is booming in Malaysia. Residential furniture market has dominated the domestic furniture industry with a share of ~% in a few past years. The residential furniture market size had been driven by the increase in residential units in the country, increase in disposable income, the concept of fully furnished apartments, growth of the middle-class income segment and change in customers' preference towards branded products. In residential furniture market, the major demand is originated through bedroom furniture products in 2015, followed by living room, dining room & kitchen furniture. Bed has contributed largely in terms of sales revenue in product category list of residential furniture segment. The other important categories are Sofa Sets, Dressers, Dining table, cabinets and others.

The other furniture market in non-residential segment encompasses hospital furniture, school college furniture and others. Customized based and contract-based furniture plays an important role in Non-Residential sector. The star hotels, resorts, bars & Restaurants mostly prefer customized furniture as the furniture can be designed as per their needs and it can be sync with the interiors. The other normal class hotels, bars, restaurant prefer contract-based furniture over customized furniture as the customized furniture are expensive and they take more time for installation than contract-based furniture. There is an intense competition between the furniture companies in residential furniture market in the country. The leading organized players in Residential furniture markets such as Lorenzo furniture, Teakia Furniture, Maju Home, Macy Home Furniture, IKEA and others are facing tough competition from the unorganized players in the country. These organized players are focusing on increase in their presence in all the cities of Malaysia. The companies such as Lazada and Shoppe are some of the leading players of on line Furniture sellers in Malaysia.

2. METHODS

This research was carried out through a phone called interview with furniture industry experts and designers who has been involved in this industry. When creating the interview question, researchers refer to several statistics and information from trusted sources in order to arrange and develop the question based on the research objectives. Thus, after obtaining their responses and comments the questionnaire, it was identified and divided accordingly to ensure clarity and ease of implementation in the findings part.

3. RESULTS AND DISCUSSION

Based on the result that derived from the literature review and interview session with expert, it can be concluded that the implementation of heritage elements into furniture design is appropriate with current market demand and consumer attraction.

Thus, with a business-friendly environment, good quality products and a high potential market, the Malaysian furniture industry is poised to exceed expectations and to continue its exponential growth. Local furniture manufacturers to give focus to the effort of fulfilling the objective of creating Malaysian unique design by referring to the cultural heritage of various races and ethnic groups in the country. New, attractive and original furniture designs for the international market are the basic qualification in Malaysia development towards the objective of industrialised nation.

"We need to create a focus group and conduct a SWOT (Strength, Weakness, Opportunity and Threat) analysis and discuss the weaknesses among Bumiputera entrepreneurs as well as to identify market opportunities and demand," said Teresa Kok at that time as a Primary Industries Minister in 2019. She also said if the local furniture industry is capable of producing modern and unique products such as those produced by Sweden's leading furniture retailer Ikea, it could attract young people to join the industry.

However, this no doubt that there has been an approach to ensure the Malaysian identity stays fresh and continues to be the basic element in the creation of new product designs in the market. One of the best approaches is by incorporating the Malaysian identity through design competitions. The incorporation of a national identity has been successfully implemented through this approach. For example, the MIFF Furniture Design Competition which is held annually in conjunction with the MIFF has managed to come up with various designs based on Malaysian identity. Known as the Furniture Excellent Award, the competition was initiated in 1988 to raise the standard of designs in the MIFF series and the industry, as well as an avenue for all Malaysians to freely explore and display their best ideas in furniture design and to show awareness of the importance of Malaysian identity in furniture design

4. CONCLUSION

As of today, most furniture manufacturers have realized that they cannot depend solely on current approaches but must move ahead by producing local furniture that are more competitive and have identity that is highly regarded and individual. As suggested by Ibrahim, (2017), Malaysian manufacturers have to ensure that Malaysian products with good demand abroad are recognized as Malaysian by their design. He added that Malaysia designers have the responsibility to ensure that products from Malaysia have the inherent look and represent the identity that they are Malaysian.

Using raw materials that cannot be obtained elsewhere, applying Malaysian symbols and motives in certain products, and incorporating the culture or cultural activities of Malaysians into products to give it a Malaysian identity.

Looking at the current scenario, this is not an insurmountable problem that requires a high budget to be implemented. Malaysian identity can be made obvious and showcased through a variety of means. It indirectly will portray the Malaysian heritage personality and give a rise of love and loyalty towards Malaysia and all Malaysia made products.

Manufacturers of local products can no longer stay in the comfort zone. They must be looking forward to manufacture products that are more competitive and possess a distinct national identity that is both aesthetic in design and value. To design, create and produce final market products that have a Malaysian identity is to preserving the national heritage and portraying Malaysia to the eyes of the global world. In this manner, the Malay cultural and heritage will continue to be preserved and at the same time, the Malaysian identity will be clearly seen through the designs of products invented, manufactured and marketed globally.

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PENERAPAN REKABENTUK TIMUR TENGAH PADA BANGUNAN DALAM PEMBENTUKAN KOTA BHARU BANDARAYA ISLAM

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ABSTRAK

Kota Bharu dikenali sebagai Bandaraya Islam dengan memperkenalkan identiti bangunan seni bina yang menonjolkan imej timur tengah. Hal ini dapat dilihat menerusi pembinaan bangunan Bazar Tok Guru yang memiliki keunikan tersendiri. Namun begitu, terdapat konflik dimana penerapan rekabentuk timur tengah mempunyai perbezaan yang ketara dengan identiti dan budaya setempat. Oleh itu, kajian ini bertujuan   mengkaji imej bangunan dikatakan selari dengan falsafah Bandaraya Islam di Kota Bharu Kelantan dan mengetahui persepsi masyarakat terhadap reka bentuk dan imej bangunan Bazar Tok Guru. Kajian menggunakan kaedah pemerhatian dan tinjauan menggunakan borang soal selidik. Pemerhatian dilakukan terhadap fasad bangunan Bazar Tok Guru dan tinjauan soal selidik pula melibatkan responden di sekitar Kota Bharu Kelantan. Hasil dapatan kajian mendapati terdapat empat (4) imej utama yang menunjukkan imej bangunan yang selari dengan falsafah Bandaraya Islam iaitu kubah, pintu gerbang, tulisan khat dan corak geometri. Manakala bagi persepsi masyarakat terhadap reka bentuk dan imej bangunan Bazar Tok Guru pula menunjukkan seratus peratus (100%) responden bersetuju dengan penerapan rekabentuk timur tengah pada bangunan tersebut. Oleh itu, kajian ini telah memberi perspektif yang baru dalam pembentukan Kota Bharu Bandaraya Islam dari segi penerimaan masyarakat terhadap penerapan rekabentuk gaya timur tengah pada bangunan meskipun Kota Bharu mempunyai identiti dan budaya yang tersendiri.

Kata kunci: Bandaraya Islam, bangunan, imej, rekabentuk, timur tengah

1. PENGENALAN

Pada tahun 2005, Pihak Berkuasa Tempatan (PBT) telah memutuskan untuk menjenamakan semula Kota Bharu menjadi Kota Islam dengan memperkenalkan konsep Islam, konsep ini diterjemahkan secara dangkal pada identiti bangunan seni bina baru dan bentuknya serta gaya fasadnya dengan menonjolkan imej seni bina timur tengah seperti elemen kubah, lengkungan dan motif geometri. Sebagai contoh adalah rekabentuk Bangunan Bazar Tok Guru. Rekabentuk bangunan tersebut telah menerapkan rekabentuk timur tengah yang tidak selari dengan budaya tempatan yang boleh menimbulkan kegusaran penyelidik dan mencadangkan agar para pembuat keputusan untuk mengkaji dan mengawal tafsiran dan pelaksanaan konsep penjenamaan semula tanpa kehilangan keaslian tradisionalnya [1]. Oleh itu, sebagai sebuah agensi yang bertanggungjawab dalam hal urus tadbir bandar, MPKB-BRI beriltizam untuk memajukan Kota Bharu dengan matlamat menjadikan bandar ini sebagai bandaraya sepenuhnya pada tahun 2015.

Berdasarkan senario tersebut, usaha pembangunan yang telah dilaksanakan oleh kerajaan negeri merupakan satu langkah yang baik [2]. Namun sejauhmanakah strategi pembangunan yang disusun itu dapat memenuhi konsep sebuah perbandaran Islam termaksuklah berkenaan dengan pembinaan Bazar Tok Guru di Kota Bharu Kelantan. Walau bagaimanapun, seni bina islam itu adalah bersifat global yang merangkumi seni bina pelbagai bangsa dan budaya [3]. Oleh itu, sudah tentu hasil binaannya adalah pelbagai rupa dan berasaskan kepada satu konsep iaitu tauhid kepada Allah. Justeru itu, tafsiran terhadap seni bina itu adalah melambangkan kebudayaan yang berasaskan kepada agama. Hal ini dapat dilihat dengan adanya bangunan-bangunan yang didirikan oleh umat Islam di seluruh dunia kerana ia kelihatan hampir sama dalam seni bina dan penggunaan elemen-elemen seperti kubah dan pintu gerbang. Seni bina ini mempunyai pengertian dari segi aspek dalam sesebuah bangunan yang ada hubungannya dengan tauhid terhadap pencipta.

2. METODOLOGI KAJIAN

Kajian ini merupakan kajian yang berbentuk kuantitatif dan kualitatif iaitu menggunakan pendekatan kaedah pemerhatian dan tinjauan menggunakan borang soal selidik. Kaedah pemerhatian dilakukan pada Bangunan Bazar Tok Guru bagi mengetahui imej bangunan yang selari dengan falsafah Bandaraya Islam di Kota Bharu Kelantan. Pemerhatian hanya dilakukan pada fasad bangunan Bazar Tok Guru sahaja dan tidak melibatkan ruang dalaman bangunan. Pengkaji memerhatikan imej dan elemen yang menjadikan bangunan tersebut selari dengan falsafah Bandaraya Islam. Manakala bagi kaedah tinjauan menggunakan borang soal selidik pula, seramai 30 responden yang terlibat. Setiap responden akan ditanyakan dengan lapan (8) soalan yang berkaitan dengan persepsi masyarakat tentang reka bentuk dan imej bangunan Bazar Tok Guru. Persepsi masyarakat tersebut telah dikumpulkan dalam bentuk peratusan bagi setiap soalan yang ditanya.

3. HASIL KAJIAN DAN PERBINCANGAN

3. 1 Imej Bangunan Bazar Tok Guru Yang Selari Dengan Falsafah Bandaraya Islam di Kota Bharu Kelantan

Kubah

Reka bentuk kubah bangunan Bazar Tok Guru ini adalah bercirikan dan diinspirasikan daripada reka bentuk Islam iaitu rekabentuk kubah Masjid Nabawi. Yang mana dapat dilihat bahawa kubah yang digunakan pada bangunan Bazar Tok Guru berwarna hijau iaitu sama dengan kubah di Masjid Nabawi. Kubah di Masjid Nabawi dibangunkan diatas ruang yang menjadi tempat makam Nabi Muhammad S.W.T. Senibina yang turut dipengaruhi oleh sudut pandangan asing seperti ini telah mengakibatkan sukar untuk disesuaikan dengan budaya tempatan yang mana faktor utama adalah iklim di kawasan tersebut [4]. Walau bagaimanapun, imej kubah telah memberi pandangan yang berbeza dalam menampilkan imej Bandaraya Islam di Kota Bharu.

Rajah 1 : Penggunaan Kubah Pada Reka Bentuk Bangunan Bazar Tok Guru
(Kajian Lapangan 9 Januari 2021)

Bangunan Bazar Tok Guru sebenarnya juga telah mengambil unsur-unsur Islam dari negara Arab yang secara praktikalnya tidak sesuai dan tidak bertepatan dengan senibina tempatan seperti kesesuaian cuaca dan persekitaran. Walaupun begitu, binaan kubah ini tetap dibina kerana senibina pada masa lalu dengan persekitaran fizikal seperti imej kubah ini dapat memberi rasa nostalgia kepada setiap individu yang sesuai dengan jolokan negeri Kelantan sebagai serambi Mekah [5].

Pintu Gerbang

Pintu gerbang merupakan laluan untuk menghubungkan satu pintu kepada sebuah kota yang besar dan pernah wujud di negara kita yang mana sejarah mencatatkan sebagaimana yang tertulis dalam Hikayat Sulalatus Salatin. Pintu gerbang mula digunakan sejak zaman kerajaan Gangga Negara yang terletak di Perak. Pintu gerbang ini bersaiz besar dan kebanyakannya mempunyai catatan sejarah dan pengaruh budaya bangsa yang menjadi simbol tamadun dan kekuasaan yang pernah dimiliki.

Oleh itu, penggunaan pintu gerbang ini telah membawa kita kembali mengenal budaya bangsa negara kita. Setiap pintu gerbang yang dibina mempunyai keistimewaan dan keindahan yang tersendiri. Seperti yang dilihat ditanah melayu, penggunaan pintu gerbang merupakan hasil seni yang memberi erti pelbagai amalan budaya yang unik. Walaupun kebanyakannya merupakan ukiran yang berunsurkan Islam iaitu penggunaan tulisan khat ayat-ayat suci Al-Quran, namun ia merupakan sesuatu yang unik dan berbeza. Pintu gerbang yang diletakkan pada bangunan Bazar Tok Guru pula sedikit berbeza dengan pintu gerbang di alam melayu dari segi fungsinya iaitu selain berfungsi sebagai pintu masuk, ia juga memberikan nilai estetika pada fasad bangunan tersebut.

Rajah 2 : Penggunaan Pintu Gerbang Pada Reka Bentuk Bangunan Bazar Tok Guru
(Kajian Lapangan 9 Januari 2021)

Begitu juga pintu gerbang yang terdapat di laluan bangunan Bazar Tok Guru yang diinspirasikan daripada reka bentuk Islam iaitu Masjid Nabawi. Bangunan ini dibina seperti bangunan Masjid Nabawi kerana disetiap pintu mempunyai gerbang masuk. Yang mana kalau dapat dilihat di Masjid Nabawi mempunyai pintu gerbang dengan memiliki 41 pintu gerbang. Di samping itu, ia juga memberikan kesan emosi kepada seseorang iaitu *'sense of place and identity'* di kawasan tersebut. Ini bermakna, kita masih boleh menyelami perasaan dan membayangkan sesuatu peristiwa yang telah berlaku itu dengan hanya berada di lokasi berkenaan [6].

Tulisan Khat

Penggunaan tulisan khat ini dapat dilihat pada nama bangunan Bazar Tok Guru yang diletakkan pada fasad hadapan bangunan tersebut. Penggunaan tulisan khat dapat memartabatkan lagi penggunaannya dalam kalangan masyarakat melayu. Malah penggunaan tulisan khat yang terdapat pada nama bangunan Bazar Tok Guru sedikit sebanyak memberi imej falsafah Bandaraya Islam. Walau bagaimanapun, penulisan khat merupakan salah satu syiar Islam dan merupakan satu dakwah dan satu budaya orang melayu yang patut diteruskan.


Rajah 3 : Penggunaan Tulisan Khat Pada Nama Bangunan Bazar Tok Guru
(Kajian Lapangan 9 Januari 2021)

Asal usul tulisan khat sebenarnya sudah lama wujud sejak sebelum zaman Nabi Muhammad SAW. Terdapat kaum yang bernama Nabati , mereka sudah maju dari segi tulisan yang mana sebelum kedatangan Islam, mereka sudah mempunyai tulisan sendiri. Tulisan yang ditulis oleh mereka sukar dibaca tetapi itulah asas kepada huruf-huruf Arab yang berbunyi aa, ba, ta dan lain-lain. Dari situ masyarakat arab mencipta huruf sehinggalah selepas masihi dan zaman Rasulullah SAW yang mana al-Quran ditulis cuma tidak dibukukan secara elok. Pada zaman Saidina Uthman RA, barulah Al-Quran dibukukan dan ditulis semula dengan sebaik mungkin. Tulisan khat merupakan tulisan yang indah yang melibatkan seni tamadun Islam yang perlu dijaga. Oleh itu, tidak hairanlah tulisan khat turut diletakkan pada bangunan Bazar Tok Guru kerana ia merupakan imej Islam yang perlu dijaga.

Motif Geometri

Keupayaan mengolah unsur alam khususnya flora sebagai motif ragam hias yang cantik dan unik turut membuktikan keupayaan daya kreativiti yang tinggi dalam kalangan tukang-tukang ukir Melayu. Penggunaan motif-motif tersebut turut diterapkan pada bangunan bagi mencantikkan bangunan, malah dapat dilihat bahawa bangunan tersebut lebih unik berbanding bangunan lain. Kelantan juga cukup terkenal sebagai sebuah negeri yang amat unik terutamanya dari aspek kesenian dan kebudayaan Melayu. Walau bagaimanapun, Kelantan juga tidak ketinggalan dalam aspek kesenian pertukangan yang mana dapat dilihat dengan tradisi seni ukiran kayu, emas, perak, dan tembaga serta tradisi tenunan songket dan penghasilan kain batik. Begitu juga penggunaan motif geometri pada dinding Bangunan Bazar Tok Guru.
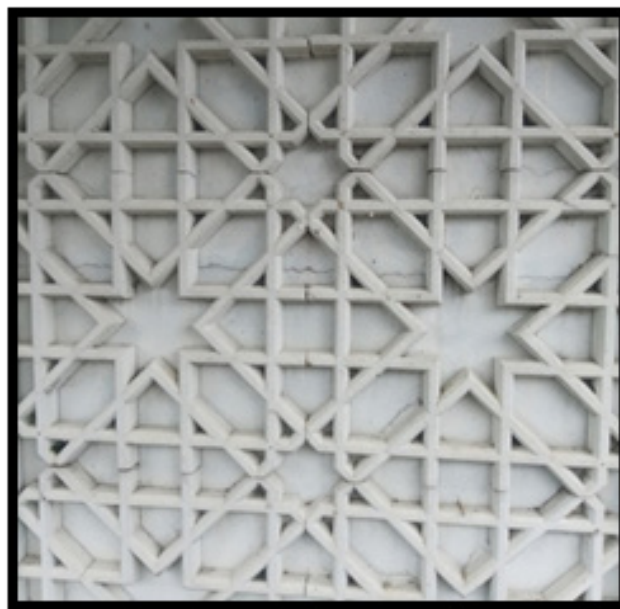
Rajah 4 : Penggunaan Geometri Pada Dinding Bangunan Bazar Tok Guru
(Kajian Lapangan 9 Januari 2021)

Penggunaan motif geometri pada bangunan Bazar Tok Guru diambil bagi menyerlahkan lagi imej Bandaraya Islam. Hal ini juga disesuaikan dengan kekayaan budaya dan tradisi Kelantan yang mana boleh ditakrifkan sebagai *"the cradle of Malay culture"*. Selain dari Jawa Tengah dan Bali, kawasan di Kepulauan Melayu yang kaya dengan kebudayaan dan kesenian yang tersendiri ialah Kelantan [7]. Keunikan dan ketelitian dalam penghasilan hasil seni dapat dilihat melalui kehalusan hasil kerja dengan kaedah tertentu dan digabungkan dengan pengaruh dan unsur alam yang menjalar ke setiap pelusuk ruang komposisi, bahan dan bentuk yang menampilkan estetika yang tinggi [8]. Oleh sebab itu motif geometri dipilih untuk diletakkan pada dinding banguan Bazar Tok Guru kerana bentuk dan corak yang mempunyai nilai estetika yang tinggil selain dapat menyerlahkan lagi imej Islam.

3.2 Mengetahui Persepsi Masyarakat Terhadap Reka Bentuk Dan Imej Bangunan Bazar Tok Guru

Berdasarkan lapan (8) soalan yang diajukan kepada 30 orang responden, keseluruhan jawapan adalah seratus peratus (100%) 'Sangat Setuju' terhadap setiap soalan yang dikemukakan. Keputusan bagi persepsi masyarakat terhadap reka bentuk dan imej bangunan Bazar Tok Guru mendapat peratusan 100% sangat setuju. Hal ini bersesuaian dengan prinsip reka bentuk persekitaran Islam. Pengkaji telah mengemukakan bahawa idea reka bentuk persekitaran Islam mempunyai tiga nilai formatif utama iaitu pertama (1) sensitiviti persekitaran berdasarkan topografi semula jadi dan iklim. Kedua (2) ialah integriti morfologi, berdasarkan ukuran dan skala dan yang ketiga (3) ialah kejelasan simbolik, berdasarkan tradisi, budaya dan identiti [9]. Hal ini membuktikan bahawa Bangunan Bazar Tok Guru sememangnya memberi imej persekitaran Islam walaupun pada fizikalnya, ia bercanggah dengan persekitaran dan cuaca tempatan yang dapat dilihar dari segi binaan kubah di bahagian bumbung bangunan.

Jadual 1: Persepsi Masyarakat terhadap Reka Bentuk Dan Imej Bangunan Bazar Tok Guru

Bil.	Pernyataan	Sangat Setuju	Peratus %
1.	Reka bentuk bangunan Bazar Tok Guru selari dengan falsafah Bandaraya Islam	/	100%
2.	Imej Islam pada bangunan Bazar Tok Guru boleh menarik perhatian pengunjung	/	100%
3.	Reka bentuk ruang dalaman bangunan Bazar Tok Guru mempunyai pengudaraan yang baik	/	100%
4.	Reka bentuk bangunan Bazar Tok Guru mempunyai ruang yang luas dan selesa	/	100%
5.	Reka bentuk bangunan Bazar Tok Guru dan mempunyai motif geometri yang menarik	/	100%
6.	Reka bentuk bangunan Bazar Tok Guru menepati spesifikasi pembinaan bangunan yang berteraskan identiti Islam	/	100%
7.	Bangunan Bazar Tok Guru mempunyai skala yang sesuai	/	100%
8.	Terdapat kemudahan asas yang lengkap seperti tandas, surau dan ruang membeli belah yang selesa di bangunan Bazar Tok Guru.	/	100%

Selain itu, faktor yang mempengaruhi proses kewujudan Bandar Islam dipengaruhi oleh beberapa faktor seperti undang-undang politik dan Islam yang tertumpu terutamanya pada aspek keluarga dan masalah masyarakat. Hal ini bertepatan dengan rancangan Pihak Berkuasa Tempatan bagi mewujudkan Kota Bharu sebagai Bandaraya Islam. Kalau melihat dari sudut Tamadun Islam dan sejarah kegemilangannya, mereka menjadikan bandar-bandar raya sebagai tempat berkumpul dan berlindungnya orang yang berilmu serta dahagakan ilmu [10]. Jadi imej sesebuah bangunan juga sebenarnya dapat mengambarkan tahap keilmuan masyarakatnya. Dari sudut pengurusan dan pelaksanaan projek yang telah dilaksanakan oleh MPKB-BRI bagi mencapai kriteria status Majlis Bandar Raya adalah dengan memantau sebelas kriteria. Salah satu kriteria tersebut ialah pembentukan imej bandar ataupun identiti yang bersesuaian dengan fungsi bandar dan budaya nasional yang melambangkan sejarah dan warisan. Kawasan-kawasan dan bangunan-bangunan yang mempunyai nilai sejarah, budaya dan senibina yang unik perlu dipelihara. Faktor yang menyumbang kepada ciri reka bentuknya termasuk bentuk, bahan binaan, warna dan tekstur, hiasan serta skala dan perkadaran [11].

Walau bagaimanapun, setelah sesebuah bandar selesai dibangunkan dan dibina mengikut cita rasa dan pandangan pembinanya dan sesuai dengan tuntutan cuaca dan geografinya, maka hal ini mengambarkan usia sesebuah negara selari dengan usia bandar tersebut [10]. Oleh itu, persepsi masyarakat terhadap reka bentuk dan imej Bangunan Bazar Tok Guru boleh dijadikan sebagai panduan dalam menerapkan rekabentuk timur tengah pada bangunan dalam pembentukan Kota Bharu Bandaraya Islam meskipun terdapat berbezaan dari segi warisan dan budaya setempat. Hal ini memberi gambaran baru bahawa, masyarakat masih boleh menerima budaya luar dari segi reka bentuk bangunan dalam mencapai matlamat Kota Bharu Bandaraya Islam.

4. KESIMPULAN

Ciri-ciri reka bentuk dan imej bangunan yang selari dengan Falsafah Bandaraya Islam perlu diterapkan dalam setiap pembinaan bangunan bagi melambangkan sesebuah bangunan tersebut sebagai bangunan yang bercirikan islam. Keputusan kajian mendapati bahawa reka bentuk bangunan Bazar Tok Guru mampu membantu memperkenalkan reka bentuk islam kepada masyarakat sekitar. Hal ini demikian kerana reka bentuk bangunan Bazar Tok Guru sangat menarik dan merupakan tumpuan orang ramai dalam menjalankan perniagaan. Hal ini kerana setiap senibina yang dibina melambangkan jiwa sezaman atau jiwa setempat [12].

Selain itu, reka bentuk bangunan Bazar Tok Guru mampu menjadi inspirasi dalam menonjolkan bangunan yang berteraskan falsafah Islam. Masyarakat juga dapat memahami tentang reka bentuk bangunan yang bercirikan islam yang mendapat pengaruh dari luar dan ini melambangkan sikap keterbukaan masyarakat setempat. Sikap ini dari sudut positifnya dapat meraikan perbezaan ideologi dan fahaman dan ini dapat memberi kekuatan dan keteguhan kepada agama dan bangsa serta negara kita. Jadi bangunan yang baru dibina ini perlu dijaga merentasi masa dan zaman. Lama kelamaan bangunan yang mepunyai nilai estetika yang tinggi seperti Bazar Tok Guru ini kelak nanti boleh dijadikan sebagai bangunan warisan yang mempunyai nilai nostalgia, seni bina, estetik, simbolik, sejarah yang tinggi. Dengan segala aspek yang dimiliki, bangunan tersebut berupaya memberi imej dan identiti pada rupa bentuk bandar dan budaya setempat [13].

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CUSTOMS AND CULTURAL HERITAGE

KUIH TRADISIONAL MALAYSIA, INDONESIA DAN THAILAND: WARISAN PENGEKALAN TRADISI BUDAYA MELAYU

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ABSTRAK

Kertas kerja ini bertitik tolak daripada penelitian terhadap kepelbagaian jenis kuih tradisional Melayu di Malaysia, Indonesia dan Thailand yang mempunyai banyak persamaan, khususnya daripada aspek bahan dan penyediaan. Walau bagaimanapun, ada satu lagi aspek yang jarang diberi perhatian iaitu daripada aspek falsafah penghasilan. Berdasarkan kaedah analisis lapangan etnografi, kertas kerja ini bertujuan menelusuri aspek motif, bentuk, fungsi, dan falsafah penghasilan bagi kuih tradisional Melayu di Malaysia, Indonesia dan Thailand yang mempunyai persamaan. Seramai 10 orang responden terpilih melalui kaedah snowball dari ketiga-tiga negara telah ditemubual untuk mendapatkan pandangan mereka mengenai falsafah penghasilan kuih tradisional dalam budaya Melayu. Hasil pemerhatian menunjukkan, persamaan falsafah penghasilan kuih tradisional Melayu di Malaysia, Indonesia dan Thailand banyak dipengaruhi oleh iklim, bentuk muka bumi dan sosiobudaya masyarakat setempat.

Kata Kunci: budaya Melayu, etnografi, falsafah, kognitif, Kuih tradisional

1. PENGENALAN

Penerokaan mendalam terhadap kajian ilmiah berkaitan kuih-muih tradisional mendapati, penelitian kebanyakan pengkaji berpusat kepada aspek bahan dan penyediaan, khususnya berkaitan sumber bahan dan potensinya. Antara contoh penelitian yang telah dihasilkan ialah seperti kajian berkaitan faktor dalaman dan faktor luaran yang mempengaruhi kejayaan mereka dalam keusahawanan kuih tradisional, senarai kandungan dari aspek sains pemakanan, kecenderungan dan penerimaan makanan sejuk beku jenis kuih tradisional, kandungan nutrisi dalam kuih tradisional, potensi pasaran kuih tradisional dan pengetahuan remaja mengenai nama kuih-muih tradisional (contohnya kajian oleh Sharina Shamsudin *et. al.* 2014; Johan Johnes, *et. al.* 2018; Suhailah Abdul Ghafar Rahman *et. al.* 2018).

