



Proceeding:
**International Conference on Humanities,
Art and Philosophy (ICHAP 2019)**

**Bayview Hotel, Langkawi,
Malaysia
13-14 April 2019**

Published By:



LIMC'19
LANGKAWI INTERNATIONAL
MULTIDISCIPLINARY CONFERENCE

Langkawi International Multidisciplinary Conference 2019

eISBN: 978-967-2245-00-1



Proceeding: International Conference on Humanities, Art and Philosophies (ICHAP)

(eISBN: 978-967-2245-00-1)

13th – 14th April 2019, Bayview Hotel Langkawi, Malaysia

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ISBN: 978-967-2245-00-1

GLOBAL ACADEMIC EXCELLENCE

PUBLISHED BY:
GLOBAL ACADEMIC EXCELLENCE (M) SDN BHD
(1257579-U)
KELANTAN
MALAYSIA



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DEMONSTRATION OF BUILDING MATERIALS UTILIZATION IN TRADITIONAL MOSQUES

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Abstract: *Architectural design defined as “the method of organizing materials and forms in a specific way to satisfy a definite purpose”. The material is one of the tools used in the process of architectural design as specific part of design solution. In order to identify the architectural characteristics and variations in traditional mosques designs, field survey of the building materials of traditional mosque was conducted. Local materials used in construction of mosques in six regions identified. According to role of building materials availability in different regions all over the world where Islam was spread, four types of mosques were concluded. Twelve mosques were selected as sample of the study. Each mosque was analysed in terms of its components and materials used for architectural elements. The findings of the study demonstrate the aspects of using traditional building materials in the architectural elements of the traditional mosques.*

Keywords: *Building materials, Mosque, Architectural element, Islamic Architecture, Mosul*

Introduction

Architecture was basically conditioned by materials introduced in their local region. People in any location experience produced architecture by employing materials easily available on area coupled with adhering to their techniques to the optimum. In the following the materials which used in six regions will explored.

Materials in Arab Peninsular

According to Creswell (1989), in prayer hall of Prophet’s mosque, palm trunks were used as columns and palm branches as ceiling, which are the available materials in Madinah. The courtyard of the Prophet’s mosque was enclosed with mud brick walls. “The mosque shaded by erecting palm trunks and wooden cross beams covered with palm leaves” (Omer, 2013).

Materials in Syria and Iraq

In Syria the premium building materials were limestone and cedar wood. Buildings with cut stone, some of ashlar in courses 90 cm high, with arcades on marble columns, gable roofs of cedar wood and large surfaces decorated with panelling of quartered marble, and coloured glass mosaics on glistening gold background (Creswell, 1989).

But the situation in Iraq was different, Muslims founded new towns, they had to construct some sort of place for themselves, to enclose by a fence of reeds. Thirty years later, the Great Mosque of Basra was enlarged, using burnt brick and mortar, and roofed with teak. The roof

of the prayer hall rested on five rows of columns, the stone for which came from Jabal Ahwaz. Pebbles were spread on the ground (Creswell, 1989). At Kufa the first mosque was not enclosed by walls but by ditch only, and the sole architectural feature was a covered colonnade (Zulla), which ran the whole length of the south side. The columns were of marble, taken from some building 4 miles away (Hillenbrand, 2004).

The hypostyle type of mosque, which was constructed at Basra and Kufa, and later on at Wasit, Baghdad, and Samarra, was square in plan, had walls of brick or sometimes of mud brick, and its flat timber roof rested directly on the columns. The columns were sometimes of stone, but frequently of wood (Creswell, 1989).

Materials in Egypt and North Africa

The mosque of Amr at Fustat was the first mosque built in Egypt in 641AD. Palm trunks were used as columns to support beams of split palm trunks and a thatching of palm leaves and mud. The walls were not even plastered and were doubtless of mud brick. The floor was simply strewn with pebbles. In 673 AD Fustat mosque was enlarged adding an open court and plastering the walls and spread matting on the floor in place of pebbles which were formerly strewn there (Creswell, 1989).

Materials in Iran and Central Asia

In Iran and central Asia, there was an intense tradition of terracotta clay brick. Initially, an approach, known as Pise was applied (Pope, 1965). Within this approach, clay was compressed and dried under the sun to form a block. Soon after, brick was manufactured by firing the clay block. Bricks were generally baked besides the building and were manufactured from local material, only the timber required to be delivered to the building site for burning up (Basnas, 2014).

Stone masonry was also used as at hand, however not in the first place popular. Stone was employed to be a building material in mountainous areas, mud brick and baked-brick was employed in the desert areas of central Iran. Glazed mosaic tiles were most common in the majority of the types of surface, for ornamentation (Pope, 1965). Painstakingly employed by hand, a number of attractive scripts and inscriptions were created and employed to decorate tiles, stones, wall, niches domes, portals and minarets (Hakim, 2008).

Materials in Anatolia

At the time of the reigns of each Anatolian Seljuk and Ottomans, stone masonry was the most significant building material while minarets were continued to be constructed with brick. Timber structured mosques can certainly be observed in Anatolia. Sivrihisar Great Mosque is the most essential illustration with this manner. There are a hypostyle hall with tree trunks, and enclosure with stone masonry wall (Bozer, 2007). Pillars, as well as cut-stones from an older building are frequently used by Seljuks and Ottomans.

Materials in South East Asian

Timber is used excessively in the construction of the vernacular mosques in South East Asia. Thatch together with clay tiles is popular for roofing. (Rasdi, 2007). Majority of the vernacular mosques contain fine wood carvings of floral motifs, mainly on wall panels, fanlight, windows and minbar. However, plastered renderings are generally used in the colonial mosques, particularly on cornices, column capitals, pilasters, arches in addition to around windows and entrances (Shah, Arbi, & Inangda, 2014). Based on forgoing four types

of mosque could be recognized in term of material used within as in the following: Wooden mosques, earthen mosques, brick mosques, and stone mosques.

Fieldwork Descriptive Survey

Descriptive survey data were analysed of the predominant building materials for each architectural element (prayer hall, courtyard, riwaq, minaret, mihrab, minbar, qibla wall, and the portal) of each mosque of the study sample.

Descriptive Survey of the Prayer Hall

The results of the descriptive survey conducted in the prayer hall of the selected mosque are presented in Table 1. The findings of the descriptive survey emphasize that the predominant structural material used to construct the walls of the prayer hall in all traditional mosques in Mosul was daub stone. There is an exception, where the Al-Mujahidi mosque uses clay brick as the main structural material for the walls. The prayer hall of the traditional mosque uses gypsum plaster and local marble (Farsh) as the finishing material for walls of the interior spaces. Local marble is mostly used at low part of the walls (1.5-2.7 meters) and higher section at the qibla wall which reaches more than four meters in height. All columns and arches of the traditional mosques had local marble as finishes.

Table 1: Results of Descriptive Survey of Prayer Hall of Mosul Traditional Mosques

	Name of the Mosque	No. of Parts	Shape of Prayer Hall	Dimensions (m)			Area (m ²)	Materials			
				Length	Width	Height		Structural Material	Location	Finishing Material	Location
01	AL-amawi	①	Rectangular	13.4	7.0	6.0	93.8	Daub Stone	All	Local Marble	All Walls at Hight 2.45 m
02	Annori	①	Rectangular	70.0	20.0	7.3	1400.0	Daub Stone	All	Plaster	All Walls
03	AL-Mujahidi	①	Rectangular	25.0	12.1	6.4	302.5	Clay Brick	All	Plaster	All Walls
04	Annabi Jarjis	③	Rectangular	16.0	9.3	7.5	148.8	Daub Stone	All	Local Marble	All Walls at Hight 4.0 m
			Square	11.7	11.7	3.5	136.9	Daub Stone	All	Local Marble	All Walls
			Rectangular	26.0	5.0	3.0	130.0	Daub Stone	All	Plaster	All Walls
05	Khuzam	③	Square	7.8	7.8	6.7	60.8	Daub Stone	All	Local Marble	All Walls at Hight 1.5 m
			Trapezoidal	5.1	3.7/4.7	3.7	30.8	Daub Stone	All	Local Marble	All Walls at Hight 1.5 m
			Trapezoidal	5.1	5.8/5.0	3.7	27.5	Daub Stone	All	Local Marble	All Walls at Hight 1.5 m
06	Asheekh Abdal	①	Rectangular	24.1	9.2	4.7	221.7	Daub Stone	All	Local Marble	All Walls at Hight 4.7 m
07	AL-Akawat	③	Square	10.1	10.1	7.4	102.0	Daub Stone	All	Local Marble	All Walls at Hight 4.0 m
			Trapezoidal	9.7	9.5/4.7	5.7	68.8	Daub Stone	All	Plaster	All Walls
			Rectangular	12.1	7.2	5.7	87.12	Daub Stone	All	Plaster	All Walls
08	AL-Basha	①	Rectangular	31.9	13.2	5.6	421.08	Daub Stone	All	Local Marble	Qibla Wall at Hight 4.7 m
09	Arrabiea	①	Rectangular	26.0	9.0	4.7	234	Daub Stone	All	Local Marble	All Walls at Hight 2.7 m
10	Jamsheet	①	Rectangular	15.1	7.9	4.7	119.29	Daub Stone	All	Plaster	All Walls
11	Annoumania	①	Trapezoidal	6.6	20.5/13.5	4.2	112.2	Daub Stone	All	Local Marble	All Walls at Hight 2.7 m
12	Annabi Sheet	①	Rectangular	32.8	14.1	5.7	462.48	Daub Stone	All	Plaster	All Walls

Descriptive Survey of The Courtyard

As an Arabic hypostyle mosque design, the traditional mosques in Mosul mostly contained a courtyard as shown from the samples in this study. The survey presented in Table 2 shows the floor finishing material of the big courtyards was limestone while local marble was used in the small courtyards. Both local marble and limestone are affected by environmental conditions, especially from rain, hence many of the floors of the courtyard has been replaced with new materials such as concrete and mosaic tiles.

Table 2: Descriptive Survey of Courtyards for Traditional Mosques in Mosul

	Name of the Mosque	No. of Parts	Shape of Courtyard	Area (m²)	Floor Finishing Material
01	AL-amawi	1	Rectangular	34.6	Local Marble
02	Annori	1	Rectangular	850.0	Limestone
03	AL-Mujahidi	NA			
04	Annabi Jarjis	NA			
05	Khuzam	1	Trapezoidal	189.0	Local Marble
06	Asheekh Abdal	1	Square	320.0	Limestone
07	AL-Akawat	NA			
08	AL-Basha	1	Rectangular	375.0	Concrete
09	Arrabiea	1	Rectangular	231.0	Limestone
10	Jamsheet	1	Irregular	126.7	Local Marble
11	Annoumania	1	Irregular	110.8	Local Marble
12	Annabi Sheet	1	Rectangular	420.0	Limestone

Descriptive Survey of the arcade (riwaq)

Table 3 consists of the survey of riwaq in the samples of the study. Finishing materials of the riwaq varied with different samples such as marble, limestone, gypsum plaster and cement plaster. Even in the same riwaq, two materials were used such as gypsum plaster with local marble or cement plaster with limestone. Most of columns and arches in riwaq were from local marble, except in Annori, Annabi Jarjis, Annoumania and Annbi Sheet mosques. The structure of the ceiling of traditional riwaq is vaulted with daub stone, but changed to concrete slabs in renovated mosques as in Al-Mujahidi, Al-Basha mosques.

Table 3: Results of Descriptive Survey of Riwaq for Traditional Mosques in Mosul

	Name of the Mosque	No. of Parts	Shape of Riwaq	Dimentions in m			Finishing Material
				Long	Depth	Hight	
01	AL-amawi	①	Rectangular	14.0	3.9	3.9	Local Marble
02	Annori	①	Rectangular	56.0	4.8	5.8	Limestone
03	AL-Mujahidi	①	Rectangular	21.0	4.3	4.7	Plaster & Concrete
04	Annabi Jarjis	①	Rectangular	9.6	2.8	4.8	Limestone
05	Khuzam	①	Rectangular	18.3	6.4	3.4	Plaster & Local Marble
06	Asheekh Abdal	①	Rectangular	23.3	3.9	3.2	Plaster & Local Marble
07	AL-Akawat	①	Rectangular	11.8	3.7	3.9	Plaster & Local Marble
08	AL-Basha	②	Rectangular	25.1	5.2	5.2	Plaster & Concrete
			Rectangular	12.5	2.6	3.8	Plaster & Concrete
09	Arrabiea	③	Rectangular	26.0	4.5	2.8	Plaster & Local Marble
			Rectangular	8.4	2.1	2.8	
			Rectangular	8.2	4.5	2.8	
10	Jamsheet	①	Rectangular	15.6	3.3	3.5	Plaster & Local Marble
11	Annoumania	①	Rectangular	17.0	3.5	3.7	Plaster & Local Marble
12	Annabi Sheet	②	Rectangular	32.0	2.8	5.8	Limestone
			Rectangular	14.0	1.8	5.8	Limestone

Descriptive Survey of The Minarets

The results presented in Table 4 are related to the characteristics of the minarets and their structural and finishing materials of each part of them. Two groups of minarets could be distinguished from the results of descriptive survey, the first group consist of the minarets of Al-Amawi, Annori, Khuzam, and Al-Akawat Mosques illustrated in Figure 1. This group is identical in their characteristics which are; the circular sections for each of the trunks, balcony and summit, the structural material is clay brick and finished with clay brick in ornamented geometrical strips, and finally ended with small dome summit built with stone and finished with gypsum plaster.

Table 4: Minarets Descriptive Survey

Mosque Name	Minaret Cons. Date	Base			Trunk			Balcony		Neck			Summit		
		Section Shape	Structural Material	Finishing Material	Section Shape	Structural Material	Finishing Material	Section Shape	Structural Material	Section Shape	Structural Material	Finishing Material	Shape	Structural Material	Finishing Material
01 Al-amawi	NA	□	Limestone	Limestone	⊙	Limestone	Clay Brick	○	Limestone	⊙	Limestone	Clay Brick	⊏	Limestone	Plaster
02 Annori	1172	□	Clay Brick	Clay Brick	⊙	Clay Brick	Clay Brick	○	Steel	⊙	Clay Brick	Clay Brick	⊏	Clay Brick	Plaster
03 Al-Mujahidi	NA														
04 Annabi Jarjis	1853	□	Limestone	Limestone	⊙	Limestone	Limestone	○	Limestone	⊙	Limestone	Limestone	△	Limestone	Limestone
05 Khuzam	1796	□	Limestone	NA	⊙	Clay Brick	Clay Brick	○	Clay Brick	⊙	Clay Brick	Clay Brick	⊏	Clay Brick	Plaster
06 Asheekh Abdaal	1672	□	Limestone	NA	⊙	Clay Brick	Limestone	○	Steel	⊙	Clay Brick	Plaster	⊏	Clay Brick	Plaster
07 Al-Akawat	1703	□	Limestone	NA	⊙	Clay Brick	Clay Brick	○	Steel	⊙	Clay Brick	Clay Brick	⊏	Clay Brick	Plaster
08 Al-Basha	1758	□	Limestone	NA	⊙	Limestone	Limestone	○	Steel	⊙	Limestone	Limestone	⊏	Limestone	Limestone
09 Arrabiea	NA														
10 Jamsheet	NA														
11 Annoumania	NA														
12 Annabi Sheet	1912	□	Limestone	Limestone	⊙	Limestone	Limestone	○	Limestone	⊙	Limestone	Limestone	△	Limestone	Limestone

The second group consists of the minarets of Annabi Jarjis, Asheekh Bdal, Al-Basha, and Annabi Sheet mosque illustrated in Figure 2. This group is distinguished by using limestone in the structure of most parts of the minaret. The surfaces of the minarets belong to this group are smooth and free from any ornamented features. The minarets belonging to this group are topped with conical summit built with limestone.



Figure 1: First Group of Minarets with Clay Brick Material.
 Source: (Researcher)



Figure 2: Second Group of Minarets with Limestone Material.
 Source: (Researcher)

From the construction date of the minarets listed in Table 4, it is clear that all minarets were built in Ottoman Era except the minaret of Annori Mosque, which was from Abbasid dynasty and still standing for more than eight centuries. Annori mosque minaret was the archetype of the first group of minarets. While the second group looks like the Ottoman minarets styles with the materials used in construction and finishing which.

Although clay brick was not popular in other traditional building in Mosul, but it is used in constructing minarets widely for three reasons: Firstly, the light weight of clay brick made it possible to use in higher parts of traditional buildings therefore, was used in minarets, arches, and domes. Secondly, clay brick can be moulded in exact form and size. Thirdly, the ability of clay brick for carving made it a perfect finishing material for inscriptions and calligraphy which were popular in traditional buildings in Mosul.

Descriptive Survey of Mihrab and Minbar

Local marble was the exclusive material used in the formation of mihrab and minbar in the sample mosques in Mosul. The result of the survey shown in Table 5 for mihrab and minbar observed that Al-Mujahidi mosque was the only exception where the mihrab is from Stucco.

Table 5: Mihrab And Minbar Of the Mosque In Mosul.