Selain penerokaan terhadap kajian ilmiah, penelitian mengenai dokumentasi penghasilan kuih muih tradisional juga masih menumpu kepada aspek bahan dan penyediaan, khususnya berkaitan sumber bahan dan potensinya. Penghasilan kajian ilmiah dan dokumentari berkaitan kuih muih yang membincangkan aspek tersebut telah membuka satu lagi ruang yang boleh diteroka mengenai kajian-kajian kuih-muih tradisional, khususnya daripada aspek falsafah penghasilan. Justeru, kertas kerja ini bertujuan menelusuri aspek motif, bentuk, fungsi, dan falsafah penghasilan kuih tradisional bagi kuih tradisional Melayu di Malaysia, Indonesia dan Thailand yang mempunyai persamaan.

2. DATA DAN KAEDAH PENYELIDIKAN

Data kajian ini ialah kuih-muih tradisional Melayu di Malaysia, Thailand dan Indonesia. Secara spesifiknya, kuih-muih yang akan dijadikan data kajian hanyalah melibatkan kategori kuih basah (kuih dengan tempoh masa terhad) yang mempunyai persamaan di antara ketiga-tiga negara. Kuih yang dijadikan data kajian juga adalah kuih yang dihasilkan melalui kaedah kukus, goreng, bakar dan rebus. Berdasarkan kaedah analisis lapangan etnografi terapan (Pelto, 2016), seramai 30 orang responden telah dipilih melalui kaedah *snowball,* dengan 10 orang responden dari setiap negara. Kriteria utama responden yang dipilih ialah responden yang diakui mahir dan berpengalaman luas dalam penyediaan kuih-muih tradisional (berdasarkan cadangan daripada responden sebelumnya). Kesemua mereka yang terpilih juga adalah wanita, yang berumur 65 tahun hingga 82 tahun. Sehubungan masalah pandemik Covid-19 yang melanda dunia hingga terpaksa mengekang pergerakan, maka kesemua responden telah ditemubual secara maya untuk mendapatkan pandangan mereka mengenai falsafah penghasilan kuih-muih tradisional Melayu melalui aplikasi *WhatsApp* dan direkod menggunakan aplikasi *Webex.*

3. DATA DAN KAEDAH PENYELIDIKAN

Data kajian ini ialah kuih-muih tradisional Melayu di Malaysia, Thailand dan Indonesia. Secara spesifiknya, kuih-muih yang akan dijadikan data kajian hanyalah melibatkan kategori kuih basah (kuih dengan tempoh masa terhad) yang mempunyai persamaan di antara ketiga-tiga negara. Kuih yang dijadikan data kajian juga adalah kuih yang dihasilkan melalui kaedah kukus, goreng, bakar dan rebus. Berdasarkan kaedah analisis lapangan etnografi terapan (Pelto, 2016), seramai 30 orang responden telah dipilih melalui kaedah snowball, dengan 10 orang responden dari setiap negara. Kriteria utama responden yang dipilih ialah responden yang diakui mahir dan berpengalaman luas dalam penyediaan kuih-muih tradisional (berdasarkan cadangan daripada responden sebelumnya). Kesemua mereka yang terpilih juga adalah wanita, yang berumur 65 tahun hingga 82 tahun. Sehubungan masalah pandemik Covid-19 yang melanda dunia hingga terpaksa mengekang pergerakan, maka kesemua responden telah ditemubual secara maya untuk mendapatkan pandangan mereka mengenai falsafah penghasilan kuih-muih tradisional Melayu melalui aplikasi WhatsApp dan direkod menggunakan aplikasi Webex.

Gambar rajah 1 : Proses temu bual responden

4.   HASIL DAN PERBINCANGAN

Hasil pemerhatian terhadap motif, bentuk, fungsi, dan falsafah penghasilan menunjukkan, persamaan kuih-muih tradisional Melayu di Malaysia, Indonesia dan Thailand banyak dipengaruhi oleh iklim, bentuk muka bumi dan sosio budaya masyarakat setempat. Hal ini demikian kerana, menurut Mohamed Anwar Omar Din (2011) kedudukan geografi Malaysia, Indonesia dan Thailand yang berada di garisan khatulistiwa telah membentuk kesejajaran dan keserumpunan iklim, bentuk muka bumi serta persamaan sosio budaya masyarakat, khususnya orang Melayu.

Persamaan dan keserumpunan ini dapat diperhatikan pada aspek motif bagi kuih-muih tradisional orang Melayu di ketiga-tiga negara. Jika diperhalusi, kebanyakan motif kuih-muih tradisional banyak dipengaruhi oleh motif flora, khususnya flora yang tumbuh di kawasan geografi dan iklim yang sama. Sebagai contoh, kuih bingka (piana atau bengkang) menyerupai motif buah manggis. Sementara itu kuih buah Melaka (onde-onde, klepon atau buah mulung/nonae) pula menyerupai motif buah rotan. Ada juga kuih yang menggunakan motif daun sireh seperti kuih jongkong, dan motif bunga telang seperti kuih che mek molek (che mek denir). Terkait dengan motifnya yang mempunyai banyak persamaan dengan motif flora, keadaan ini dapat juga dibuktikan melalui aspek bentuk. Secara spesifik, bentuk geometri adalah bentuk yang sangat sinonim dengan penghasilan kuih-muih tradisional Melayu di ketiga-tiga negara, sama ada semasa penghasilannya atau dilihat pada proses pemotongannya. 4 bentuk geometri asas yang sering dipersembahkan ialah bentuk bulat (kuih gendang kasturi), tiga segi (kuih koci), bujur (kuih che mek molek), dan empat segi (potongan kuih lapis).

Penelitian ini juga telah menemukan sekurang-kurangnya 3 fungsi utama penghasilan kuih-muih tradisional Melayu yang mempunyai persamaam antara ketiga-tiga negara. Fungsi pertama ialah sebagai kudapan. Berdasarkan maklumat yang diperoleh daripada responden, fungsi ini adalah fungsi yang paling ketara sekali kerana penghasilan kuih-muih tradisional Melayu seringnya dibuat sebagai makanan sampingan untuk mengalas perut dalam sesuatu majlis. Kuih yang biasanya dijadikan kudapan ialah kuih yang lebih ringkas disediakan (tidak banyak bahan), bersifat 'ringan' (dari segi bentuk dan khasiat) dan sering dianggap sebagai pencuci mulut. Contohnya seperti kuih cucur Jawa, dan kuih buah Melaka. Selain berfungsi sebagai kudapan, ada juga penghasilan kuih-muih yang berfungsi sebagai bekalan ringkas dalam suatu perjalanan. Biasanya kuih yang mempunyai fungsi ini adalah kuih tradisional basah yang lebih tahan lama, seperti kuih yang berasaskan pulut yang direbus seperti kuih dakap asmara, atau pulut inti. Selain itu, fungsi ketiga penghasilan kuih-muih tradisional Melayu ialah dijadikan sebagai pengganti kepada makanan berat (pengganti nasi). Kuih kategori fungsi ini pula biasanya ialah kuih yang mempunyai khasiat yang kompleks dan kebanyakannya berasaskan santan. Penggantian kuih ini menjadikan pemakannya akan berasa kenyang seperti menikmati menu utama (nasi). Contohnya kuih bingka (piana atau bengkang). Selain menggunakan santan pekat, kuih ini juga menggunakan telur dan minyak sebagai bahan asas dan boleh diletakkan dengan pelbagai perisa untuk 'memberatkan' lagi khasiatnya seperti disertakan dengan labu dan ubi.

Daripada aspek falsafah, ada 3 hal yang boleh diperhalusi daripada penghasilan kuih-muih tradisional Melayu dari ketiga-tiga negara, iaitu berkaitan rasa, kognitif dan penghasilan. Walaupun ada terdapat

juga perbezaan pandangan terhadap ketiga-tiga aspek tersebut daripada persepsi responden, namun masih dapat dicari persamaannya yang ketara. Sebagai contoh, dari aspek rasa, kebanyakan kuih tradisional Melayu dihasilkan melalui kombinasi 3 rasa yang utama, iaitu manis, masin dan lemak. Rasa manis dikatakan dapat melambangkan menceriakan hidup masyarakatnya, manakala rasa masin mewakili pengalaman masyarakat Melayu mengenai hakikat hidup yang tidak selamanya indah. Sedang kita merasa manisnya hidup, adakala kita ditimpa pelbagai ujian untuk mematangkan kita. Begitulah rasa masin yang menuruti rasa manis dalam kuih-muih yang dihasilkan. Gabungan rasa manis dan masin pula akan mencetuskan rasa lemak yang mencerminkan kebahagiaan dan kemewahan masyarakat yang bergantung hidup pada alam yang subur. Daripada perspektif kognitif pula, menurut responden, pengalaman badaniah pembuatnya banyak memainkan peranan penting untuk menentukan kuih apa yang sesuai disediakan dan dihidangkan, agar kena pada masa, suasana dan acara. Ia mewakili kognitif pembuatnya secara kolektif yang diturunkan dari satu generasi ke generasi. Akhir sekali, daripada aspek penghasilan, kebanyakan kuih yang dihasilkan adalah daripada bahan-bahan yang memang sedia ada di sekeliling rumah atau perkampungan Melayu yang ada di Malaysia, Indonesia dan Thailand. Penghasilan kuih-muih ini juga dijadikan lambang atau tanda kemakmuran hasil tanah. Antara bahan asas yang biasa digunakan ialah bahan dari pokok pisang, pokok kelapa dan pokok ubi.

Tradisi keilmuan berdasarkan aspek motif, bentuk, fungsi, dan falsafah penghasilan kuih tradisional bagi kuih tradisional Melayu di Malaysia, Indonesia dan Thailand yang mempunyai persamaan ini wajar didokumentasikan sebagai suatu usaha menjaga warisan pengekalan tradisi budaya Melayu sejagat. Sebagai contoh, disertakan hasil pandangan responden daripada ketiga-tiga negara mengenai motif, bentuk, fungsi, dan falsafah penghasilan kuih buah Melaka yang boleh didokumentasikan untuk dijadikan rujukan generasi akan datang.

Gambar rajah 2 : Penghasilan kuih buah Melaka (onde-onde) / kuih klepon / buah mulung (nonae)

Kuih buah Melaka atau onde-onde di Malaysia, juga dikenali sebagai kuih klepon di Indonesia atau buah mulung atau nonae di Thailand ialah kuih dalam kategori kuih direbus. Kuih ini bermotifkan buah rotan, dan berbentuk bulat. Buah Melaka biasanya dijadikan kudapan pembuka selera semasa berbuka puasa. Selain rasanya yang manis, kuih ini juga mempunyai kombinasi rasa masin dan lemak yang dapat menggambarkan hakikat kehidupan yang pelbagai rasa. Daripada aspek kognitif, kuih ini dipilih untuk dihasilkan, dihidangkan dan dijadikan kudapan pembuka selera semasa berbuka puasa kerana dikatakan rasanya yang manis mampu membekalkan tenaga kepada orang yang berpuasa, selepas satu hari terhidrat. Sementara itu, penghasilannya yang menggunakan tepung pulut sebagai bahan asas, kelapa parut, perasa (daun pandan) dan gula nisan, gula kabung atau gula merah menggambarkan pemilikan asas dalam kehidupan masyarakat Melayu terhadap sumber alam yang ada di sekeliling rumah.

5. KESIMPULAN

Hasil penelitian menemukan banyak persamaan dari aspek motif, bentuk, fungsi, dan falsafah penghasilan kuih-muih tradisional Melayu di Malaysia, Indonesia dan Thailand. Penemuan ini menjadi bukti bahawa warisan budaya kita kaya dengan falsafah yang mendasari setiap tingkah dan perbuatan. Warisan ini wajar dijaga dan dipelihari sebagai suatu bentuk rujukan kepada generasi akan datang dalam usaha menjaga warisan pengekalan tradisi budaya Melayu sejagat.

Hasil penelitian juga bukan sahaja dapat menjelaskan kepada kita semua mengenai falsafah dan sosio budaya masyarakat Melayu yang dibatasi oleh geopolitik dan ruang kewilayahan, malah sebagai manfaat tambahan, hasil penelitian mampu untuk mengeratkan lagi hubungan diplomatik dan semangat setiakawan antara negara berjiran. Hakikatnya, isu-isu yang dianggap kecil seperti ini jika tidak diselidiki dengan penelitian yang mendalam, mampu menyebabkan konflik sekiranya setiap negara angkuh mengakui bahawa kuih tradisional tersebut hanyalah milik mereka semata-mata. Kesannya, isu yang pada mulanya dianggap kecil, mampu menjadi isu besar, kerana turut digembar-gemburkan oleh media perdana dan media sosial ketiga-tiga negara (Suthiwong Phongphaibun 2004; Irwan Muhammad Zain 2014; Ani Riaya Nikita 2017), hingga turut mendapat liputan media antarabangsa.

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KAWUNG ECOPRINT SILK PREMIUM SILK CREATION 54 PATTERN FROM THE TRACK OF THE LANANG TREE'S LEAVES BASED NUTRITION ELEMENTS OF PLANTING MEDIA

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ABSTRACT

Nature and humans are inseparable. Because in the chain of human life and nature need each other. Nature can also be an interesting, unique and unlimited source of inspiration in creating works of art. One of the works of art that cannot be separated from natural elements because everything is natural is Batik Ecoprint. Where batik is the original cultural heritage of the Indonesian nation. Ecoprint comes from the words eco and print. Eco means nature, and print means print. So, we can say that eco print is a technique of giving patterns and colours to fabrics, animal skins, paper, ceramics using natural materials available in nature. For example, various kinds, leaves, flowers, fruit skins, wood and plant twigs. In this eco print process, we rely on colour pigments on the leaves. The resulting pattern will be printed more clearly if the fabric is a natural fibrous fabric such as silk. Batik Ecoprint is work or fashion product with high artistic value, handmade, ethnic, natural, elegant, exclusive, and green. The colours, motifs, and patterns produced have their uniqueness and privileges because they will never be the same between one work and another. It all depends on the nutrients and nutrients absorbed by the plants used in the eco print and on the plant's habitat. For example, teak leaves from Jakarta and tea leaves from Surabaya will produce different motifs, colours, and patterns. This uniqueness underlies the creation that will be carried out. The creator wants to raise one of the elements of nature, namely the leaves of the lanang tree, which has begun to be rare. The creator wants to try to prove that the traces of the pattern produced by the leaves of the lanang tree from several cities in Indonesia with planting media containing different nutrients. Because the work produced, namely the trace pattern of the leaves of the lanang tree with the kawung motif, is connected by its influence with the nutrient elements contained in the planting medium, namely soil derived from several cities in Indonesia. Of course, this will result in innovation in the world of eco print batik. Because the pre-existing creations are only about the work in the form of trace patterns of leaves, flowers or particular wood on cloth, leather, paper or ceramics. The creation will be conducted using qualitative methods with biological, ecological, chemical and dendrological approaches with lanang tree leaves and soil media containing nutrients originating from several provinces in Indonesia. This media is used to plant lanang trees as leaf samples. It is hoped that the creation of this artwork will be able to produce a work in the form of a contemporary aesthetic and exotic style imprint of kawung motifs from tree leaves which have their respective characteristics based on the nutrients contained in the soil planting media used.

1. INTRODUCTION

1.1 Design Background

To create a beautiful work of art in the form of a nature painting, you don't always have to use paint, brush, and canvas media. But we can do it with ecoprint, which is a technique of giving patterns and colors to the media of cloth, animal skins, ceramics and paper with certain techniques, using natural materials that are available in nature around us. For example, using various kinds of leaves, flowers, seeds, wood, plant branches and fruit skins that have distinctive patterns and colors. Ecoprint comes from the words eco and print. Eco means ecosystem (nature) and print means print. the use of natural materials as the main material, for the manufacture of a work of art one of which is ecoprint.

Figure 1. Leaf traces of the basic level steam ecoprint technique on premium silk fabrics 56 (Author's Doc. 2019)
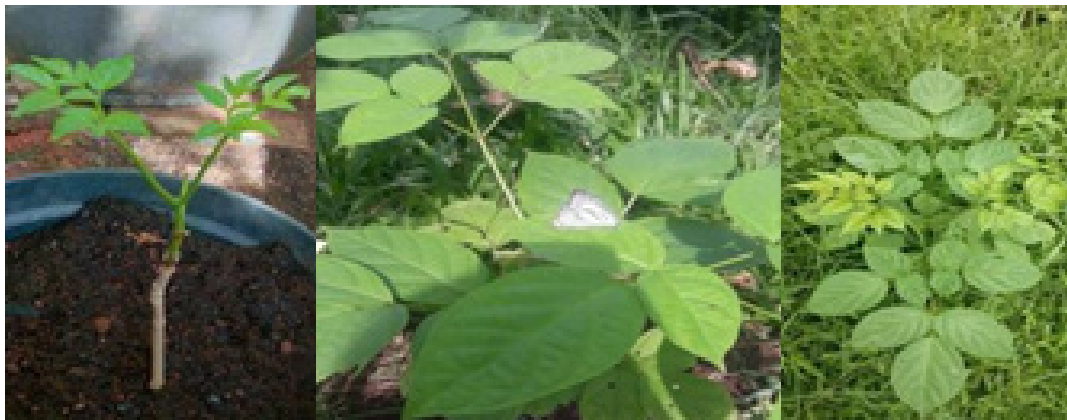

Figure 2. Lanang Tree Leaves (Author's Doc. 2019)

So far, ecoprint copyright works on the media mentioned above, are only limited to being made with various selected materials, for example using leaves, wood or flowers that have special characteristics or certain characters. However, there has never been an ecoprint created based on the nutrient content (nutrients) contained in the planting medium, namely soil, which came from several cities in Indonesia as samples. Based on these conditions, the creator wants to create an ecoprint artwork in the form of a contemporary style kawung motif as an innovation with a trail pattern of lanang tree leaves on fabric media, especially on silk fabric 54 media based on the nutrient elements contained in soil planting media, which comes from Yogyakarta, Semarang, Surabaya, Jakarta, Lampung, Jambi, Padang, Bali, Pontianak and Makassar as samples of soil origin. While the leaf seeds of the lanang tree that will be used by the creator to be planted in the 10 soil origins are leaf seeds .

Lanang tree originating from one source (1 bulb of lanang tree leaf seed from 1 tree) from Jambi. Because if the seeds used do not come from 1 hump, of course, it will produce works that are less specific and of course less accurate.

The motif that will be created is a contemporary kawung motif. The kawung motif is a motif inspired by the fruit of the palm tree trunk. The philosophy contained in the palm tree from the top (the tip of the leaf) to the roots is very beneficial for human life. it implies that humans can be useful for everyone in the life of society, nation and state.

Figure 3. Lanang leaves from Jambi

Figure 4. Daun lanang from Jakarta (Author's Doc. 2018)

At first, the creator found something unique and interesting when doing the practice of making ecoprints on 56 silk fabric with the steam technique, basic level. Where lanang leaf originating from the city of Jambi turns out to produce motifs, colors and characters that are far different from lanang leaves from the city of Jakarta. So starting from this, the creator wants to prove whether there is a relationship between the motifs and colors produced by the leaves, especially lanang leaves as a sample with the nutrients (nutrients) contained in the growing media.

Figure 5. Seeds of lanang leaves from 1 hump from Jambi. (Author's Documentation, 2020)

1.2 Design Formula

a.   What are the nutrients (nutrients) contained in the sample of planting media (soil) from 10 cities in Indonesia which were planted with the seeds of the leaves of the lanang tree from 1 hump? (By checking in the laboratory)

b.   What is the relationship between the imprint of the contemporary style kawung motif from the lanang tree leaf pattern on the premium silk ecoprint 54 and the nutrients contained in the growing media?

c.   What is the reason for choosing the contemporary style kawung motif in the creation of the 54-premium silk ecoprint artwork from the lanang tree leaf imprint pattern?

d.   What do the prints or artworks of premium silk ecoprint 54 contemporaries styled kawung motifs look like from the trailing pattern of lanang tree leaves that are produced?

1.3 Design Objectives

a.   To find out the nutrients contained in samples of planting media (soil) from 10 cities in Indonesia which were planted with lanang tree leaf seeds from 1 hump, by checking in the laboratory.

b.   This study aims to determine the relationship between the traces of the contempo rary-style kawung motif from the lanang tree leaf pattern on the premium silk ecoprint 54 with the nutrients contained in the growing media.

c.   To find out why he chose the contemporary style kawung motif in the creation of 54 premium silk ecoprint artworks from lanang tree leaf trail patterns.

> d.   To find out what the results of the print or artwork of premium silk ecoprint 54 contemporary style kawung motifs look like from the trail pattern of lanang tree leaves.

1.4 Design Benefits

The benefit in the ecoprinter world is that there is a new innovation where if we want to create an ecoprint artwork with the desire to trace a certain leaf pattern, we can choose it with materials that come from a certain area too, in the sense of the word depending on the habitat and nutrients contained in the planting media.

1.5 Design Constraints

> a.   Soil planting media used to plant seeds of lanang tree leaves is limited to only 10 cities in Indonesia as a sample.

> b.   The leaves used to make the motif are the leaves of the lanang tree, which comes from 1 stump from Jambi.

> c.   The fabric to be used is premium silk 54, size 58cm x 2m (the size of a pashmina).

> d.   The technique used is only steam technique

1.6 Theoretical Foundation

In the process of creating 54 premium silk ecoprint artworks with contemporary style kawung motifs from the traces of the leaves of the lanang tree, several theoretical foundations are needed as a solid foundation and basis for the creation that will be carried out, namelyLand, plant Nutrients, pigmen, layout in design, contemporary.

2. DESIGN METHOD

2.1 Data

Primary data: • Observation (observation): the creator will observe the traces of the lanang tree leaf pattern from each city (10 cities) as a sample used in the making of 54 premiums silk ecoprint artworks with contemporary style kawung motifs after practicing it, as well as as documentinge above observations.Qualitative method using several disciplinary approaches, including the following: Biology, ecology, chemistry, endapology, design.

2.2 Mind Map
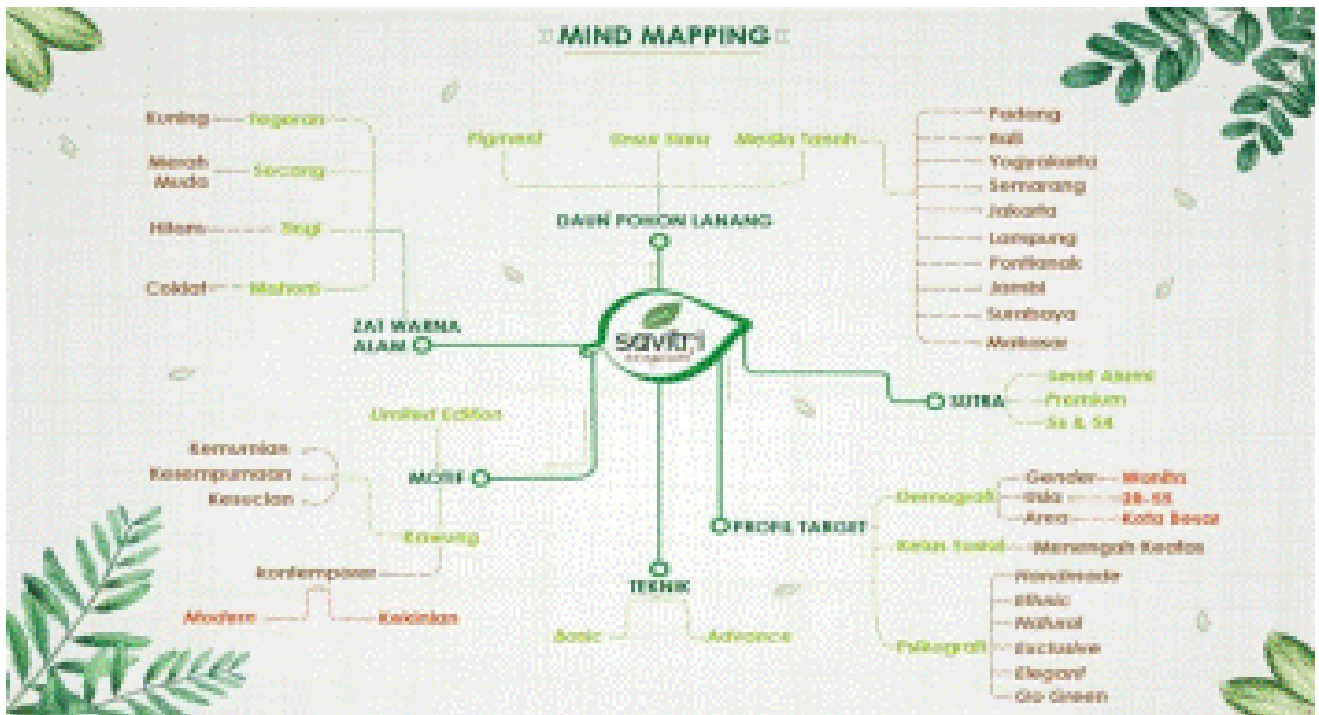
2.3 Target Profile

a.   Demographic.
      Gender : Female. Age. About 28-55 years. Area: Urban people in big cities.
b.   Social Class : Middle and above with SES index (Social Economic Status)
      Class A : earn 7,000,000+ per month.
c.   Psychographics: The selected profile targets are women who are fashionable, aware
      of fashion, like things that are handmade, ethnic, natural, exclusive, elegant and go
      green.

2.4 Visual Concept

a.   Color: the color visualization that will be displayed will also not be seen in the form of
      standard or definite.
b.   Motive: The motif chosen is the kawung motif, where this motif has a meaning that
      refers to history, culture and local wisdom.
c.   Contemporary style: more flexible and not stiff due to the influence of nature.
d.   Basic : level techniques.

2.5 Verbal Concept

a.   Slogan: handmade, ethnic, natural, exclusive, elegant and go green.
b.   Contemporary style: As a variation so that it doesn't look monotonous and doesn't look
      stiff, the creators chose a style that is modern and contemporary.

2.6 Creative Strategies

Brings natural elements, limited Edition, The only one (exclusive and elegant), design with a unique motif, namely kawung, contemporary style, new innovations.

2.7 Cultivation Technique

The level used is the basic level, while the technique used is the technique of steaming the fabric for 1.5 - 2 hours. For the leaves, the treatment is to wash them with clean water and wipe them with a clean cloth to dry. For certain types of leaves, the leaves are soaked with a solution of tunjung or vinegar. However, in this lanang leaf, the process of soaking the tunjung solution does not exist, because the lanang leaf is a certain leaf. The technique that will be done as a whole is soaking, wiping the leaves, rolling, and finally steaming. Then dry after being removed from the steamer, let stand for 7 days, then the fixation process is carried out. More details will be explained in the design process in the next chapter.

3. RESULTS AND DESIGN DISCUSSION

3.1 Design Process

The design process for the creation of this contemporary styled silk ecoprint 54 kawung artwork requires a high level of patience and accuracy. The selected level is the basic level. The first thing to do is to do mordanting, which is to soak the 54 premium silk fabric into a 13 gram alum solution in 1 liter of warm water - lukewarm and apply multiples. This immersion is carried out for 24 hours. After soaking for 24 hours, the cloth is rinsed with clean water and allowed to dry. During the practice, the 54 premium silk fabric that had been mordant was dipped in warm water and then wrung out and spread on a plastic sheet that was spread on the floor. Lanang tree leaves originating from several regions in Indonesia as samples are arranged artistically, aesthetically and harmoniously on cloth to form a kawung pattern or motif. After making sure that the arrangement is done, then the top is covered with plastic again and rolled up tightly and neatly and then tied with a rope. This binding relies heavily on feelings. Because it has to fit. This means it should not be too tight or too loose. Because if it's too tight, the rope ties will also be printed on the fabric and damage the motif. However, if it is too loose, the motif that we hope to appear will also not be printed. Making it really rely on feeling and patience. After being tied properly, the cloth roll will be steamed for 1.5 - 2 hours with medium fire conditions, not too big or small.

3.2 Final Design

The final design of the creation of a silk ecoprint artwork 54 contemporary-style kawung motifs from lanang tree leaf trail patterns in the form of beautiful fabrics of high artistic value where the fabric has a back to nature image with the slogans ethnic, natural, exclusive, elegant and go green classified according to content. nutrients contained in the growing media from certain cities. We will see ecoprint works with a new meaning, which refers to the planting media from city A which is interpreted to have traces of lanang leaf patterns that have special characteristics.

Likewise, other works referred to by planting media from city B also have special characteristics. For the last stage, a fixation or color locking process will be carried out on the 7th day, by immersing the work in alum or tunjung solution.