	Name of the Mosque	No. of Mihrab	Mihrab's Material	Minbar	Minbar's Material
01	AL-amawi	①	Not Original	①	Not Original
02	Annori	④	The Main is Blue Marble & others are Local Marble	①	Local Marble
03	AL-Mujahidi	①	Stucco	①	Local Marble
04	Annabi Jarjis	③	Local Marble	①	Local Marble
05	Khuzam	③	Local Marble	①	Local Marble
06	Asheekh Abdal	③	Local Marble	①	Local Marble
07	AL-Akawat	③	Local Marble	①	Local Marble
08	AL-Basha	③	Local Marble	①	Local Marble
09	Arrabiea	①	Local Marble	①	Local Marble
10	Jamsheet	③	Local Marble	①	Local Marble
11	Annoumania	③	Local Marble	①	Local Marble
12	Annabi Sheet	①	Local Marble	①	Local Marble

Mihrab and minbar are well ornamented with geometrical and floral decorations and crowned frieze with calligraphic writing of Quran verses as illustrated in Figure 3 and Figure 4.



Figure 3: Local Marble Mihrabs In Traditional Mosques in Mosul.
 Source: (Researcher)



Figure 4: Local Marble Minbars in Traditional Mosques in Mosul.
 Source: (Researcher)

The ability of local marble for carving and ornamentation, the shiny appearance, smooth texture and its durability are the reasons for its wide use in important elements in the traditional mosques. But local marble was affected by environmental factors, especially rain and high water level due to its compound. Therefore, local marble is used in the interior places or covered areas rather than open spaces.

Descriptive Survey of Domes

The findings show that 100% of the samples, contained dome over the central part of the prayer hall. The results related to the survey of domes are presented in Table 6, Most domes of the study use daub stone and clay brick as structural materials and for their finishing materials plaster, green glazed ceramic brick or limestone. The domes which used clay brick as structural materials finished with green glazed ceramic such as in Almujaahidi, Annori, Khuzam, Al-Akawat, and Al-Basha, or finished with same clay brick as in Annbi Jarjis, Arrabiaa, and Annoumanua. The domes constructed with daub stone were finished with plaster or covered with limestone.

Table 6: Descriptive Survey of Domes in Traditional Mosques in Mosul

	Name of the Mosque	No. of Domes	Shape			Diameter (m)	Material
			Base	Neck	Dome		
01	AL-amawi	①	Sqaure	Octagonal	Hemispherical Squinches	7.0	Daub Stone
02	Annori	①	Sqaure	Octagonal	Hexadecimal Ribbed Dome	13.8	Clay Brick
03	AL-Mujahidi	①	Sqaure	Octagonal	Hemispherical Squinches	12.1	Clay Brick
04	Annabi Jarjis	②	Sqaure	Octagonal	Hemispherical Squinches	9.3	Green Glazed Ceramic Brick
			Octagonal	Cylindrical	Hexadecimal Ribbed Dome	4.8	Limestone
05	Khuzam	①	Sqaure	Octagonal	Hemispherical Squinches	7.2	Clay Brick
06	Asheekh Abdal	①	Sqaure	Octagonal	Hemispherical Squinches	7.2	Daub Stone
07	AL-Akawat	②	Sqaure	Octagonal	Hemispherical Squinches	10.0	Clay Brick
			Octagonal	NA	Segmented	8.2	Daub Stone
08	AL-Basha*	②	Sqaure	Octagonal	Hemispherical Squinches	13.0	Clay Brick
			Rectangular	NA	Segmented	5.0*4.4	Daub Stone
09	Arrabiea	①	Octagonal	Cylindrical	Hemispherical Squinches	8.6	Green Glazed Ceramic Brick
10	Jamsheet	①	Sqaure	Octagonal	Segmented	7.8	Daub Stone
11	Annoumania**	①	Sqaure	Cylindrical	Pointed	6.5	Green Glazed Ceramic Brick
12	Annabi Sheet***	③	Sqaure	Octagonal	Hemispherical Squinches	9.6	Daub Stone
			Octagonal	NA	Hexadecimal Ribbed	6.5	Daub Stone
			Hexadecimal	NA	Segmented Ribbed	3.8	Daub Stone

Conclusion

From the survey conducted in this study four predominant building materials was found; limestone, local marble, daub stone and clay brick. These four materials will be analysed to find their environmental impact in the next sections of this study. It can be concluded from the qualitative data of fieldwork survey that, the traditional mosques of Mosul use stones in almost all their architectural elements, while uses clay brick in some of these architectural elements such as domes and minarets. The use of clay brick was not a feature in all the mosques, but only in some elements of the mosque. Al-Mujahidi mosque was the only exception due to the main building material used in it was clay brick, but it was still following the form of stone mosques type.

Traditional mosques in Mosul shared with an Ottoman mosque style in their architectural characteristics, except Annori mosque which is the unique example of Arab

hypostyle mosque. However, Annori mosque is distinguish in using single riwaq as a transitional space between the prayer hall and the courtyard whereas the Arabic hypostyle mosques had the riwaq along three or four sides of the courtyard. The use of stone materials is a common factor to link traditional mosque in Mosul to Ottoman mosques. However, the minarets that built with clay brick are similar to Abbasid style while the minarets built limestone while are Ottoman style.

Daub Stone

The use of daub stone in construction of the structure of main components of traditional mosques widely in all the samples of the study. The only exception has been done in Al-Mujahidi mosque, which could be a unique sample that used clay brick in the construction of the main elements among the traditional mosques in Mosul. The use of daub stone determines the thickness and the height of the walls. It was also used to support the central dome and this is the reason that the style of the prayer hall of most of samples look as Ottoman style.

Clay Brick

The use of clay brick was confined on some distinguished architectural elements which have symbolic and formal characteristics such as domes and the minarets. The physical (aesthetic and structural) properties of clay brick employed to construct significant dominant elements. Such elements characterized with proficiently to figure the traditional mosques identity and withstood for centuries. The minarets which were constructed with clay brick follow the archetype of Alhadbaa minaret in Annori mosque in according to the Abbasid style.

Local Marble

Local marble (Farsh) was used basically in architectural elements in interior spaces (prayer hall) and covered transitional areas (riwaq). It was restricted to finish the qibla wall, columns and arches, the opening of doors and windows, or construct mihrab and minbar. The influence of Ottoman style on the element that finished with local marble was obvious but the floral decoration on mihrab and minbar add local features to them. The cold smooth surface texture of local marble and its susceptibility embossing are the reasons to be the impressive finishing material in traditional mosques in Mosul. The effects of environmental conditions were preventing the use of local marble in open areas restricted using it in the ornamentation of impressive elements due to the accumulated experience.

Limestone

The use of limestone in traditional mosques in Mosul occurred in the late of 18th Century. It was used widely in the finishing of exterior elements; courtyard, exterior columns and arches, domes, and minarets due to its ability of resisting the environmental conditions. The elements seem less ornamental and more solid. More surfaces and quantities of limestone were used in the elements of traditional mosques. Even more, elements in interior spaces currently are using limestone for finishing the qibla wall, mihrab and minbar but with less ornamentation which is limited to geometrical forms and Arabic calligraphies of some verses from Quran. But most of the elements which used limestone have lost their local identity and started to look like Ottoman style especially the minaret.

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KULINTANGAN: A STUDY OF PRODUCTION PROCESS

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Abstract: *The diverse community in Sabah captivate varied display of culture and art. In Sabah, traditional music is an integral part of the cultural life of the people. Music is part of daily life, as well as ritual practices associated with traditional belief. The main purpose of this study is to document the production process of the instrument. Data collection was conducted through interviews and observations. The kulintangan, an idiophone categorized musical instrument is a set of small kettle gongs position straight in a single row on two cords in a small wooden frame. There is no traditional system to notate the kulintangan, music is passed down by tradition from generation to generation. Distinctions are found in different combinations of instruments, varying dance, tempos, tunings and production process. Most musical instruments in Sabah are made from natural material, the Kulintangan is made of zinc or bronze, each carefully measured, cut, shaped and tune. The process of producing Kulintangan is a highly skilled craft, handed down through generation. Five tools are used to produce a set of Kulintangan, each tool has a significant function in the production of a good set of Kulintangan. There are 6 processes in the production of the Kulintangan, from raw material to the final product. Documenting the production process provide documented information and demonstration of the Kulintangan. Thus, revive and continues intangible cultural heritage for the future.*

Keywords: *Kulintangan, Idiophone, Production, Documenting, Process*

Introduction

Modern music in Malaysia is a fast-growing industry. Its development has been revolutionary, as talented musician from diverse cultural background have drawn on their rich heritages to create new forms using a combination of traditional and western instruments. In Sabah, traditional music is an integral part of the cultural life of the people. With different ethnic communities, this state has a variation of traditional vocal and musical instruments. Music is associate with rites of passages, traditional warfare, curative and rice cultivating. The peoples of Sabah, the eastern Malaysian state in northern Borneo, have various traditional instruments. The musical instruments in Sabah are classed according to chordophone, aerophone, idiophone, and membranophone.

Sabah is rich with traditional musical instruments among the native culture. Music is significant to human life and it can be validated and demonstrate in various ways: In all societies in the world music has existed since the dawn of civilization; the role and importance of music throughout the world can be seen and heard in all culture: music is noticeable presence in practically all important event of a human life. Music is predominant in all aspect of human life – at births, weddings, funerals, worships, graduation and etc. (Tahir, R. M., Ghazali, G. M. 2006). Learning traditional Sabah instruments has declined, based on a study (Pugh-Kitingan 2004) the decreasing performance of traditional music

occurred because of electronic media development such as radios, television, video and VCD players.

The Kulintangan is a set of small brass kettle gongs, classed as an ideophone musical instrument. The Kulintangan became part of the musical traditions of some indigenous communities in Sabah over the past 200 years due to circulation and trade through the Brunei Sultanate and the Philippines (Pugh-Kitingan 2004). The kulintangan is discovered among the Brunei, Iranun, Bajau, coastal Kadazan, Kimaragang, Tobilung, Tidong and Orang Sungai communities in Sabah, with the amount of small kettle gongs varying from 8 to 12 depending upon the ethnic group (Simeon, J. J. C 2015). On the west coast of Sabah, the number of gongs in a Kulintangan set can vary from seven to nine, while on the east coast it may range from five to seven or more according to the ethnic group.

The Kulintangan gongs are positioned horizontally-laid in a single row on two cords in a small wooden bed-like setting. The Kulintangan is played by striking the head of the kettle gong with two wooden beaters, each kettle varying in pitch when struck. The Kulintangan performer is usually seated comfortably on the ground in front of the kettle gongs and beats the kettle with each hand holding small wooden beaters. Unlike the Kulintang, a musical instrument of the Philippines which is similar to the Kulintangan of Sabah, the Kulintangan does not have any specific names for its kettle.

The focus of this paper is to document the production process of the Kulintangan musical instrument. The Kulintangan is a recognized musical instrument however interest in learning the instrument has declined. Two methods were used to collect data. The first method was through interviews and the second was observation of the production process of the Kulintangan. This paper aims to heighten the knowledge and preserving skill production process of the Kulintangan.

Playing Technique

The kulintangan is performed by striking the head of the kulintangan with two wooden beaters. The right hand usually plays the melody line and the left hand performed the rhythmic patterns. Depending on the set up of the performance, solo performance or an ensemble performance. The performer could achieve two sounds: an open sound created when allowing the kettle to ring and decay by itself or a closed sound, achieved by damping the kettle using the end of the beaters.

There is 3 customs body posture for performing the kulintangan. The player generally selects a comfortable position to play the kulintangan. Generally, a performer would sit on the ground or seated on a chair or standing up. However, when a performer is seated on a chair or standing, a different type of wooden frame is used to allow the performer to play freely and comfortably. There is no restriction of gender in playing the kulintangan.

Research Destination

Kampung Sumangkap, a gong making village located in Kudat District was founded in 1973 pioneered by a man named Omlunru (Informant). The village has a very distinctive attraction as a gong making centre to almost all ethnic communities in Sabah. Kudat is located at the tip of Sabah, approximately 3 hours' drive from Kota Kinabalu. The home of the Rungus people, Kudat is recognized for the rich and vivid colourful bead necklace and bracelet, as well as the Rungus longhouse. Kampung Sumangkap is a typical village with houses built closely to each other. There are workshops along the roadside, which double up as a shop.

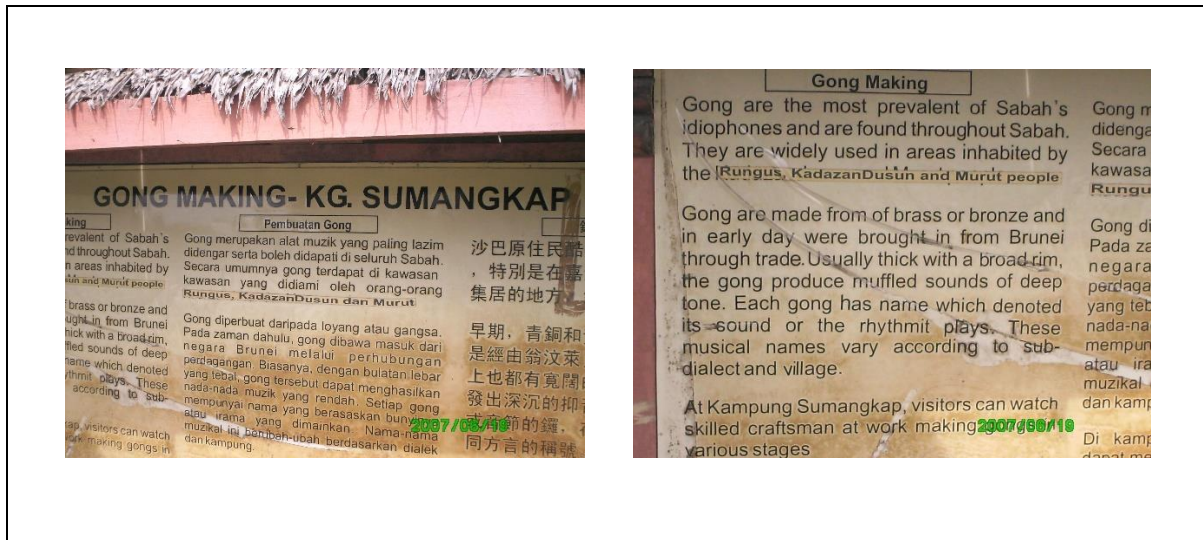


Figure 1: Kampung Sumangkap

The Working Station

Most of the working stations are built at the left and right sides of the roadside. There are several functions of the working station. The main function of the working station is to produce gongs. It also functions as an exhibition centre for the gongs and a performing venue to play the kulintangan. Interested buyers can purchased any gong at the working station. The process of making the kulintangan is a highly skill craft, handed down through the generations.

The kulintangan is made from zinc or bronze. The significant difference between both materials is the sound quality and the value. The kulintangan made from zinc is estimated between RM300.00 to RM400.00 whereas the kulintangan made from bronze is estimated between RM800.00 to RM1500.00. The duration of producing the kulintangan is differ according to the material used. The kulintangan produced using the zinc may take at least 3 days to complete whereby the bronze may take at least a week to complete. It is recommended a 16 mm, 20 mm or 30 mm thickness of zinc or bronze is use to produce the kulintangan.



Figure 2: The Work Station

Tools used to produce the kulintangan:

1. Raw Material: Zinc or Bronze
2. Penyukat: A self-made measurement
3. Pahat: Chisel
4. Tukul: A set of hammers
5. Dansalan: 2 saiz of dansalan



Figure 3: Instruments used to make The Kulintangan

The Production Process of The Kulintang

The first process is to choose the raw material. The maker of the kulintang will need to decide on which raw material to be used. Usually after receiving orders or for personal collection a maker will need to select the raw material, zinc or bronze (Informant).



Figure 4: The 1st Production Process

The second process is to mark the diameter of the raw material. After selecting the raw material, a maker will use a self-made measurement to measure mark the diameter. The penyukat measured about 9 cm is used to mark the diameter of the raw material before it is cut according to the mark made. The self-made penyukat (measurement) is made from a wood with nails as the diameter marker (Informant).



Figure 5: The 2nd Production Process

The third process is to cut the diameter on the raw material using the pahat and the tukul. From the marking made from the penyukat the maker will cut the raw material with the pahat

carefully. Using the tukul, to knock against the pahat, completing the whole diameter. After completing the cut, the maker will then move to the next process (Informant).



Figure 6: The 3rd Production Process

The fourth process is to shaped the cut raw material. This require a lot of patience because the raw material need to be knock until the desirable shape is attain. By using the tukul, the raw material is then knock. At this point the maker is seated on a wooden made stool. Here the maker will use a big dansalan to create a desirable shape for the raw material. A transition of 3 shapes can be observed here (Informant).



Figure 7: The 4th Production Process



Figure 8: Shape 1



Figure 9: Shape 2



Figure 10: Shape 3

The fifth process is to create angle to the raw material. After the transition of 3 shapes using the bigger dansalan, the raw material is then transfer to a smaller size dansalan. Here the smaller dansalan is used to create angle which is the head part of the raw material. Using the tukul and pahat, careful knocking motion against the smaller dansalan is emphasis to slowly create the head of the raw material (Informant).



Figure 11: The 5th Production Process

The final process of making the kulintang is the tuning process. In the past the kulintang sets throughout Sabah is tune by ear, there is no fixed pitch unlike the western instrumentation. The kulintang is tuned to an anhemitonic pentatonic pitch to which makers or performer desire. Distinction occur between each set of kulintang can be realized due to the raw material used in producing a set of kulintang hence giving each set an exclusive pitch level, intervals and timbre (Informant).

Knocking the outside part of the kulintang will enable the pitch produced lowered and knowing the inner part of the kulintang will enable the pitch produced higher. This process is easier to do on brass kulintang due to surfaces which is thinner than the bronze kulintang. Nowadays, the maker of the kulintang uses the electronic keyboard to determine the pitch of the kulintang. The zinc kulintang is usually painted with silver paint whereas the bronze kulintang is not painted (Informant).



Figure 12: The 6th Production Process

Notation System

Because the kulintangan was used to catered indigenous communities, kulintangan repertory was unfettered by any notation system. Music arrangement was pass down vocally from generation to generation. Negating the need for notation to preserving traditional music. Recent efforts have been acquired to record and transcribe the music using western notation system, designated by a numbering system. Music arrangement of the kulintangan may vary from one ethnic to another, however the art of adlibbing is frequently used in most music arrangement.

When performed as a solo performance, both hands will have separate role. The right hand of the performer will play the melodic phrase of the music arrangement, whereas the left hand role is to support the melodic phrases with a supporting rhythmic pattern. Both hands are equally vital in a solo performance. However, if the kulintangan is performing in an ensemble setting it will generally hold the melodic phrases of the repertoire perform.

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ADOPTING SEVEN PRACTICES OF LEADERSHIP LANGUAGE OF THE PROPHET MOHAMMAD (PBUH) TO SUSTAIN MARRIAGE RELATIONSHIP

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Abstract: *A family unit needs a good leader to produce quality human resources and better experiences in relationships. A critical analysis in the discourse of the Prophet should be undertaken to discover his showmanship of a great leader in the family. The analysis of hadith discourse in the critical perspective of the language of the Prophet Muhammad's (PBUH) marriage life is still less given attention rather than general analysis of the prophet's leadership. The purpose of the study is to identify leadership language practices through textual narration and thus, interpret hadith discourse through discursive study to explain the practices. Eleven hadith related by Aisha R.A was selected to show the leadership language during their marriage. Analysis is conducted using Fairclough's three-dimensional model in critical discourse analysis. The method links between linguistics characters and social practice through discourse practices. Findings discover seven forms of languages being practiced by the Prophet to sustain the marriage and bring happiness to all his wives. The prophet Mohammad was found to use different practices of language according to context of situation. The seven practices are negotional language, assertive language, request language, nonverbal language, figurative language, expressive language and negation and declarative language. This study produces a model of leadership language practices of the Prophet's Household named as IJAZ PBKRR as an effective example to the community to build a stronger domestic institution.*

Keywords: *Leadership Language, Critical Discourse Analysis, Fairclough Three-Dimensional Model, Hadith Narration, Marriage*

Introduction

Modern life of 21st century leaves married couples facing more challenges to sustain their marriage. Marriage as an institution is regarded as risky endeavor and becoming more personal self-fulfillment (Mintz, 2016) Misguided and unguided marital relationship always ends with breakup and divorce. Rising divorce statistics clearly showed the tense in the institution not just in Malaysia, but others as well. Mariam & Mohammad Syafirul (2017) discovered among the factors identified are communication problems between couples, involving the use of coarse language and cannot share opinions and feelings. Leadership language plays an important role to bring stability in household in whatever occasion or conflicts faced by married couples. A leader guides, directs, motivates or inspires others with

leadership language (Luntz,2007) (Fairhurst & Sarr, 2011). Leadership as a social practice is exercised in all walks of life. A family is a critical unit in a society, as from a family unit, individuals with characters are produced to be a prosperous, virtuos citizen or otherwise immoralize, low quality people. The husband who is the leader of a family plays an important role to guide his family members to achieve this. The prophet Mohammad (PBUH) has given a role example through his leadership language in his household. His leadership qualities has been narrated by his wives indirectly through their narrations and disseminated. Identification of these qualities are being summarized through the study of critical discourse analysis to bring forward the practices which are grounded in sociocultural contexts of the narration. In discovering these qualities to be adopted, the objective of the study is to identify language practices through textual narration and thus, interpret hadith discourse through discursive study to explain the practices.

Literature Review

Leadership

Leadership language plays an important role in establishing harmonious relationship among members of society and uniting community towards common goals (Barret, 2010). The study of the leadership has grown tremendously in the west (Northouse, 2012) searching for effective leadership and redefining the concept as well as discussing characteristics of leaders (Foster & Leparad, 2004). Kamal et.al (2018) and George (2000) stressed on the importance of emotional intelligence to gain control and others discussed on real leadership (Fairholm, 2011) based on spiritual values and shared leadership. Meanwhile studies of leadership in Islamic perspectives are still neglected with focus on meeting the leadership standards of the west (Zandi et.al. 2017). Case, Turnbull &Khakwani (2012) believed that leadership wisdom lies hidden in under-researched societies and cultures more than western leadership theories and needed to be uncovered to bring worldly leadership. The power of Prophet Mohammad (PBUH) leadership was highlighted before by Masnur (2010) and Amrozi (2014), connecting Quranic principles in his leadership character. Concerning leadership language, Munif (2008) had pioneered in analyzing the Propet's sermons during the battles (ghazawat) using Fairclough's methods of critical analysis of discourse. While Hurin'in (2014) compared the power of the Prophet's leadership language to French and Raven's bases of power.

Linguistics

Hadith as the second reference for the moslems had since the past been researched and turned to various knowledge of autobiography, Islamic jurisprudence, ethics, rhetoric, etc. In linguistics, the prophet's leadership language through his short expressions known as "jawami' al-kalim" got the attention of many profound language scholars such as al-Jahiz (776-868M), al-Rafi'i (2001) and more by contemporary scholars. The communication strategies of the Prophet through interaction were studied in the form of language structures or dialogues discussed by many rhetoric scholars for the course of appreciation of language. Khalil (2012) proves that the prophet is competent to adjust the speech to the conditions and roles played by him. In that role, Syuhudi (1996) finds every saying and act of the Prophet SAW contains universal, temporal and local teachings. Earlier, Abu 'Awdah (1991) in his study found that had used local grammar. This local grammar is used to illuminate the nature of human life naturally. Hurin'in (2014) then proved through her study that hadith understanding should be placed in textual and contextual contexts in a number of universal and local situations, at all times and places (Hurin'in, 2014).

Similarly, a critical study of language, in form and structure is needed because language is part of social process that can represent leadership. Leadership language is not just textual study, but should be linked with the discourse practice to give a true picture of the essence of socio-cultural society being raised in the right way by a true leader. Systematic analysis of the practical language of the Prophet especially in his household is necessary to contemporary societies that are heavily influenced by Western social culture through technology exposure and globalization. This practice is still embedded in the form of discourse, especially in the narration of his wives and companions and need to be reproduced through a critical approach (Munif, 2016). In this regard, studies on domestic leadership need to see the real social process and practice through discourse analysis. Analysis of critical discourse in of household leadership based on primary religious texts, the Quran and the Hadith is indispensable because it has its own distinctive features that can accommodate the teaching and absorption of meaning in it to build a harmonious family base.

Methodology

Discourse study needs qualitative approach to deeply understand the human experience as it is in the real situation. Through this approach, the researcher needs to elaborate and clarify through the explanation and report on the relevant data by explaining the occasion and the reasons for something to be investigated. The Critical Discourse Analysis as introduced by Fairclough through the Three Dimensional Model (1995) provided a systematic and integrated method for studying social sciences through analysis of examples of real social interactions by taking linguistic forms (Idris, 2010) This approach is used as theoretical base of the study because of its flexibility. It gives the researcher freedom to accustom his three dimensional frameworks with the purpose and emphasis on the social practice studied (Fairclough, 1992). In analyzing the data, which is in Arabic text, this model does not define specific analytical method, however given that the hadith is in Arabic discourse, this framework has been made a little adaptation to adapt it to Arabic language methods and functions. Adaptation utilizes the implementation of the Arabic grammar system as applied by Nahlah (2008). While religious principles are linked to the practice of Islamic background. thus, this study also provides a new dimension in understanding the practice of leadership (qiwamah) as mentioned in al-Nisa: 43, which needs to be explained by the evidence of the prophet social practice, clarified through the function of the language through linguistic point of view.

The first dimension which is the textual dimension is initiated with the first objective of the study, identifying the character of leadership language from Aisha's narrative. The textual analysis covers lexical analysis and grammar of discourse through transitivity elements and modes of discourse. Next the second dimension is by analyzing the practice of discourse in Aisha's narration in the production and distribution of the language of the Prophet's leadership which includes interpretation of intertextuality and interdiscursivity of the text. Finally, in the third stage of sociocultural practice, the formulation of the textual dimensions and discourse practices are explained, to produce representation of social practice of the leadership language of the Prophet. Data analysis is done from bottom up (down top) to customize to the study objective. Data of hadith is chosen from Aisha's narration from Kitab Sahih compiled by Al-Bukhari (194-256H) who had carefully selected authentic Hadith according to strict standards as the second reference source (Rosmawati, 2010). Aisha's narration are chosen as she was the closest to the Prophet and have many narrations as she lived long after his demise. The collected data covers many topics, but only narrations during the last ten years of marriage from 53 years of age to his death, were carefully chosen from

important events that occurred throughout their marriage. These events were expected to contain the desired social processes in this study. After the screening, eleven hadiths are selected and coded as follows 2661, 334, 5189, 2581, 5268, 4796, 2105, 5666, 949, 4786, 4789.

Findings and Discussions

Seven practices of the Prophet's leadership language emerges in the third dimension after analysing textual and discourse practice dimensions as applied based on Fairclough's Three Dimensional Model. They are summarized as negotional language, assertive language, request language, nonverbal language, figurative language, expressive language and negation and declarative language.

Negotional language

Negotiational language is found in the hadith 2661. Aisha r.a. had used lexical metaphorical processes, metadiscourse and speech representations to highlight the practice during conflicts. Steps towards resolving the conflicts can be traced through the structure of the hadiths and the events revealed. Conflicts and crises disturb relationships that can affect the community. Therefore, through this hadith is guidance and steps in dealing conflicts when it rises. Textual function through lexical analysis and grammar of cognitive transitivity in discourse proves that there is a process of consultation reported in Aisha's narration. Ten steps were taken by the Prophet in dealing with domestic conflicts, namely first, greeting, second being patient and still greet despite a long period of time. Third, permitting the wife to consult her parents. Then forth, considering the opinion of trusted friend to find a solution. Fifth summoning the witness for proof. Sixth, taking action to purify the wife's name after being convinced of her innocence. Consequently, seventh appeasing the people in community over conflict, thus eighth giving chance for the wife to self-defense herself. Ninth testifying in the name of God for the innocence of wife and lastly hearing the feelings of the other wives about the event to ensure that there is no disagreement that may affect the relationship between the family.

This consultative language practice is implicitly extracted through the lexical process of mental transitivity. The textual function of the representational report embodies that function through structured narrative structures that are interdiscursive. While metafunction of language through interpersonal relationship as described in the narration can manifest a context that can be exemplified through the language of negotiations practice to guide the people during crisis and household conflicts. These practices can explain the ideational function of household leadership message. This finding proves that the concept of shura has been practiced by the Prophet in his family unit and became the core of the Prophet's Quranic leadership as discussed by Amrozi (2014).

Figurative Language

The practice of figurative language is found in the hadith 2581 and hadith 5189. The words used by the Prophet are gentle, yet profound. The message and ideational functions that are to be conveyed through this figurative language are that leaders need to have wisdom in language usage to bring harmony in the household. Hurting language will offend a woman's heart. Thus, this metaphorical approach reveals a win-win negotiation language approach. Wives who ask for something do not feel rejected by their request, while the Messenger of Allah (PBUH) can also maintain the prescribed decision. Therefore, the relationship between the wives also can be maintained and this is important for the survival of the unity of Muslims household caused by uncontrollable emotions.

Figurative language for the hadith 5189 is in the form of comparison (tashbih). The Prophet chose to place himself in the role of Abu Zar'in whose character was desired by women compared to ten other roles in the story. Practice of this language was used as a response to his wife's tale to show his attention. While in hadith 2581, the figurative language was in the form of explanation and recognition. The language was used to explain the reason for rejection of the demands of justice from his wives, which cannot be accomplished despite he is the most humane person. Tendency towards a wife, not the other is beyond human control and ability. Unlike physical matters such as expenses, food, drink, turn and so on that can be exploited to be divided equally as found in hadith 4789. Practice of figurative language is a high-style language that are found in the words of the Prophet Muhammad as a leader as evidenced by the study of al-Rafi'i (2002), Khalil (2001), al-Sobuni (1401H) and others. Ahmed Thalal (2015) also proved that this high level of language was used when communicating with his wives because they also have the same level of intelligence making them qualify to the title of Mothers of the Mukminin (ummahat al-mu'minin). Thus, an evidence of womens' intelligence.

Assertive Language

Practice of assertive language is found from the leadership of the Prophet in the hadiths 4786, 4796, 2105 and 2661. Assertive language is derived from textual forms in several grammatical moods of affirmation such as the imperatives, conditional and negations. Through the interdiscursivity of Aisha's narrative, the researcher found some domestic practices of leadership language as practiced by the Prophet to convey his firmly uphold message of the religion which put belief in Allah SWT as the basis of the spouse's relationship, thus requiring submission of moslems to His law over anything else. Therefore, in the event (4786), the wives of the Prophet Muhammad SAW have been given the opportunity to choose between the world with materialistic wealth or choose the Messenger of Allah for the hereafter based on spiritual wealth. They need to be explained with assertive language because they are the *ummahat al-mukminin* who will guide the Muslims to lead them to the direction of Allah SWT and the Messenger of Allah. The firmness in implementing the Sharia of Allah SWT should be emphasized by a household leader in shaping wife and children. Examples of firmness in upholding the creed and sharia of Allah are also found in the hadiths 4796 and 2105.

This practice of language also supports the study of Ahmed Thalal (2015) which studies the communication style of the Prophet with women, that husbands as family leaders should be affirmative to the wives if it involves religious questions, especially regarding the faith. Therefore, husbands need to have enough religious knowledge to guide their wives in common life. Not only knowledge, but even wisdom is needed to compose words that are soft but firm by applying the appropriate language style when reprimanding wives and family members. The findings of this assertive language also confirm the study of Masnur (2010) on the art of leadership of the Quranic style that has been applied by the Prophet.

Request Language

To request is to ask for consent, like requesting permission to enter someone else's house (al-Dulaimi, 2008). In contrast to the practice of strict language, practice of request language are implemented on the things that should be, but not in the basis or pillars of religion. This practice is found in the hadith 4789 through the statement of representation by "asking permission". This practice demonstrates the leadership of the Prophet's household leadership in sustaining the relationship between his wives in a harmonious family. The request

language can be uncovered through the use of descriptive modus. Aisha the narrator has reported this language practice honestly when delivering the interpretation of the Qur'anic verse (33:51) to the audience. The practice of this language is regarded as noble ethics in the teachings of Islam to protect the rights and honor of the household in particular. Although the prophet as a husband did not need to ask consent from his wife, but he still asked for permission when taking a turn thus showing his respect to wife. Practically this language needs to be the practice of household leaders by training themselves to give respect to their wives as the first small community before serving outside as the Caliph of God. Such respect also is found in Hadith 949. The practice of request language is also clear when the Prophet prohibited Abu Bakr from scolding his daughter Aisha who was hearing the song presented in her house. Although the Prophet did not like the act, but in certain contexts, he allowed what considered as makruh (detestable) like listening to music and singing, to give the public a joy during celebration's day including his wife. Accordingly, the practice of request language through asking or granting consent highlight the identity of a tolerant leader.

Non-Verbal Language

The practice of nonverbal language is found in the hadith 2581 and hadith 334. This practice of language is derived from the interaction type of discourse and through the representation of Aisha r.a. reported from reaction observation report. When interacting, there are times when the Prophet is reported to be silent and not responding to a request. Requests that received no response from him signalled that the Messenger of Allah did not consent it but refused to comment. Therefore, non-verbal language practice is a gentle way to refuse or suspend a request. This practice can be practiced by the husband as a household leader to give more space to both husband and wife. However non-verbal languages are often misunderstood by women who think silence means considering to accept their suggestions. So, they repeatedly ask with the same question until they got the answer. Hence, the wives of the Prophet repeated the request three times until the Messenger of Allah (PBUH) eventually responded for the third time. Practice of nonverbal language shows the high tolerance of the husband as a household leader.

Apart from that, the Messenger of Allah also guarded his words. He preferred to show an action rather than a word, as in Hadith 334. His action in seeking the lost necklace to fulfill his wife's wish was a nuisance to the Muslims. But this non-verbal action proved to be an act of kindness and mercy to all parties. Therefore, this practice is necessary in certain situations and requires husband's wisdom as a household leader to balance the need.

Expressive Language

Practice of expressive language was successfully derived from the use of the Prophet's language style through the textual dimension to convey a message of affection in marriage life. This practice encompasses many forms of performative modes such as feeling of anger, pain, amazement, expectations, commands and prohibitions. Besides functioning as persuasion and giving appreciation or reproach. The practical use of this language is closely related to the ideational and interpersonal functions of the narrator. This practice is most commonly used by the Prophet in the Hadith 5666 and Hadith 2581. Aisha r.a. give a representation of the Prophet Muhammad as a considerate husband and serve the wife's emotions. This practice is in line with Ahmed Thalal (2015)'s study who finds the practical use of the persuasive language using a hope-oriented language style such as the word "لو" means 'if it were' to describe hope and wishes. This language style is found in some of the Prophet's communications with women who are in trouble and are in a state of illness or

tense. In such a situation, support from the psychological aspect and the use of the language of persuasiveness of a husband is required by a weak and emotional wife. Similarly, persuasion using language style such as the use of particles "إنما" by narrowing the scope give suggestions and choices to the problem. It can also act as a form of praise that personalizes and emphasizes personality and inspiration. Good language style and expression can activate emotions and feelings of the wife.