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1.0 PENGENALAN

1.1 Masyarakat Melanau di Sarawak

Masyarakat Melanau adalah salah satu etnik peribumi yang terdapat di negeri Sarawak. Mereka menetap di sepanjang jajaran persisiran Sg. Rajang di bahagian tengah negeri Sarawak seperti Igan, Oya, Mukah, Dalat dan Bintulu. Mukah adalah bahagian yang terbesar yang mempunyai penduduk berketurunan Melanau. Bukan itu sahaja, malah Mukah dikatakan sebagai pusat peradaban perkembangan ketamadunan masyarakat Melanau di Sarawak. Mereka masing-masing bertutur dalam bahasa Melanau yang mungkin terdapat sedikit perbezaan mengikut tempat di mana mereka menetap.

Terdapat banyak pendapat yang mengatakan asal usul masyarakat Melanau. Antaranya adalah Leach (1950 dalam Jeniri, 2015) mengkategorikan masyarakat Melanau ini sebagai kelompok *Para-Malay*. Beliau membahagikan masyarakat Melanau kepada dua kelompok besar iaitu orang Segan (Melanau-Bintulu) dan orang Likow (Melanau Mukah-Oya). Namun demikian, pendapat Leach agak diragui memandangkan kelompok *Para Malay* jika mengikut batas bahasa terdiri daripada masyarakat bertutur dalam kawasan seperti Sumatera; Minangkabau, Palembang dan Negeri Sembilan di Semenanjung Tanah Melayu.

Masyarakat Melanau sebelum kedatangan Islam dan Kristian dikenali sebagai masyarakat Melanau Pagan[3] yang mengamalkan kepercayaan animisme. Hari ini masyarakat Melanau sebahagian besarnya telah menganut agama Islam dan ada juga yang beragama Kristian. Walau bagaimanapun, masih ada lagi segelintir yang tetap mengamalkan kepercayaan animisme tersebut. Masyarakat Melanau Pagan suatu ketika dahulu yang mempercayai Dewa Ipok telah mengamalkan satu persembahan perayaan besar yang disambut secara meriah pada bulan Mac yang disebut Perayaan Kaul. Ia dilihat berdasarkan *Bulan Pengejin*[4] di dalam kalendar Melanau.

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[3] Kadang kala dalam tulisan kajian ini akan disebut Melanau tradisional
[4] Bulan Pengejin biasanya bulan Mac. Susunan bulan dalam kalendar Melanau dilihat mengikut susunan Pengasisieng(Februari), Pengejin(Mac), Pengalawah Ayeng(April), Pengalawah Unit(Mei), Pangalapa(Jun), Paka Nyat(Julai), Paka Umit(Ogos), Pegalan(September), Suah(Oktober), Pidai(November), Penangerah(Disember), dan Pemalei(Januari). Walau bagaimanapun, atas sebab-sebab komersil, Kaul hari ini juga dijalankan atau disambut pada bulan April(Pengalawah Ayeng). Sambutan pada bulan April ialah sambutan yang telah diletakkan di dalam kalendar pelancongan negeri Sarawak setiap tahun.

Dalam sambutan perayaan ini, masyarakat Melanau telah menjamu Dewa Ipok yang dipercayai mengawal laut dan tempat lain di muka bumi. Ia adalah petanda kesyukuran kepada Dewa Ipok kerana telah memberi rezeki yang murah dan memohon supaya dilindungi ketika berada di laut semasa musim menangkap hasil laut setelah berlalunya musim *landas* (tengkujuh). Selain itu ia juga bertujuan untuk memohon supaya tangkapannya memuaskan di samping mengelakkan penyakit atau wabak terhadap seluruh masyarakatnya.

Amalan animisme dan juga kepercayaan terhadap unsur kosmos merupakan kepercayaan yang menjadi pegangan masyarakat Melanau Pagan suatu ketika dahulu. Namun sejajar dengan perkembangan zaman, kebanyakan daripada amalan-amalan animisme hampir terpinggir sebagai upacara persembahan yang mencerminkan pemikiran dan kepercayaan masyarakat Melanau Pagan. Pengaruh yang dikatakan paling besar dan memberi impak perubahan tersebut adalah kedatangan dan penerimaan agama daripada masyarakat berkenaan. Agama Islam telah merubah dan menolak perkara-perkara yang menyeleweng akidah.

Oleh sebab perlakuan budaya di dalam upacara Perayaan Kaul ini mempunyai unsur-unsur yang dikatakan tersimpang daripada akidah dan tauhid Islam, maka masyarakat Melanau yang sudah memeluk Islam sedikit demi sedikit telah mula meninggalkan upacara berkenaan. Mereka mula menjalani kehidupan berlandaskan fahaman agama Islam itu sendiri. Begitu juga halnya dengan keadaan apabila masyarakat Melanau memeluk agama Kristian. Mereka juga mula meninggalkan upacara-upacara animisme dan kepercayaan tersebut serta menjalani kehidupan berdasarkan fahaman agama berkenaan.

2.0 PANDANGAN DUNIA MELANAU TRADISIONAL DALAM ASPEK KEPERCAYAAN

Sistem kepercayaan lazimnya berkait dengan aspek dunia pandang sesebuah masyarakat. Kepercayaan di dalam sesebuah masyarakat pula ditafsirkan sebagai kelaziman yang dipercayai dan diletakkan sebagai warisan yang sudah dijadikan sebagai rujukan, amalan dan keperluan sesebuah masyarakat. Ia berbeza dan lain daripada yang lain, menjadi kekuatan dan pegangan masyarakat tertentu. Oleh sebab ia berada di luar dunia kebiasaan manusia, kukuh, kuat dan dipercayai mempunyai kekuasaan luar biasa, ia boleh disebut juga sebagai kuasa luar biasa[5]. Sejajar dengan itu, dalam sesetengah sistem kepercayaan sesebuah masyarakat, terdapatnya kuasa luar biasa yang bertindak menjaga atau mengatur kehidupan mereka.

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[5] kuasa luar biasa sering juga disebut sebagai kuasa "supernatural" dalam memperkatakan tentang perkaitan dengan dunia ghaib

Selain itu di dalam sistem kepercayaan sesebuah masyarakat juga terdapat beberapa perkara yang menggunakan unsur-unsur kosmos sebagai petunjuk dan panduan bagi mereka. Malah kadang kala unsur kosmos tersebut dijadikan sebagai panduan utama yang sangat diperlukan dan mempunyai makna falsafah yang tinggi. Selepas itu, unsur kosmos tersebut lazimnya juga dikaitkan dengan kuasa supernatural atau kuasa luar biasa yang dikatakan mengawal sumber-sumber kosmos berkenaan. Misalnya dalam masyarakat Melanau, kehadiran Dewa Ipok, dikatakan mengawal sumber-sumber kosmos yang pelbagai. Oleh sebab itulah terdapatnya beberapa jenis Ipok yang dipercayai mengawal setiap penjuru alam di dalam masyarakat Melanau. Misalnya *Ipok Kala* (yang menjaga muara), *Ipok Guun* (hutan), *Ipok Uma* (huma) *Ipok Lebo'* (rumah), *Ipok Nase'* (nasi) dan beberapa lagi. Walau bagaimanapun kesemua ipok ini dikawal pula oleh tiga Ipok yang lebih tinggi iaitu *Ipok Bah Baw* (langit), *Ipok Tana'* (daratan) dan *Ipok Iyang* (air).

Kesemua Ipok ini mempunyai kawalan yang tertentu berdasarkan tempat dan dikaitkan dengan unsur supernatural, lalu menjadi kepercayaan kepada masyarakat Melanau tradisional untuk menjadikan kehidupan mereka sama ada ditimpa takdir yang baik atau buruk, bergantung kepada cara mereka melayan Ipok-ipok ini. Meskipun demikian, punca kepada keberadaan Ipok-ipok ini sudah pastilah berlandaskan kepada pembahagian alam mereka, sebagai punca pemahaman mereka. Hal ini kerana dengan pembahagian alam inilah yang menyebabkan mereka boleh mengatur kehidupan dengan kuasa supernatural itu tadi, iaitu ipok-ipok yang mereka percayai wujud dan menjaga setiap sisi alam yang dianggap penting kepada mereka.

Mereka mengadakan ritual, penyembahan atau penyemahan untuk mengatur hubungan dengan kuasa supernatural itu tadi. Tujuan ritual adalah untuk memujuk, menjamu makan dan menunjukkan ketaatsetiaan manusia kepada kuasa yang menjaga alam. Ia lambang hubungan manusia dengan penguasa alam, sama ada berjaya atau tidak. Ia juga lambang pembahagian rentas ruang-masa yang ada dalam sistem kosmologi. Kebergantungan dua kategori tersebut turut membantu masyarakat Melanau mewarisi kepercayaan yang berusia ratusan tahun tersebut[6].

Masyarakat Melanau juga percaya kepada pembahagian lapisan alam sebagai punca pemetaan kosmologi mereka. Hal ini kerana ia dianggap sebagai tempat bersatu antara hubungan manusia dengan kuasa luar biasa. Dalam kepercayaan masyarakat tradisional Melanau, terdapat dua pendapat mempunyai persamaan dan perbezaan antara satu sama lain. Satu pendapat mengatakan tiga lapisan dan satu lagi 15 lapisan (Temubual William Laju, 2012). Namun keduanya diterima pakai oleh masyarakat Melanau kerana bersandarkan kepada ritual Kaul yang diadakan setiap tahun.

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[6] Ritual tradisi atau sakral dalam Ritual Kaul masyarakat Melanau dikatakan wujud sejak 500 ke 300 tahun lampau. Ia dilihat berdasarkan kesukaran untuk menentukan sejak bila ritual ini disambut mereka kerna sejak azali lagi perayaan ini memang ada termaktub di dalam kalendar orang-orang Melanau (Temubual William Laju, Julai 2012)

Walau bagaimanapun, masyarakat Melanau juga mengatakan pada alam yang sebenarnya, kosmologi mereka terbahagi kepada lima belas (15) lapisan alam. Ia disokong oleh kenyataan daripada seorang sarjana Barat, Stephen Morris (1997) yang mengkaji masyarakat Melanau, hasil temubualnya dengan penduduk tempatan Melanau di Dalat[7] . Daripada 15 lapisan tersebut, tujuh adalah lapisan di atas, tujuh lapisan di dunia bawah dan satu lapisan di tengah yang dikenali sebagai *Liko Dagan Dua*, iaitu bumi yang dihuni oleh manusia dan makhluk lain. Dengan erti kata lain, dunia ini mempunyai tujuh lapisan.

Berdasarkan kajian Moris (1997), tujuh lapisan atas dihuni oleh *Liko Baliwan* pada lapisan pertama, *Liko Naradin* pada lapisan yang ketiga, *Liko Dewa-dewa* pada lapisan yang keempat. Sementara itu, ada lapisan kelima, enam dan tujuh ia dipanggil sebagu *Liko Jin* kerana ia dihuni oleh makhluk tersebut. Dalam kesemua lapisan berkenaan terdapatnya malaikat penjaga dengan kuasa supernatural. Manakala pada lapisan pertengahan yang dipanggil *Liko Dagan Dua* dihuni oleh manusia dan makhluk yang lain yang mungkin tidak nampak pada pandangan mata kasar. *Liko Dagan Dua* ini mempunyai sempadan-sempadan tertentu yang menjadi pemisah kawasan antara penghuninya. Sempadan tersebut pula perlu dijaga kerana takut manusia mendapat bala bencana seperti sakit-demam, bencana alam dan kemusnahan harta benda. Disebabkan lapisan dagan dua ini terdiri daripada gunung ganang, hutan rimba, lautan serta dihuni oleh pelbagai makhluk seperti manusia, flora dan fauna, ia sekaligus memberikan keuntungan berupa rezeki atau makanan kepada masyarakat Melanau kerana semua makhluk ini bergantung antara satu sama lain. Oleh yang demikian, pada bahagian *liko dagan dua* ini perlulah dijaga dan dipelihara dengan baik agar kuasa yang menjaga lapisan ini tidak marah dan menurunkan bencana kepada manusia.

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[7] Dalat merupakan satu lagi kawasan yang terdapatnya penempatan orang Melanau yang ramai di bahagian Mukah Sarawak. Letaknya tidak jauh daripada Mukah iaitu lebih kurang dalam 30km

3.0 PERAYAAN KAUL MELANAU TRADISIONAL

3.1 Asal-Usul Ritual Kaul

Selain daripada upacara perubatan, sambutan Perayaan Kaul[8] juga merupakan satu lagi ritual atau upacara masyarakat Melanau dalam sistem kepercayaan mereka. Perayaan Kaul disambut atas beberapa tujuan yang kesemuanya membawa makna sakral satu ketika dahulu. Hal ini kerana masyarakat Melanau mempercayai adanya Dewa[9] yang dipanggil Ipok. Ipok dikatakan menjaga setiap sudut dunia pandang alam semesta mereka seperti laut, darat, gunung, hutan, alam ghaib, air (sungai), dan ladang. Ipok dikatakan memberi kesejahteraan dan kedamaian, rezeki yang melimpah ruah, kesenangan dan segala yang bersifat baik kepada masyarakat tersebut. Walau bagaimanapun, Ipok juga dikatakan akan menurunkan bala bencana, tragedi dan malapetaka kepada anggota masyarakat sekiranya tidak dihormati, tidak ditaati dan dipatuhi akan pantang larang yang harus dipegang oleh anggota masyarakat.

Oleh yang demikian, bagi menjaga hati Ipok, menghargai dan menyalurkan rasa terima kasih mereka, masyarakat Melanau telah mengadakan satu upacara di muara sungai yang dinamakan Perayaan Kaul. Perayaan Kaul berkaitan dengan nilai keagamaan apabila ia bersangkutan dengan hal-hal kepercayaan dan alam ghaib di samping menjadi satu upacara untuk Dewa mereka. Perayaan Kaul dilakukan dengan tujuan bagi mensyukuri pemberian Dewa yang selama ini menjaga alam dan rezeki mereka.

Dengan kata lain, Perayaan Kaul diadakan bertujuan untuk menolak bala, mengadakan permintaan kepada Ipok agar dimurahkan rezeki, menjamu ipok dan makhluk ghaib sebagai tanda kesyukuran, selain upacara meyemah kampung dan tempat. Ia juga dikatakan sebagai perayaan sambutan tahun baharu selepas terlepas daripada bencana landas (tengkujuh), serta sebagai manifestasi solidariti atau penyatuan penduduk.

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[8] Perkataan Kaul diambil daripada perbuatan berkumpul beramai-ramai untuk berbincang, bertemu dan berkumpul. Dalam bahasa Melayu Sarawak 'kaul' atau sering disebut 'berkaul' membawa maksud beramai-ramai bersuka ria untuk sesuatu perkara. Kadang kala untuk menggambarkan keadaan bersuka ria yang keterlaluan. Kaul dalam perayaan pada waktu tersebut bagi masyarakat Melanau adalah berkumpul dan bersuka ria untuk mengucapkan rasa terima kasih kepada Tuhan Ipok kerana memberi nikmat rezeki, serta menjaga lautan dan alam

[9] Temubual bersama informan-informan menyebutnya sebagai Tuhan Ipok dan turut digunakan di dalam tulisan ini merujuk kepada maksud yang sama

3.2 Struktur Sakral Ritual Kaul Melanau : *Mengakan Ipok*

Perayaan Kaul[10] secara tradisi mempunyai ciri dan fungsi tersendiri sebagai satu upacara yang sakral. Perkaitannya dengan nilai dan tujuan keagamaan membuatkan ia menjadi satu ritual yang mempunyai nilai-nilai suci, kudus dan berfalsafah. Sebagai satu persembahan murni dan sakral, strukturnya bergantung kepada perkara-perkara yang menjadi platform ritual seperti peralatan, mantera, persembahan (termasuk bunyi dan aksi), nilai yang diberi kepada benda, jangka masa persembahan, malah perkara yang paling penting adalah untuk melihat proses sebelum, semasa dan selepas ritual berlangsung. Kesemuanya mengandungi nilai, tujuan dan falsafah suci.

Meskipun sajian mempunyai falsafah tertentu dalam masyarakat Melanau ketika melaksanakan Perayaan Kaul, namun bekas atau tempat untuk meletakkan sajian untuk dipersembahkan kepada Tuhan Ipok juga tidak ketinggalan sama pentingnya dalam perayaan ini. Fungsinya mendokong falsafah yang sama; iaitu suatu bentuk simbol penghormatan kepada kuasa luar biasa yang kuat bagi menentukan buruk baik nasib mereka pada tahun-tahun yang akan datang. Bagi masyarakat Melanau tradisional, bekas sajian ini suatu yang amat rumit dan sangat penting dalam usaha memujuk Ipok. Serahang, adalah tempat atau bekas makanan khusus untuk Ipok ketika Ritual Kaul diadakan.

Oleh yang demikian, ia juga sering disebut sebagai ritual *Mengakan Ipok* oleh masyarakat Melanau. Jeniri dan Awang (2001) turut menyebut bahawa perkataan Serahang berasal daripada perkataan 'serahan' iaitu barang persembahan untuk Ipok dan dikatakan sebagai "kepala hantaran" kepada Ipok. Tanpa Serahang, upacara *Mengakan Ipok* tidak akan dapat dijalankan dengan sempurna atau juga anggota masyarakat tersebut percaya tidak akan ada berlangsungnya ritual Kaul ini. Serahang dilihat wujud secara semula jadi oleh pembuatnya berdasarkan wahyu ataupun mimpi bayuh (bomoh). (William Laju, 2012). Melalui inspirasi mimpi tersebutlah komponen- komponen Serahang dinyatakan sebagai petunjuk kepada si pembuatnya. Adalah dipercayai, reka bentuk serta hiasan Serahang akan dibuat secara semula jadi berdasarkan petunjuk mimpi yang dialami oleh bayuh atau bomoh tersebut.

Sementara itu, dalam proses memberi makan Ipok (*Mengakan Ipok*), Serahang sangat penting untuk meletakkan sajian makanan kepada Ipok dalam keadaan yang bersih, kemas dan 'beradab'. Menurut beberapa informan kajian, tanpa Serahang Perayaan Kaul tidak akan dapat dilaksanakan. Tanpa Serahang, Perayaan Kaul tidak akan berlaku. Serahang juga membawa konotasi lapisan alam yang berjumlah 7 lapis atas dan bawah pada setiap pembahagian 15 lapisan alam yang ada mengikut kepercayaan orang Melanau. Motif yang ada pada Serahang juga membawa konotasi imej Ipok laut, darat dan langit. Motif yang sesuai akan membuatkan Ipok gembira.

Serahang secara tradisional dibuat daripada buluh tedieng, semat, daun nyipah muda, daun iseng dan daun tegoh (William Laju, 2012). Kesemua bahan-bahan ini disediakan beberapa hari sebelum Kaul diadakan. Serahang dibuat oleh wanita kerana kerja-kerja penelitian dan daya kreativiti yang sesuai dengan sifat wanita. Serahang yang baik dan cantik dan menepati citarasa Ipok, akan membuatkan Ipok merasa gembira untuk turun menemui masyarakat Melanau pada hari Kaul diadakan.

Serahang mempunyai ketinggian sekitar tujuh kaki dan mempunyai bentuk serta komponen yang tersendiri. Serahang yang tidak baik dipercayai akan menyebabkan Ipok menjadi marah dan kesannya akan menyebabkan pembuatnya mendapat balasan. Oleh sebab yang tersebut, Serahang lazimnya dibuat oleh seseorang yang sangat mahir dan mempunyai kepakaran yang tinggi dalam pembuatannya, baik dari segi fizikal Serahang mahupun makna yang dibawa oleh motif hiasan Serahang.

Motif pada Serahang semestinya mengambil daripada unsur-unsur kosmos. Lazimnya motif yang digunakan adalah motif beburung, paka, tepasik, tetilip, patik dan ia menggambarkan jumlah ipok dan lapisan bumi. Serahang turut dihiasi dengan tujuh batang tetilip dan tujuh tiang bendera pelbagai warna dengan tujuh ekor beburung.

Oleh sebab Serahang dianggap sebagai kepala Perayaan Kaul Melanau, maka dalam sambutan Kaul, Serahang hanya akan dibawa oleh Bapak Kaul yang merupakan pelaku terpenting dalam melaksanakan ritual ini. Serahang membawa fungsi yang bukan sembarangan kerana sajian yang diletakkan di atas piring di dalam Serahang merupakan sajian untuk penguasa alam yang mengawal kehidupan mereka. Ia membawa maksud penghormatan yang tinggi kerana Serahang merupakan merupakan tempat yang harus dibuat dengan baik, sempurna serta indah untuk menjamu Ipok makan.

Justeru, ketika awal pagi sambutan Kaul diadakan, Serahang dibawa oleh Bapak Kaul mendahului perahu-perahu[11] lain. Tidak ada satu perahu lain pun yang dibenarkan untuk mendahului perahu yang dinaiki oleh Bapak Kaul yang membawa Serahang. Perahu yang membawa Serahang juga harus dihias indah sesuai dengan fungsinya yang membawa "bekas (tempat) makanan" untuk Ipok.

Mengakan Ipok bukanlah kerja yang sembarangan bagi masyarakat Melanau. *Mengakan Ipok* yang dibuat pada setiap tahun dalam Perayaan Kaul Melanau itu merupakan kerja yang bersistem, teratur, penuh adab, teliti dan begitu menitikberatkan nilai-nilai sakral di dalamnya. Hal ini terbukti dengan pembuatan Serahang itu sendiri sebagai tempat untuk meletakkan sajian bagi menjamu Ipok. Selain itu, Serahang sebagai alat utama dalam Perayaan Kaul dianggap seperti "kotak hadiah" untuk persembahan kepada Tuhan Ipok (William Laju, 2013) Seperti yang disebut di atas, pembuatan Serahang juga bukanlah suatu yang direka-reka sahaja oleh si pembuatnya melainkan ia datangnya daripada inspirasi mimpi orang penting dalam masyarakat Melanau seperti bayuh dan bomoh.

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[11] perahu yang digunakan adalah Perahu Bidar. Ia berbentuk panjang dan tidak beratap.

Di atas kepala paling atas Serahang biasanya diletakkan bendera pelbagai warna. Warna yang diletakkan merupakan warna yang menjadi kepercayaan dalam masyarakat Melanau. Kesakralan Serahang jelas apabila ia turut dihiasi dengan motif bunga yang juga datangnya daripada petunjuk mimpi. Lazimnya bunga yang sama akan digunakan dalam upacara perubatan dan persembahan kepercayaan lain sebagai replika untuk menghias Serahang. *Peak* juga dijadikan sebagai hiasan supaya cantik di mata Ipok. *Paka Mata Utei* pula adalah untuk meletakkan persembahan sajian supaya lebih kemas dan teratur. Terdapat tujuh *subiek* [12] iaitu piring kecil yang mengandungi sajian untuk Ipok diletakkan di atas paka *mata utei*. Hiasan seperti burung yang bergantungan di sekeliling Serahang sebenarnya adalah replika *'siau'* atau ayam.

Oleh sebab dalam komponen Serahang jumlah replika ayam yang digantung sebagai hiasan banyak, ia telah disebut sebagai beburung. Ayam diletakkan sebagai hiasan di Serahang kerana ayam merupakan binatang terpenting dalam ritual orang Melanau. Sementara itu, lilin sebanyak tujuh batang akan dinyalakan oleh orang Melanau di sekeliling Serahang sebagai simbol memulakan ritual. Cahaya lilin yang dinyalakan itu dipercayai boleh menerangi laluan Ipok dengan mudah untuk datang ke ritual tersebut.

Oleh sebab Serahang merupakan bekas sajian yang sangat penting dalam ritual Kaul mahupun ritual-ritual yang lain, maka falsafah tapak Serahang juga suatu yang sangat penting untuk dinilai oleh masyarakat Melanau terutama mengambil kira pendapat Bapak Kaul. Tapak Serahang haruslah di tempat yang tiada gangguan semasa memacak Serahang mahupun ketika ritual berlangsung. Lazimnya, ia bertempat di muara sungai kerana dipercayai di muara sungailah tempat untuk Ipok berkumpul dan mudah untuk datang bersama-sama anggota masyarakat ketika ritual berlangsung. (William Laju, 2013). Ia berhubungan dengan kpentingan untuk memacakkan Serahang sebagai kepala hantaran Ipok. Atas alasan itulah maka tempat yang disebut sebagai Tapak Ibu Kaul (Kudat Megok, 2013) perlu dipilih dengan teliti dan juga bukanlah melalui proses sembarangan dalam masyarakat Melanau. Serahang lazimnya diletakkan di tempat yang terpilih dan tiada gangguan semasa memacak dan ketika proses ritual dilakukan. Tempat yang biasanya dipacakkan Serahang adalah di muara sungai kerana ia sunyi dan merupakan tempat penting bagi masyarakat Melanau keluar masuk ke laut bagi mencari rezeki. Selain itu, ia juga dipercayai sebagai tempat yang mudah untuk semua Ipok berkumpul dan turun pada hari tersebut. Serahang juga sering dipacakkan di bawah pokok kerana kepercayaan-kepercayaan tadi. Oleh sebab itu, Serahang juga membawa manifestasi kosmologi dan sistem kepercayaan Melanau Pagan yang percaya kepada kekuasaan Tuhan Ipok.

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[12] subiek diperbuat daripada daun nipah (daun apong)

Gambar rajah 1: Serahang sedang diarak masuk ke kawasan Ibu Kaul, tempat di mana ritual Kaul akan diadakan.
(Sumber : Foto Koleksi Pengkaji, 2012)

Dalam perayaan Kaul sajian merupakan suatu bentuk persembahan yang penting lagi berfalsafah kepada anggota masyarakat Melanau yang berkait rapat dengan penggunaan Serahang. Persembahan sajian bukan sahaja simbolisme keutuhan kepercayaan kepada bentuk kuasa luar biasa Tuhan Ipok, bahkan ia turut membawa manifestasi kerbersatuan atau solidariti dalam masyarakat. Hal ini kerana dalam usaha untuk menyediakan sajian-sajian ini bagi dipersembahkan kepada Tuhan Ipok, anggota masyarakat Melanau bergotong royong dalam usaha untuk menyediakan sajian yang terbaik untuk kuasa yang dipercayai menentukan nasib buruk baik dalam kehidupan akan datang mereka. Oleh yang demikian juga, usaha tersebut menampilkan solidariti yang ketara dalam masyarakat tersebut.

Bilangan sajian yang diletakkan di dalam *subiek* di atas *paka mata utei* pada komponen Serahang berjumlah tujuh jenis berupa makanan dan peralatan lain. Bilangan makanan turut berjumlah sebanyak tujuh biji atau keping. Sajian-sajian tersebut termasuklah, Kelupis, nasi pulut kuning dan putih, bertih, garam apong, rokok apong, sirih dan kapur (belen) dan juga kuih penjaram. Rokok apong, kelupis, belen dan juga kuih penjaram juga diletakkan dalam jumlah yang tujuh (William Laju dan Kudat Megok, 2012) Jumlah ini merupakan manifestasi pembahagian alam dalam kepercayaan masyarakat Melanau iaitu tujuh lapis alam atas dan bawah. Begitu juga dengan bilangan bendera, serta jumlah beburung digantung di Serahang yang juga dalam bilangan tujuh. Jumlah yang sama juga telah digariskan oleh Hang Tuah Merawin dalam tulisannya tentang Perayaan Kaul (1998). Jumlah ini juga merupakan konotasi kepada Dewa Ipok yang menjaga tujuh lapisan alam ini harus diberikan makanan yang sama dan adil dalam pembahagiannya. Selain itu oleh sebab setiap penjuru alam dijaga oleh Ipok, iaitu dipercayai oleh tujuh jenis Ipok, iaitu Ipok Abak, Ipok Wab, Ipok Laan, Ipok Ajok, Ipok Bau, Ipok Dibak dan Ipok Kala. (Jeniri Amir dan Awang Azman, 2001) Oleh itu, makanya adalah amat perlu untuk memberikan jumlah makanan dengan jumlah yang sama kepada Ipok-ipok berkenaan. Selain jumlah tujuh, hanya nombor atau jumlah yang ganjil sahaja yang boleh diletakkan di dalam serahang seperti sembilan dan sebelas.