Hadith 5666 began with a textual multifunction of appeal and complaint of illness by Aisha. Each hadith describes bilateral interactions in discourse in the perspective of husband and wife. Although the practice of this expressive language is placed in the chapter of illness by Imam Al-Bukhari, but there is a discursive message about the practice of leadership language of household that was embedded in this context. The Prophet welcomed his wife's complaints by showing compassion as a husband and wanting to ease the burden of illness by turning her attention to future events using language of assumptions and expectations. While the practice of expressive language in the form of praise is found in the hadith 2581 which the Prophet uttered to his wife, Aisha. Praise with the statement of assertion is used by him after Aisha managed to break Zaynab's argument and defend herself. Persuasive words, hopes, expressive praises can motivate spouses, deepen love and create a prosperous relationship as well as recognize personal privileges of the wife. Thus, indirectly create a harmonious and caring family with stable emotional states, thereby reducing breakups between husbands and wives.

Negation and Declarative Language

Practice of negation and declarative language comes from performative mode of negation "la" as in the hadith 5268. After making a negation, it comes with a positive function to explain things. This practice of language was repeated with his wives and for the sake of not extending the matter, the Prophet finally denied his favorite of honey merely to entertain the wishes of his wives. The practice of language is important in balancing the mood and requires the wisdom of the leader to implement it. The attitude of the Prophet (PBUH) which concern others more than himself is a character of attraction and charisma that he has. According to Maxwell (2011), charismatic leaders have a positive attitude to allow others to step up in order to seek external focus to provide added value in leadership without sacrificing the principle. Harmonious actions at the right time and circumstance can give space to the followers to fulfill their needs, and at the same time strengthen the affection between family members.

Conclusion

These seven leadership languages become part of socio-cultural of the Prophet in his home which is practised according to context. Through the method of Critical Discourse Analysis, specifically Fairclough's three dimensional model, it describes, interprets and explains issues in society by combining social analysis in linguistic dimensions. The relationship between these three dimensions can explain the action, representation and leadership style of the Prophet as the head of the family. Four contexts found are: religious practice, practice of relationship, internal crisis and external conflict through discourse production, distribution and consumption. Therefore, this study has produced a model named as IJAZ PBKRR SAW for application in contemporary societies. The model as illustrated in Figure 1 shows the practice of leadership language in the four significant contexts that can be applied by the public. Leaders who use different practices of leadership language suited by context situation can influence their followers and make an impact on them as being practiced by the prophet.

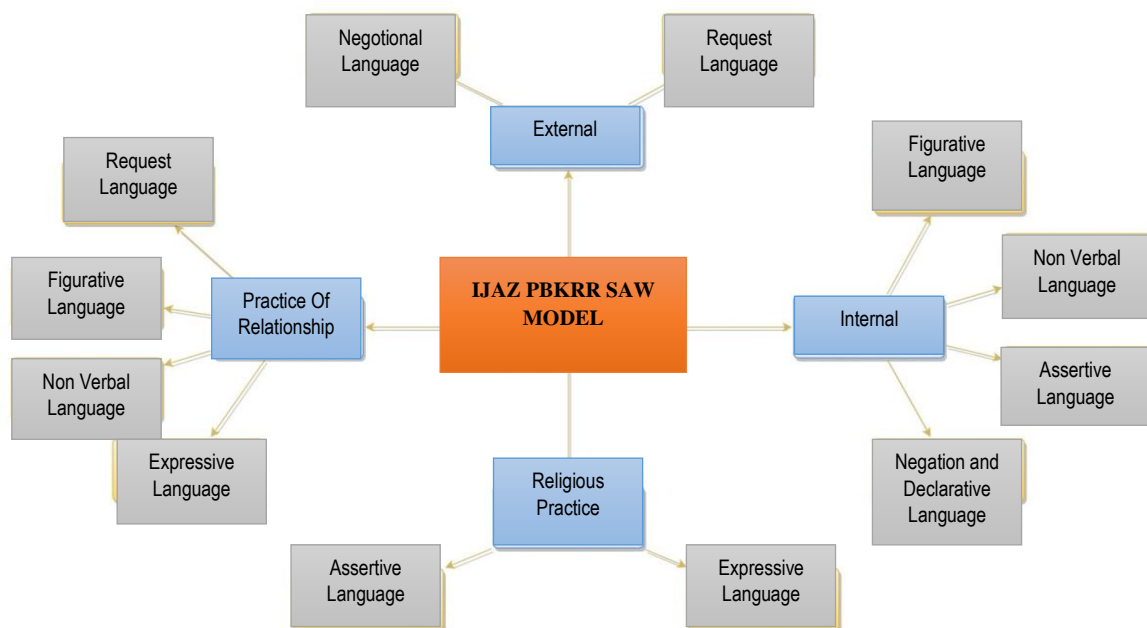


Figure 1: IJAZ PBKRR SAW Model

Originality

Findings of this study have implications for the role of leaders to adopt the Prophet as role-example for a positive climate in household and avoiding conflicts based on each unique creation. Based on the findings, this study also provides recommendations for improvement of practices in marriage. This study produces a Model of Practices of the Leadership Language of the Prophet's Household (IJAZ PBKRR SAW) which provides structure for seven practices in four different contexts. This complements the study of the leadership of the prophet Mohammad in other aspects. The leadership language of the Prophet has yet to receive full analysis from every angle and role in the future.

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MALE AND FEMALE SOCIAL MEDIA INFLUENCERS: THE IMPACT OF GENDER ON EMERGING ADULTS

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Abstract: *Social media influencers are people who have established a reputation for themselves on social media. Nowadays, a social media influencer has played the important role of a marketing tool for organizations. Organizations use the power of social media influencers to influence and persuade consumers through social media. It is because social media influencers have a huge number of followers in their social media, thus, social media influencer could promote to and reach a large amount of consumers in a short time. The result is more effective than celebrity endorsement for small-and-medium-sized enterprises (SME). This research is to study the perceptions of emerging adults on the difference between male and female social media influencers' style of promotion. Qualitative method is used by conducting focus group and content analysis to compare between the impact of male and female social media influencers towards emerging adults. Findings showed that female respondents are influenced by influencers who promote beauty products while male respondents are drawn to technology and gaming products. The most important factors mentioned by the respondents in the impact of the social media influencers' posts are the entertainment factor and followed by informativeness.*

Keywords: *Social media influencers, emerging adults, gender communication theory*

Sub-Theme: *Humanities, Art and Philosophies.*

Introduction

The trend of using social media have transformed over the years (Hussain, 2012). The early history of social media returns to the 1980s and beginner driven exchange gatherings, for examples, USENT groups or Bulletin Board Systems (BBS) where social media users accumulated to share their perspectives, experiences and interest. Over the years, social media sites have transformed into one of the most important channels for users to connect and communicate with others (Riga, 2016). An influencer is characterized as a person who has the ability to influence other's purchase decision as a result of their power, information or relationship with their audience. Being an "influencer" implies a specific way of life, societal position and now a profession. Some of the influencers bring home the bacon out of their

internet-based life abilities, some view it as a side employment and energy. They prepare to be proficient, invest hours setting up the best substance and connecting with their audiences. Their companions and other social media users impact them the most (rather than conventional media which has little impact). They expand items they see inside the social media world in which they live (IndaHash, 2017).

Gender norms impact the preference for a specific utilization of social media. Male gender utilized social media for systems administration, making new companions, and searching out potential dates and playing online games; while female gender utilized it for relationship support and posting public message (Efosa, Nubi & Ogechi 2017). However, most social media settings include a blend of the two genders. This has suggestions for how teenagers self-display (Herring & Kapidzic, 2015). IndaHash conducted with 2285 active global influencers taking part stated that female social media influencer occupy 68%. 47% of female influencers (vs 36% male) post content on their personal site 1-3 times a day. 45% (vs 31% male) purchased something they found in social media in the most recent week. 62% (vs 48% male) stated that others social media users are most supposition shaping for them.

Statement of problem

Social media influencer marketing is a new trend of marketing and is increasingly popular in Malaysia. Many companies, organizations and consumers are starting to be aware that social media influencers will be the new trend of marketing promotional tool to enhance brand awareness and expand the reach of organization through collaboration. Previously, social influencer marketing was not a popular marketing strategy for SMEs and the reach is not so effective but with the emergence of Internet and social media such as Facebook, Instagram and YouTube, influencer marketing became an effective tool in building brand awareness and loyalty. This is due to the border-less structure of the World Wide Web where anyone and everyone can directly interact. It gave an opportunity for common individuals to become influencers as well. This is proven with social networking sites. These sites provide a platform where influencers can easily interact with their followers. Based on the Statista (2018), the daily time spent by internet users on social networking sites is gradually increasing which is from 90 minutes in 2012 data to 135 minutes per in 2017 data. Thus, people nowadays are beginning to trust what social media influencers say, review and comment about the products they used.

Kapalan and Haenlein (2010), specify the social media influencer will create and share their content had an essential impact on consumers. Yet, the research on social media influencer limited in Malaysia. Most of the previous research did not emphasis on particular target audience and only few studies focused on the impact of social influencer towards male and female students. Therefore, this research will look into how the gender of social media influencer can influence emerging adults. Also, we want to find out which gender more effectively affect university students with different perspectives. The Internet Users Survey (IUS) conducted by the Malaysian Communications and Multimedia Commission (MCMC) in 2016 shows that there are 97.3% internet users who own a Facebook account, 56.1% own Instagram account and 45.3% of internet users own Youtube account in Malaysia. Across leisure activities, entertainment and other functions of Internet, visiting social network sites has 89.3% (the second highest) apart from texting (96.3%).

A report conducted by We Are Social and Hootsuite in 2018 shows that among 7.593 billion population, there are 4.021 billion (53%) internet users around the world which up 7 percent year-on-year. Among 4.021 billion internet users, 3.916 billion (42%) are active social media users, up 13 percent year-on-year and 2.958 billion (39%) are active mobile

social users. In addition, a figure of the breakdown of Facebook's global users by age and gender show that there are 610 million of Facebook users who are between 18 to 24 years old which sum up with 250 million female users and 361 million male users. It is the second highest group of users compare to age from 13 to 65.

According to Director of Content for Olapic, the daily life of consumers nowadays filled with media and visual content. Therefore, they are more aware to identify the sources of information and character that they can trust. Moreover, many blogger and content creator are turning to become social influencers to identify products, services, and travel diary that influence from their own characteristic and lifestyle. However, according to PMYB Influencer Marketing Agency, there are not many studies that relate gender differences with the impact of social influencers. Undeniably, the study had massive potential for future research. Besides that, there are few studies on the differences between the genders while it comes with the differences of their use of social media (Andrew, 2017). Thus, it is not too difficult to find out through the observations as to how men and women may react differently to the social media influencers. People are becoming more trusting of social media influencers due to their trustworthiness and credibility. Izea (2017) results showed that more than 67% say the credibility of social media influencer is making the post effective in United States who use in media. So, the studies will fill the gap in research that was mostly done in other countries but not in Malaysia.

Research Objectives (RO)

RO1: To determine the level of trust emerging adults have towards recommendations made by social media influencer and its effect on their intention to purchase.

RO2: To discover the most effective styles of promotion used by social media influencers as perceived by emerging adults.

Research Questions (RQ)

RQ1: What is the level of trust emerging adults have towards recommendations made by social media influencer and its effect on their intention to purchase?

RQ2: What are the most effective styles of promotion used by social media influencers as perceived by emerging adults.

Significance of Study

Social media influencers are first explored in the endorsing sector, especially to make buzz among youthful markets and grow web-based social networking scope in organizations. It is important to investigate more about the factors that lead emerging adults to be influenced by male and female social media influencer as social influence marketing is growing rapidly. We intended to identify the purchasing purpose of emerging adults after being influenced by male and female social media influencer. The research will contribute to fill the gap for the current research on social media influencer which mostly done in other countries but not in Malaysian context. The companies might use the findings as a new insight for their marketing purpose.

Literature Review

Social Media Networks: Instagram & YouTube

The advancement of technology has triggered the emergence of new media that is occasionally renowned as the social media networks. Social media networks has become the platform in the Internet that use by every single person that have the access on it. The social media users become the audience that consumes all the information sharing through the sites. McIntyre (2014) state that emergence of new social media sites has eventually replace the traditional media. As such, newspapers have been gradually replaced by the news online portals. Public would rather spend their time reading news online than watching news from the television. Moreover, social media allows people to have new place for social networking through online as well as providing a platform for people to outshine each other competitively. Social media has been attracting mass audience due to its variety of websites. People with different preference will allocate themselves to the relevant websites in order to serve their own interest (McIntyre, 2014). The two main platform of social media that have been choose majority by the people is Instagram and YouTube.



Figure 1: Types of media used by influencers on daily basis.

Source: indaHash Labs, Women Are the New Media

Figure 1 explain that the three main media used by influencers on daily basis are Instagram, Facebook and YouTube. Hence, it shows that social media users inclined towards the use of Instagram and YouTube for getting the information, entertainment purposes and many other reasons that applied to the use of it. Instagram is the social media page that focus more on photography because photo is the most engaging type of content. Most of the post include sign # called hashtags. The sign allows to track the posts and identify or just search for content (Szcurski 2018).

Social Media Influencer

Influencer can be recognized as an individual that have the ability to influence someone or the audience that might follow him or her through their social media platforms. According to Vaibhavi and Leena (2018) on the popular social media platforms, there are many social media users that follow popular social media accounts, hence it can be understood that these new opinion leaders generation has been called as a social media influencers. On the other hand, the characteristics as an influencer also an individual that able to influence others purchase decision as the results of their impact through the information sharing and relationship connection with their followers or audiences. This scenario happens due to the new trends of endorsement by the social media influencers whereby they have been approach

by companies or organizations that wanted them to endorse or review their products. Hence, social media influencers then would review and endorse products and services through their personal site, tweets and posts in social media, for example, Instagram, YouTube, Facebook and other social media sites.

Social media and blogging were not initially intended to be a marketing platform, but a place for bloggers to share their opinion on certain topics, provide information that one might need when come across to their page and for the other entertainment purposes (Vaxjo, 2017). However, the trends have now change where the page that have quite number of followers could eventually give impact to the audiences. The marketers are now switch over to social media influencer as the product and services endorsers because they believe that social media influencers improve the brand sentiment and provide authentic storytelling. As such in photography platforms like Instagram, the fashion influencers mostly endorse a product by wearing it and then tagging the picture with the name of the brand (Izea, 2017; Vaibhavi & Leena, 2018). It goes the same method with cosmetic or beauty influencer where they would actually try and use the product by themselves when endorsing through their social media accounts. Most probably through YouTube platforms where we can see that there are lot of beauty influencer that will provide “Get Ready With Me”, #GRWM, which is a video that allowed the followers to watch how they use the cosmetics products by sharing information in the same time. Which on a video platform such as YouTube, influencers have the liberty and the time to properly explain the features of a product as well express their opinions of the same (Media Kix, 2016; Vaibhavi & Leena 2018).

Besides that, being an “influencer” implies a specific way of life, societal position and now a profession. Some of the influencers bring home the bacon out of their internet-based life abilities, some view it as a side employment and energy. They prepare to be proficient, invest hours setting up the best substance and connecting with their audiences. Their companions and other social media users impact them the most (rather than conventional media which has little impact). They expand items they see inside the social media world in which they live (IndaHash, 2017). Glusckman (2017) stated that influencer has become tool for marketing companies and it also become one of the most important business strategies that fully utilizing social media sites. The influencers has been approach by the marketers because they have built good reputation and images towards their audience, hence it become one of the strategy in marketing to endorse their product or services through social media influencers.

Gender and Communication Theory

This research has been conducted by using gender and communication theory as the framework of the study. The theory explain that gender have different styles and ways to communicate towards their audiences. Hence, the study is conducted to understand the impact of male and female media influencers towards their followers and audiences. There are differences between male and female ways of communicating towards their respective receiver of the information the so called audiences or followers.

According to Tannen (1990, 1995 & 2002) women and men communicate in different genderlects or gender-specific dialects. Women tend to engage in rapport talk or leaning towards relationship-oriented talk, whose primary function is to build understanding and empathy within a wider group of audiences. Opposite of that situation, men is tend to engage in report talk or task-oriented talk, whose primary function is to produce solutions towards problems (Baden Eunson, 2012). Thus, it could be understand that female and male social media influencers have difference way of approaching and communicating to their followers

in their social media platforms. As such, through video like using YouTube to endorse new cosmetic products, women influencers tend to establish rapport with their female audiences whose most likely watching the video and in order to successfully convey the message.

Methodology

A total of 8 participants from 18 to 21 years old were involved in this study. The first group is all male, they must access social media such as Instagram or YouTube more than 10 times and subscribed more than 10 profiles of channels of social influencer in Instagram and YouTube in a month. The second group is all female, they need to do the same things as well. In addition, they also need to use social media at least 5 hours in a day.

Research Procedure

Focus group interview method were used as the medium to collect data from participants. The participants were required to answer the questions after viewed the videos and images. Participants will watch four videos (two product reviews and two advertisements) from Youtube and view the work of four influencers from Instagram. The interview session consisted semi-structured questions and it is estimated to take approximately 30 to 45 minutes for participants to complete the interview session.

Research Design

In this research, the qualitative research method was used to answer the research questions proposed in this research. Besides, the focus group and content analysis are implemented for this study to understand the context such as what are the factors that lead emerging adults to be influenced by male and female social media influencer. Focus-group interview method is a group discussion method to understand the responses from participants based on the questions that the mediator discuss in group. A qualitative research as “an inquiry process of understanding based on distinct and methodological traditions of inquiry that explore a social or a human problem (Srivastava & Thomson, 2009). Therefore, in this research, qualitative research design is used to understand the factors that influenced by male and female social influencer.

Research Instrument

A semi structured questionnaires is used to measure the factors that influence social media influence. From YouTube, beauty and technology genres are chosen. Both these genres include viewing the product review first, and then followed by the advertisement. From Instagram, the work of four influencers has been chosen. After viewing the videos, the sample will then be shown images from popular Instagram accounts. These accounts include models, sportspersons and beauty bloggers. These images will be shown to the sample before and an image where they have tagged a particular brand of clothing they are wearing. The researcher has selected these images on the basis of the profile’s popularity, their work and the kind of images and brands that the Instagram celebrity is endorsing.

Data Analysis

In this study, the content analysis method was used as a method to analyze the data collected. The eight steps of content analysis were used and the data collection is categorized into

themes that identified through secondary literature. The validity and reliability of the coding should be checked consistently because human coders usually make mistake during coding process (Datt, 2018). Triangulation has been used in this process to test the validity of the participant's interviews.

Findings

Findings showed that there is a difference in perception of UTAR students towards male and female social media influencers. In general, respondents follow influencers from both genders but there is a difference in the purpose and perception. For male respondents, they follow female influencers that are attractive in order to admire them and male influencers for fashion and those that stream or post videos of them playing video games entertainment. Female respondents, meanwhile, follow female influencers to get information on the latest beauty and fashion trends. In addition, instead of video gamers, female respondents are more likely to follow male influencers who post funny sketches for entertainment.

Trustworthiness and intention to purchase

Both genders are more likely to trust social media influencers who promote certain products on their channel compared to paid advertisements. For male respondents, they are more likely to purchase video games recommended by male influencers as these influencers will provide information on the products after testing them out themselves. Female respondents are also more likely to purchase beauty products promoted by female influencers as they trust the information and recommendation given by these influencers.

Style of promotion

In general, both genders agree that they are more likely to follow influencers who present their content in creative and informative ways. For male respondents, the first few seconds of the video will influence their decision on whether to keep watching or not. Therefore, videos that are entertaining can grab their attention and information about products being promoted are usually included at the end of the video. For female respondents, while they admit that entertaining videos make them likely to keep watching after the first few seconds, they are more likely to watch towards the end if the video also provides useful information. In other words, male respondents are more inclined to finish watching a video if most of the content is entertaining and information about the product is added at the end. Female respondents will watch the entire video if it is at first entertaining but contains more information throughout the video.

Conclusion

Social media is an inseparable part of an emerging adult's life. While male and female respondents have preferences towards their own corresponding genders, they are all in agreement that content made by these influencers need to be entertaining as well as informative in order to attract their attention. However, it is interesting to note that female respondents prefer more information along with entertainment as opposed to male respondents who prefer more entertainment value than information.

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Modernity or Modesty: examining intersectionality and negotiating identities of young Muslim women in the UK.

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Abstract: *This study empirically examines the ways in which young British Muslim women of South Asian heritage negotiate their identities in the UK. This study draws upon theories of identity and intersectionality in exploring the experiences and practices that cause identities to be negotiated as well as the tensions this group faces in rejecting stereotypes in everyday experiences. Drawing on semi-structured interviews, the study finds that these women predominantly negotiated their identities through being ‘modern’ but at the same time ‘modest’. Rather than conforming to British culture, this was the grounds upon which these women found themselves balancing and maintaining their national, religious, ethnic and gendered identities.*

Keywords: *Culture, Gender, Identity, Intersectionality, Muslim, United Kingdom*

Introduction

‘Identity’ refers to a person’s social group or category which is assumed to imply connection or sameness, such as gender or sexuality or nationality (Teoh, 2014). In contrast, Hall (1990) conceptualises that there is more to identity than sameness. Identity is “not as transparent or unproblematic as we think” and Hall argues that “instead of thinking of identity as an already accomplished fact...we should think, instead, of identity as a ‘production’, which is never complete, always in process, and always constituted within, not outside, representation”. (Hall, 1990: 222). Hall’s idea of identity as fluid is particularly relevant to this study in the way that all individuals are shaped by experiences which impact identities differently. In addition, this study explores the concept of intersectionality to examine how young British born Muslim women negotiate and maintain their identities through experiences of integration in the UK where there are inherently many residing cultures. There is an intersection here as Indian and Pakistani are different heritages and have different historical patterns of migration and experiences through migration as well as different cultural practices and values (Crenshaw, 1991).

Drawing on the 2015 census, amongst the 4.4% of the Muslim population in the UK, 47% of Muslims are UK born with 68% of this number being Asian. (ONS, 2011; BBC, 2015). It is also accepted that to 73% of Muslims “their only national identity is British”. This is significant as it suggests how British Muslims negotiate their identity in British society. (Muslim Council of Britain, 2015). In comparison to the first generation of British South Asian Muslims, I argue that the UK has seen a substantial change and ‘modernisation’ with the second generation. Young Muslim women appear to be integrating profusely, creating vast social change in a period where there are high levels of discrimination, adverse media attention, stereotypes and stigma (Goffman, 1963).

The significance of basing this research on women is because of the visible appearance of Muslim women and the stigma and stereotypes attached to wearing the hijab and 'Islamic clothing'. A decade earlier, this would have been more difficult for Muslim women whereas now there is an emergence of 'Islamic fashion' making integration easier for second generation young British Muslim women of South Asian heritage. (Tarlo, 2010). Though this decision may appear to be subjective, this study focusses on the experiences, thoughts and perceptions of the sample as well as referring to previous literature pertaining to this specific area of research.

The rationale for this study is to explore the experiences and tensions that young British born Muslim women of South Asian heritage face in the UK and to apprehend and document how embodied experiences are causal factors in negotiating identities. The study also evaluates whether they are losing their cultural identity in the process of integration in the UK. I believe it imperative to explore how people understand and perceive identity and what it means for them individually. This, of course, is not on a large scale therefore it cannot be generalised but from the perspectives of the 5 individuals interviewed. As identity is fluid, it holds different meaning to different people. This study utilises the social constructionist epistemology to understand how different experiences can create different identities as well as society's impact on identity.

The remainder of the study is as follows. The next section presents the literature review and general background to the study. Section 3 describes the methodology employed in the study including the process of sampling, fieldwork and data collection. Section 4 presents a detailed analysis and discussion of the main findings. The final section highlights the conclusion of the study.

Literature Review:

There is limited literature on identity in relation to British Muslim women in the UK. The study of Muslim identity is sociologically significant and is also a current issue in society today due to racism, Islamophobia, stereotypes encouraged by the media as well as many other societal and personal factors that cause the negotiation of identities. As the focus of this research is on British Muslim women of Indian and Pakistani heritage, this literature review will follow on from this with a focus on British Muslim women in the UK.

Identity:

Hall's (1990) concept of identity refers to a "contextual and relational positioning rather than as a fixed essence". It is a process that is "always in progress" rather than "fixed and bounded categories". (Dwyer, 2000: 475). Giddens stance is like that of Hall in relation to identity as "*not to be found in behaviour...nor in the context of others, but in the capacity to keep a [...] narrative going*". (Giddens, 1991, 54). There is a consistent need to balance and maintain identities in the UK with many different influences, practices and values. Correspondingly, identity refers to the roles people play in society as well as their social positioning (Woodward, 2007).

The concept of intersectionality as conceptualised by Crenshaw (1991: 1241) looks at the links between gender, religion and ethnicity in the way that what many women experience, is "often shaped by other dimensions of their identities". It is argued that the construction of British Asian Muslim identities is intertwined with these three areas (Ramji, 2007). With the notion of identity being fluid, experiences of integration outside of the minority group in the UK means the hybrid identities would need to be balanced and negotiated. (Dwyer, 2000). The term '*hybrid identities*' is referred to as numerous identities

that this group own and form when “*multiple categories fuse to create a new form of identity*” that shift in different contexts and interactions with others. (Smith and Leavy, 2008: 6; Nilan and Feixa, 2006; Kamada, 2009). It has been acknowledged that young Muslim women face dilemmas of negotiated identities within the context of their everyday lives causing their cultural, religious and personal identities to be negotiated continually (Dwyer, 2000: 476), (Ahmad, 2001: 137).

In line with this, the level of integration of Muslim women in the UK is challenged with claims that British Muslim women are becoming too westernised with significant decline of the level of young people’s religiosity in contemporary Western society. (Shepherd, 2010). Nonetheless, religion is “particularly relevant to the self-definition of young Muslim respondents”. (Franceschelli and O’Brien, 2015: 703). It is this balance that I am interested in exploring through my research and how these young British Muslims of South Asian background are maintaining their identities.

Culture:

It seems that there is a “new and remarkable cultural shift” in which despite being under represented for decades, there is a rise of young Muslim women gaining degrees at British universities compared to Muslim men (Doward, 2016). This area of social change is echoed in Gani’s study (2015) in which there is a shift in the attitudes towards gender roles in comparison to the first generation of British Muslims in the UK with most young British born Muslims rejecting the view that married women should stay at home while their husbands go to work. Doward (2016) acknowledges this “cultural transformation” as significant as culture has a substantial role in how Muslims identify especially females as there is a significant distinction between male and females culturally, particularly in South Asian backgrounds as well as aspirations in relation to gender roles.

Moreover, the concept of a ‘culture clash’ has been reintroduced implying that British Muslims are “at odds with mainstream society” (Saeed, 2007: 10). The rise of multiculturalism in Britain is not always seen as positive as it has implications for the identity of young British South Asian Muslim women as “the set of individual dispositions, which originates in the family field under the influence of South Asian cultures and Islam, changes when it comes into contact with non- Islamic fields” (Franceschelli and O’Brien, 2015: 696). This shows how dynamics of British society and culture influenced by integration can cause identities to be negotiated and reconsidered.

Aspirations and family background:

With the increase of British South Asian Muslim women in higher education, there are motivations and influences that drive this minority group. It is contended by Ahmad (2001) that one of these motivations is the social and personal advantage that comes with degree status. However, it is important to note that career choices are not entirely individual choices due to cultural influences as noted by Archer (2002) that there are certain types of professional careers that South Asian cultures opt for which include medicine, law, pharmacy and dentistry which are appreciated by parents in relation to ‘social prestige’ amongst their communities. (Franceschelli and O’Brien, 2015: 710). This shows that there is pressure to adhere to familial expectations and South Asian cultures to uphold social status.

Media:

The media have a momentous role in the negotiation of Muslim identity in portraying young British Muslims as ‘alienated, deviant, underachieving, and potential terrorists’ (Dwyer, Shah, & Sanghera, 2009: 117). A substantial amount of research illustrates valuable insight into how the media depicts the lives of British Muslims in Western society and how the media influences the lives of young Muslim women tremendously. In a thought-provoking article ‘Through the eyes of a modern Muslim woman’, Farooq (2012) suggests that the media’s role in “concreting” stereotypes has repercussions on the identities of British Muslim females with individuals identifying how they are set apart from British culture through appearing visibly Muslim. (Farooq, 2012; Abbas, 2007; Ryan, 2011). Consequently, Muslim women “seek to construct a sense of being ‘normal’” to resist stigmatisation and to “claim inclusion and belonging”. (Ryan, 2011: 1053). This hostility and misrepresentation affects how British Muslims integrate within society and raises concerns for the implications that this alienation of British Muslim women will have for their identity.

While it could be said that integration could be giving more opportunities to minority groups, this could lead to pressures of ultimately negotiating one’s identity and sense of self to feel a sense of belonging to British society completely. David Cameron stated that “if you’re not able to speak English, you’re not able to integrate” therefore “you have challenges understanding what your identity is, and...could be more susceptible to...extremist message”. (BBC, 2016). The controversial statement suggests that individuals could feel forced to integrate to a certain extent to feel as though they truly fit in and belong in western society and to avoid stigmatisation. To Muslims born in Britain, the media have the power to “represent the world in a certain way” and the hostile treatment and representation towards British Muslims from the UK’s media follows themes of “deviance” and “un-Britishness” claims Saeed (2007: 1). The media ‘successfully reproduces racism’ and has a strong impact on how audiences ‘think and talk about ethnic affairs’. (Van Dijk 1991, 245). Likewise, the portrayal of Islam in the media as ‘alien’ and ‘other’ as well as ‘opposite’ to the west suggests that the media creates a problem in how Muslims integrate as well as their sense of belonging in Western society. (Saeed, 2007: 11).

As well as having negative media attention towards religion, young British South Asian Muslim women face negative media attention towards their culture which could have a substantial impact on how they view their identities. Pakistani and Bangladeshi communities in particular have been represented in the media as reluctant to integrate with wider society (Saeed, 2007). It is likely that due to the alienation and stigma enforced by the media, young British South Asian Muslim women feel the need to negotiate their religious and cultural identity with their national identity in order to resist negative views and stigma and show their British identity more. However, it may be that to negotiate their national identity with their religious and cultural identity, they may have to conform. It is also plausible to suggest that the recurring view highlighted in existing literature of the media playing a large role in the negative perceptions of Muslim females, suggesting that individuals need to be mindful of how the media constructs their perspective of other cultures and to question whether they are getting a factual and unbiased perspective.

Islamophobia:

Muslims face much prejudice in the west with “the impact of 9/11 and the so-called ‘war on terror’” causing an “avalanche of racism and hate crimes” towards young British Muslims which consequently impacts their “quality of life” and aspects of their lives from mental and physical wellbeing to career prospects.” (Aziz, 2017). Although integration has allowed



British born Muslim women to go through similar everyday experiences to other women in the UK, they still often feel a sense of judgement and difference particularly with occurrences exposed in the media in recent years.

Recent reports by Amnesty International and the Organisation of Islamic Cooperation indicate that “Muslims are long-standing victims of prejudice in the West. Muslim women, however, face perhaps the greatest challenges of the Muslim population due to multiple layers of discrimination rooted in religion, gender equality and migration”. (Soltani, 2016). Furthermore, it could be said that this could create the apprehension resulting in young British South Asian Muslim women holding back from the workplace with 65% of the Muslim women in the UK being unemployed and Muslim women being “far more likely to be unemployed than women generally” (Fenton, 2016). It is plausible to suggest that British Muslims are struggling to integrate well despite being born and raised in the UK due to negative experiences. The extent to which young British South Asian Muslim women are affected by prejudice raises interest in whether this impacts the decisions they make in how they integrate as well as their experiences of integration.

Headscarf practice:

British Muslim women are recognised in society through being visibly Muslim. Mirza (2012) claims that the name of the ‘Muslim woman’ in the ‘west’ is seen as “either dangerous or oppressed” and this is lived out on and within the body through embodied practices such as wearing the hijab with it being a “public expression of women’s identity as pious individuals.” This indicates agency in terms of acting on the understanding of Islamic scripts and as a prerequisite to being a ‘good practicing Muslim’” (Hannan, 2011), (Zempi, 2016: 1742). Moreover, Siraj (2011) states that the hijab “as an embodiment of modesty is related to special relations: it offers the women the opportunity to assert themselves in religious practice and allows them to integrate within society, but it can also be seen to restrict women’s mobility and freedom in public spaces”. (Siraj, 2011: 716)

Visibility:

The gendered identity of young British South Asian Muslim women is managed through their visible practices and appearance of wearing the headscarf as well as through clothing consisting of modest garments. (Dwyer, 2000). Zempi (2016) suggests that visible markers of religion such as the niqab is tainted by stereotypes that see the hijab as a ‘threat’ to ideas of integration “and a visual embodiment of gender oppression and gender inequality”. (Zempi, 2016: 1738). According to Skeggs (1997) “bodies that are visually recognised as religiously raced and gendered clearly carry unequal value depending on their position in space and place”. (Mirza, 2012: 9). Additionally, ‘Muslimness’ includes “appearance, names, dress, headscarf, Asian culture and food (eating strictly halal food) all identify one as a Muslim. (Mirza, 2012: 11).

However, the decision to wear the hijab “emerges as a personal choice, an expression of religious piety, public modesty and belonging. It is also perceived as a form of agency, and non- conformity to Western consumerist culture and lifestyle”. (Zempi, 2016: 1738). This is important to my research as this shows how despite great levels of prejudice in society, young British Muslim women continue to publicly practice their religion through their garments, actively resisting stigma through their agency to dress modestly regardless of the stigma attached to the niqab. Seen in this context, the niqab evolves from a passive garment to a religious standpoint and an identity position (Zempi, 2016).



Young British Muslim women appear to be facing an “identity crisis” Basit (1997). This could be in terms of their means of modest dress, the wearing of the headscarf or the veil. The notion of an identity crisis insinuates the negotiation of Muslim and British identities as many feel the need to adhere to Muslim and British values concurrently to break down barriers and resist pre- conceived notions of Muslim female identity.