Gambar rajah 2 : Antara makanan yang diletakkan untuk dijamu kepada Ipok. Ikut putaran lawan arah jam ialah Papit, Rokok Apong, Bertih, Kuih Penyaram (diletakkan dalam dua piring untuk mendapat jumlah 7 keping), Pulut Kuning, Belen, diletakkan di atas piring daun disebut *'subiek'*
(Sumber : Cikgu Eduine Kusai, 2010)

Sungguhpun demikian, jumlah ini tidak sama bagi semua kampung walaupun motif dan komponen Serahang adalah sama (Jeniri dan Awang, 2001). Setelah jumlah yang betul dipastikan dalam Serahang, maka Serahang akan diarak ke tempat Ibu Kaul iaitu tempat akan diadakan ritual Kaul. Justeru, perahu yang mengarak Serahang ke tempat Kaul akan mendahului perahu-perahu yang lain. Dipercayai juga, perahu yang membawa Serahang ke tempat Kaul tidak boleh dipintas oleh perahu yang lain. Hal ini kerana ditakuti akan diturunkan petaka kerana Ipok akan marah sekiranya perahu membawa persembahannya telah dipintas oleh orang lain. Perahu yang membawa Serahang juga akan turut dihias indah supaya Ipok akan suka.

Sementara itu, seperti yang telah disebut secara tradisional, bendera empat warna diletakkan di puncak Serahang dan memberi konotasi kepada warna kepercayaan dalam masyarakat Melanau. Warna putih melambangkan kesucian dan keharmonian bermasyarakat, sementara warna merah melambangkan keberanian masyarakat Melanau menempuh kehidupan yang berdekatan dengan alam rimba, gunung ganang, paya dan selut serta sungai dan laut dalam mencari rezeki. Warna hitam pula manifestasi kesatuan masyarakat Melanau itu sendiri manakala warna kuning diertikan dengan warna kebesaran Tuhan Ipok. Kesemua warna-warna ini dipercayai merupakan warna asas alam yang mesti diketahui oleh segenap lapisan masyarakat tanpa mengira usia. Kepercayaan ini diletakkan di kepala Serahang untuk memberi peringatan kepada anggota masyarakat tentang cabaran alam, kepercayaan lama serta solidariti dalam masyarakat itu sendiri bertunjangkan kepada kepercayaan kepada Tuhan Ipok.

Walau bagaimanapun, dalam sambutan Kaul moden hari ini, warna bendera kecil bukan lagi suatu yang dititiberatkan. Penetapan warna sudah berbeza mengikut tafsiran amalan bahawa apa-apa warna yang cantik sudah tentu akan disukai oleh Ipok. (William Laju, 2013). Bunga-bungaan pula seperti tepasik merupakan motif hiasan yang biasa digantung di bahagian paka *mata utei.* Bunga ini digantung berdasarkan kepada kebiasaan kepercayaan dalam persembahan semasa pengubatan tradisional. Bunga juga diletakkan di Serahang berdasarkan petunjuk yang diambil melalui mimpi untuk menghasilkan Serahang.

Gambar rajah 3 : Serahang dalam upacara Perayaan Kaul Melanau. Kelihatan 7 batang lilin dicacakkan di sekeliling Serahang dan upacara menabur beras kunyit kepada khalayak dilakukan oleh Bapak Kaul yang mengetuai upacara
(Sumber: Foto Koleksi Pengkaji, 2012)

Oleh sebab itulah, maka Serahang memainkan peranan yang penting sebagai bekas meletak sajian dan dianggap istimewa dalam ritual itu. Sehubungan dengan itu juga, maka hubungan antara Serahang dengan manifestasi falsafah dalam ritual Kaul dalam masyarakat Melanau mempunyai perkaitan yang sangat rapat, malah memerlukan antara satu dengan yang lain sebagai nilai sajian yang dijamu itu. Tanpa Serahang yang baik, maka sajian tidak akan dapat diberikan kepada Tuhan Ipok dengan sempurna. Begitu juga dengan sajian yang sempurna, tidak akan memberi makna apa-apa kepada Tuhan Ipok jika Serahang dalam keadaan yang tidak bagus dan tidak disukai oleh Dewa Ipok. Pemilihan sajian yang baik dan memastikan Serahang yang dianggap sebagai kotak hadiah yang sempurna menjadi suatu pengharapan yang tinggi kepada setiap anggota masyarakat Melanau ini dalam penentuan nasib hidup mereka. Serahang sebagai bekas makanan, bukan sekadar alas untuk meletakkan makanan, namun ia jauh melepasi tahap luarannya iaitu sebagai simbol pengharapan dan penghormatan masyarakat Melanau kepada Tuhan Ipok. Falsafah inilah yang dipegang oleh setiap anggota masyarakat Melanau Pagan di Sarawak sejak dahulu lagi.

4.0 KESIMPULAN

Kesimpulannya, Serahang merupakan suatu item atau ciri sakral yang sangat penting kepada masyarakat Melananu tradisional ketika menyambut Ritual Kaul. Kepentingannya bukan sahaja terletak kepada ciri-ciri fizikal samata-mata, malah ia melangkaui kepada kehendak-kehendak sakral atau kudus melalui manifestasi pengharapan yang tinggi terhadapnya. Hal ini disebabkan oleh Serahang boleh dianggap oleh masyarakat Melanau sebagai perantara, atau 'orang tengah' kepada peluahan hasrat setiap anggotanya menuju kecapaian suatu penghidupan yang lebih baik pada masa-masa yang akan datang. Bagi masyarakat Melanau, tanpa Serahang yang baik, maka tiadalah penghidupan baik. Jika Serahang dibuat serta dipersembahkan dalam keadaan yang ala kadar dan dianggap tidak memuaskan hati Ipok, maka mereka juga akan bakal menerima nasib yang tidak baik sepanjang tahun-tahun yang akan datang.

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HARIHARA HEADGEARS
DURING LATE CLASSICAL ERA IN JAVA (11th – 15th CENTURY)

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ABSTRACT

Harihara statue is a unique object in the study of Classical Era in Java, mainly because it portrays Vishnu and Siva in one body. During Late Classical era in Indonesia (11th to 15th century AD), several depictions of Harihara were found in statues of kings and deities. A major thing that can be recognized from Harihara statue is the headgear. According to Silpasastra Manasara as canon in the visual portrayal of gods, since it represented the unity of two gods, Harihara statue is depicted with half *jatamakuta* and half *kiritamakuta*, each represents Vishnu and Siva. These portrayals are usually found in India and Cambodia. Nevertheless, in the Harihara statues found in East Java, while there are several variations of headgear, these characteristics are absent. This paper aims to highlight the issue, by focusing on the variations of the headgears and symbols attached to it, by using qualitative-descriptive method with iconographic approach. It is found that Harihara are portrayed with various crown attributed to Vishnu or Siva, while carrying the mixed symbols of the two gods. It is assumed related to the statue's function as manifestation of Devaraja concept, that is to align the king's image and characters with the image of the Gods. It also indicates the rise of Harihara sect during the era, that can be linked to the political purpose to unify the different beliefs and factions during that tumultuous period.

Keywords: Harihara, Headgears, Hindu Iconography, Java, Late Classical Era

1. INTRODUCTION

Classical Era in Indonesia, which refer to the era of Hindu Buddhist kingdoms, left so many traces of civilizations and achievements, especially in art. As the relevant written record from the era is lacking, much knowledge about the culture and social life of the era should relied on the interpretation of visual depiction of said topics on the artefacts, such as statues or reliefs.

Harihara statues are unique objects in the study of Classical Era in Java, not only because they portray two different gods which worshipped by two different sects in one body, but also because it indicated the religious and political aspects of the society during that time. Harihara cult was originated from South India, but gained popularity in Cambodia, starting from 6th or 7th century (Lavy, 2003). It is assumed that Harihara worship in Indonesia was originated from and influenced by Khmer kingdom in Angkor, Cambodia. Although the Harihara cult is something that is rarely found in Indonesia, during Late Classical era (13th to 15th century AD), several depictions of Harihara were found in statues of kings and deities. One of the earliest Harihara statue that is known today was found in Pejaten, Batang.

Fact that Harihara became the subject of the embodiment statue shows its significance to the kingdom's historical background. Furthermore, the discovery of Harihara statue also indicates the rise of a sect during the era, that can be linked to the political purpose to unify the different beliefs and factions during that tumultuous period.

A major thing that can be recognized from Harihara statues, as practised in India and Cambodia, is the headgear. According to Silpasastra Manasara as canon in the visual portrayal of gods, both parts gods are depicted with their own headgears (Sharma, 2009). Therefore, Harihara statues shows two types of headgear side by side. Shiva is depicted on the right side with jatamakuta, while Vishnu is depicted on the left side with kiritamakuta. Example to this is Harihara statue from Karnataka Temple, Mysore, South India, originated from Hoysala Dynasty, 10th to 14th century.

Nevertheless, in the Harihara statues found in East Java, while there are several variations of headgear, these characteristics are absent. From preliminary observation to some of Harihara statues as found in Central and East Java, each statues depicted only one type of headgear. These statues were identified as Harihara due to other attributes (*laksana*) which show symbols that represented both Vishnu and Shiva. This paper aims to highlight the issue, by focusing on the variations of the headgears and symbols attached to it.

2. MATERIALS AND METHODS

This research is performed by using qualitative-descriptive method with iconographic approach according to Manasara (Acharya, 1980; Rao, 1997)

Figure 1. Iconographic approach according to Manasara (Acharya, 1980; Rao, 1997)
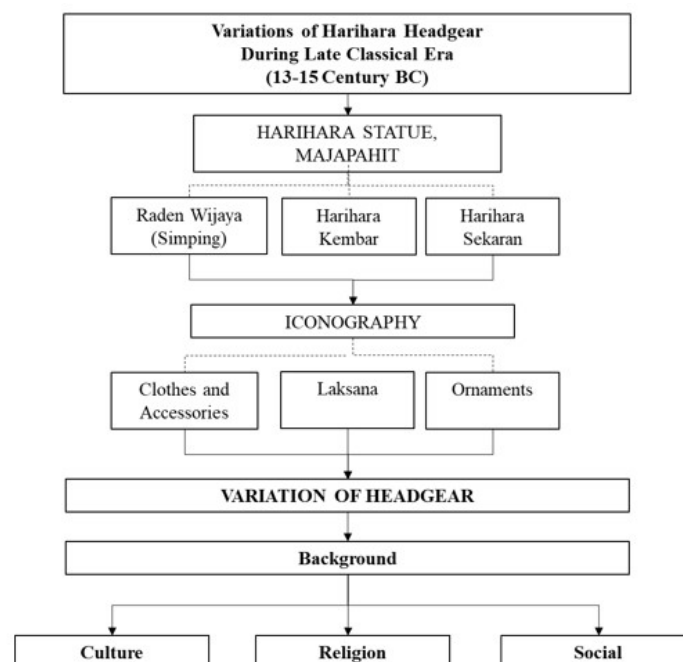
3. RESULTS AND DISCUSSION

This paper is focused on the portrayal of Harihara during Late Classical Era in Java, ranging from Kediri to Majapahit Era (11th to 15th century). The objects are:
   a.   Embodiment Statue of Raden Wijaya as Harihara, Rimbi Temple
   b.   Twin Harihara Statues, Collection of Majapahit Information Center, Trowulan, East Java
   c.   Harihara Statue, Sekaran, Collection of Museum of Nganjuk, East Java

Picture 1. Twin Harihara statue (left), the Embodiment Statue of Raden Wijaya, Candi Rimbi (middle), and Harihara Statue Sekaran (right)

As depicted on Picture 2, Harihara statues during Late Classical Era in Java are portrayed with various types of headgear, ranging from *jatamakuta* that is the attribute of Siva to *karandamakuta* and *kiritamakuta* that are attributed to Vishnu. Nevertheless, none of the statues uses two types of headgear as depicted in Silpasastra Manasara, or uses the mixed version of both.

Although heavily portrayed on various artefacts such as statues and reliefs, there are no definite conclusion in the topic of clothing of this time, particularly due to the lacking of physical evidences. The costume and jewellery themselves could be interpreted both as a symbol or as a representation of the actual condition of that time. Nevertheless, since the costumes and jewelleries that are depicted on the statues in Indonesia, especially during Late Classical Era (late 13th to 15th century), have distinct differences in styles to the costumes and jewellery that are found in other Hindu countries, it is assumed that clothing as depicted in those statutes are based on reality. This assumption is in accordance to the general hypothesis that during that era, the style and form of art has been deviated from Hindu's canon, possibly because of the weakening influences of India and the strengthening influences of local cultures.

4. CONCLUSION

It is found that most Harihara statues using karandamakuta and kiritamakuta headgear, both are attributed to Vishnu, while carrying the mixed symbols of the two gods. The choice of headgear is assumed related to the statue's function to align the king's image and characters with the image of the Gods. The use of Vishnu's headgear shows the relation between this portrayal as representation of Devaraja concept, and the alignment of microcosm and macrocosm in Indian mandala concept. Vishnu is chosen not due to the rise of Harihara sect, but also to build the king's image in Vishnu's image, both to protect and unify the different fractions.

ACKNOWLEDGEMENT

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BOBOHIZAN: BEYOND THE SPIRIT OF TADAO KAAMATAN IN KADAZAN-DUSUN, SABAH

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ABSTRACT

Tadao Kaamatan, known as Kaamatan Festival, is celebrated at the end of the harvesting season by the Kadazan-Dusun people in Sabah, Malaysia. There is a belief behind the festival, and the spirit is upbringing till present in celebrating the harvesting festival. This study aims to examine the elements and the influence of the belief of the *Bobohizan* in Tadao Kaamatan. The methodology applied for this study is qualitative such as the literature review and interviews. The findings indicate three core elements in Tadau Kaamatan: the costumes, socio-activities, and cuisine guided by a shaman known as *Bobohizan*. There are three basic principles for *Bobohizan* to control: the paddy spirit, good spirit, and evil spirit. Understanding the background of Tadao Kaamatan and the appreciation of the cultural belief of *Bobohizan* led to increasing the gratefulness of Kadazan-Dusun socio-culture and faith as part of the multi-racial people of Malaysia. This study contributes to the awareness of the intangible heritage; Tadao Kaamatan as the tradition of the Kadazan-Dusun people. The belief of *Bobohizan* is part of the social hierarchy the unite the Kadazan-Dusun people until present and must comprehend by future generation.

Keywords: Tadao Kaamatan, Kadazan-Dusun, Sabah, *Bobohizan*, Culture

1. INTRODUCTION

Tadao Kaamatan or Kaamatan Festival is a celebration at the end of the harvesting season for the Kadazan Dusun in Sabah. Kaamatan is derived from a word 'tomot' in Kadazan Dusun, giving harvest's meaning [1]. The festival is part of the socio-culture of Kadazan Dusunethnic, and it is related with spiritual belief. It is believed that the ritual festival has a connection with rice planting and harvesting and thanking God for the prosperous food. According to literature, the Kadazan Dusun believe that people was suffered fro a great famine years ago and their God (Kinoingan) felt sorry for them and sacrificed his daughter, Huminodun, by chopping her up into tiny pieces. Her flesh was scattered throughout the country, and from it sprouted the first rice plants. Thus, the Kadazan-Dusun society believes that Huminodun's transfigured sacrifice is personified as the rice spirit known as *Bambazon* / Bambarayon [2]. Therefore, this festival is celebrated with five significant purposes:

i.   As the return of *Bambazon* to the Tangkob
ii.   To restore the lost *Bambazon* through the Magavau ritual
iii.   To serve the *Bambazon* with exceptional food (Hinava, Linopod, Steam chicken, yellow rice and egg)
iv.   To celebrate the friendship and festival

The *Bobohizan*, or the ritual specialist, is the main character in Tadao Kaamatan. As the shaman, *Bobohizan* is responsible for ensuring the festival is conducted according to the spiritual tradition and the connection with the *Kinoingan*. This study will examine the functions of *Bobohizan* in Tadao Kaamatan to understand the socio-culture of Kadazan Dusun.

2. MATERIALS AND METHODS

This study applied the qualitative method consisted of the review of literature, interviews and case study. The interview took place in Kadazan Dusun Culture Association (KDCA) in Penampang, Sabah, the association responsible in preserving and conserving the Kadazan Dusun culture.

3. RESULTS AND DISCUSSION

The results from the literature reviews, interviews and the case study simplified as the following Figure 1.
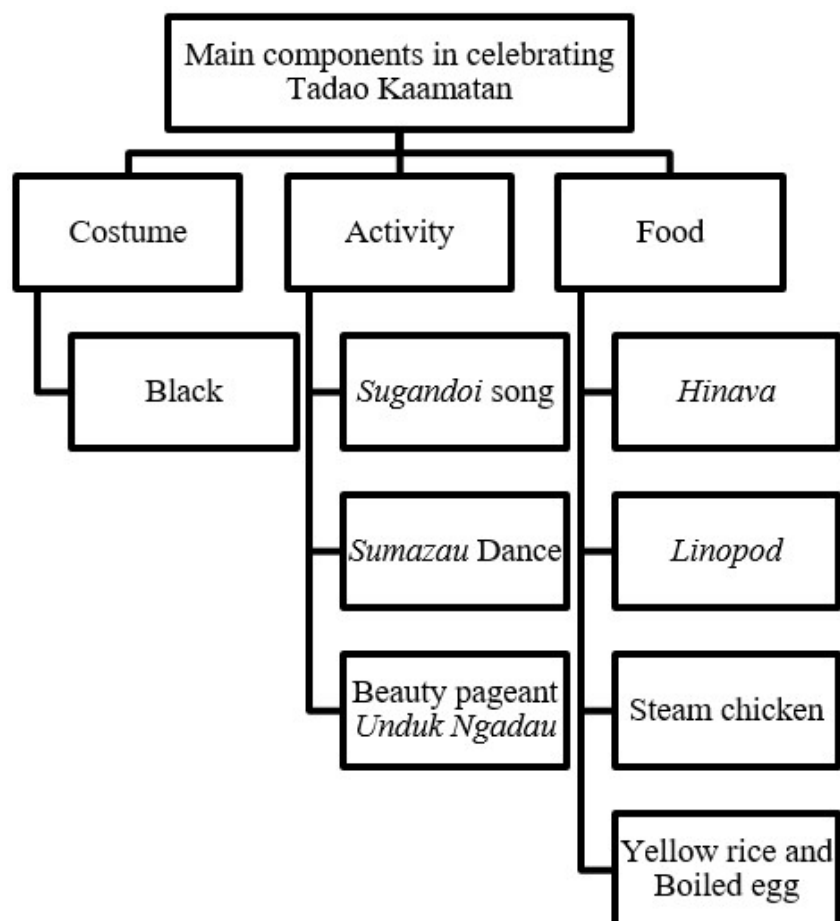

Figure 1. The main components in Tadao Kaamatan [3]

Bobohizan is responsible for three components of Tadao Kaamatan, namely, the costume, activity, and food. The details of the findings is shown in Table 1.

Table 1. The summary of the Tadao Kaamatan tradition

Component	Tradition	*Bobohizan*
Costume	The color of the Kadazan Dusun traditional costumes is black and yellow	*Bobohizan* selects the color of black. The yellow color represents the color of paddy.
Activity	i. *Sugandoi* – the competition such as singing, show and cultural performance. ii. *Sumazau* – the traditional dance of Kadazan Dusun represents the spirit of paddy. The dance movement represent the flying bird known as Bambarayon spirit iii. *Unduk Ngadau* – the beauty pageant where the winner represents *Huminodun*, the child of *Kinoringan*	*Bambarayon* spirit is believed as the spirit that taking care of the paddy fields.
Food	The typical food served to the community is Hinava, Linopod and Tapai (alcoholic drink). The food to the spirit is such Linopod, steamed chicken, yellow rice, and boiled egg.	*Bobohizan* will decide the food to serve to the spirit, the amount, the ritual, the chant, and the menu.

Bobohizan is the person who performs the ritual tradition in connecting the Kadazan Dusun community with the Kinoringan. *Bobohizan* is also the person who sustains the ritual tradition to protect the community from the bad spirits and serves the good spirits such as in the *Posissip* and *Poiib* Ceremonies [2][3]. The Tadao Kaamatan shows the *Bobohizan* as the important person in the socio-culture hierarchy of the Kadazan Dusun. Figure 2 shows the hierarchy of the Kadazan Dusun and the position of *Bobohizan*.
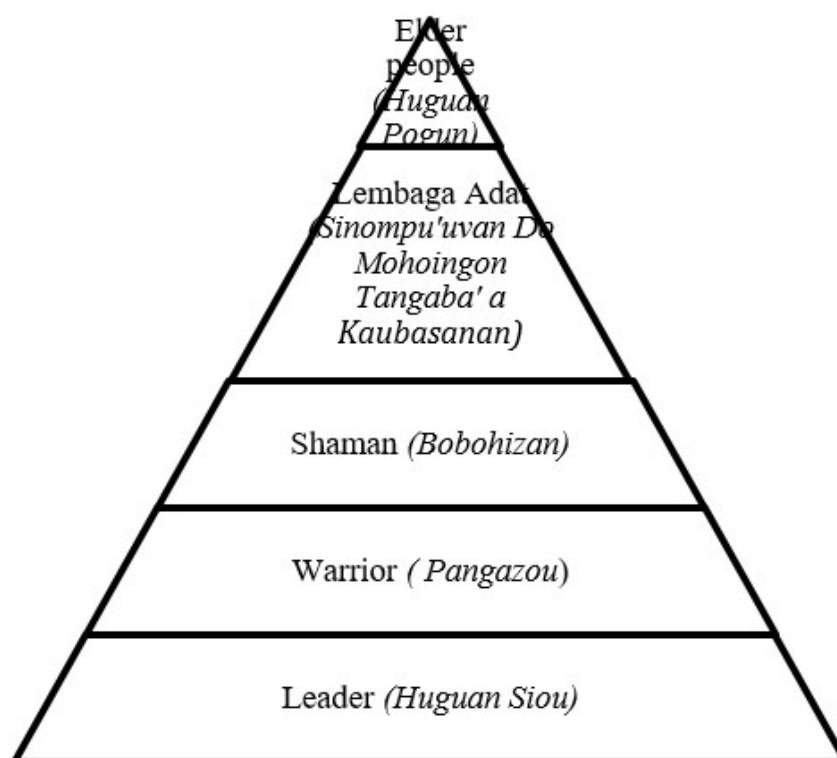
Figure 2. The position of Bobohizan in the hierarchy system of Kadazan Dusun

Bobohizan is also known as the leader of the religion or a lady shaman [3]. *Bobohizan* is referred to for help and advice about spirits and the supernatural [3]. *Bobohizan* works as an intermediary between the unseen and the real world and knows the details about ghosts. The appearance of *Bobohizan* serves as a symbol of identity of the Tadao Kaamatan and the Kadazan Dusun and plays a vital role in sustaining the social and cultural elements of the community.

4. CONCLUSION

Understanding a community's festival will enhance the comprehensive socio-cultural belief and tradition. Tadao Kaamatan is conducted in compliance with a character known as *Bobohizan* who works as the intermediary shaman who ensures the festival is protected from evil spirits, blessed by good spirits, and the next harvesting season will be prosperous. Thus, *Bobohizan* symbolises the identity of the Kadazan Dusun people and an important person in the community's social hierarchy system.

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GAYA BELAJAR PELAJAR ANTARABANGSA DI UUM: SATU CERMINAN BUDAYA BANGSA

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ABSTRAK

Malaysia terkenal sebagai sebuah negara dengan pelbagai kaum dan budaya yang tersendiri. Malah Malaysia juga telah menerima pendatang terutamanya pelajar dari seluruh pelosok dunia dengan tangan terbuka. Ini dapat dilihat dengan jelas apabila kebanyakan universiti awam mahupun swasta telah menerima kemasukan pelajar antarabangsa. Kemasukan pelajar antarabangsa ini pastilah seiring dengan budaya bangsa yang tersendiri. Kertas kerja ini bertujuan mengenal pasti dan membincangkan budaya belajar pelajar antarabangsa di UUM yang mengikuti kursus bahasa Melayu. Data kajian diperoleh daripada soal selidik yang diedarkan kepada 73 orang pelajar antarabangsa yang mengikuti kursus *Malay as A Foreign Language lavel I, II* dan *III*. Data dianalisis dengan meneliti satu elemen gaya belajar, iaitu sosiologi dalam Model Dunn & Dunn (1992) yang sekaligus akan memberi cerminan budaya pelajar antarabangsa. Secara keseluruhannya, dapatan kajian menunjukkan bahawa terdapat perbezaan yang singnifikan terhadap budaya belajar dalam kalangan pelajar antarabangsa di UUM. Pelajar-pelajar dari Indonesia dan Thailand menunjukkan budaya belajar bahasa Melayu secara berkumpulan. Pelajar dari negara Somalia dan China, budaya belajar bahasa Melayu mereka pula lebih kepada bersendirian. Sementara pelajar dari Bangladesh dan Yaman pula, lebih suka mengamalkan budaya belajar bersama-sama pasangan ataupun ada ketikanya secara bersendirian.

Kata kunci: budaya,gaya belajar, Model Dunn & Dunn (1992) dan pelajar antarabangsa.

1. PENGENALAN

Pembelajaran dan pengajaran bahasa Melayu sebagai bahasa asing bukanlah sesuatu yang baru dalam sistem pendidikan di Malaysia. Malah pada alaf-21 ini, kebanyakan IPT di Malaysia telah mewajibkan pelajar warganegara asing untuk mengikuti subjek Bahasa Melayu sebagai satu syarat yang terdapat dalam Akta Pendidikan Tinggi Swasta 1996 untuk menambah baik tahap penguasaan bahasa Melayu dan secara tidak langsung menaikkan taraf bahasa Melayu sebagai bahasa dunia (Fa'izah, Zamri dan Mohamed Amin, 2009a; Fa'izah, Zamri & Mohamed Amin 2011; Zamri 2014). Oleh itu, pelajar-pelajar asing yang belajar di universiti awam ataupun universiti swasta perlu mempelajari bahasa Melayu sebagai memenuhi syarat bergraduat. Justeru, pembelajaran bahasa Melayu oleh pelajar-pelajar antarabangsa ini sudah semestinya dengan budaya belajar mereka yang berasal dari negara masing-masing. Makalah ini bertujuan mengenal pasti budayaan belajar bahasa Melayu dalam kalangan pelajar antarabangsa di UUM dengan melihat kepada elemen sosiologi dalam model pembelajaran Dunn & Dunn (1992).

Budaya bermaksud tamadun, peradaban, kemajuan fikiran, akal budi, cara berfikir, berkelakuan dan sebagainya (Kamus Dewan Edisi Keempat). Menurut Tylor (2010) pula, kebudayaan merupakan

keseluruhan yang kompleks yang di dalamnya terkandung pengetahuan, kepercayaan, kesenian, moral, hukum, adat istiadat dan kemampuan lain yang dimiliki oleh seseorang sebagai anggota masyarakat. Budaya itu juga terbentuk daripada banyak unsur termasuklah agama, politik, adat istiadat, bahasa, perkakasan, bangunan, pakaian dan karya seni (Deddy & Jalaluddin, 2010). Manakala menurut Bennet (1995), budaya adalah "satu sistem perkongsian ilmu pengetahuan dan kepercayaan yang membentuk persepsi manusia dan ditunjukkan sebagai tingkah laku sosial".

2. METODOLOGI

Kajian ini menggunakan pendekatan kualitatif dalam bentuk kaedah soal selidik. Borang soal selidik diberikan kepada pelajar antarabangsa yang mengikuti kursus SBLF1093 *Malay as a Foreign Language, Lavel I, II* dan *III* di UUM. Borang soal selidik yang mengandungi soalan demografi bertujuan untuk mengenal pasti latar belakang pelajar antarabangsa yang mengikuti kelas bahasa Melayu di UUM. Kesemua 73 orang pelajar yang mengikuti kursus ini terdiri daripada pelajar antarabangsa yang berasal dari negara Indonesia, Somalia, China, Yaman, Bangladesh, dan Thailand.

Daripada soal selidik akan dapat dikenal pasti gaya belajar pelajar antarabangsa dengan mengguna pakai model pembelajaran Dunn & Dunn (1992) yang mengandungi 5 elemen gaya belajar, iaitu:
   i)   persekitaran
   ii)   emosi
   iii) sosiologi
   iv)   fisiologi
   v)   psikologi

Walau bagaimanapun, untuk mengenal pasti budaya belajar pelajar-pelajar antarabangsa di UUM ini, hanya elemen sosiologi sahaja yang akan dibincangkan. Ini memandangkan elemen ini dapat menonjolkan hubungan sosial pelajar yang sekaligus mencerminkan budaya pelajar itu sendiri.