Fashion:

Contemporary times have seen modest wear increasingly entering popular culture. The west appears to be coming to recognise modest fashion in recent times whereby “young Muslim women are driving a modest fashion revolution” (Khan, 2017). The first London modest fashion week was held in 2017 showcasing modest fashions including the burkini and modest wear suggesting that there is a positive change in the promotion and accessibility of clothing that will allow Muslim women in the UK to integrate more effectively. Khan (2017) suggests that for years, “faith and fashion were largely mutually exclusive” in the UK with many Muslim women struggling to maintain modest code of dress with clothing sold in stores. However, they are now managing this by combining their religious practice of wearing the headscarf with 'modern' clothing that represents their British identity.

In contrast, it is argued that there is a commercialisation of the hijab and modesty whereby “consumerism is changing what it means to be modern and Muslim today” (Shirazi: 2017). Correspondingly, Ahmad (2018) contends that this has in fact changed the meaning and practice of the hijab in the way that people “no longer ascribe to the hijab; they ascribe to a fashion trend” which thus, creates additional pressures of acceptance and standards to live up to (Ahmad, 2018).

There have been restrictions set on Muslim women that are causing them to lack engagement in activities. For example, the International Football Association Board’s 2007 ban on the headscarf to participate in football and the 2016 ban on the burkini in France which were both overturned. Shirazi (2017) contends that “while critics look at burkinis as oppressive pieces of clothing for Muslim women, the reality is very different” with it being a source of “liberation” as this means that Muslim women could partake in activities while preserving their decision to dress modestly. Having the freedom to wear these garments would not cause the distress of having to negotiate their identities.

Theoretical and philosophical considerations:

The social constructionist epistemology was substantial throughout this research enabling the analyses of identity which “focuses on the processes and practices by which people and groups construct their self- image”. (McSweeney, 1999: 69). I believe the social constructionist epistemology and Hall’s (1992) concept of identity as “fluid” and not as a “fixed essence” is central to young British South Asian Muslim women to negotiate their identity in the UK. The sample was selected relative to this approach due to the reason that all individuals in society have different experiences, relationships, backgrounds and cultures. They have different values including social and family which make the individuals unique, gives them different perceptions of society, are influenced by interactions and in some cases the consequences of the actions of other individuals. In attempting to make sense of the social world, “social constructionists view knowledge as constructed as opposed to created.” (Andrews, 2012:39; Denzin and Lincoln, 2005). This framework allowed me to comprehend “why people say and do different things” as all individuals have “different experiences and have learned different social meanings.” (Taylor et al, 2015: 13). For this reason, identity my sample consisted of 5 participants of British South Asian Muslim background. All my

participants were females between the ages of 18- 25 who were university students as they were easy to access due to my decision to interview young individuals and this was also compatible with my mode of recruitment. I made the decision to interview participants who both wore the hijab as well as participants who did not. The significance of this is that it allowed me to compare the experiences of participants of Indian and Pakistani heritage and also permitted me to identify any differences in how the hijab wearing participants negotiated and managed their identity in the UK compared with the non- hijab wearing participants.

Method of analysis:

The use of Thematic analysis was appropriate in allowing me to “develop thematic codes with which to observe and perceive people” (Boyatzis, 1998: VII). Moreover, it facilitated me in identifying commonalities as well as differences in the data and allowed me to categorise and understand the nature of the interviews. Overall, the thematic analysis was a useful mode of data analysis relating to this study as it “pays greater attention to the qualitative aspects of the material analysed”. (Marks and Yardley, 2004: 56). Using thematic analyses enabled exploration for common themes in the data. The coding process was undertaken by sorting common data into themes which was greatly useful and effective in helping me to recognise how participants understood and negotiated their identities in the UK.

Analysis and Discussion

This section includes the study’s findings, analysis and discussion. The data derived through semi- structured interviews linked to many concepts have been discussed above in the literature review. The common themes found include: identity defined by young British Muslim women of Pakistani and Indian heritage identify, appearing ‘modern and modest’, cultural barriers and the negotiation of their aspirations, the influence of the media on everyday experiences and finally, ‘British but not British’. These themes explain the ways in which participants negotiate, balance and maintain their national, cultural, religious and gendered identities in the UK.

Theme 1: Identity defined

The macro question of the study is identity and unsurprisingly all interviewees reflected on their identity in a different way. Identity refers to peoples “sense of themselves as distinct individuals” (Woodward, 2007:134). For all participants, their Muslim identity was central but after that there were people who had a dual identity which was British and Pakistani or British Pakistani. All the interviewees but one identified their first identity as being Muslim but also talked about being British and being Pakistani or Indian. For example, Haleemah said:

“I think identity is how you describe who you are, it’s who you are. I’m a British Muslim Pakistani Kashmiri but I guess in this country I just say Pakistani. I know myself that I’m Kashmiri but it’s not a big deal it’s more about Muslim identity. But I identify as a Muslim first, British and then Pakistani”.

The negotiation of Haleemah’s Kashmiri identity in the UK is thought-provoking in showing how Haleemah identifies as Pakistani in the UK rather than Kashmiri though she mentioned that she identifies as Kashmiri when she goes to Pakistan as it is more significant there. This is interesting in the way that space plays a role in the negotiation of identity.

Most talked about being British, Muslim and Pakistani but there was a difference where one of the interviewees didn't mention any fixed identity as we would understand it such as a national or religious identity but here talks about age and locality.

“The word identity umm is the way that somebody defines themselves and by the way a person is, by the way they are as a person, by the people around them, their age.” – (Aisha)

Although participants identified as British, there appeared to be uncertainty in terms of what 'Britishness' is. There were some concerns raised by participants on 'Britishness' in terms of expectations for them to be British. Participants stated that they were more aware of their Muslim and Indian or Pakistani heritage however they found their British identity more difficult to understand as there is “not a set definition of Britishness”. Participants defined 'Britishness' as partaking in society through voting, education, consumption of stereotypically British foods such as fish and chips and having citizenship. Sonia narrates:

“I still don't know or have a clear definition of what Britishness is, but I feel like were always told that we need to integrate and change our ways. I've never felt pressured to do that because I feel like because I've been born and raised here I've always felt more British than not British enough.” – (Sonia)

Identity is fluid and shaped by experiences and participants suggested that they were more aware of one identity more than their other identities in certain contexts and situations. This refers to Hall's (1990) notion of identity as never fixed therefore the way people identify will always change with one identity prioritised in circumstances more than others.

Theme 2: 'Modern' and 'modest'.

This theme of 'modern' and 'modest' was found to be central to the way in which participants negotiate their identities in the UK. Participants negotiated their visibly Muslim appearance through the balance of modesty but in a modern way so that they would fit into British society and simultaneously maintain their modesty.

The idea of being modern and modest reflects “the effort of bringing together different identity orientations” whereby “modesty was associated with Islam and family culture, while being modern related to the outlook and lifestyle apprehended in the wider non-Muslim British society” (Franceschelli and O'Brien's, 2015: 697). This idea of being 'modern' and 'modest' is the central theme and the principal means of negotiating identity in the UK.

Visibly Muslim:

Participants who wear the hijab suggested that they wear it as a symbol of their religion and emphasised that there was agency in their practice of wearing the headscarf. On why she wears the headscarf, Javeria said:

“Because it is an Islamic requirement and to please Allah”.

I found that hijab referred to the headscarf by all participants but as well as this:

“Hijab is covering yourself and being modest in the way you dress as well as act”.
(Aamena).

Agency and personal choice is expressed by participants where their own individual experiences influenced their decision to wear the hijab - such as observing their friends and

family members who wear the hijab or just wanting to get closer to Islam as suggested by participants. Zempi (2016) articulates that there are unquestionably young Muslim women “who may be subjected to mandatory wearing of the niqab by their family or community.” However, not all are pressured as others have the freedom to make the decision to “wear it independently and often against their family’s or community’s wishes.” (Zempi, 2016: 1750). In relation to pressures from families and communities, participants shared different views with some enjoying the independence to make their own choices in terms of adopting religious dress, while others felt pressure from the community. Echoing Zempi (2016), Javeria has experienced conflict between her religious and family values in terms of her visibly Muslim appearance. Javeria struggled with wearing the hijab both publicly within wider society and privately within her family. Javeria stated that as society has changed, the Pakistani community has slowly integrated with western society creating tension within her family as they wish for her to balance her religious, cultural and national identity better:

“Sometimes my grandma will want me to take my scarf off to look pretty! [...] My aunties are like your way of dressing doesn’t fit in with British society”.

How does that make you feel?

“I feel like it’s trying to make me into something I’m not. Because the thing is I’m British and Muslim. I’m not just British and I’m not just Muslim I’m both of those things”.

This resonates Franks’ (2000) argument that where Muslim women in an Asian community or Islamic country “could be reprimanded for wearing too little, Muslim women in Britain may get disparaged for wearing too much”. This experience caused Javeria to rethink her identity as a visible Muslim due to the pressures of conforming to ideals of British society as well as how her family want her to appear. It is said that “although British society regards itself as liberal, it clearly expects women to [...] define themselves in specific ways. Most of all it requires that women be the object of the gaze” (Afshar, 2005; Franks, 2000: 920.) Additionally, this shows the dilemmas that young British Muslims of Pakistani and Indian background face in balancing their visible identities.

This is explored in extant literature whereby the hybrid identities of these young Muslim women ‘challenge binaries’ that are demonstrated through their dress codes “which combine Islamic canons of modesty with fashion. They embody agency and action in moving outside the ethnic norms of their parents in exploring new styles which reflect their multiple identifications” (Hamid, 2016: viii). This shows the difficulties in terms of agency and the decision to wear the hijab and modest clothing as well as the pressures to look modest and not too westernised. Participants stated that a balance needs to be found, a ‘middle ground’ and through my analysis I discovered this balance. Young British Muslim women of Pakistani and Indian heritage found this balance through being ‘modern’ and ‘modest’.

Participants suggested that despite growing up with British identity, it is not always easy to be a Muslim woman in the UK. Both Haleemah and Javeria describes being a Muslim female in British society as ‘really hard’ as she believes that the rules of Islam can sometimes be seen as incompatible with British society in terms of being openly practicing by wearing the hijab.

“I might dress like this but it’s not easy to put the hijab on every day. A lot of people say to me that I love how you come in your long skirts and dresses and I always say that you don’t understand how conscious I feel even walking on the streets! Now I think that this doesn’t

even look fashionable, it's like a battle every day. You can't really walk around in your cultural clothes either" (Javeria).

This concern expressed by Javeria reiterates Tarlo's (2016) work on the struggle for British Muslims to find fashionable clothing with the lack of modest wear on the market in the UK. Participants drew on themes explored in literature in the way that young Muslim women experience difficulty in finding clothes that allowed them to look good "without comprising religious beliefs" (Sarwar, 2017). In addition, it was acknowledged by most participants that they don't wear cultural clothes in public as they believe it draws attention not just to the non-Muslim, Asian majority in the UK but also to Asian Muslims.

Clothing:

Participants depicted clothing as a momentous factor in the way that they adopt British lifestyle whilst remaining modest (Franceschelli and O'Brien, 2015). Dressing modestly refers to the way that participants adhere to their religious or cultural guidelines whilst modern refers to how participants dressed to adhere to British norms or the norms of western society. The terms modern and modest were used by interviewees to describe their dress code in the UK.

In response to whether participants feel any expectations to conform to British culture, living in the UK, there was a recurring emphasis on the expectation to look and dress a certain way in Britain. Participants stressed that there is pressure to appear normal and 'blend in', causing them to negotiate and rethink their visibly Muslim or cultural identity through their mode of dress. This was exemplified by participants in these quotes:

"If British people see someone wearing something that isn't normal to them, say someone wearing like a full abayah (long dress that is usually black) and stuff like that, they look at you quite weirdly and it just doesn't feel normal" (Aamena).

"I went out with these girls and the movie finished at 2 in the morning and I was really uncomfortable. I was just like I'm wearing a black hijab, a black skirt, I look like the perfect target" (Javeria).

For Aisha, the clothes she wears, and her fashion choices reflect how she wants to be seen by others as:

"The way we dress can be questionable to non-Muslims [...] the hijab, the niqab...especially nowadays. It is very big in the media".

This finding suggests that participants sought acceptance from wider society through their clothing in a way that would allow them to be accepted by the majority in Britain and to avoid any negative attention. It seems that clothing is a highly important means for "conveying and expressing meaning, identity and values" of the modern Muslim female in the UK and can affect both how they perceive themselves and how they are seen by others (Crane and Bovone, 2006: 321). This finding is significant and is reiterated by Ryan (2011) who contends that British Muslim women attempt to appear normal in order to fit in and resist stigma. As well, this means of representing oneself as normal in order to gain acceptance from society relates to Goffman's (1959: 6) concept of "intentionally and consciously" expressing oneself to appear normal but "chiefly because the tradition of his group or social status require this kind of expression". This signifies the impact the media

plays on visible Muslims to the point where they dress in a ‘westernised’ manner to avoid exclusion and gain acceptance in the UK as well as resist stigmatisation encouraged by the media. According to Ryan (2011,) “the stigmatised may feel marginalised, hated, undermined and even threatened”. So, in attempts to resist stigma, clothing is used by British Muslim women as a means to “reassert their moral standing as ‘normal’ members of society by distancing themselves from the abnormal”. (Ryan, 2011: 1052).

There is a considerable distinction between British Muslim women who wear the hijab and those who don’t in the way that they manage their visibly Muslim identities. Sonia said that:

“Those who aren’t (visibly Muslim) kind of blend in and also people wouldn’t automatically assume that I’m Pakistani or a Muslim, I could be a Sikh, or Indian. I’m not visibly a Muslim. I don’t wear a hijab. That’s why I feel like I don’t...that’s why I haven’t experienced any discrimination of any kind. But I feel like if I were to wear it I know I would kind of feel a bit...”

To most of my participants and in particular, those of Indian heritage, they distanced themselves from wearing cultural clothes that would symbolise their ethnic identity instead opting for modern clothing compatible with their religious requirements. In relation to people dressing culturally, it is suggested that there isn’t much acceptance, not just amongst the white majority in Britain, but amongst young South Asian women also:

“If we see people wearing their cultural clothes we’d still think ‘oh we know where they’re from’ even if they’re one of us! So yes, I guess I would say we’re westernised” (Aisha).

On the other hand, participants of Pakistani heritage were slightly more comfortable appearing visibly cultural but not fully as participants said that they sometimes wear the kameez however they pair it with jeans. Jeans were spoken of as a ‘western’ piece of clothing with Pakistan participants saying that they could never wear the shalwar in public. Sonia says that she has worn Pakistani clothing to university and dressing in cultural clothes doesn’t bother her much however, she also said that she pairs the kameez with jeans. Being ‘modern’ and ‘modest’ also consists of the fusion between cultural and modern as well.

Interestingly, participants considered themselves significantly shaped by ‘social influences’ in how they perceive themselves as westernised in this aspect. Aamena considers herself as “westernised but not too westernised” in comparison to those more cultured than her due to the mode of dress she adopts as well as the way she reflects her identity through her appearance which is highly influenced by fashion trends. However, it was established that there are tensions as the older generations view of what is too westernised in terms of clothing is dissimilar to that of the second generation of British South Asian Muslim women and what kind of clothing they deem acceptable.

Nevertheless, it is suggested by Aamena that in terms of clothing, identity can be negotiated by:

“Being modern but modest at the same time...they can follow the trends and still be modest” (Aamena).

“There are bloggers that are hijabis... so they’re inspiring me and how I dress”. (Aisha).

Bloggers and social media influencers were spoken of by all interviewees positively in the way that they are rousing modest fashion trends. Participants ideas of modern and modest clothing consist of longer clothing such as ‘long skirts’ or ‘dresses to the knees’ along with a hijab. However, this idea of modest clothing has been referred to as ‘Western hijab’ as it is argued by Shirazi (2017) to contradict the purpose of the hijab which is to “distract and move the gaze away from the body”. This argument is echoed by Ahmad (2018) as there is now pressure for young British Muslim women in the UK to conform to other ideals which is thus creating an ‘identity crisis’. Participants showed throughout the course of the interviews how they were struggling to balance these pressures to conform to western ideals whilst trying to maintain their complex identities.

This study did not anticipate clothing to be the determining factor in how this group negotiated their identities and it should be noted that this may have a different outcome if this research was carried out on young Muslim males and how males negotiate their identities in the UK.

Theme 3: Negotiating cultural expectations and their aspirations

This theme illustrated how participants negotiated their aspirations with cultural barriers. For both hijab wearing and non- hijab wearing participants, there was a substantial similarity in how cultural expectations of marriage clashed with their aspirations to gain qualifications, work and enjoy the period of young adulthood in contrast to the previous generation of British Muslim women of Pakistani and Indian heritage in the UK. Despite aspiring to acquire adequate jobs, there are hesitations due to fear of discrimination, previous experiences of discrimination or the belief that their visibly Muslim or ethnic identity may not give them the same chances.

Cultural barriers:

Alan Milburn, head of the government-sponsored Social Mobility Commission states that “young Muslim women face a specific challenge to maintain their identity while seeking to succeed in modern Britain”. These are in relation to “cultural barriers in their communities and discrimination in the education system.” (Asthana, 2017). There are cultural barriers causing participants to negotiate their aspirations. Haleemah narrates:

“My Muslim identity has made me question what kind of jobs I’m going to go into. But my Pakistani identity, its more about marriage and having kids and every Asian Muslim has this pattern. But my parents don’t even care about marriage for me at the moment. That’s later down the line but there’s pressure and influences from my friends who have children. Saying I want a full-time job has made them say to me that I should get a job that will help me maintain my religious identity and family later on. I was like hang on a minute children are coming like 10 years down the line, but they feel I should start thinking of family when choosing my job”.

It has been acknowledged by Asthana (2017) that according to current research, there are a large number of unemployed Muslim women in the UK who are “being encouraged by their communities to focus on marriage and motherhood rather than gaining employment.” Participants assert that there is a pressure of marriage consistent in the lives of young women of Indian and Pakistani heritage as it was a cultural norm for girls to marry young. However, being second generation British Muslim women in the UK, there are higher rates of this population in higher education and employed. Despite this, it seems there is still pressure for

marriage ingrained in the lives of these young Pakistani and Indian women from their families and the Asian communities. Javeria mentioned that the topic of marriage comes up frequently for young girls more so than young men. She found humour in the way that she often had to pretend that she didn't have many views about it to please her family. It has been emphasised by participants that at their young age they think of marriage coming later and want to fulfil their aspirations first.

Moreover, when asked how they think they differ from the previous generation of females in their families, participants maintained similar responses in terms of them having better opportunities, less pressure to get married at a young age and how their parents encourage them to enter higher education even if they didn't want to so that they would gain better life chances. Most participants said that this was because of the opportunities that their mothers didn't have. However, it was suggested by Sonia that the first generation of British Muslim females in her family would not understand the importance of working to the younger generation much:

“My mum and aunties they had the priority of settling down and having basic education and they wouldn't understand you wanting to work and the whole passion of working”.

Basit (1997) claims that there are gender differences in Muslim families with an existing pressure for females to fulfil expectations. This was insinuated by participants that there was a larger stress on the importance of gaining respectable degrees and jobs with the males in their family such as their fathers, brothers and uncles providing higher levels of support in getting degrees and good occupations.

In relation to this, there were similarities in both Pakistani and Indian heritages where there was an element of 'pride' expressed by parents in terms of the courses participants studied in universities or their career aspirations. This was due to parents and in particular, fathers' social prestige within the community. Aamena narrated that in relation to her father's view of her being in higher education:

“I think it's because of pride to be honest. He can go to his friends and say 'my daughter has a degree in this and has this job”.

Existing literature echoes this with Ahmad (2001) highlighting that “parents and in particular fathers, have been keen to maximise their daughters' and their own social prestige by encouraging them to succeed academically.” Moreover, “there are a number of shared goals, suggesting that the pursuit of higher education, status, social mobility, and a career are not viewed as being inimical to cultural or religious ideals” (Ahmad, 2001: 149). This social change is substantial to rejecting stereotypes and being able to fulfil the same aspirations, have respectable jobs and have the same opportunities as the non- Muslim female majority in the UK.

Interestingly, I found that young British South Asian Muslim women from the second generation negotiate their cultural identity more than their Muslim identity with Aamena asserting that the elder generation need to “conform to update their views.” In terms of how British South Asian Muslim women negotiate their religious and ethnic identities, increasing numbers of young British Muslims, especially young Pakistani women “are appealing to Islamic teachings as they seek to resist parental and community restrictions on behaviour”. (Jacobson, 1997: 242) Where participants attempt to resist the cultural views and practices of the elder generation, they are turning towards their religion.

Fear of discrimination and religious practice:

Participants were apprehensive that being visibly Muslim would hinder their aspirations. There are consequences of being visibly Muslim per my findings. This was mentioned in relation to finding jobs in the UK. Aisha raised concerns over her Muslim appearance:

“I guess I can’t get a lot of jobs out there because of my hijab”.

There is abundant literature on the impact the hijab has on employment. Basit maintains that people have “preconceived notions” of women who wear the headscarf which could have adverse effects on how young British Muslims consider and recognise their own identities and their future aspirations (Basit, 1997: 10). This argument is echoed by Fenton suggests that there is influence from both religious and cultural attitudes. “It is unknown if this gender disparity is due to Muslim women being more visible due to wearing more overt religious attire such as a hijab, meaning that employers are able to identify their religion more readily and subsequently discriminate against them” (Fenton, 2016). This was illustrated by participants in terms of their religious practices such as praying on time. Javeria felt nervous that her religious requirements and practices such as praying are “unsuited” in Britain. Conversely, Fenton states, it may be that “cultural attitudes regarding gender in Muslim communities mean they are more reluctant for female community members to work.” This issue was also of concern to participants with Haleemah worrying that having certain occupations may not be suitable to her religious practices such as her 5 times daily prayer. This implies how religious practices could be ‘incompatible’ to British society as mentioned by Javeria.

Theme 4: The influence of the media on everyday experiences

I found the media to have a large influence in two ways. In the way that experiences of Islamophobia caused participants to rethink their visibly Muslim identities. In particular, their visibly Muslim identities. As well as this, in the way that new media influences caused them to negotiate their identities through the influence of Muslim women in the media. This was shown to reflect on their modes of dress and appearance and conforming to the west.

Experiences of Islamophobic behaviour and racism:

Haleemah shared an experience that affected her greatly and left her feeling “vulnerable”. However, the experience made her grow stronger in terms of her faith. This was also the case with Javeria where both participants experienced incidences due to their visibly Muslim appearance. This suggests that these kinds of Islamophobic behaviours don’t always deter individuals from their faith or their level of religiosity but also brings them closer to their faith and strengthen their Muslim identity.

Two of my hijab wearing participants had experienced behaviours triggered by Islamophobia caused them to feel tension in maintaining their visibly Muslim identity:

“I never wore a headscarf in year 7 and 8 and started wearing it in year 9. On the bus this white guy came up to me and took my scarf off. I took my scarf off for a good 3 years because of that experience. Even now when I get buses and public transport like trains, I always have that... you know, subconscious thought at the back of my mind that someone might take my scarf off. That experience really affected me. But it’s also made me stronger and I started to wear it again in college”.

This experience had consequences that caused Haleemah to rethink her visibly Muslim identity:

“That made me really vulnerable. The boy was in my class and the way he did it...it was like he was determined to do it. He wasn’t scared. High school definitely made me rethink my identity. There were mostly white people. In high school and college, you see segregated areas as well where you see white people dominating one area and Asians dominating another”.

Intersections such as race, religion, gender, the hijab etc, can” render individuals with numerous identities vulnerable as there are external factors associated with part of the identities. For example, the way that media stereotypes can hinder opportunities for Muslim women” (Crenshaw, 1991: 1241). Occurrences such as the Manchester attack (2017) had a very significant impact on British Muslims in the UK but in particular those who are visibly Muslim. With the stigma attached to Muslims already emphasised in the media, participants emphasised that they experienced fear and vulnerability. Participants mentioned that incidences such as these had repercussions on their identities:

“I think when the Manchester attack happened I was really, really scared to put my hijab on and I didn’t leave for two days. But my friend was like why don’t you take it off and to be honest I did think about it, but I was like no. no. you stick out. I felt like everyone was staring. I felt like I couldn’t even look into my bag in case people thought I had something” (Javeria).

I found that non- hijab wearing participants didn’t experience any incidents of Islamophobic nature but stated that their hijab wearing friends distress was apparent to them during incidences. Sonia narrated:

This is echoed by Alibhai- Brown (2016) that as a result of terror, “the most integrated of us are insulted, abused or attacked. Muslims can’t fly, walk, talk, or use public transport or public spaces without fear of being seen as a terrorist.”. However, participants suggested that they attempt to resist this as well as media stereotypes that have a hand in these behaviours:

Haleemah says that stereotypes affect how she sees herself and her identity:

“They make me want to change but I resist them in certain situations. Like the way I walk. Some Muslims look down when they’re walking and I kind of resist that. I actually try to look up and act like I don’t care about the people walking past me but that’s because of my visibility”.

Though participants are negative of the media due to stereotypes affecting their chances in the UK, they feel more positively about the social media aspect due to the rise of Muslim women in the media and their roles in breaking and rejecting stereotypes of Muslim women as ‘passive’ and ‘oppressed’. There was common discussion Muslim females in the public eye and participating in aspects of society that they were not partaking in previously. Now, Muslim women are being recognised more and more, particularly in the fashion industry.

There was recurring reference in all interviews to two individuals: Dina Torkia and Habiba Da Silva. The common finding of the influence of British Muslim women in the media and these two women in particular show how participants see them as role models in helping them to find a balance between fashionable and Islamic.

“In terms of fashion, you see big bloggers for example, Dina Torkia and the way they wear their scarf. It does make you think that I might need to change the way I wear my scarf. It

might make me feel more westernised... with confidence as well...like I would love to wear a turban and things”.

Ahmad (2018) explores how the turban hijab has become a symbol of the modern Muslim women. It is a “marker of success, liberation, and modernity”. Yet, while these modern means of wearing the hijab and Islamic fashion are seen by interviewees as empowering and enhancing integration and acceptance within British society, it has in fact “ostracised” a fraction of society” and a large amount of the UK population of Muslim women “no longer feel represented”. This is because Muslim women who wear the traditional headscarf now face pressured and “obliged to change it up, i.e. wear a turban that she never felt the need to before, show some hair etc”. The hijab wearing participants although having positive things to say about these bloggers and influencers raised concern with how they were promoting modesty as:

“They’re showing more skin day by day... I don’t agree with that...” (Haleemah).

This exposure of modern Muslim women in the media can have adverse effects on young Muslim women growing up in the UK causing them the negotiate their identities even more as well as implementing an “identity crisis” (Basit, 1997).

Theme 5: ‘British but not British’. Feelings of belonging and exclusion in British society

I found that community was very important in how young British Pakistani and Indian Muslim women experienced feelings of belonging in the UK. Most of my participants specified that they live in communities consisting of Asian majorities which allows them to maintain their intersection of identities. Living in an Asian Muslim community is beneficial in maintaining these identities however, it could be said that this may be a factor in which Muslims don’t have a lot of interaction nor do they integrate effectively within non- Muslims communities (Modood, 2016).

Aisha expressed how she hasn’t experienced a need to conform to British values due to the area she lives in being so familiar and sharing similar identity positions with the majority. Being a British Muslim woman of Indian heritage, she finds comfort in living in an Asian Muslim majority area however, she acknowledges that it might not be the case if the community she lived in was not residence to a Muslim majority:

“Being in the community I live in, being a British Indian Muslim, it’s not so bad. But maybe if I was to be somewhere else then circumstances would be different”.

In addition, Aisha went on to explain what she meant by this statement. Being significantly different and feeling like she doesn’t belong was of concern to Aisha.

“I’ve felt a bit like an outsider when I go out of town alone. I do feel like ‘why am I here? I don’t belong here’ and I feel a bit lost”.

Similarly:

“In Manchester, there are so many Asians, but you don’t really see them unlike in Rochdale, so I feel more like an outsider” (Haleemah).

This signifies that on the one hand, living amongst Asian Muslims gives a sense of comfort and belonging due to many practices, beliefs and visibly cultural or religious modes of dress

being familiar and understood. On the other hand, when away from the familiarity and security of their community, it could be proposed from these perspectives that being amongst the British majority in areas that do not have many Asian Muslims may cause them to feel like they don't belong and like 'outsiders' in the UK specifically in areas where there are not many visible Muslims. Likewise, Haleemah stated that she feels "British but not British". This is echoed in literature by Saeed (2007) in the way that the media constructs ethnic minorities as the 'other' and "alien outsiders to the 'British way of life'" (Saeed, 2007: 18).

However, British identity is of great significance as they were 'born here' and 'schooled here' making them aware of their belonging in other aspects.

"If I go to Kashmir...when I go there I feel like I belong there. But the way people perceive me they say 'oh she's too westernized and she doesn't belong here'. So actually, I'm a bit of an outsider there. I don't feel like part of them. When I come here I feel like an insider. I was born here; I was schooled here (Haleemah)".

Dwyer (1999) found that participants from 'Asian communities' felt a sense of security amongst people of their own community and experienced an "absence of racism" and discrimination which they feared when away from their community. In relation to this, participants expressed feelings of being seen as highly visible, and different when outside of their communities. (Dwyer, 1999; Modood, 1988). My findings suggest that participants experienced similar belonging within their community and feeling of exclusion when outside of their communities. Haleemah described herself as an "outsider" in wider society while feeling like an "insider" within her local community. These communities spoken about by my participants were all very Asian populated communities which would explain the "sense of security" as stated by Dwyer (1999). This is in relation to media stereotypes and fear of Islamophobic behaviour in communities they are unfamiliar with where participants felt more vulnerable outside of their community. They felt 'fear' and 'vulnerable' to Islamophobic behaviours.

Though participants found comfort in living in Asian communities, not all were positive as Aamena, said:

"In Asian communities, people are quite narrow minded. With my family, as well, they don't like change and because of that until they actually get a more modern view, I think that's when change can happen. It's quite hard on some people and that's making me, you know..."

Saeed articulates that Asian communities, and in particular, Pakistani communities have been represented in the media as "separatist, insular and unwilling to integrate with wider society" (Saeed, 2004: 10.) (Modood 1994.). To overcome this, Basit argues that further integration is necessary in order to avoid the continuation of stereotypes, "more contact and dialogue between the ethnic majority and ethnic minority groups is crucial. (Basit, 1997: 14).

Being visibly Muslim in the UK, it is clear the location and community is noteworthy in terms of feeling safe and welcome to appear Muslim. Haleemah narrated:

"It's really hard with the looks you get from people you feel like it really affects you being in British society. Like if you go to Pakistan or Saudi Arabia I feel so much more confident. These thoughts aren't in my head. But here even when I'm walking away from home, these thoughts come to my head"(Haleemah).

This suggests that there is a lack of confidence in appearing Muslim in British society due to perhaps stereotypes and the stigma attached to practicing Muslims. The boost of confidence as mentioned by Haleemah when in Pakistan or Saudi Arabia, alludes that being able to dress culturally in Pakistan and dressing modestly in a hijab and niqab gives a sense of freedom. This also indicates that these ‘looks’ from people in Britain and these ‘thoughts’ that emerge when away from home and familiarity of one’s community, there is a sense of nervousness in appearing visibly Muslim that would not occur in one’s ethnic country or in ‘Saudi Arabia’ where one would feel more comfortable openly practicing Islam.

This relates to a sense of belonging in the UK. The fact that participants defined themselves as British as one of their predominant identities suggests that participants do feel a sense of UK belonging. However, despite being born and raised in Britain, young South Asian Muslim women still struggle with their sense of belonging when appearing visibly Muslim in public. This relates to literature in the way that Muslim women feel “alienated” and “stigmatised”.

Conclusion:

The main finding of this study is the way in which participants negotiated their identities in the UK through being ‘modern’ and ‘modest’. This was a substantial finding as it explores how being visibly Asian or on a larger scale, being visibly Muslim can make one susceptible and exposed to racism and Islamophobia, hinder opportunities and cause individuals with these identities to feel like outsiders. Being visibly Muslim was central throughout my findings with it being the dominant cause of the negotiation of identities. It seemed that clothing was a significant in creating tensions for these young women in the UK particularly with vast social change where they are struggling to balance and maintain their modesty with modern fashions and influences. However, this struggle is overcome by concurrently adopting ‘modern’ and ‘modest’ clothing which was found to make integration easier and gain acceptance in the UK. This was also a means of balancing both Muslim and British appearance.

There were concerns that being visibly Muslim or of Pakistani and Indian heritage caused tensions particularly during the ‘war on terror’ and the media’s role in how they portray Muslims and in particular Muslim women. However, despite negative attention, it has seemingly brought many British Muslim women closer to their faith.

Being visibly Muslim was both a positive and negative aspect in which British South Asian Muslim women negotiate their identities. While the choice of wearing the hijab is embraced and enjoyed by some, bringing them closer to their religion as well as showing solidarity and commitment to their faith, to others it is not without difficulty. This I found was because young women who wear the hijab often experience some degree of Islamophobic behaviours. On the other hand, non- hijab wearers felt that because they weren’t visibly Muslim, they were not as fearful as their hijab wearing friends. There is relation to occurrences of terror exposed in the media expressed here also.

This study concurs with the view that the way in which young British South Asian Muslim women negotiate their identity in the UK is through being ‘modern but modest’. While the sample is a very small population of the young Muslim women of Pakistani and Indian heritage born and raised in the UK, it is shown through the sample that despite having a British identity, they still often feel like outsiders. This is due to influences in society such as the media where they are made to feel isolated and not fully belonging outside of their community. However, their appearance and visibility as a South Asian Muslim female is



negotiated through the consumption of ‘westernised’ clothing and adapting it to meet their religious requirements.

Overall, this study delineates that being visibly Muslims has consequences on young British Muslim women of South Asian heritage in the UK. Thus, to minimise these consequences, these women negotiate their identities by being modern and modest. This is the balance or as participants highlighted, ‘middle ground’ in which they maintain their intersectional identities in the UK.