3. DAPATAN DAN PERBINCANGAN
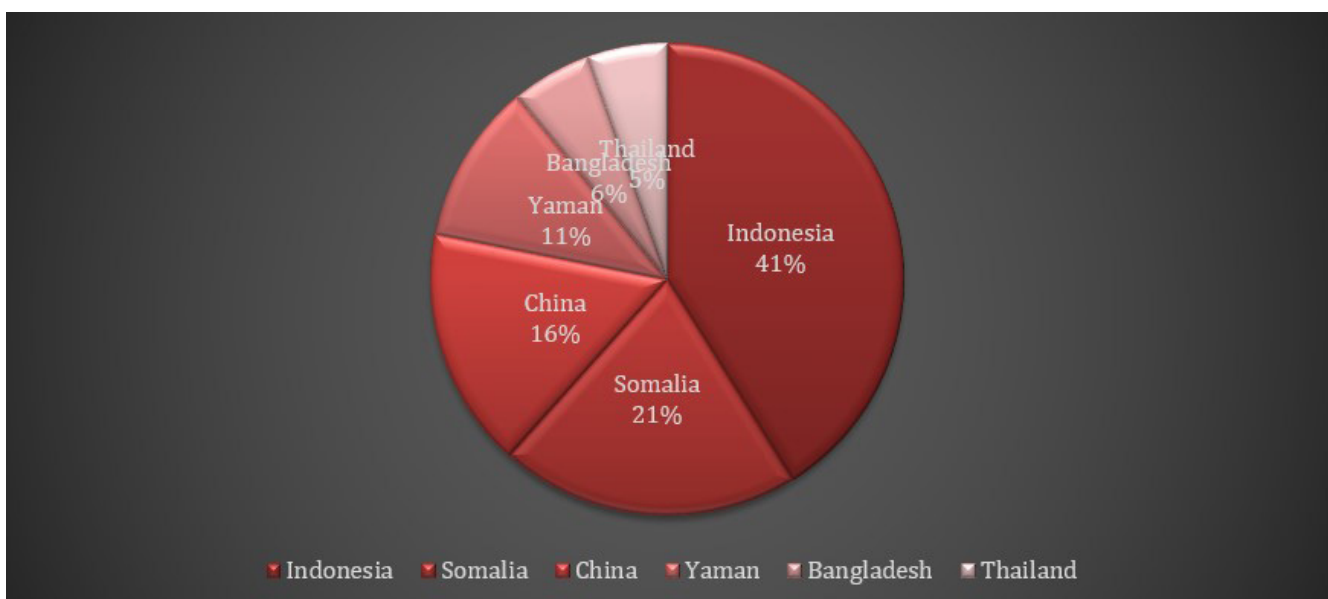
Rajah 2 ; Peratusan Pelajar Antarabangsa yang Mengikuti Kursus *Malay as A Foreign Language*

Rajah 2 menunjukkan peratusan pelajar antarabangsa yang mengikuti kursus bahasa Melayu di UUM. Pelajar-pelajar ini berasal dari Indonesia, Somalia, China, Yaman, Bangladesh dan Thailand. Pelajar dari Indonesia seramai 30 orang pelajar peratusan sebanyak 41%. Pelajar dari Somalia seramai 15 orang pelajar dengan peratusan seramai 21%. Pelajar dari China pula dengan peratusan sebanyak 16% diwakili oleh 12 orang pelajar. Pelajar Yaman dengan 8 orang pelajar dan pelajar Bangladesh serta Thailand dengan peratusan masing-masing sebanyak 5%.

Jadual 1 Gaya pembelajaran bahasa Melayu dalam kalangan pelajar antarabangsa di UUM dengan elemen sosiologi

NEGARA		INDONESIA		SOMALIA		CHINA		YAMAN		BANGLADESH		THAILAND	
	ELEMEN SOSIOLOGI	Jum setuju	%	Jum setu-ju	%	Jum setu-ju	%	Jum setuju	%	Jum setu-ju	%	Jum setu-ju	%
1	Suka belajar secara bersendirian	15	50	13	87	8	67	4	50	3	75	1	25
	Tidak suka belajar secara bersendirian	15	50	2	13	4	33	4	50	1	25	3	75
2	Suka belajar bersama seorang rakan sahaja	6	20	14	93	8	67	4	50	3	75	3	75
	Tidak suka belajar bersama seorang rakan sahaja	24	80	1	7	4	33	4	50	1	25	1	25
3	Suka belajar dengan orang yang mahir berbahasa	25	83	12	80	7	58	8	100	3	75	4	100
	Tidak suka belajar dengan orang yang mahir berbahasa	5	17	3	20	5	42	0	0	1	25	0	0
4	Lebih suka menyiapkan tugasan secara berpasangan	30	100	13	87	9	75	6	75	3	75	2	50
	Tidak suka menyiapkan tugasan secara berpasangan	0	0	2	13	3	25	2	25	1	25	2	50

5	Lebih suka menyiapkan tugasan secara berkumpulan	22	73	5	33	4	33	6	75	4	100	4	100
	Tidak suka menyiapkan tugasan secara berkumpulan	8	27	10	67	8	67	2	25	0	0	0	0

3.1. Budaya Belajar Pelajar dari Indonesia

Berdasarkan data yang diperoleh, didapati pelajar yang berasal dari Indonesia merupakan pelajar yang dominan dengan budaya belajar secara berkumpulan dan juga berpasangan. Elemen sosiologi dengan penerapan kerja berpasangan menunjukkan peratusan penuh. Jumlah pelajar antarabangsa dari Indonesia yang ramai telah menunjukkan bahawa semangat kekitaan dan kenegaraan tinggi dalam kalangan pelajar ini. Oleh kerana lebih senang berkomunikasi sesama sendiri maka pelajar-pelajar ini sering melakukan aktiviti secara berkumpulan atau berpasangan. Brown dan Yule (1983: 1) berpendapat bahawa bahasa bukan hanya alat komunikasi, malah bahasa merupakan bahagian daripada mesej dalam komunikasi. Brown dan Yule (1983), menjelaskan bahawa hal ini disebut sebagai "transaksional" dan "interpersonal". Ertinya, ada kebiasaan dan kebudayaan dalam menggunakan bahasa sebagai media atau alat komunikasi.

Selain itu, didapati pelajar-pelajar Indonesia suka belajar bahasa Melayu dengan orang yang mahir berbahasa. Ini membuktikan bahawa pelajar Indonesia begitu berminat mempelajari bahasa dan budaya Melayu. Saiful (2011) menyatakan bahawa faktor external pelajar telah mempengaruhi pelajar untuk terus belajar dengan penuh minat. Faktor external yang dimaksudkan ialah seperti kepedulian, guru yang berdedikasi, kelengkapan yang cukup, dan waktu yang memadai". Pelajar Indonesia selesa belajar bahasa Melayu kerana lebih mudah dan senang difahami memandangkan bahasa Melayu tidak jauh berbeza berbanding bahasa Indonesia. Budaya Melayu yang serumpun dengan Indonesia juga telah memudahkan pelajar-pelajar ini untuk turut mengaplikasikan budaya Melayu dalam pembelajaran mereka.

3.2. Budaya Belajar Pelajar dari Somalia

Pelajar dari Somalia mempunyai budaya belajar yang dinamik. Peratusan menunjukkan bahawa pelajar Somalia lebih suka belajar secara bersendirian. Mereka sering menolak berkerja dalam kumpulan. Malah mereka hanya berminat sekiranya belajar dengan seorang rakan sahaja. Ini dibuktikan dengan peratusan yang bersetuju pada elemen belajar dengan seorang rakan ialah 97%. Didapati pelajar-pelajar Somalia berminat mempelajari bahasa Melayu dengan orang dewasa yang mahir berbahasa. Ini membuktikan bahawa kelainan bahasa bukanlah penghalang kepada pelajar ini untuk terus mempelajari sesuatu yang baru. Kesediaan guru dan fasaliti yang baik di UUM pasti akan membuahkan hasil pembelajaran bahasa Melayu dengan lebih baik.

3.3 Budaya Belajar Pelajar dari China

Pelajar-pelajar dari negara China yang mengikuti kursus bahasa Melayu di UUM ialah seramai 12 orang. Data kajian menunjukkan pelajar-pelajar ini merupakan pelajar yang introvert. Pelajar-pelajar dari negara ini lebih minat belajar Melayu secara bersendirian. Dengan erti kata yang lain, mereka kurang bergaul dengan bangsa lain, mahupun dengan rakan senegara. Pergerakkan juga tidak secara berkumpulan. Pelajar lebih gemar belajar sendiri hanya dengan bantuan guru. Ini bertepatan dengan konsep masyarakat Cina itu sendiri yang mempunyai latar belakang budaya warisan Konfusious, iaitu cenderung menjadi sederhana, rajin dan menekankan kepentingan aturan, menghormati pihak berkuasa serta menghargai pemerolehan ilmu pengetahuan secara amali (Hing, 2013). Justeru, murid Cina amat menghargai pendidikan dan menghormati orang tua, guru dan cendekiawan (Mclnerney, 2005; Watskins & Biggs, 2001). Oleh itu, pelajar-pelajar dari negara China ini merupakan pelajar yang suka sekiranya dapat belajar bahasa Melayu dengan seorang yang mahir berbahasa dan memberi penumpuan yang baik kepada mereka. Ini kerana budaya belajar etnik Cina adalah cenderung kepada konsep pengajaran dan pembelajaran yang menyamai satu garisan hierarki, iaitu murid menganggap guru sebagai serba mengetahui dan menerima ilmu pengetahuan yang disampaikan oleh guru mereka (Hing 2013, Cortazzi & Jin 2001).

3.4 Budaya Belajar Pelajar dari Yaman, Bangladesh dan Thailand

Budaya belajar bagi pelajar-pelajar dari Yaman dan Bangladesh. Didapati pelajar-pelajar dari kedua-dua negara ini merupakan pelajar yang ekstrovert. Pelajar-pelajar ekstrovert merupakan pelajar yang cukup berminat dengan hal-hal yang berlaku di sekeliling mereka. Pelajar-pelajar ini lebih berani dan suka bergaul dengan ramai pelajar. Mereka lebih suka mengamalkan budaya belajar bersama-sama pasangan ataupun ada ketikanya secara bersendirian. Malah semua tugasan yang diberikan oleh pensyarah akan disiapkan secara perbincangan dalam kumpulan. Jumlah pelajar yang bersetuju menyiapkan tugasan secara berkumpulan masing-masing 75% (Yaman) dan 100% (Bangladesh). Berbeza dengan pelajar-pelajar dari Thailand. Pelajar Thailand merupakan pelajar yang mengamalkan budaya belajar secara berkumpulan. Malah hanya 25% daripada keseluruhan pelajar Thailand yang bersetuju dengan pembelajaran secara bersendirian.

4. KESIMPULAN

Sebagai kesimpulannya dapat dijelaskan bahawa gaya pembelajaran bahasa Melayu dalam kalangan pelajar antarabangsa di UUM telah sekaligus mencerminkan budaya belajar pelajar anatarabangsa itu sendiri. Penelitian menunjukkan budaya belajar pelajar dari Indonesia lebih menunjukkan kekitaan dan semangat setia kawan. Pelajar Indonesia suka belajar secara berkumpulan malah setia bersama pelajar senegara. Manakala belajar dari Somalia pula lebih teliti. Mereka berani dan selesa belajar bersendirian dan tidak gemar belajar secara berkumpulan. Pelajar dari negara China pula dominan kepada budaya belajar individual. Pelajar dari negara China begitu meyakini seorang guru yang berilmu. Pelajar Yaman pula suka belajar dengan guru yang berkeliber yakni cekap berbahasa. Pelajar Bangladesh dan Thailand merupakan pelajar yang ekstrovert dan suka

mempelajari perkara-perkara baru dalam pembelajaran mereka.

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STAKEHOLDERS COLLABORATION AS AN AGENT OF PROMOTION: AN OBSERVATION ON THE KELANTAN STATE MUSEUM

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ABSTRACT

Promotion strategy is considered as one of the vital elements in ensuring continuous visits and engagements from visitors to the heritage sectors, including museums. It is because a poor promotional strategy will be less likely to attract visitors and communities alike. Moreover, the volume of visitors will decrease, eventually distorting the museum establishments' prime objective; to become an informal educational institution for the public. Due to limited research on a promotional strategy towards museum management in Malaysia, this study only seeks to explore the promotional strategy adopted by the Kelantan State Museum. This paper aims to investigate the promotion strategy adopted by the Kelantan State Museum, responsible bodies involved, and challenges in promoting the museum, especially during the pandemic of covid19. Hence, this study implements a qualitative descriptive study using purposive techniques and snowball sampling by interviewing personnel in the Kelantan State Museum to achieve this objective. The data was then analysed by adopting Braun & Clarke's six steps thematic analysis framework. A few aspects of marketing strategies, activities, and primary funding were discussed based on the findings. It also identified essential stakeholders and their form of involvement in promoting the museum. The significant outcome from the overall findings identified few challenges faced by the museum management in promoting the institutions to the public, such as visitor's expectation, funding cut and digital adaptation, reducing the museum expenses due to Covid19, closure of many museums hubs for physical visitations, resulting in new rules introduced to cope with the current changes in ensuring the visitor's safety. It is suggested that the new norm has affected the museum management in promoting its institution and require new methods to reach a more significant engagement from the public.

Keywords: Covid19; Heritage Marketing; Kelantan State Museum; Museum; Promotion.

1. INTRODUCTION

Kelantan State Museum Corporation (KSMC) was initiated in 1952 by the State Museum Committee. Finally, some personnel were appointed in 1981 to manage all activities for Kelantan State Museum Corporation to fulfil the tourism sectors and reflect the culture of the Kelantan State. Under the Kelantan State Museum Corporation Enactment No. 6 of 1975 and related Laws such as the Antiquities and Treasures Ordinance No. 14/1957 and the Constitution Act A704/111988, KSMC has been entrusted in determining the direction, implementation, duties, and responsibilities for Kelantan Museum. The KSMC has succeeded in creating several specialised museums/galleries located in the cultural zone. KSMC managed few museums: State Museum, Adat Museum, Royal Museum, Handicraft Museum, Islamic Museum, War Museum, Kuala Krai Museum (Pebadanan Muzium Negeri Kelantan, n.d.).

Meanwhile, the International Council of Museums (ICOM) in 1974 has outlines the definition of a museum as an institution that is permanent and non -profit by providing services to the community and its development. In addition, it is also open to the public in obtaining, treating, linking and exhibiting for learning, education and entertainment from the human and environmental remains (Hussain, 2018). In the epoch of modernisation, museums offer an ever-challenging dynamic function for society. Besides that, it also ensures the visibility of tangible objects, providing contemporary values and preserving the collective memories of society and community (Sukri et al., 2021). The museum is a non-profit institution that aims to educate the public on the history and culture of a society. A means of promotion should not be monetary but for social and cultural progress. It can be seen from past research highlighting ways social media and digitalisation have improved the promotional strategy used in museum promotion. Such in the case of Hagia Sofea mosque in Turkey, a virtual museum platform is used to promote the community's cultural heritage. It shows that technological opportunities work as efficient promotional tools in promoting the museum and narrating the heritage and memories of the society. The study is to create a virtual museum platform including all kinds of written and visual materials by 3D game technologies (Döker & Kirlangiçoğlu, 2018). Not only that, digital promotion is also prevalent in this technological era where animation and interactive virtual technology is used to create interpretive material. It is widely used for museum learning and promotion (Lin & Din, 2008). In this sense, museum promotion is set to protect the community's heritage and preserve the dying culture of the community. It is evident in the case of Nabutani Ainu Cultural Museum in Japan. The study was to promote the dying culture of the indigenous people through the cultural promotion of indigenous people in a community-based museum through the Ainu Culture Cluster project (Nakamura, 2007).

In times of current health crises, it is essential to note that most cultural institutions face difficulties attracting the audience, which drove them to venture into creative and unconventional forms of promotion. The results demonstrated that the promotional activities positively impacted museum attendance, and unconventional forms of promotion had a more significant impact than conventional ones (Borić, 2016). Social media can be one of the unconventional modes of promotion widely used to promote the museum. This approach is supported by other research that focuses on adopting social media for marketing and education tools in the museum industry in Indonesia. It identified several factors in the adoption of social media in the museum industry, which is essential for the

museum to increase the number of visitors. There exists a positive relationship between museums and their visitors where many industries adopted social media as promotion and education media; consequently, it can increase their brand within the community. The result shows that most museums in Indonesia do not maximise the social media features, as they do not use social media (Sundjaja & Simamora, 2015). Other research intends to evaluate Museum Bali Puputan Badung's promotion strategy to increase the number of visitors. The promotion strategies used five marketing mix variables such as advertising, personal selling, sales promotion, public relation, and direct marketing by using SWOT analysis. The result shows that Museum Bali needed to utilise the "strength and opportunity" (SO) strategy, the "strength and threat" (ST) strategy, the "weaknesses and opportunity" (WO) strategy, and the "weaknesses and threat" (WT) strategy, with the effective formulation strategy being SO. It showed that attractiveness of the Museum Bali has its strengths and opportunities(Koerniawaty, 2016).

Moving to the promotional landscape in Malaysia, past research focuses on the promotional strategy in evaluating the effectiveness in attracting visitors to visit the Museum of Islamic Art Malaysia. The findings highlight that the museum management had implemented the 4P principles in their management, detailed as products, price, promotion, and place in attracting visitors (Zulkifli et al., 2019). The global trend of social media usages as a promotional tool can also be seen in Malaysia. For example, Ahmad et al. (2014) has researched the usage of social media promotion in TripAdvisor in promoting the World Heritage Sites of Melaka. Results indicate that TripAdvisor has contributed to promoting the World Heritage Site of Malacca in few aspects, such as online reviewers through TripAdvisor has directly promoted the heritage criteria available at the hotels and heritage tourism in general. Meanwhile, at micro-levels, such as the hotel management, the promotion was centred around the building, landscape, food, gastronomy, and rooms. In addition, at the macro level, the promotion cen-tred around heritage tourism and the main attraction available around the hotel surrounding where the visitor stayed. The research suggests that the online users in TripAdvisor have become the robust mechanism in promoting the Melaka heritage tourism and other heritage sites. Despite the internet as part of the social media roles in promoting the museum, radio and television were also highlighted in research on the Archaeological Museum of Lenggong Perak as prehistoric heritage sites in promoting to the public (Nashuriddin, 2012). This method is somehow a problem for a museum with financial and staffing limitations as it affects the promotional activities of the museum management. Thus, the research suggests that internet promotion is considered the most effective mechanism in attracting the public and indirectly enhancing the visitor statistic to visit the museum. Moving to the Kelantan landscape of museum management, past research only focused on the factors that encourage visitors to visit the museum in Kelantan based on a survey carried out on visitors and supported by facts gathered from interviews with informants who are experts on museum management (Omar, 2015).

Another research focuses on the promotion management of the museum Jahar. The research intends to analyse the data related to promotional activities organised by KSCM in promoting the Adat Museum. The result shows that KSCM has conducted various initiatives in promoting the museum. Through these activities, the Adat Museum will be more recognised by the local communities (Nurul Hidayah, 2012). When it comes to community expectation towards the promotional possibilities of the KSCM, (Hussain 2018) has conducted methods and marketability efforts that the KSCM can do in enhanc-ing the promotional strategy towards visitors and community. Results shows a significant number

of respondents agreed with the statement that Kelantan State Museum has the market values in exposing its culture through historical narration in the Kelantan State Museum. This paper identified a gap in the study where stakeholders' collaboration as agent of promotions also plays an important role in promoting the museum aside other media and digital technology. Hence this study set the objective to identify promotional activities conducted by the Kelantan State Museum, to identify stakeholders' collaboration and engagement in promoting the Kelantan State Museum and finally to evaluate the challenges in promoting the Kelantan State Museum.

2. MATERIALS AND METHODS

This research uses a qualitative approach in gathering data on the museum promotion strategy of Kelantan State Museum using purposive techniques and snowball sampling by interviewing three personnel in the Kelantan State Museum. The interview process took place using the interview guide formed through the research objective: as this is a semi-structured interview, no sets of interview questions were formulated. The themes formulated based on the objective were as follows:

Table 1. Codes and Themes

No	Codes	Themes	
1	Activity and promotion	1.	Activity
		2.	Promotion Strategy & Impacts
2	Stakeholders involved	1.	Stakeholders involved
		2.	Form of involvement
3	Challenges	1.	Challenges
		2.	Future planning

Reference: (*Fieldwork*, 2019-2020)

The data was then analysed by adopting Braun & Clarke's six-step thematic analysis framework (Braun & Clarke, 2006; Clarke & Braun, 2017) as depicted in Figure 1 below.
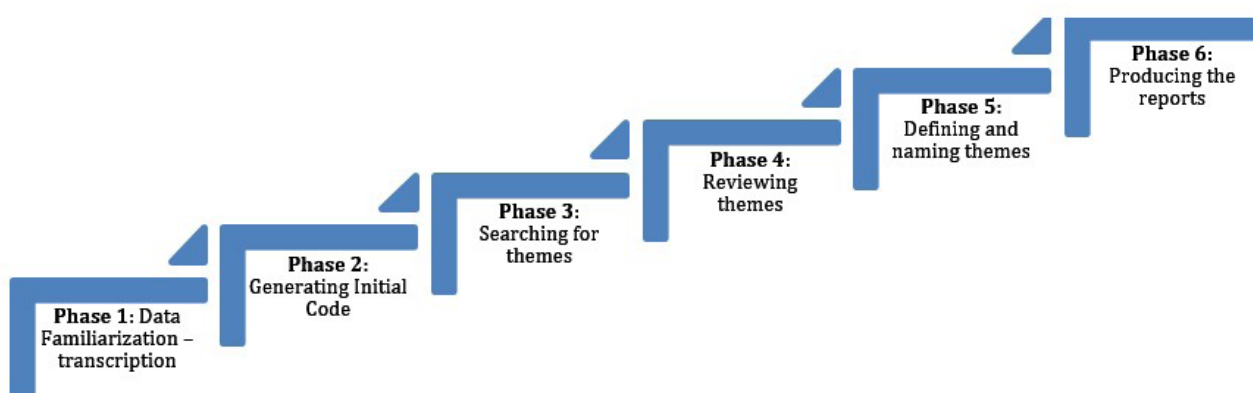

Figure 1. Thematic Analysis based on (Braun & Clarke, 2006; Clarke & Braun, 2017)

Based on Figure 1, there are six steps of thematic analysis in analysing qualitative data from the interview. The first step is to familiarise the data through the transcription process, which converts audio data into textual data. It then moved to code generation formulated from the research objectives. Finally, emergent themes and subthemes will be formed through reading. Eventually, the themes will undergo reviewing process where redundant and repetitive themes and subthemes will be renamed or deleted. Finally, the final stage of data analysis is producing and writing the data.

3. RESULTS AND DISCUSSION

3.1 Activity and Promotion

Based on the interview process with the personnel from the KSCM, among the museum's activities organized by the museum were the 3D exhibition and the 3 Decade Exhibition which has a direct relationto the Kelantan State government. Kelantan State Museum is among the most active institutions as compared to another museum under its reign. Data shows that the promotional strategy by the museum was through an announcement made through pamphlets disseminated to the public areas. The museum also used social media such as Facebook, World Wide Web, radio and television broadcasts such as "Selamat Pagi Malaysia, which was successfully broadcasted last 2 November 2020 on TV1. Social media was among the most convenient medium used as it is cost-efficient such as Facebook and Instagram. The findings support Nashuriddin, 2012 & Omar, 2015 who claims the usage of social media promotion as an excellent tools for museum with financial and staffing limitations and it is also considered as the most effective mechanism in attracting the public to visit the museum . In addition, the pamphlet was disseminated to tourist attraction areas such as hotels, airports, and Urban Transformation Centre (UTC), Government Departments in Kelantan as well as schools. Not only that, an invitation was also given to each museum in Kelantan. Based on the social media usages, the museum collaborate with accounts users and influencers with many followers and made announcements through it. Private messages was also sent to museum subscribers. However, despite of the efforts made, it is not possible to get too many visitors compared to the previous exhibition before the current health pandemic.

3.2 Stakeholders Collaboration

Stakeholder collaboration is seen as an agent in promoting and maintaining the museum visit through collaboration, promotion and funds. Among the stakeholders involved were the State Economic Planning Unit (UPEN), Kelantan Project Implementation Planning and Monitoring System (SPARK), Tok Guru Institution of Thoughts, who were among the stakeholders involved in the Three Decade Museum exhibition. They provided the museum with relevant information needed. The museum will then interpret and process the material for the proposed exhibition. Each head district in Kelantan was also involved and informed. The state museum needs to ask their permission to set up the banner and bunting to promote their activities. The museum also works with other interested outside companies in exhibiting and conducting activities in Kelantan State Museum. These parties will contribute to the Kelantan state museum in terms of data, funds, and materials. Besides, the museum also has few strategic partners such as Persatuan Seni Lukis, Persatuan Wau and Persatuan Seni Purba, Galeri Pak Rossum and Gallery Anjung

Pesona Wajah. This institution provides the Kelantan State Museums with data and information verification, experts, and funds. Meanwhile, another governmental organisation was Tourism Information Centre (TIC), among role is to announce the Kelantan State Museum activities to public. This finding indirectly supports Ahmad et al. (2014) arguments in the role of TripAdvisor as an external stakeholder to promote the heritage criteria at the Melaka World Heritage Sites.

3.3 Challenges

Among all, there are few Challenges identified in promoting the Kelantan State Museum. The most challenging one is a visitor expectation and interpretation. It is prevalent in the Three Decade Exhibition, where it was perceived as an exhibition that is politically orientated as it exhibited the PAS ruling Kelantan for thirty years. Hence, the visitors were only coming from PAS supporters, not from another political supporter. Meanwhile, in terms of funding, the exhibition usually involves a large amount of expenditures. Hence, when there is a funding cut, it will affect the whole process and outcome of the exhibition. Hence, funding is seen as the most challenging aspect of a museum exhibition, and this can affect the outcome of the exhibition, consequently affecting the visitors coming to the exhibition. Having said that the museum must follow the current trend in using modern technology. In addition, the research was conducted during the first wave of health pandemic whereby, the closure has reduced their income, temporary closure for physical visitations, which require new rules to cope with the current changes in ensuring the visitor's safety and visitation. Therefore, the museum must find ways to promote their museum after covid 19 and to enhance engagement from visitors.

4. CONCLUSION

It is concluded that the museum management require strategies in organizing and managing the promotion to attract visitors by employing the roles and contribution of other stakeholders aside conventional methods such as disseminating brochures, pamphlets, bunting, television broadcasting and social media. Amidst this health crises, paradigm shift requires strategic mechanism in mobilising the museum digitally with the help of stakeholder's collaboration in promoting the museum. It is suggested that the new norm has affected the museum management in promoting its institution and require new methods to reach a more significant engagement from the public.

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PERFORMING ARTS

HERITAGE LISTING INDICATORS FOR SAFEGUARDING INTANGIBLE CULTURAL HERITAGE IN MALAYSIA.

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ABSTRACT

This study explores the formulation of safeguarding indicators to guide Intangible Cultural Heritage according to best practices' indicators in the 2003 Convention of Safeguarding Intangible Cultural Heritage by UNESCO. Thirteen (13) respondents, which consist of five (5) heritage managers, five (5) recognized cultural practitioners and three (3) ICHs' Committee Members in Malaysia were selected and interviewed in the study to provide views and perspectives on the application of the measures for safeguarding ICH in Malaysia. The study's findings afforded new insights that might assist in the safeguarding practice of ICH in Malaysia.

Keywords: intangible heritage; safeguarding; performing arts; cultural practitioners

1. Introduction

For the past decades, there is an increasing pattern of interest by stakeholders such as individuals, groups, communities, Government and non-governmental organisations in safeguarding the skills and knowledge of intangible cultural heritage from being abandoned, disappeared, or lost (Kurin, 2004; Aikawa-Faure, 2009). UNESCO has titled the skills and knowledge of consists of practices, expression, traditions, belief, rituals, performing arts and many others' Intangible Cultural Heritage' (hereafter refers to ICH in this study) is associated and recognised by communities, groups or individuals as part of their cultural heritage (UNESCO, 2003). One way to protect ICH is by listing the process, together with a set of assessments to guide its cultural significance. However, the listing mechanism for ICH is less available and not many countries have established their listing mechanism, including Malaysia.

The ICHs' listing criteria are absent in Malaysia, although ICH's general characteristic is stated in the National Heritage Act 2005. Additionally, the government has not developed a guideline to ensure that intangible heritage value is appropriately identified and assessed. Therefore, this research aims to establish safeguarding indicators for the intangible cultural heritage in Malaysia. As for Malaysia, safeguarding ICH is still new, and there are several issues and challenges regarding the protection of traditional knowledge and skills of ICH (Nurul et al, 2008). Although the safeguarding measures, such as legislation and policy on safeguarding ICH, have been established and enforced, for example, the National Heritage Act 2005, it is still not well-equipped to protect the ICH from being heavily abandoned, lost, or disappeared (Kamal, 2005). Besides, the NHA 2005 does not yet widen the scope to cover ICH management in Malaysia. Although Malaysia is a member (State Party) to the 1998 World Heritage Convention (Ahmad, 2008) and already ratified the 2003 Convention of

Safeguarding Intangible Cultural Heritage on July, 2013, there is slight doubt about the future of ICH in Malaysia. The absence of this safeguarding plan endangered the skills and knowledge of ICH, especially the cultural practitioners who possessed that heritage because the bearers or the owners are ageing and die without having a chance to transmit it for continuations' purposes. This situation highlights the need for a proper plan of safeguarding and indirectly protecting ICH in Malaysia and demands relevant institution to establish appropriate safeguarding measures for managing to ensure ICHs' valuable preservation elements are protected.

2. Justification and Research Objective

The rationale for this study is derived from the author's interest to better understand the safeguarding practices of ICH in Malaysia. Understanding the significant values of ICH is crucial to ensure that these values are safeguarded. Research indicates that JWN (The Department of National Heritage) presently does not have guidelines or safeguarding plan to facilitate the efforts to safeguard ICH domains in Malaysia. Although the interconnectedness is growing, it is arguable that the law in Malaysia relating to the preservation of the ICH is not satisfactory.

Safeguarding the ICH is crucial because its characteristic is people-oriented. Much of the skills and knowledge linked to ICHs' domains are in danger of disappearing due to declining numbers of cultural practitioners, growing disinterest of youth, lack of funds, and management inefficiency. Consequently, many potential domains of ICH are abandoned, or a complete loss in the cultural practitioners (be it community, groups, and individuals) are deceased. Nobody can re-create the ICH elements with high historical, artistic or cultural value.

This research focuses on the Malaysian context, although part of the literature review discusses the safeguarding practices at the international level. It assists on the lesson learnt and possible adaption applied in Malaysia from the established good practices of ICH. Thus, this study may add to academic studies of cultural heritage and its local and broader significances to understand the role of ICH in Malaysia and to policy-making and heritage safeguarding amongst local authorities, government agencies and the NGOs concerned with cultural heritage in Malaysia.

Guidelines are, by definition, broad and conceptual in nature. Thus, they need to be further enhanced with outlines to supplement each thematic areas (Beazley, O. & Deacon, H, 2007). Hence the research also seeks to develop further understanding of the safeguarding indicators for listing by using one (1) element of ICH, performing arts as a theoretical model. This element is selected because there are many other elements under the ICH. Due to time and financial constraints, it is best to zoom into one (1) element and dig deeper for comprehensive data.

The study's main objective is to develop safeguarding indicators to facilitate the assessment of ICH for heritage listing in Malaysia. The following issues were explored in response to the research objective, which are;

    a. Regarding the declaration as heritage object in Section 49 of the NHA 2005(National Heritage Act 2005), what are the safeguarding indicators for ICH assessment to be listed in the Register?

b.   Based on the cultural significance identified, what is an appropriate method to assess the best heritage object to list?

In supporting the objective of this study which is to develop safeguarding indicators to facilitate the assessment of intangible cultural heritage, the findings for each theme will be referred to as 'indicators'. According to Oxford Advance Learner Dictionary (2021), the definition of' indicators is 'a sign, mechanism or instrument that shows you what something is like or how a situation is changing'. While Chambers (2014) dictionary defines 'indicators' as 'an instrument or gauge that shows the level of something; any sign, condition, situation, etc which shows or indicates something that is bound to flexibility and adaptation to situation'. The definition in both dictionary indicates that term 'indicators' refer to a set of instruments. Therefore, the term 'indicator' is understood as an instrument set to guide assessment in this study's context.

3. Literature Review

Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills, and instruments, objects, artefacts, and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, interaction with nature and history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

The term as adopted here thus defines Intangible Cultural Heritage as any living cultural expression associated with shared collective meanings and deeply rooted within a community. Because they constitute specific creations, such endeavours, together with their organisational structures and codes of meaning, are valued within the community which engages in them. Thus, consideration is given to the Cultural Heritage of groups, communities, or cultural areas, not only because they are a part of the community's memory, but they are the result of a collective desire to preserve them, as they are recognised as an integral part of our own Cultural Heritage. This is Cultural Heritage because it is conveyed and re-created, and there is a collective consensus that it should be staged and experienced in the present, and given future continuity. Meanwhile, Intangible Cultural Heritage may in turn give ongoing life to an aesthetic experience involving different sensory references: through hearing, sight, touch, scent and taste.

Unlike tangible heritage, the foundation values that uphold ICH is for the minority groups and mainstream social groups, the social and economic value of knowledge is relevant. Intangible cultural heritage is expressed through process, phrases, know-how, and abilities, including associated objects and cultural spaces - that people distinguish as components of their cultural heritage. It spread through generations and is constantly recreated; it ensures humanity with a sense of identity and continuity. The below chart is the core values established by UNESCO during the 10th Annual Meeting of the South-East European Experts Network of ICH in 2016.
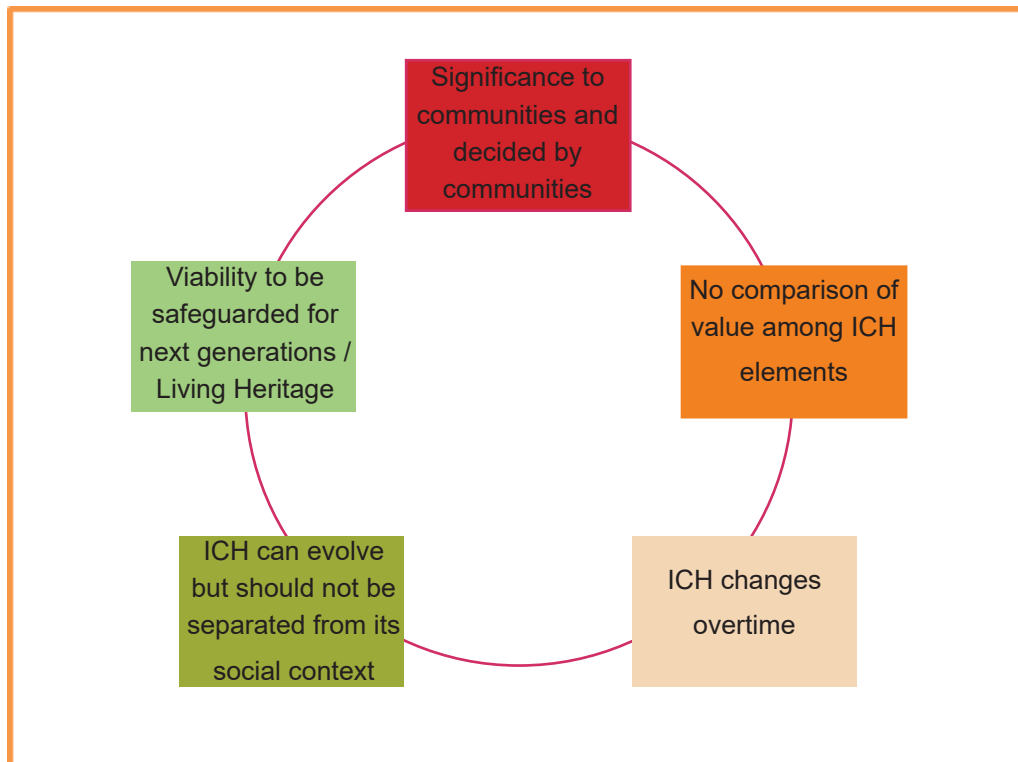
Source: UNESCO (2016)

In some cases, Intangible Heritage is also one of the contributing factors that determines the Outstanding Universal Value of the World Heritage site. For example, Criterion (vi): be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance e.g. Hiroshima Peace Memorial, or Auschwitz Birkenau.

The designation or assessment of ICH is connected with the understanding of ICHs' characteristics. Blake (2015) suggested that to nominate ICH as a cultural property; one needs to understand ICH's characteristics as part of a planning process or for methodological aspects. Several characteristics of ICH listed by UNESCO (2013) are;

a. Intangible Cultural Heritage is internalised within individuals and communities as a part of their identity.
b. Intangible Cultural Heritage is shared by the members of the group
c. Intangible Cultural Heritage is living and dynamic
d. Intangible Cultural Heritage is transmitted and recreated
e. Intangible Cultural Heritage is traditionally preserved by the community
f. Intangible Cultural Heritage is interconnected with the tangible dimension of culture
g. Intangible Cultural Heritage is vulnerable
h. Intangible Cultural Heritage is ritualized and cannot be copied
i. Intangible Cultural Heritage refers to individual biography and to the collective

Understanding the ICHs' characteristics helps stakeholders assess the significance of ICH before recognizing the ICH to be cultural asset to a nation. Figure 2.2 demonstrate Blake's suggestion for identifying the ICHs' values for recognition. ICH identification should be with the elements' values and characteristics before proceeding to the next step to consider or justify being selected as national heritage.
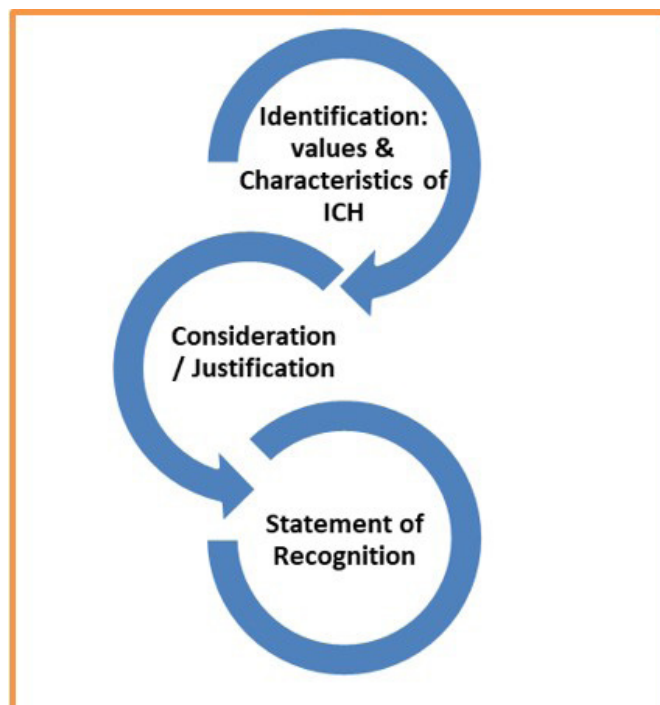
Source: Blake (2016)

I. Assessment of Intangible Cultural Heritage

Jane (2014) recommended that law and administrative guidelines incorporate the idea of cultural importance into their assessment frameworks. The 2003 Convention of Safeguarding ICH guidelines demonstrates that safeguarding heritage is a sequential process that begins with data collection and analysis to determine the value of the ICHs' elements and make decisions, followed by policy creation and management in accordance with the policy.

During the 10th meeting of the Committee of UNESCO Intangible Cultural Heritage 2016, it discussed and developed the appropriate guideline for safeguarding ICH based on the Good Safeguarding Practice by South Korea, Japan, and China(refer to Figure 2.2).
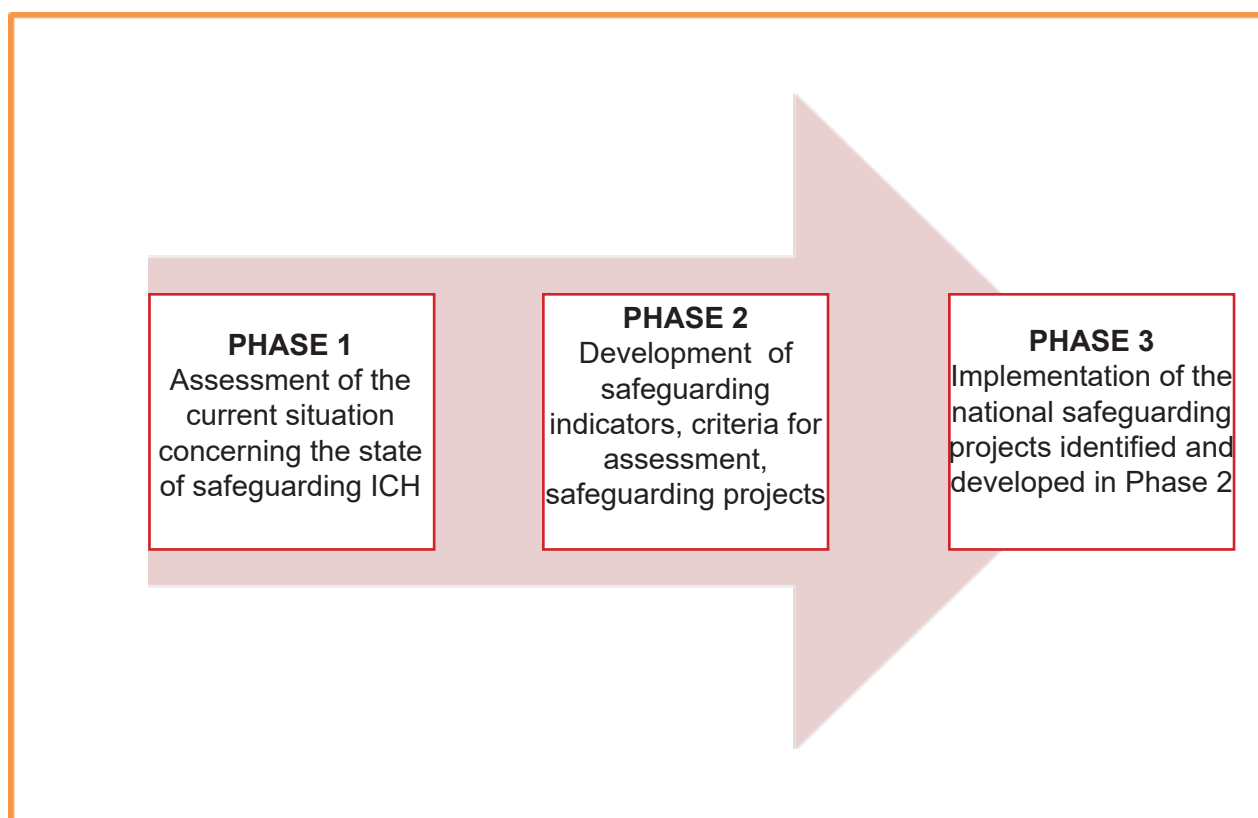
Figure 2.3: Guidelines of National Assessments on the State of Safeguarding Intangible Cultural Heritage
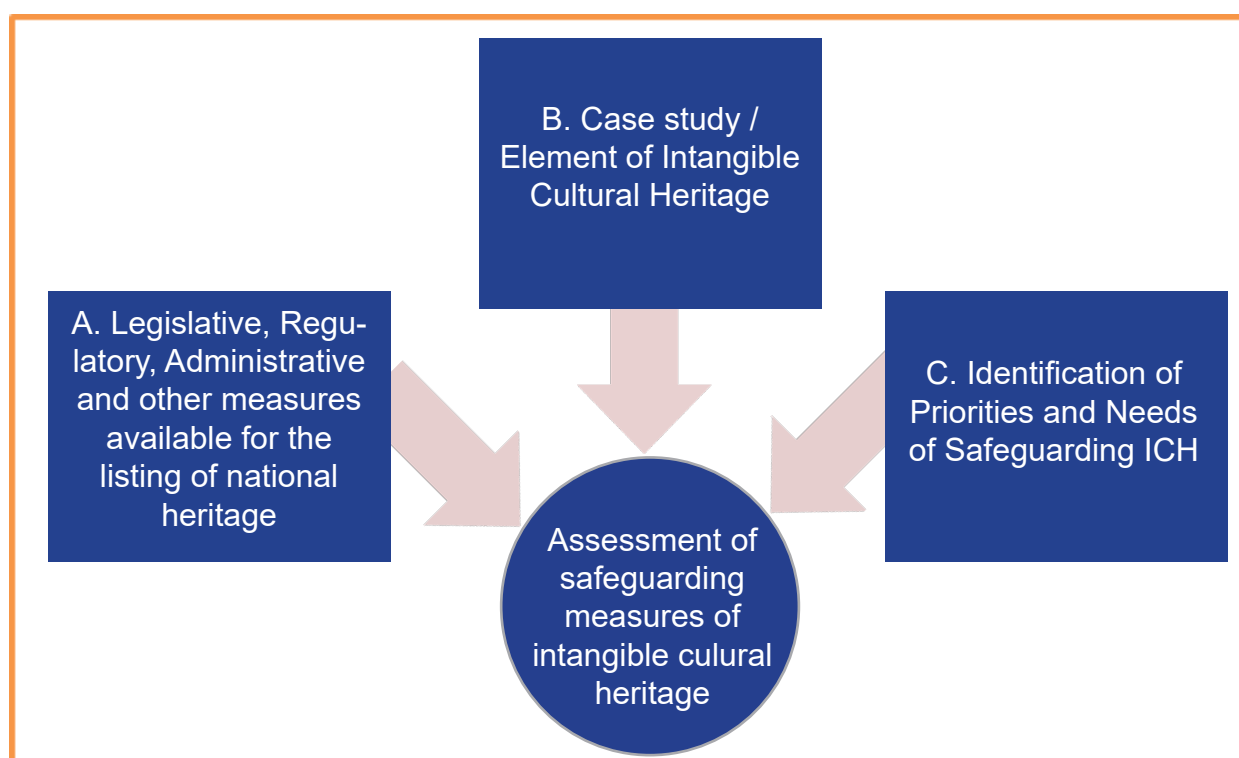**Source:** UNESCO (2016)

Figure 2.4: The Set of Assessment of Safeguarding Measures of ICH (Phase 1 & Phase 2 in the Guideline)
Source: UNESCO (2016)

The above diagram in Figure 2.3 is the guideline from the initial assessment until the official recognition of ICH. Figure 2.4 indicates Phase 1 and Phase 2 in the guideline, which explains a set of criteria for the assessment. Under each main criteria, it has sub-criteria, which is the focus of the study. The sub-criteria for each assessment are as per below;

A. LEGISLATIVE, REGULATORY AND OTHER MEASURES AVAILABLE FOR THE IMPLEMENTATION AND RECOGNITION

1.   Institutional capacities for safeguarding intangible cultural heritage
2.   Legal, technical, administrative and financial capacities and measures available
3.   Existing inventories on intangible cultural heritage
4.   Involvement of communities
5.   Promotion, awareness-raising, education and other measures

B. CASE STUDY / ELEMENT OF ICH TO BE IDENTIFIED AND RECOGNIZED

1.   The element's social and cultural functions
2.   Assessment of its viability and the current risks it faces
3.   Efforts to safeguard the element and impact of the implementation of safeguarding plan, if any
4.   Efforts to promote or reinforce the element and its contribution to raising awareness about the importance of the intangible cultural heritage
5.   Participation of communities, groups and individuals in safeguarding the element and their commitment to its further safeguarding

C. IDENTIFICATION OF PRIORITIES AND NEEDS

1.   Problems, needs and possible solutions
2.   Priority activities and measures

4. Research Methodology

This research follows a qualitative approach using grounded theory method and is divided into 5 stages. In-depth interview was the primary method for data collection in the (Stage 3) Phase 1 of the fieldwork while a questionnaire survey carried out in (Stage 4) Phase 2 subsequently refined and verified the collected data.The data collection was obtained through interviews with thirteen (13) purposely selected respondents consists of five (5) heritage managers, five (5) recognized cultural practitioners and three (3) ICHs' committee members in (Stage 3) Phase 1 was subsequently used to form draft indicators for assessment. These draft indicators became the basis for the questionnaire survey in (Stage 4) Phase 2, which was carried out with focus group of purposely selected experts for refinement and verification purposes. The (Stage 4) Phase 2 experts consisted of five (5) heritage experts from different fields of background. In both phases of the fieldwork, pilot tests were carried out to ensure comprehensibility of the questionnaires before the actual commencement of the data collection. Results from the pilot tests were not included as part of the findings of the study.

Research ethics in the data collection process in this study included informed consent, respondent anonymity, and storage of data. At the start of each interview, the respondents were informed of their rights and were given a consent form to sign. The interviews were tape-recorded, transcribed verbatim and checked. In ensuring the credibility of the data, a summary of the salient points of discussion was sent to the respondents for confirmation. Several methods were used to analyse the collected data. In (Stage 3) Phase 1 the data was manually coded by the author, arranged into categories and themes. The findings from (Stage 4) Phase 2 used focus group methods to refine, verify the information and draw conclusions. Also, new rising data was crossed-referenced with established literature and precedent to ensure credibility. The study accounted for credibility and trustworthiness of the research through various strategies including data triangulation and internal validity.

The purpose of this study is to develop safeguarding measures for the assessment of evaluating ICH in Malaysia. The study is contextualised in relation to the requirements for National Heritage designation under Section 67 of the Malaysian National Heritage Act 2005. According to Neuman (2011), qualitative research is appropriate when the importance of context is emphasised, as quantitative research rarely does. Patton (2002) notes that "qualitative techniques allow in-depth and detailed examination of topics" and then recommends that "qualitative inquiry is oriented toward exploration, discovery, and inductive logic." The ontological and epistemological positions taken by constructivism in this work led to the technique of grounded theory.

A grounded theory method is appropriate for investigating the topic under investigation since it enables systematic data gathering and analysis to create theory. As mentioned in the Literature Review, the concepts of facilitating the assessment of cultural assets for Malaysian National Heritage listing must be contextualised in the Malaysian context to be meaningful.

Additionally, in order to establish these principles, it is important to collect extensive and comprehensive data from Malaysian heritage managers, as they are the most informed about the country's cultural heritage's distinctive features and are most equipped to reflect on their own experiences. According to Creswell (2008), grounded theory is appropriate for developing broad theories or explanations of processes; because the theory is established or 'grounded' in data, it is more applicable to the situation because it enables in-depth understanding, which facilitates the process of developing and establishing the principles. This demonstrates the importance of using a grounded theory method in this research. However, for the purpose of this study, it focuses on Stage 3 Phase 1 Component 2 of the overall diagram below.

This investigation was conducted in five major stages. The study's research methodology framework is depicted in Figure 4.1, which shows the layering of 'ground' activity during the research process. However, for the purpose of this article, it discusses only for Stage 3 & 4 for Component 2.
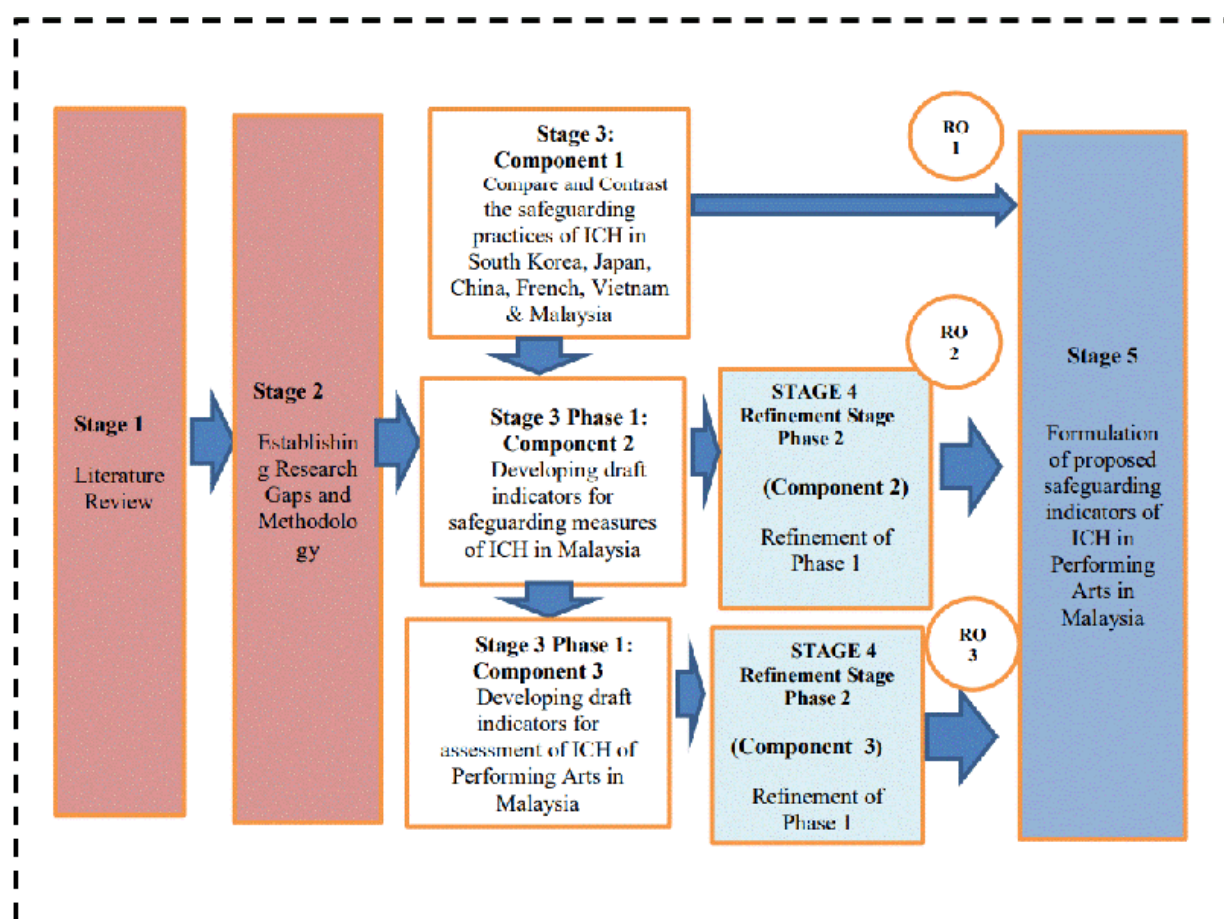
5. Findings and Discussion

The findings provided in this chapter are the outcome of an inquiry, data immersion, coding, analysis, and interpretation of 'thick rich data' on the phenomena of cultural heritage significance. Five themes emerged from the data analysis process using a deductive method guided by existing patterns in other nations' cultural heritage evaluation practices. Each themes addressed a different element of determining the cultural significance of the criteria under investigation. The following are the themes and brief indicators for each theme:

Themes	Explanation
Policies, Legal and Administrative Management	1.Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH
	2. Extent to which policies, legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented
	3. Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented
Engagement of Communities, groups, individuals and stakeholders	1. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect

Inventorying and Research	1. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding
	2. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned
	3. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding
	4. Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding
Transmission and Education	1. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH
	2. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage
	3. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH
	4. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions
Awareness-raising	1. Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding
Role of ICH and its safeguarding in society	1. Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by society at large
	2. Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect
	3. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect
Funding / Incentives & Encouragement	1. ICH Fund effectively supports safeguarding

Criteria 1: Distinctive Legal, Regulatory and Administrative Organization

The result of the study indicates the important of the country's responsibility to establish or designate one or more competent bodies that can safeguard ICH. Such an institutional infrastructure is understood as a precondition for effective safeguarding, and in many countries such bodies are assigned specific responsibilities for implementing the safeguarding practices at the national level. Due to ICH, this puts communities, groups and individuals at the centre of safeguarding and foresees the participation of many other actors, many countries often find it helpful to establish different bodies or mechanisms to coordinate such involvement. Safeguarding bodies or institutions also include cultural centres, centres of expertise, museums, archives, libraries and other research institutions

that may have a role in documenting ICH and a wider role in safeguarding and managing ICH.

According to respondents and experts, having a distinctive and solid legal framework can provide a country with a map of the institutions active in the field of ICH and help identify and address institutional gaps or weaknesses. It can also help assess whether existing competent bodies for ICH safeguarding effectively mobilise and synchronise other actors' safeguarding efforts. One of the experts claimed that a comprehensive legal framework can give an overview of the institutional infrastructure for ICH safeguarding and can offer examples of coordination mechanisms that have proven their effectiveness at the global level and Malaysia is basically on the right track with some improvement needed to cover many aspects of heritage including ICH.

Criteria 2: Participation of Community, Groups and Individual

The study results show that the criteria address the widest possible participation of communities, groups and, where appropriate, individuals' in the safeguarding and management of their ICH. This criteria highlights and effectively involves this broad range of actors to achieve the best safeguarding results, whether for ICH in general or specific elements of ICH. It is crucial to engage with community, groups and individuals by understanding what is going on. A clear understanding of the whole process of ICH will help all potential stakeholders to meet their expectation and query when engaging in safeguarding activities.

The majority of respondents and experts believe that cultural institutions in Malaysia are actively engaged with communities, groups, and individuals in programs and activities related to ICH. Many relevant programs, activities and collaborations implemented by JWN, Museum or JKKN that support and encourage public to participate. E3 expressed his opinion that an enabling environment should exist for communities, groups and individuals concerned to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Active participation from all parties can help a country to assess whether its safeguarding efforts are effectively undertaken with the broadest possible participation of communities, groups and individuals. With the engagement of civil society and private sector participation in ICH safeguarding can help identify opportunities for increasing the effectiveness of a nation and community efforts and locally-appropriate ways of doing so.

Criteria 3: Imminent Danger of Disappearance

One of the characteristics of ICH is it is evolving and dynamic. However, ICH rely heavily on people that practice the ICH and are exposed to total extinction if no possible action is taken. Inventorying, research and documentation on ICH are able to safeguard any ICH elements, whether inscribed or not. SO 2 expressed his view that poor recording and documentation is one of the challenges in safeguarding ICH. These processes are either not properly conducted or are never shared as part of a 'one-stop database centre ICH. All the experts recommend better sharing of data and easy access to it by all, not solely academics. This might be easier if the basic data were available at the time they were needed to assist safeguarding projects.

Inventorying primarily identifies and defines the various intangible cultural heritage elements present in its territory, with communities, groups, and relevant non-governmental organizations. This is to ensure identification with a view to safeguarding, where a country shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated. SO 1 and SO 2 pointed out that JWN and other agencies required a more sophisticated and advanced inventorying system although the existing inventory system has helped register any heritage objects. SO 1 shared his view that " what we are lacking is the coordination mechanism of one or more inventories system oriented towards safeguarding and reflecting the diversity of ICH in Malaysia." According to E2, the authority is developing a proper inventory system that specialises in inventories and/or inventories of various scopes to reflect diversity and contribute to safeguarding.

Although some States already and intensively involve communities of intangible cultural heritage bearers, many inventory projects do not yet take into account concerning communities' involvement. They were often developed by organizations and individuals from outside the communities and often were not created with the aim of ensuring the viability of intangible cultural heritage, as required in the Convention. Several respondents stated that communities, groups and relevant NGOs must participate inclusively in inventorying which informs and strengthens their safeguarding efforts and inventorying process respects the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions. SO2 explained that "JWN have the periodical meeting with various representative from NGOs, Public and Private Organizations to discuss in the matter of listing, inventorying and potential research about ICH. We want to do so much, however I must say, financial restraint is always present that sometimes hinder or hold our program for ICH."

Criteria 4: Awareness-raising and Continuity

This study revealed that the importance of awareness-raising of safeguarding ICH in Malaysia. Intangible Cultural Heritage is kept alive and relevant to a culture if it is regularly practiced and handed down from one generation to the next. It is not static, but very dynamic, each successive generation putting its own stamp on what came before, and using new technologies to communicate and share cultural expressions. One of the purpose of awareness at the local and national levels is to disseminate the importance of the intangible cultural heritage and ensure mutual appreciation. FO3 stated that for cultural institutions, the responsibility is to encourage to 'ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, particularly through educational, awareness-raising and information programmes,". Awareness-raising is aimed at the general public, in particular young people and also calls for the widest possible participation in all safeguarding activities by 'communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage'

In Malaysia, the existing institutions such as ASWARA (higher institution) and Sekolah Seni Malaysia (secondary schools) are among the education institutions whose main aim is to protect and disseminate the value of intangible heritage to the younger generation. It provides the youth to have the proper chance to learn and appreciate the national heritage of Malaysia. RLPT3 stated

that by establishing an educational institution that focus on cultural heritage assist in enhancing youth's interest to learn about heritage. RLPM1 claimed that "ICH is not only about dancing, singing, movement as what many of us think of, it is harder and more challenging to manage."

It is important to instil the knowledge of ICH at an early age to help younger generation aware of their culture. Programs such as Kelab Cilik by JKKN, or Orchestra Group from Istana Budaya and Yayasan Seni are examples of youth actively engaged in awareness-raising activities, including collecting and disseminating information about the intangible cultural heritage of their communities or groups. SO3 mentioned that "we want the awareness-raising actions reflect the inclusive and widest possible participation of communities, groups and individuals concerned, so it requires to start at all walks of life."

In ensuring the continuation and raising awareness of ICH's value, ICH is to collaborate with practitioners and bearers of ICH. They are acknowledged publicly, on an inclusive basis, through policies and programmes. FO1 stated that JWN has developed a ' Warisan Kebangsaan Orang Hidup 2005' program to recognise the cultural practitioners as Living Human Treasure officially. Presently, 27 individuals were selected and recognized as LHT in Malaysia since the initiative of WAKOH started in 2005, with some were already deceased. One of the most effective ways to achieve the sustainable safeguarding of the intangible cultural heritage would be to guarantee that the bearers of that heritage continue to develop their knowledge and skills further and transmit them to younger generations.

Criteria 5: Funding / Incentives/ Encouragement

The Communities' heritage management seems to work based on funding, donations, sponsorship, aid and paid performances. Funds usually come from the government, non-government organisations (NGOs), tourists' donations and charges imposed by the communities during their performances. For example, in managing and preserving the traditional Indigenous arts and craft, the communities received aid from the Tourism Ministry to conserve, buy and change whatever was necessary. This was because, without financial assistance, they would not have been able to conserve and safeguard the performance properly due to the high cost of maintenance as claimed by RLPD2;

"..However, raw supplies nowadays is expensive here and we do not know how to do that. To prepare a good yet basic performance, can cost up to RM600. That also depends on the types of performance. That is why we hardly continue our performance frequently."

For the safeguarding of ICH, it relied on the authority. This is due to them not having the capacity to generate their own income. Despite all the hard work, the authority paid the community members / groups / individuals/ practitioners who volunteer a minimum sum of MYR350 to safeguard the ICH actively. It seems that the amounts are not sufficient for them as they have families to support. Moreover, most of them are heavily reliant on the money, as most of them work as cultural practitioners on a full-time basis. Although the community members / groups / individuals/ practitioners receives minimal funding from the authority, the maintenance or necessity for the ICH's element to be safeguarded rests on the shoulders of members of the community, as they

have to manage the skills and knowledge of ICH as well as looking for sponsors.

The community / cultural practitioners hoped to receive substantial funding so that they could be fully committed to managing the cultural heritage; they also hoped to be given power by the authority to manage their own ICH's elements and other community heritage industries as they have to look for the fund. They are still hoping for a salary increase and to be given the full capacity to handle their own cottage industry. They also hoped to be given authority to manage their own heritage and receive the economic benefit yielded by the industry. In that case, the community might be able to prioritise its commitments to the community's heritage management without being worried about their responsibility towards their families.

6. Conclusion

This research explored ways to assess ICHs' domain for heritage listing and develop safeguarding indicators to determine one domain of ICH, which is Performing Arts, the conceptual model. It is intended that the relevant parties will utilise these indicators to appraise cultural heritage, giving practical relevance to this research. In addition to the principles developed to guide cultural heritage assessment, this research identified certain issues that must be addressed by the relevant government agencies involved in heritage to improve cultural heritage protection especially for the safeguarding of ICH. Lastly, Intangible cultural heritage is important as it gives us a sense of identity and belonging, linking our past, through the present, with our future. Intangible cultural heritage is of both social and economic importance. It aids social cohesion and helps individuals to feel part of a community and of society at large. If no serious action is taken in safeguarding ICH, it will disappear for eternity and never be replaced. The research seeks the perspectives from heritage managers, recognized cultural practitioners, ICHs' committee members and experts to develop indicators of evaluation that area made for Malaysia. Through Phase 2 validation of draft indicators developed in Phase 1, the author established a total of sixteen (16) indicators to guide evaluation of ICHs' listing.

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RELEASING THE WIND OF THE WERETIGER:
MAIN 'TERI, TIGER TRANCES AND HEALING TRANSFORMATIONS IN KELANTAN, MALAYSIA

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ABSTRACT

This paper examines *angin hala*, or weretiger wind. Supernatural tigers have been described within the oral history, folktales and fables of the Malay world. Ancestral tiger spirits, tiger familiars and weretigers are common motifs in the historical literature of Java, Bali, Sumatra and the Malay Peninsula. Based on ethnographic fieldwork in Kelantan, Malaysia with traditional practitioners of *main 'teri,* this study examines how *main 'teri* practitioners conceive of weretiger wind. Weretiger wind is described as a *benda luar*, an illness that originates outside the body, but that manifests with specific internalized physical and psychological symptoms. Physical manifestations of weretiger wind can include high blood pressure, circulatory problems and heart rhythm irregularities. Psychological manifestations of weretiger wind can include anger or depression, with patients often frustrated to the point of violence. This paper will investigate how patients diagnosed with weretiger wind are led through a ritual process of releasing their inner tiger through specific songs and chants that call for the tiger spirit to arise. I will explore how patients are encouraged to *lupa*, or forget themselves, as they transform into tigers through performance.

Keywords: tiger; *angin; main 'teri;* ritual; performance

1. INTRODUCTION

Main 'teri ritual performances have been used for generations by Kelantanese practitioners to treat spiritual disturbances, psychological conditions and social disruptions. The term main 'teri is thought to be a shortened form of *main puteri* or *main peteri* (Laderman 1991). While some practitioners speculate that the term *main puteri*, to play the princess, originates from tales that link the birth of the genre to the legendary Kelantanese princess Puteri Saadong, researchers and performers that choose to emphasize the healing aspects of the performance, often interpret 'teri as a shortened form of the Kelantanese Malay word *peteri*, meaning to solder (Ghulam-Sarwar 2004, Laderman 1991). Associating *main 'teri* with the metallurgy technique of soldering contributes to some practitioners' understanding of their art as a way to repair broken bodies and make whole fractured souls.

Main 'teri currently coexists with Western medical practice in Kelantan as a complementary medical system based on traditional East Coast Malay understandings of the body (Hardwick 2013a). *Main 'teri* patients often seek Western medical care for their ailments first, turning to *main 'teri* practitioners only if they find that their condition is unresponsive to, or untreatable by Western medical practice (Hardwick 2009, 2013a). Kelantanese healers regard each individual human body as a miniature state, metaphorically referred to in *main 'teri* as a royal palace ruled over by an embattled sovereign: the human person a microcosm that reflects the social macrocosm, full of

contending forces (Kessler 1977, Hardwick 2013a) Intrigued by the symbolic system at play in main 'teri, anthropologist Clive Kessler theorized that *main' teri* ritual events were a form of political negotiation as ritual specialists seemed to wage an internal battle for a patient's health through the use of political metaphors (Kessler 1977).

2. OBJECTIVE

Angin hala, weretiger "wind", is a common affliction found in Malay communities that inhabit Southern Thailand and the East Coast of Malaysia and is treated through *main 'teri* performances. Many varieties of supernatural tigers have been described within the oral history, folktales and fables of the Malay world.   The ancestral tiger spirit, the tiger familiar and the weretiger are common motifs in the folk and historical literature of Java, Bali, Sumatra and the Malay Peninsula. First I will explore the history of the *hala* phenomena in Malaysia's East Coast through an examination of legends regarding the origin of the weretiger. Then, I will examine how some Kelantanese Malay ritual healers continue to understand *hala*, the weretiger, as a *benda luar*, a phenomenon that originates from outside the body, but that can manifest in a patient with specific internalized physical and psychological symptoms. I will investigate how some Kelantanese *main 'teri* practitioners have begun a process of reinterpreting *angin hala*, transforming the etiology of an affliction traditionally understood to manifest as a result of the neglect of an ancestral or supernatural tiger familiar to a psychological illness where *hala* is understood as a metaphor for various human desires and anti-social behaviors including repressed, uncontrollable anger. Finally, I will explore how patients are encouraged to *lupa*, or forget themselves, as they are transformed into tigers by *main 'teri* ritual specialists through trance during a theatrical form of healing that allows them release their weretiger wind.

3. MATERIALS AND METHODS: EXPLORING LEGENDS OF THE WERETIGER

Early ethnographers of the Malay Peninsula documented local legends regarding supernatural tigers, tiger familiars and weretigers. Walter William Skeat, of the Civil Service of the Federated Malay States, recorded the following legend regarding the origin of the weretiger in the late nineteenth century from a Malay man in Selangor:

> An old man picked up a boy in the jungle with white skin, green eyes, and very long nails. Taking the boy home his rescuer named him Muhammad Yatim (i.e. 'Muhammad the fatherless') and when he grew up sent him to school where he behaved with great cruelty to his school fellows and was therefore soundly beaten by his master (Toh Saih Panjang Janggut i.e. 'Toh Saih Long-beard), who used a stick made of a kind of wood called a los to effect the chastisement. At the first cut the boy leapt as far as the doorway; at the second he leapt to the ground, at the third he bounded into the grass, at the fourth he uttered a growl, and at the fifth his tail fell down behind him and he went upon all fours, whereat his master (improvising a name to curse him by) exclaimed 'This is of a truth God's tiger! (Harimau Allah) Go you', he added, addressing the tiger, 'to the place where you will catch your prey—the borderland between the primeval forest and the secondary forest-growth, and that between the secondary growth and the plain—catch there whomsoever you will … Hence too, he carries on his hide to this very day the mark of the stripes with

which he was beaten at school" (Skeat 1972:158-159).

More than seventy-five years later, anthropologist Carol Laderman collected a version of this legend from Tok Daud, a *main 'teri* practitioner in Machang, Terengganu. Tok Daud told Laderman this legend to illustrate the origins of *hala*, the weretiger that is invoked during *main 'teri* ritual performances.

> Once there was a young virgin named Siti Zarah who plucked some *buah kemunting* [a kind of berry] and ate them. After a while her belly began to get big. She was pregnant, and she had no husband. The berries that she had eaten had drops of weretiger's semen on them. She gave birth to a son who she named Abdul Jinah. As the boy grew older, he acted more and more like a tiger. He started to demand raw meat for his dinner and he couldn't learn the Koran as quickly as other children did. Finally his Koran teacher became furious at his behavior and picked up a cane. He beat Abdul Jinah hard, marking his body with forty stripes like the fur of the tiger. The teacher chased Abdul Jinah into the jungle, where he turned into a dangerous weretiger (Laderman 1991:71-72).

An examination of both versions of this weretiger origin story provides interesting insights into *hala*, the weretiger. Both tales stress the mysterious origin of the weretiger child. In the tale collected in late nineteenth century Selangor by Skeat, the weretiger child is a pale skinned forest foundling, in Tok Daud's tale, the weretiger child is the illegitimate offspring of a weretiger father and human mother. Both Muhammad, an *anak yatim*, or orphan and Abdul Jinah, an *anak haram*, an illegitimate child are individuals denied full incorporation into the fabric of Malay society due to their illegitimacy and lack of familial ties. Skeat's weretiger child, the orphan Muhammad, manifests his tiger-like personality through cruelty to his school mates, while Tok Daud's weretiger child, Abdul Jinah, reveals his tigerine nature through his lust for raw flesh and his inability to recite the Qur'an.   These events demonstrate that the weretiger is viewed as a cruel, antisocial being beyond the redemption of formal education or religious instruction. Both Muhammad Yatim and Abdul Jinah make their dramatic transformation from human to tiger as they are beaten with a cane by their school masters- figures of societal authority that whip the stripes of the tiger into the fur of their former charges before they banish them from human society. From the tale recorded by Skeat, we learn that weretigers are beings doomed to inhabit the liminal frontier between the human and animal worlds, cursed to wander the borderlands of human settlement – between the secondary growth forest and the plain. Skeat notes that Betara Guru, or Shiva in his manifestation of Kala, the destroyer is understood by many Malays of the late nineteenth century to be an inhabitant of the liminal, or intermediate zones which are also understood as zones of spiritual and physical danger (Skeat 1972). The frontier zone between the forest clearing and the primeval forest, the village and the jungle, is the home of the weretiger. The expression used to refer to the beast that inhabits this realm between nature and culture Skeat records as "Grandsire Long Claws", a polite euphemism for the tiger. Skeat speculates that the tigerine being that stalks edge of human society may signify a special manifestation of Shiva on land in the guise of Kala.

3. FINDINGS: ETHNOGRAPHIC DESCRIPTIONS OF ANGIN HALA

While the primeval forests continue to shrink as palm oil and rubber cultivation expand, hala, the weretiger continues to stalk the imagination of Malay communities in Kelantan. *Main 'teri* healing practitioners note both physical and psychological manifestations of weretiger wind in their patients. Physical manifestations can include high blood pressure, circulatory problems, or heart rhythm irregularities. Psychological manifestations of weretiger wind can include patients who are weak, quick to anger, lustful, deeply depressed, or often frustrated to the point of violence. Patients diagnosed by *main 'teri* practitioners with weretiger wind are led through a ritual process of releasing their inner tiger through specific songs and chants that call for the tiger spirit to arise.

In October 18, 2005, during the month of Ramadan, I discussed angin hala with Ali bin Ibrahim. The late Ali bin Ibrahim was a renowned mak yong performer who often participated in village *main 'teri* healing performances as an actor and musician. Pak Ali classified angin hala, weretiger wind, as a *benda luar*, something that originates from outside the body. This he contrasted with characters that are also evoked and embodied in main 'teri healing performances but that are considered metaphors for the human embryo, the human placenta, the birth waters, and the amniotic sac. Pak Ali classified hala as manusia ghaib, or a supernatural being kept by people trained in traditional knowledge as a form of protection. *Hala* could be invoked by its keeper to *pagar kampung*, to gate the village, protecting it from outsiders or *pagar rumah*, to gate the house, protecting a home from robbery or forced entry. Attempting to enter a home protected by *hala*, was said to cause a tiger to appear. Tigers were reported to sit before the steps of village houses, guarding them while their occupants were away. Pak Ali explained that *hala* was often invoked by those who traveled at night to protect them from behind, and that in ancient times *hala* could be called upon as a form of transportation, even to Mecca.

During our conversation, Pak Ali explained that in our current age of electricity and airplanes, *hala* was no longer needed to guide people through the night or carry them over long distances. Pak Ali noted that while the practical needs for keeping a *hala* tutelary spirit may have decreased, hala and care for the spirit was something that continued to descend within family lines. If an ancestor had made use of *hala*, and an individual was aware of it, a sacrifice was required once a year to keep the tiger spirit satisfied. Otherwise, he or she could fall sick with *angin hala*, weretiger wind. Pak Ali claimed that in the past his own ancestors had kept *hala* and that once a year a sacrifice of a roast chicken, glutinous yellow saffron rice, puffed rice, one young coconut, and *menisang*, a ball like sweet similar to palm sugar, needed to be offered to feed the spirit of hala in order to keep it from turning to devour its masters.

Pak Ali's understanding of weretiger wind developing due to the neglect of an ancestral tutelary weretiger spirit is a belief that is undergoing a process of re-evaluation by many *main 'teri* ritual practitioners who are actively examining and reinterpreting the belief system that underpins their traditional healing practices. Malaysia and Indonesia have been experiencing a post-colonial Islamic revival since the mid-nineteen seventies, which has resulted in a proliferation of religious movements and the introduction of interpretations of Islamic theology and Islamic practice into local and national politics. (Hefner and Horvatich 1997, Daniels 2009). Part of this process of re-negotiating traditional belief systems in response to changing perceptions of Islam in Southeast Asia involves reframing

long-standing concepts of supernatural beings as agents of disease. Many contemporary Kelantanese healers openly discuss the supernatural beings addressed, described, and confronted in *main 'teri* healing rituals as symbols or metaphors of an internalized physical or social dysfunction materialized in the body of a patient.

In the following excerpt from an interview with the accomplished rebabist, *mak yong* performer and *Tok Minduk*, Omar bin Awang, or Che Amat, Che Amat eloquently articulates how he understands *angin hala* not as a disease of the body, nor a supernatural affliction, but as an illness of repressed desire. He reasons that the offering of glutinous yellow rice, grilled chicken, flour and young coconut that Pak Ali notes was necessary to offer to the tutelary spirit should be viewed as food offered to sustain a weakened patient. The weretiger of legend, he interprets merely as a sublimated symbol of the human emotion of anger. Che Amat notes that his chants and prayers are not meant to call the spirit of *hala* from the jungle to come to the ritual healing event, rather his words and actions are addressing the *hala*, the anger and frustration residing within a patient to arise and be released through ritual catharsis.

> *Hala* is not related to high blood pressure, diabetes, heart problems, no, it doesn't follow that. It doesn't follow that because the seven hala are our desires, that is the seven *hala*. . . .When the seven *hala* appear in *main 'teri* we give it to eat water, yellow glutinous rice, grilled chicken, flour, young coconut, and so on because the patient has been ill for a long time and not eaten. We can eat all those things, no issue, but the other is symbolic as it is truthfully for the *hala Wali*. The seven *hala* then bless the seven parts of the body, the seven articles of faith, overall what it means is that the blessings that God gives to us, that is the meaning. A person that makes us mad. When we want to become angry at a person, it is like we will look like a tiger. If we want to get mad at a person . . . people who make us angry will also look like tigers to us, they look like tigers. Their face will be red, and we will be frightened by their angry faces.

> The seven *hala* then bless the seven parts of the body, the seven articles of faith, overall what it means is that the blessings that God gives to us, that is the meaning. . . That's it, there is nothing wrong, it is not that we want to call the hala tiger from the jungle to come to us, if we see it, we will take off running! It is the hala within ourselves, let's not misunderstand these things. Because what we play, they don't understand, but they punish us for what, why don't they ask? They don't ask. They punish what they see as wrong, they confess that they see that the way Che Amat *main 'teri* is judged as forbidden, they are speaking about how it appears externally, they don't examine it in depth. (Omar bin Awang, August 2013).

4. CONCULSION

Many *main 'teri* performers continue to acknowledge the existence of a parallel supernatural world, but, like Che Amat, have begun to emphasize that supernatural beings, like the weretiger are but metaphors for unfulfilled human desires. Their understanding of *main 'teri* differs considerably from the philosophy of *main 'teri* documented by Carol Laderman in Machang in the mid 1970s, in which

ritual practitioners place more emphasis on supernatural agents as a cause of illness (1991). Some of the differences between my observations in Kelantan from 2005-2021 and Carol Laderman's findings in Terengganu in 1975 could be due to regional and individual variations in the tradition. However, I also believe that many of these differences illustrate the way in which *main teri* is being re-evaluated by its practitioners. Exposed to political movements that emphasize the systematic omission of aspects of Malay culture that are deemed to have pre-Islamic origins, many ritual specialists like Che Amat are consciously adapting their understanding and practice of Kelantanese Malay healing performances. I believe that part of this adaptation includes *main 'teri* practitioners de-emphasizing their belief in tutelary spirits and spiritual possession-- reframing their long-standing concept of supernatural beings like *hala*, the weretiger, as agents of disease as symbols of an internalized physical or social dysfunction that materializes in the body of a patient.

ACKNOWLEDGEMENT

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NEITHER THAI NOR MALAY: THE CROSS-CULTURAL IDENTITY OF MENORA PERFORMANCE AT KELANTAN

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ABSTRACT

Over many generations, the 'Menora' dance, also known as 'Nora', has become well-known among communities in Southern Thailand and Siamese-Thais across the border in Malaysia. At first, this performance served as a ritualistic communication involving petitioning ancestors, based on traditional Southern-Thai and Siamese beliefs. As demarcation mapped national borders, the Menora in Kelantan has been reshaped in more recent times by the political, cultural, and socio-economic context of Malaysia. This study elaborates on the cross-cultural identity of Menora as performed in Kelantan, where it retains contemporary purpose, sustains traditions and unites communities. By revealing the individual components of the performance, the study finds a distinct cross-cultural process between Southern Thailand and Kelantan. This interaction of cultures applies not only to the structure of the performance, but also to the role of Menora dancers and the ecology of each performance. When it comes to societal implications, the effects of cross-cultural activities become evident as the traditional practice, intended to be a sacred communal ceremony, is showcased as a cultural performance for modern audiences. This study, involving the examination of historical literature, in-depth interviews and participatory observation method within the dance community, reveals the full extent of the shared Menora culture.

Keywords: cross-cultural identity; Menora; Siamese community

1. INTRODUCTION

Menora is a ritual practice performed by traditional Southern-Thai and Siamese communities to pay respects and worship of the Nora spirits of their ancestors. In the perception of Thais, Nora represents the pride of Southern Thais because it portrays the Southern Thai identity. Today, Menora is a living art that serves the Southern Thai community in various functions. Traditionally, it ritualises ancestral worship and also serves contemporary society as a secular performance for social activity. Across the border in Malaysia, this kind of performance is being recognised as representing the cultural identity of the Siamese minority, incorporating ritualistic elements with a traditional stage performance of local folktales. Various scholars and cultural activists discussed the origin of Menora by investigating the components of the performance.

Menora is belived to have originated through historic interpretations of dance and ritualistic elements. Thewasaro (1965) suggests that Menora was created in order to worship the Hindu-Brahman gods, when Brahmanism spread to Southern Thailand. Other opinions by M.R. Boonleua (1972); Niyada (1972); Dhanit (1973); Boonleua (1972); Surapon (2000); and Malinee (2000) address the theory that this performance had been created as part of Indian civilisation, which included the Indian

Treatise 'Bharata Natyashastra', the Indian Mudra, and other types of performance. On the other hand, Mattani (1996) pointed out that the Ceylonese Kandyan has influenced the dance gestures of Menora since migrating to this kingdom during the Sukhothai or Ayuthaya periods. Discussion from Thai scholars such as Somdejkromphraya Damrong Rajanubhab (1963); San (2005); Udom (1993) claim the origins of Menora arose from Central Thailand, whereas Srisak (1992); Srisurang (1998); Preecha (2004) suggest the Menora performance is an art form created through cultural interaction between local and external cultures. The latter opinion is emphasised by Dowsey-Magog (2002), who describes the areas around the Malay Peninsula and the southern part of Thailand as a ''melting pot" where cultural integration took place and developed, adding that ancient communities probably inherited segments of Eastern civilisation from seafaring Chinese merchants and Southern India. Influential aspects of Java-Malay culture survive today, having been derived from the Majapahit Empire. Dowsey-Magog adds that Siamese civilisation, which came via land routes at a time when Sukhothai and Ayutthaya political authority ruled throughout nearby regions, merged Buddhism and Hinduism with local indigenous beliefs. This area, then, embodies several cultures from several threads of civilisation.

This paper does not fully discuss the origins of Menora but examines the structure of Menora itself, it can be said that the Menora performance is an art form created by interaction, negotiation and compromise between cultures, traditional beliefs and religion that also interacts with socio-politico-economical contexts. The Menora Kelantan is an outstanding traditional performance that presents cultural identity formed by a cultural hybridity that is not pure Thai or Malay. This paper examines the hidden structure and decodes the stage performance's components to address the cross-cultural elements that have merged in the Menora Kelantan.

2. MATERIALS AND METHODS

To identify the cross-cultural elements of Menora Kelantan, this research conducts a multi-disciplinary approach. The researcher investigates relevant materials from Thai and Malay references and archival records from the previous studies in the field. To interpret the performance in depth, Menora documentaries and recorded videos are analysed. This fieldwork and in-depth interviews with two Menora masters, Menora Chanisa Sangchan (the daughter of Menora Chom Sangchan) and Menora Atit Bukit Yong enlighten and inform the creation and development of Menora Kelantan. Elaboration follows in the next section.

3. RESULTS AND DISCUSSION

Throughout this study, the cross-cultural identity of Menora Kelantan can be detected and described from the genesis of Menora, the performance's structure and the Menora performers themselves.

3.1 Herstory of Menora and the locals' tales

'Nora', 'Menora' or 'Manohara' are the terms ordinarily believed to be a shortened form of a Pali-Sanskrit term, Manohara. In Buddhist folklore, the story of 'Menora' surfaces in the Pannasa-jataka, which comprises of Fifty Buddhist folktales, gathered or written by a

Buddhist monk in Chiang Mai around 1450-1470 A.D. The story centred on a beautiful princess, born as a mythical creature, a half-bird half-woman, named 'Nang Manohra'. She is the seventh daughter of the Kinara King, who resided in the sacred Himavanta Forest. One day, she and her six older sisters flew down to Earth, intent on taking a bath in a pond amid the forest. Spied by a hunter in the forest, she became his captive and was destined to be delivered to the prince, Phra Sudhana. On first meeting, the prince fell in love with the sprite and married her. Misfortune and ill-fate that occurred while the prince was away at war were blamed on Nang Manohra. She sought restoration of her wings and tail, transformed herself back into a mythical sprite and flew back to her sacred forest. Later in the story, Phra Suthon struggles through a long and adventurous journey to pursue and confronted many challenges to his courage, fortitude, and wisdom before he eventually traces the princess. They live happily ever after (Cholthira, 2014, 168-169).

Herstory of Nang Manohra retells and transmits across Southeast Asia with the integration and adaptation of various contexts. For the Southern Thai and Siamese communities, herstory was interwoven with local tales. The most meaningful story that indicates the origin of Menora performance refers to the princess named 'Nang-Nuan Thong Samli' and her son 'Khun Si Sattha'. The tale links to the late kingdom of Phatthalung province named 'Muang Bangkeaw' where 'Phraya Saifah Faad' was the king. He had a beautiful daughter named 'Nang-Nuan Thong Samli' who was unexpectedly pregnant. Out of shame, the king exiled his daughter to the 'Ka-chang' island, a small island located at Songkhla lake, where a prince named 'Gumaan Noi' (which means 'Little Prince') was soon born. One night, the princess dreamed of the beautiful dance performed by the Dewa and unheard sounds. She then asked her servants to seek instruments in order to imitate that rhythm. She taught her son and her servants the dance gestures by looking at the reflections from the water's surface. Later, when her son mastered this dance, he travelled to perform in many places until the king heard of his reputation and invited the troupe to perform at the palace. He suddenly realised that the performer was his nephew. He titled the prince 'Khun Si Sattha' and patronised the performance by granting royal costumes, offering land as well for staging the performance. The king then called his daughter back to the palace. Later, this performance was called Nora and transmitted to the Southern-Thai and Siamese communities until the present day.

Apart from this Southern Thai's well-known version, there are other versions of 'Nang-Nuan Thong Samli' passed down among the Menora troupes in Malaysia. According to Lim Swee Tin and Eh Deng Eh Chik (2018) in a collaborative study, Nora dance fundamentally originated from "rhythmic sounds" and created by women.

In another version, it is believed that a Siamese princess named "Mae Sri Mala" is the creator of Nora art. While walking by the sea, she heard the sounds of waves hitting the shore. Mesmerised by the ocean beats, she started dancing; the movements later evolved to be Nora dance followed those unique sounds - the rhythms of the sea, the shore and the rocks. Then, female residents and the women nearby were invited to practice the dance, with just a coconut shell used as a tapping percussion. Being admired by the court, proper musical instruments were supplied soon after. In appreciation of this significant contribution, she was characterised as "the first Nora teacher-the dance creator". From this myth, it can be deduced that the art of Nora primarily originated from geographical surroundings as the prime motivation of Princess Sri Mala (Mae

Sri Mala), the female creator". Nevertheless, a second version is orally recounted amongst the Siamese-Kelantan communities. It goes like this: once a monk overheard unfamiliar rhythms he had never heard before. In curiosity, he asked the neighboring villagers to play each musical instrument until a similar sound successfully occurred before urging them to create the dance movements, which later became today's Nora art. (Lim Swee Tin & Eh Deng Eh Chik, 2018, 2-7) Unlike the first tale, the second myth regards "the monk", the spiritual leader and cultural protector, as the Nora inventor.

Both versions reflect a similar idea that the art of Nora stemmed from its "vocal origination" – either the natural sounds or man-made music, before the creation of its artistic dance movements. On the one hand, the southern Thai Nora and the Siamese Malaysian (Orang Siam) regard Mae Sri Mala as their "Nora Creator-Inventor". On the other, the second myth -- a monk who created Nora music -- exists only in the *Orang Siam* communities. The Southern Thai focus is on "The Deva" who appeared in Mae Sri Mala's dream. Both versions indicate that Nora Art originated by "the sacred spirit", either a divine being or a religious leader.

3.2 The Ritual of Menora and the Menora Show

The myths of Mae Sri Mala and Khun Sri Sattha are upheld by Nora believers as they respect Nora as their ancestor. To stage Nora theatre is actually to worship the Nora spirits, the legendary creatures who still gaze upon their heirs. In order to communicate with their forebears, the descendants will conduct the Nora ritual to appease or pacify, ask for a blessings, or, in contrast, for forgiveness. Generally, for the Southern-Thai and Kedah practices, the ritual of Nora is traditionally performed during the 5th -7th and the 9th lunar month. The auspicious moment for conducting the ritual is from Wednesday to Friday, or Saturday. This ceremony can be classified into a complete three-day grand ritual (Rong-khruu-yaii) and a one-night excerpt ritual (Rong-khruu-lek). This ritual cannot be omitted or discontinued because it symbolises a spiritual commitment between the living and their forefathers. However, for the Menora Kelantan, the state law and the isolated environment are factors that affect the ritual practice. In recent times, to avoid conflict, Menora masters decided to shorten, simplify or even remove the spiritual sequence in appreciation of the sensitivities of Malay participants who support the troupe and its performance as musicians or Menora dancers, or as supportive audiences. At this crucial point, a Menora master utilises his cross-cultural language skills to attract mixed cultural viewers.

Dissimilar to Mak Yong that needs only the local Malay language, Menora requires the use of local Siamese language and it became necessary for today's performers to speak at least three local languages fluently – Malay Kelantan dialect, Chinese and standard Thai to please the hosts on any occasion. This researcher noticed that Menora dancer himself switches his identity back and forth while staging the performance. As a Siamese native, he uses his mother language to recite the Menora verses to communicate with the Nora spirits for the ritual ceremony. The Chinese, Malay and Thai languages are compulsory for the Menora to understand in order to sustain the troupe's economy and reputation. Likewise, Menora who qualifies as ritualist must be Buddhist and passes the religious rite of passage, goes deep into Menora magical and artistic knowledge, and be accepted by the Menora community. The cross-cultural identity of Menora Kelantan is still

shown by the synchronisation of Malay and Siamese-Thai musical patterns, dance gestures and movements, the story play and costume. It can be said that the cross-cultural identity of Menora is actually constructed by the negotiation, resistance and compromising of culture which will be elaborated and discussed further.

4. CONCLUSION

This study shows the diverse identity of the Menora as performed in Kelantan that has been shaped and formed by a cross-cultural embrace involving Siamese, Southern Thai and Malay. The finding presents the fluidity of identity that dynamically changes through interaction with socio-cultural and economic contexts.

ACKNOWLEDGEMENT

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NILAI MORAL DALAM MUZIKAL KAMPUNG BARU KARYA HARTA AZAD KHAN

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ABSTRAK

Teater muzikal semakin berkembang di Malaysia. Drama muzikal adalah gabungan beberapa elemen seperti lakon, muzik, nyanyian dan tarian. Hatta Azad Khan juga tidak ketinggalan dalam menghasilkan drama muzikal dengan mengangkat isu masyarakat setempat. Hatta Azad Khan menghasilkan drama bukan hanya untuk hiburan semata-mata tetapi terdapat mesej yang cuba disuarakan oleh beliau dalam bentuk drama kreatif. Oleh yang demikian, kajian ini bertujuan untuk melihat nilai moral dalam Muzikal Kampung Baru. Kaedah yang digunakan ialah dengan mengunakan kaedah resepsi di mana ianya bersesuaian dengan bentuk kajian yang bersifat kualitatif dengan menggunakan kaedah pengumpulan data dan kajian perpustakaan. Hatta Azad Khan seorang dramatis sosial yang sinonim dengan kerencaman sosial masyarakat setempat. Hal ini menjadikan Hatta Azad Khan sebagai penulis yang prolifik sehingga ke hari ini kerana beliau gemar mengangkat naskah yang berkaitan dengan kerencaman sosial masyarakat marhaen.

Kata kunci: Drama, Hatta Azad Khan, moral, muzikal,

1. PENGENALAN

Drama merupakan satu proses kreativiti yang begitu panjang. Penggiat drama terus melakukan eksplorasi dan berekperimentasi dengan hasil karya mereka sehinggalah melahirkan pelbagai jenis dan bentuk pementasan drama. Menurut Solehah Ishah (2010), drama dapat diklasifikasikan mengikut sub-genre seperti tragedi, komedi, tragedi komedi, melodram, *farce* dan *burlesque*. Malahan drama juga berubah mengikut peredaran masa seperti bangsawan, sandiwara, absurdisme, surrealisme dan drama tari.

Walaupun terdapat pelbagai genre dan bentuk drama namun di dalamnya tetap mempunyai cerita, kisah dan kehidupan. Drama menceritakan kembali tentang perkara- perkara yang telah terjadi dalam kehidupan manusia seharian. Tujuannya sama ada untuk menceritakan kembali (*flashback*), berhibur, memberi kesedaran, protes, berfikir dan mempengaruhi. Maka drama itu boleh dijadikan sebagi satu medium penyebaran maklumat.

Drama itu ada suara dalaman para penulis. Mereka melontarkan rasa kepuasan mahupun ketidakpuasan itu diorientasikan dalam bentuk cerita kehidupan. Ceritanya diolah, disusun, distruktur dan dikonstrak dengan unsur-unsur artistik. Malahan drama juga disampaikan dalam bentuk yang pelbagai seperti muzikal. Perkara ini dilihat bahawa muzik itu lebih dekat dengan manusia, muzik itu lebih dominan untuk mempengaruhi manusia untuk mendekati drama. Walaupun begitu, kekuatan muzik itu masih tetap bergantung kepada jalan cerita, persoalan dengan idea penulis itu. Hal ini kerana Hatta Azad

Khan merupakan seorang penulis yang turut mengikuti arus perkembangan drama dan teater di Malaysia.

2. METODOLOGI KAJIAN

Kajian ini bersifat kualitatif dengan menggunakan kaedah pengumpulan data. Kaedah ini dapat membantu menginterpretasi maklumat dan data bagi menyokong kajian ini. Rujukan perpustakaan adalah merupakan satu kaedah yang digunakan untuk mendapatkan sumber kajian yang boleh dirujuk secara terus melalui buku, majalah, jurnal, suratkhabar, artikel, risalah yang mempunyai kaitan dengan tajuk. Dalam pada masa yang sama juga pencarian maklumat berkaitan dengan bahan yang dikaji melalui kajian-kajian lepas serta kertas kerja bagi melengkapkan kajian ilmiah ini. Selain daripada itu juga, pengkaji turut memilih internet sebagai bahan dan proses untuk mencari maklumat. Maklumat yang diambil kira adalah sumber-sumber yang relevan sahaja.

3. DAPATAN KAJIAN

3.1 SEMANGAT PATRIOTISME YANG TINGGI

Di dalam Muzikal Kampung Baru, Hatta Azad Khan memperjuangkan martabat bangsa Melayu. Beliau tidak pernah memandang remeh akan nilai-nilai sosial Melayu di dalam karya kreatifnya. Menurut Lucien Goldman (1976) menyatakan bahawa latar belakang dan persekitaran masyarakat turut mempengaruhi pengarang mahupun penulis dalam menghasilkan karya seninya. Hal ini dapat dilihat melalui sikap dan pemikiran Hatta Azad Khan dalam karyanya kerana penulis sendiri pernah melalui kehidupan di kawasan Kampong Bharu ketika beliau menjawat jawatan sebagai Pengarah Istana Budaya pada tahun 2000 sehingga tahun 2005.

Di dalam teks drama muzikal Kampung Baru, Hatta Azad Khan tidak ketinggalan menerapkan semangat patriotisme yang tinggi di kalangan masyarakat Malaysia. Sekumpulan anak muda yang diketuai oleh Gulam Russel dan rakan-rakannya masih memperjuangkan hak tanah kepunyaan orang Melayu. Dalam pada masa yang sama anak-anak muda ini mahukan perubahan kepada penduduk di Kampung Baru untuk meningkatkan taraf kehidupan mereka.

Hatta Azad Khan tidak menggambarkan semangat patriotisme dalam bentuk pertumpahan darah. Sejajar dengan kecemerlangan Malaysia yang mencecah kemerdekaan hampir 60 tahun, peperangan dalam bentuk keganasan bukanlah imej Malaysia dalam menunjukkan semangat patrotisme. Perhatikan beberapa lagu yang terdapat dalam setiap babak.

Jadual 1.1: Jadual menunjukkan beberapa buah lagu yang terdapat di dalam teks drama Muzikal Kampung Baru yang menunjukkan sifat patriotisme.

BABAK	DIALOG
1	*Jalan masuk ke Kampung Baru: Suasana perayaan peletakan batu asas pembangunan Kampung Baru. Sebuah pintu gerbang didirikan dengan tulisan "Selamat Datang Pemimpin Tanah Air Tercinta". Majlis sudah selesai, dan acara yang sedang berlangsung ialah pesta yang meriah dengan sekumpulan anak muda lelaki dan perempuan, iaitu PEKERJA WARUNG, PENGIKUT dan PEMINAT menari dan menyanyikan lagu "KAMPUNG BARU".* **PEKERJA WARUNG** Kampung Baru lebih baru Kampung Baru lebih maju Kampung Baru lebih tentu Kampung Baru nombor satu. **PENGIKUT** Kampung kota serba istimewa Serba moden serba canggih Serba ternama serba jenama Kampung contoh seluruh dunia. **SEMUA** Ini pandangan terbaru sekata Mesti jadi nyata semuanya Dah banyak kali tergendala Entah apa-apa yang tak kena. (Muka surat: 1-2)

3.2 MUZIKAL KAMPUNG BARU MEMAPARKAN SATU IDEOLOGI BANGSA MELAYU SATU KEKELUARGAAN YANG KUAT

Karya-karya Hatta Azad Khan mempunyai unsur-unsur 'sastera hasanah' yakni sastera yang baik. Di dalam sastera yang baik ia harus membawa kebaikan kepada pemaca. Menurut Mikhail Baktian, masyarakat dan bahasa tiada garis sempadan. Bahasa itu merupakan satu perlambangan yang menggambarkan satu bentuk ideologi. Oleh itu bahasa juga membawa dan memberi makna dalam sesebuah karya.

Hatta Azad Khan melihat keluarga itu dari kontek yang lebih besar. Keluarga bukan sahaja bererti pertalian kekeluargaan yang menerusi perkahwinan mahupun seketurunan. Namun bagi sudut pandangan Hatta, kekeluarga itu mencakupi sekelompok manusia yang hidup bersama di mana setiap daripada mereka melengkami antara satu sama yang lain bagi memenuhi keperluan hidup.

Di dalam teks drama Muzikal Kampung Baru menunjukkan kehidupan kekeluargaan masyarakat Kampung Baru yang tinggi. Sebilangan anak-anak muda yang merantau untuk menuntut ilmu akhirnya kembali ke tempat asal demi membangunkan tanah nenek moyang mereka. Kerisauan dan keinginan mereka dalam membangunkan tanah nenek moyang mereka begitu tinggi. Nilai kekeluargaan yang ditunjukkan oleh Gulam Russel begitu menebal walaupun beliau merupakan anak campur hasil perkahwinan ibu dan bapanya yang berbangsa Inggeris. Pokok pangkalnya Kampung Baru itu perlu dibangunkan dan dimajukan. Perhatikan contoh dialog di bawah:

GULAM RUSSEL, isterinya RATNASARI dan TULUS menyanyikan lagu "Melayu Baru".

GULAM RUSSEL

Melayu itu luas pengertiannya Seluruh rakyat peribumi Nusantara Kita ini tidak boleh bersendirian Kecil kita dipandang orang.

RATNASARI

Melayu itu bukan hanya nama Tapi jiwa roh dan semangatnya Katanya takkan hilang di dunia Tapi jangan sesak dan hilang nyawa.

TULUS

Melayu itu mesti ke depan dan berani Tambah pula berpijak di bumi sendiri Tapi berjuang jangan sampai mati Tak kesampaian hajat dan hasrat hati.

GULAM RUSSEL

Melayu itu biar terbukaa mindanya Hidup biar bervisi dan bermisi
Biar berdaya saing dan berdaya maju Tapi jangan sampai menyesak diri

HAJI PALAWAN, MAK RENONG dan YAM MARMAN menampakkan riak yang kurang menyenangkan pada lagu yang dinyanyikan oleh GULAM RUSSEL. JALAD dan NESAN keluar.

HAJI PALAWAN

Kau siapa? Cuba kenalkan diri! Apa yang kau orang semua nak buat sebenarnya?

GULAM RUSSEL menyanyi memperkenalkan diri dengan lagu "Anak Segala Bangsa"

GULAM RUSSEL

Akulah anak segala bangsa Campuran segala warna Tapi darahku tetap merah Tanah airku bumi Melayu Akulah perantau pencari
Segala ilmu manusia dan dunia Memberi nikmat selesa dan bahagia Aman makmur damai selamanya Jangan dipandang rupa
Jangan tengok dan nilai gaya Jangan juga tanya asal usulnya
Kita semua serupa walaupun tak sama.

(Muka surat: 16 – 17)

4. RUMUSAN

"Saya menulis tentang kehidupan manusia, tentang jerit-perih mereka, tentang tipu muslihat mereka, tentang lakonan mereka, tentang kebijaksanaan mereka berlakon, tentang kejujuran dan nilai murni mereka. Saya mengambil idea dari kehidupan sekitar yang saya alami, saya depani dan saya rasai serta apa yang saya dengari" (Hatta Azad Khan, 2013).

Manusia tidak dapat lari dari setiap masalah. Sama ada masalah itu kecil mahu pun besar. Ada masalah yang dihadapi itu secara individu mahupun berkumpulan. Walau apa pun sebarang masalah pasti ada penyelesaiannya namun ada sesetengah masalah itu berlarutan dan tiada kesudahannya dan ada juga masalah yang jalan penyelesainnya ada tetapi kesudahannya tidak pasti. *"Banyak karya saya yang merujuk zaman tertentu, tetapi pada kebiasannya saya gemar menulis tentang isu yang bersifat 'timeless'. Saya percaya bahawa sebuah karya yang baik adalah karya yang boleh merentasi zaman. Perkara-perkara yang berkaitan dengan permasalahan kehidupan manusia selalunya bersifat universal dan 'timeless'"* (Hatta Azad Khan, 2013).

Penghasilan idea kreatif beliau di dalam teks drama muzikal ini menekankan unsur- unsur hasanah iaitu berdasarkan cerita-cerita seharian dan perpaduan. Tambahan cerita- cerita beliau ini mengangkat tentang perpaduan kehidupan orang Melayu. Di sini dapat dilihat Hatta Azad Khan sebenarnya merupakan seorang aktivis yang mempunyai nilai dan sifat jati diri yang tinggi.

Tuntasnya, Hatta Azad Khan menunjukkan keperihatinan beliau terhadap masyarakat sebangsa dengan beliau yang semakin mundur dan sering di perkotak katikkan. Ketulusan dan ketelusan beliau dalam melahirkan drama-drama pentas yang bercorak kehidupan masyarakat setempat menggambarkan beliau seorang yang begitu perihatin dan mengambil berat akan permasalahan yang timbul terutamanya orang Melayu. Selain daripada itu juga, beliau sering kali menyelitkan nilai-nilai murni yang tinggi dalam setiap naskah yang dihasilkan.

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SYMBOLIC REPRESENTATION: ROLES OF BONGAI PERFORMANCE FROM THE PERSPECTIVE OF THE MALAYS OF NEGERI SEMBILAN

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ABSTRACT

Bongai is known as the folk music of the Malays of Negeri Sembilan. Bongai is considered part of the intangible cultural heritage and has been traditionally performed during festive events to entertain the audience. Nowadays, bongai is rarely performed due to the cultural change of the younger generation who turned their interest to modern and popular music. In that sense, bongai has lost its significance as folk music in the Malay society of Negeri Sembilan. Therefore, there is a need to explore the engagement of the Malay community, especially the younger generation, towards bongai performance today. This paper aims to investigate the importance of bongai's performance from the perspective of the Malays in Negeri Sembilan and examine the relevant mechanisms in safeguarding bongai in contemporary society. Hence, this study adopted an ethnographic approach using in-depth interviews and participant observations to gain data from fieldwork. All the data from this study were analysed using thematic analysis and triangulated from past research and research participants of the study. Based on the findings, the roles of bongai's performance from the perspectives were clustered under five categories: a sense of brotherhood, entertainment, relaxing time, a sense of identity, and educating the community. Lastly, this paper suggests that bongai needs to be sustained to ensure its continuity because it reflects on the identity of the Malays of Negeri Sembilan through community engagement, oral transmission, and collaboration between governmental agencies.

Keywords: Bongai; Folksong; Folk Music; Intangible Cultural Heritage

1. INTRODUCTION

Bongai is one of the Malay folk music played by the Malays of Negeri Sembilan and is well known and popular in the past. Folk music is associated with a specific group of people who often reside in the village related to 'functional contexts such as performing rituals, celebrating festivals, and playing as part of their daily activities' (Miller and Williams, 2011). In 2012, bongai was gazetted by the Department of National Heritage of Malaysia as part of the country's intangible cultural heritage (ICH) under the cluster of performing arts by considering its significance to the life of the Malays in Negeri Sembilan (Bernama, 2012). In the Unesco Convention for Safeguarding Intangible Cultural Heritage, performing arts has been manifested under five domains of ICH, such as i. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; ii. performing arts; iii. social practices, rituals and festive events; iv. knowledge and practices concerning nature and the universe; and v. traditional craftsmanship (UNESCO, 2003).

There are various versions of the existence of bongai in Negeri Sembilan. According to Nasaruddin (1989), gamelan, kuda kepang, barongan, caklempong, and bongai are examples of traditional music originating from Indonesia and was brought along by immigrants as early as the 14th century to the Malay Peninsula. These traditional music then blended with the local Malays' culture and has been practised since then. In another historical version of the existence of bongai in Negeri Sembilan, Matusky and Chopyak (2011) claimed that the Minangkabau immigrants brought Bongai to Negeri Sembilan during their early migration. Bongai is often performed in public ceremonies, especially weddings, feasts, circumcisions, harvesting season and also in celebrating the birthday of the Yang di-Pertuan Besar of Negeri Sembilan. Bongai is often performed in the form of *pantun* or Malay repartee singings accompanied by 'small caklempng ensemble such as one gong chime (gerteh), an oboe, one rebana or gendang, and one hanging, knobbed gong' (Matusky and Chopyak, 2011). Differ to Collins (2002), bongai was accompanied by violin and sometimes with and without gongs, tambourines and caklempong. Most of the *pantun* presented during bongai's performance are mainly in the form of advice, which contains good values that society needs.

Safeguarding bongai and sustaining its existence in the contemporary community can be challenging. However, in the Convention for Safeguarding Intangible Cultural Heritage, the roles of the community have been emphasised in safeguarding their ICH as follows '…communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of the intangible cultural heritage…' (Unesco, 2003:1). Thus, safeguarding ICH becomes a responsibility for every individual within a community to assure that the ICH is alive and sustained for the future generation. Besides that, other ways to certify the presence of the ICH including intergenerational transmission and oral transmission in relation to practices, knowledge, customs and others. In that sense, ICH needs to be safeguarded to ensure the continuity of identity of the community, evoke their sense of belonging and connect the past and the future (Radzuan, 2021).

However, in the case of bongai, it has been rarely performed due to the cultural change of the younger generation, who turned their interest to modern and popular music (Nie, 2011). In that sense, bongai has lost its significance as folk music in the Malay society of Negeri Sembilan. Besides that, lack of publicity and a platform for bongai's performers to perform are also factors that lead to the unfamiliarity of this folk music among the younger generation (Ghaffa, 2014). Therefore, there is a need to explore the importance of bongai's performance from the perspective of the Malays in Negeri Sembilan to ensure that people have a clear idea of the bongai. This paper aims to discover the importance of bongai's performance from the perspective of the Malays in Negeri Sembilan and examine the relevant mechanisms in safeguarding and sustaining bongai for the future generation.

2. MATERIALS AND METHODS

Drawing from a qualitative approach, this paper borrowed an ethnographic principle to collect the data from the respondents. This research has interviewed and observed six key respondents. The respondents were chosen using the purposive sampling technique based on their knowledge and experience in the bongai performance. The respondents from this study aged from 20 to 60 years old and have different backgrounds of education and occupation. After the data was collected from

the fieldwork trip at Kuala Pilah, Negeri Sembilan, all the interviews were transcribed and analysed through thematic analysis. All the data have been triangulated with the past research and respondents of the study.

3. RESULTS AND DISCUSSION

This study has identified that bongai played various significant roles from the perspectives of the Malays of Negeri Sembilan. It has been classified under the following themes such as: developing a sense of brotherhood, act as a form of entertainment, played during a relaxing time, creating a sense of identity, and educating a community. Besides that, this study also reveals that bongai should be safeguarded in order to sustain in the contemporary community and will be discussed under three overarching themes: community engagement, oral transmission, and collaboration between governmental agencies.

3.1 Significant roles of bongai performance

a. Developing a sense of brotherhood
Bongai's performance has developed a sense of brotherhood amongst the performers and also the audience. It can be seen that during the performance, that performers have to work together to successfully deliver the songs, which contain lyrics that encourage the audience to be united and look after one another.

b. A form of entertainment
Bongai performers were also invited to perform in festivities to entertain the audience. Similar to the collective work or *gotong-royong* activities, songs that have an element of evoking a sense of belonging are also performed to encourage them to work harder while having fun.

c. Relaxing time
In the past years, most of the local Malays in Negeri Sembilan used to work in agricultural sectors where they spent the whole day in the paddy fields. In the evening, they would relax and be entertained by a bongai performance.

d. Creating a sense of identity
Bongai performance also plays a role in shaping the identity of the Malay community in Negeri Sembilan. This can be seen through the lyrics in the bongai performance, which highlights the values and culture of Negeri Sembilan. Most of the songs performed are in the Negeri Sembilan dialect, which adds uniqueness to the bongai performance. In addition, by using the local dialect, the lyrics are more easily penetrated to the hearts of listeners. Although bongai has a complex history to its origin, the importance to continue and sustain the bongai performance as a folk song should be highlighted before it is engulfed in the realm of popular music today.

e. Educating a community
Bongai is also seen as a form of performance that educates society through the lyrics of the songs. The lyrics with the element of advice and values can teach the community about the principles

of life that symbolise the attributes of the people of Negeri Sembilan. In addition, most of the lyrics presented also revolve around the good values of the community.

3.2 Mechanisms in safeguarding and sustaining bongai

a. Community engagement
Community plays an essential role in safeguarding their ICH, and its vital role has been mentioned in Conventions, Charters and Acts and even debated by scholars. Community is expected to engage with their ICH to ensure its continuity for the future. In this study, the community has supported the bongai performance by listening to it enthusiastically. Although bongai was performed in special and festive events at present, the community interested in bongai formed their group to entertain the community.

b. Oral transmission
Oral transmission is one of the critical mechanisms in this study where the bongai performers have taught the younger generation to play musical instruments in bongai performances. Intensive training was provided for them before the bongai performance took place.

c. Collaboration between governmental agencies
One of the efforts made by the National Department for Culture and Arts of Negeri Sembilan or Jabatan Kebudayaan dan Kesenian Negara Negeri Sembilan (JKKNNS) is collaborating with the educational institutions such as Negeri Sembilan State Education Department (Jabatan Pendidikan Negeri Sembilan). JKKKNS has developed a standardised module of bongai performance that highlights the identity of Negeri Sembilan and introduces it to the local schools in the state. Professional performers will be sent to the local school to coach and teach the students on bongai performance through this collaboration.

4. CONCLUSION

Bongai, as a folk art form, plays a significant role in the lives of the Malays in Negeri Sembilan. Bongai is not only seen as the performance of folk songs that are often played in Negeri Sembilan but has its functions, especially in developing a sense of brotherhood, entertain the community during their relaxing time, a form of entertainment during festivities and special events, creating a sense of identity as well as educating the community through its lyrics. Therefore, there is a need to revitalize bongai for the sake of younger generations to ensure bongai is not disappearing, devoured by modernity and globalisation.

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