CHALLENGES WORKING WITH BACTERIA FOR ARTISTIC PURPOSE IN BIO ART

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Abstract: *There are various art genres that have been emerging since post-modern art which most of their materials, techniques, concepts, and themes are unconventional and far from traditional art practice. Bio art is distinguished from other forms of contemporary art not just through their integration and collaboration with science field, but also the staging of biological specimen in vivo as their aesthetic display and meanings. This paper explores the challenges within an artistic process when artist used living materials; - bacteria as the media to be transferred from the laboratory setting to the gallery space to be displayed as art pieces. Through researcher's own artistic process, this paper covers the technical part of artwork making which involved the bacteria painting and preservation. The process comprised of a series of laboratory works and experiments with environmental bacteria on Nutrient agar(NA), Bismuth-Sulfite agar(BS), Sabouraud Dextrose agar (SDA), Bacto agar, and Mannitol Salt agar (MSA). The whole process focused on the visual textures and formalistic aspect of art through the observations on bacteria morphologies and physiology process that then being manipulated for the aesthetic purpose. This paper perhaps could highlight the in-depth processes that being used within bio-art practice specific to bacteria and hence, also provide some new insights on technical aspect not only from art perspective but also in bacteriology.*

Keywords: *(Bio-art, Contemporary art, Bacteria, in vivo, Aesthetic)*

Introduction

Bio art has been practiced and started to emerge by late 19th century and early 20th century which is not a new genre within contemporary art world. Various artists have been involving in Microbiology, Biology, Biotechnology, DNA study, and other Science fields to explore new materials, ideas, concepts, and even new kind of aesthetic. Among all the bio artworks that have been produced, many artists love to work with bacteria as their materials as well as the subject matter itself. Even one of the earliest bio artworks that ever been made was a bacterium painting by Alexander Fleming in 1928 who discovered the antibiotic Penicillin and was awarded Nobel Prize in Physiology of Medicine for his discovery. Many other artists afterwards also explored and used bacteria for their works such as 'Microvenus' (1986) and 'Bacterial Radio' (2011) by Joe Davis, 'Genesis' by Eduardo Kac (2001), 'Visible Human Bodies' by Peta Clancy (2007), 'Bacteriography' by Zachary Copfer (2011), 'Psychedelic Art' by Eshel Ben-Jacob (2013), 'Cybernetic Bacteria' by Anna Dumitriu (2014), 'Agar Art' by Maria Penil Cobil (2015), and 'Chemical Tweets' by Nurit Bar-Shai (2016). Most of the artworks that based on bacteria as their main materials display the bacteria in situ or in vivo

at the exhibition area and show the aesthetic expression which relied on physiology and biological process of bacteria.

For generations, any works that related with bacteria took place within Science laboratory and space where they were handled by scientists. The availability of scientific equipment and materials also forced the artists to work their artistic process within a laboratory space (Mitchell, 2010). Due to this condition and nature, most artists who trying to use bacteria as their materials in bio art likely to work within laboratory environment instead of common studio. Throughout the artistic process, there are some challenges facing by the artist in order to manipulate the bacteria as the artistic media encompassing the invisibility of media, the vitality of media, the element of uncertainty, safety, containment, and preservation factors.

The capability of the living medium in bio art in determining the result of the artwork in the context of formalistic expression and preference have been pointed out in some previous research but never being investigated further. Previous studies on bio art, although not insignificant in number, usually focused on questions of the ethical questions regarding using live subjects in art, rather than focusing on the artistic perspective of bio art, for example the aesthetic outcome and artistic process. Even though bio art is strictly defined by the integration and manipulation of biological life process and organisms for the sake of aesthetic (Kac, 2007), the position of bio art is still in vague in the context of its artistic value. This is because most of the research that focus on bio art, will emphasize more on the ethics in manipulation of living media for aesthetic purpose rather than looking at the artistic process itself which integrate scientific techniques and knowledge and how it determines the aesthetic expression and formalism aspect in the result.

Some previous scholars have been describing the artistic process (Taylor & Getzel, 2007) but there are still few research studies that discuss the artistic process that specific to particular type of art. Bio art has been situating itself between art and science which make its artistic and creative process intertwined and there is no clear framework that can be referred in the context of art practice and perspective. This paper intends to address the challenges faced by the artist while making artworks that focus on bacteria as the materials, which is also based on a research with a goal of finding the relation between the living media engagement (bacteria) within the artistic process with the aesthetic aspect of the final work in bio art.

Literature Review

Introduction to Bio Art

Bio art is defined by the integration of biological science within the art practice and outcomes. Bio art is mostly about the manipulation of biological organisms and specimens for artistic objectives. Many previous and current bio art works were performed and accomplished in the scientific laboratory environments that demand collaboration between scientists and artists (Boland, 2013; Cinti, 2011) which make the creative processes within that practice embodies both knowledge disciplines; art and biological science. Based on Boland (2011), bio art is a practice that (1) manipulates living bio matter at levels pertaining to cells, bacteria, genes, plasmids and proteins, (2) involves laboratory and biological practices, and (3) engages artistically through scientific approaches. Bio art also is defined as an ephemeral and process-based art of transformation in vivo or in vitro that manipulates biological material at discrete levels – be it cells, proteins, genes, or nucleotides that then becoming displays which allow audience to participate emotionally and cognitively (Kac,

2007). The usage of organic or biological materials as an artistic medium is what distinguished bio art from other art forms (Mitchell, 2010). Based on Kac (2007), bio art must be differentiated from art that exclusively using traditional media such as oil and acrylic paints to address biological themes. Bio art is not represented by an oil painting depicting an image of bacteria cell, but bio art is an art that use the bacteria cell itself as the artistic medium regardless any themes (Kac, 2006). Bio art is not about representing biological issues through ‘conventional’ means, but bio art is about using the biological process and organisms in vivo for the artistic purpose (Valerio & Antonia, 2013). Though bio art can be categorized as new media in contemporary trend toward ‘multimedia’ installation art, it nevertheless employs multiple media and installations mainly for the sake of integrating living cells or tissues into a work of art.

Bacteria in Bio Art

Belong to microorganism group, bacteria are microscopic in size which making them invisible to our naked eyes. What we can witness are just the impacts that bacteria had on other entities including ourselves and everything around us. Infections, diseases, food production, fermentation process, decomposition, and even the colourful lights produced in the jellyfish under the sea are the living proof that bacteria exist and living among us. Science and technology provide us with alternatives in observing bacteria but only limited within the laboratory space which then making bacteria indirectly exclusive for science world or scientists. The emergence of bio art has been the best platform for the practitioners to use bacteria as materials in art production. Bacteria has been used by artist as the artistic media in bio artwork is not just because of the aesthetic potential possessed by the visual perspective of the material (the physical appearance, the texture, colours, patterns), but the material itself also depicting the subject matter, concept, theme, and the narratives behind every artwork.

The history of bacteria art can be traced back to year 1928 when Alexander Fleming made the first bacteria painting. Alexander Fleming was a scientist who made a discovery of antibiotic, Penicillin as well as a self-taught artist. Interestingly, the discovery of Penicillin happened through the artistic activity by Alexander Fleming. His technique of bacteria painting was by growing microbes with different natural pigments in the spots where he wanted the colors on the agar (gelatin-like substance) dish. Not just Fleming, there are other artists and even scientists who start to see the artistic potential of bacteria. Throughout the time, various artists explored and learned about bacteria that focused on their species and strains, behaviour, physiology process, and morphological features (physical appearance of bacteria; textures, colors, patterns) that then they assimilate it into their artworks. They are various approaches have been practiced by these artists. Some artists used the traditional methods (painting, sculpture, drawings, sketching, etc) to illustrate and depicting bacteria world, some artists using the living bacteria as their living materials to bring out the aesthetic elements throughout the physical forms or appearance of those bacteria, and some artists using bacteria for their artworks but not only focusing on the aesthetic expressions but also more on metaphorical and conceptual ideas. Bacteria art situated itself within new media art but more specifically in bio art.

Bacteria for the Artistic Purpose in Bio Art

This paper is based on a practice-based research that included bio artwork making and exhibition by the artist, Nur Amira Hanafi at Cultural Centre, University of Malaya to explore the relation between the living media engagement within the artistic process with the

aesthetic aspect of the final work in bio art. The exhibition also aims to revisit the sublime as an aesthetic experience, and its relevance to a genre of contemporary art called, bio art. Though originally foregrounded by the 19th-century Romantic movement in Europe to describe the experience of awe resulting from recognising human mortality gained through one's encounter with large and powerful forces of nature, the artist explores if this is an aesthetic that can be experienced if we turn towards the microscopic. By collaborating' with other 'agents', the artist suggests that larger existential questions about what constitutes life can also be experienced by paying attention to life-forms that are invisible to the naked eye.

The artist produced three series of bacterial paintings that used environmental bacteria as the main materials which the whole processes took place for 3 months at the microbiology preparation laboratory, Department of Biology, Centre for Foundation Studies in Science, University of Malaya. The artwork making and artistic processes were carried out within the laboratory space before the artwork being transferred to the Piyadasa Gallery, Cultural Centre, University of Malaya for 5 months exhibition period. The artwork A (Figure 2) is 61 pieces of miniature paintings of Leonardo Da Vinci portrait using environmental bacteria which grown on nutrient agar with the addition of Congo Red dye, the artwork B (Figure 3) is a recreation of 'The Scream' painting by Edvard Munch with different colonies of environmental bacteria grown on multiple layers of different agars, and the artwork C (Figure 4) is a series of miniature still-life paintings made up by bacteria which were left to grow continuously in the gallery throughout the exhibition period. The organic element of bacteria as the art materials demanding the artist to engage with some unavoidable challenges throughout the artistic process as well as the staging process of the artworks from the laboratory setting to the gallery space.

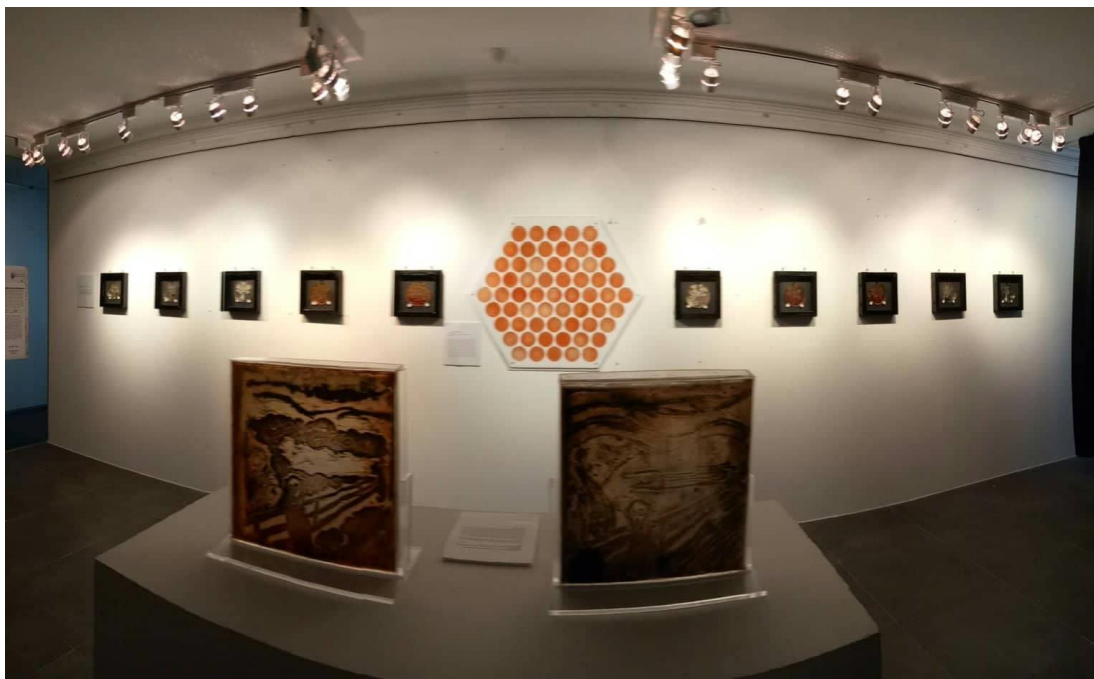


Figure 1: Exhibition at Piyadasa Gallery, University of Malaya
Source: Photo credited to Nur Amira Hanafi



Figure 1: Artwork A, Environmental bacteria, Nutrient agar, petri dish, resin, acrylic Board, 1158 mm x 1003 mm, 2018
Source: Nur Amira Hanafi



Figure 2: Artwork B, environmental bacteria, nutrient agar (NA), Congo Red dye, Bismuth Sulfite (BS) agar, Sabouraud Dextrose (SDA) agar, Bacto agar, Resin, Arcylic Box_400 mm x 400mm x 30mm, 2018
Source: Nur Amira Hanafi



Figure 3: Environmental bacteria, Nutrient agar (NA), Mannitol Salt (MSA) agar, Sabouraud Dextrose (SDA) agar, Petri dish, 30 cm x 30 cm, 2018
 Source: Nur Amira Hanafi

Challenge 1: Invisibility of the Materials

The micro size of the bacteria has become a challenge in the artistic process for the bio art practitioners. Either in traditional or unconventional art that employ variety of materials ranging from paints, charcoals, inks, ready-made objects, assemblages, sculptures, digital codes, lights, etc, the artist must able to see how the materials look like and behave. The manipulation and handling of materials to create desired visuals or expressions show an instant reaction that can help the artist in planning their artistic process, which is a different scenario when it comes to bacteria as art materials.

In this research, all bacteria samples were collected from water and soil sources around University of Malaya. The water and soil samples then were brought into the laboratory. The artist unable to see the bacteria that live in the soil and water without doing an isolation process on the agar first. Nutrient agar act as the food source that support growth of bacteria from wide variety of species. Besides microscope, agar was the only medium that widely used in every microbiology laboratory to study and observe the bacteria. For the bacteria to be visible on the agar media, it needs to be left to grow approximately for 24 hours at 37°C in the incubator. Different types of bacteria will produce different types of colony in term of their morphologies (textures, shape, and colours), as well as their physiology process and behaviours such as time required for them to completely grow and how fast they spread on the agar. The shape of a bacterium has biological relevance (Young, 2007). The artist identified and observed any distinct bacterial colonies that grow on the agar and separated them to be sub cultured into nutrient broth. Nutrient broth is a liquid state of nutrient that support bacterial continuous growth. The selected bacterial colonies were transferred into nutrient broth to facilitate the ‘painting strokes’ process that will be applied to make the artworks later. With the bacteria broth acting as ‘paint’, the artist made some strokes or lines by spreading the bacterial broth onto the agar surface using inoculating loop and cotton bud. In order to create images or visuals on the agar, the artist draw an outline on a blank paper to be traced beneath the agar. Unlike normal drawings or sketching, the lines or strokes cannot be seen instantly during the process and only visible after 24 hours of incubation. Hence, the artist must know and identify which bacterial colony will express such colour and textures before ‘painting’ them onto the agar.



Figure 4: Different Strokes Of Bacterial Colonies
 Source: Nur Amira Hanafi



Figure 5: An Outline Of Drawing Beneath The Agar
 Source: Nur Amira Hanafi

Challenge 2: The Containment and Control

Bacteria are living things that continuously growing and it is the artist task to find a way to stop bacteria growth at certain phases to produce the desired visuals or images on the agar. The challenge is to contain and control the bacterial colonies to be properly grown into desired paintings. Each bacteria colony were ‘painted’ on blank agar and were observed for how long it takes to grow completely and how long it takes before they start to overgrowth and dominating the whole surface. Even though the bacteria will grow following the painting outlines provided, the artist still unable to control completely how the visual will looks like exactly. Bacteria growth is a continuous process that occurred across four phases; - lag phase, exponential phase, stationary phase and death phase (Fankhauser & David, 2004). It is during the exponential phase where the bacteria started to double and become abundance before they reach stationary phase where the nutrients start to deplete and then toward death phase. The visuals resulted on the painting was based on the bacteria growth phase and performance.

In order to contain and control the bacterial growth on the agar, the artist must familiarize herself with the behaviour of the selected bacterial colonies. Some bacterial

colonies took longer time than the other colonies to reach their optimum growth and some other colonies took longer time to reach death phase. The appearance of few ‘dots’ on the bacteria painting such as extra ‘lines’, few bacterial colonies with different colours, extra patterns or textures also could be the result of contamination that came from the external surroundings which is sometimes, can’t be controlled. The artist used different bacterial colony for different part of the painting to express different colour in the artwork. Different growth performance by each bacterial colony always interfere with the result or final visual of the painting. Some parts of the painting only took short time to be visible and other parts of the painting took longer time to start growing due to different growing phase between these bacterial colonies. Surely the artist can control which colour and which colonies to be grown on the agar surface but still the artist cannot control the whole process of bacteria growth as they are living organism with their own will and survival strategies. In order to control the bacteria overgrowth, the artist stored the painting in the 4°C cold room before the next processes. Sometimes, different environmental condition could force them to change their morphology as their coping mechanism to stay alive (Young, 2007) thus, changing the visual of the painting eventually.



Figure 6: The First Layer of Painting with Two Different Visible Bacterial Colonies
 Source: Nur Amira Hanafi



Figure 7: Other Bacterial Colonies Start to Become Visible After 72 Hours
Source: Nur Amira Hanafi



Figure 8: Changing in the Painting After A Few Days
Source: Nur Amira Hanafi



Figure 9: Bacterial Growth Due To Contamination
Source: Nur Amira Hanafi




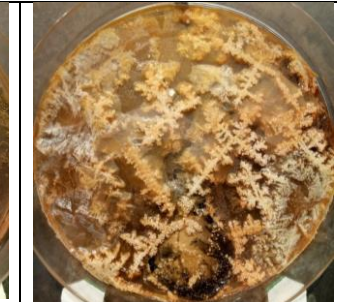




Challenge 3: The Vitality of the Media, the Time Limit and the Uncertainties

Bio art which focusing on bacteria as the materials always has the issue of vitality and relies on the element of time. Normally, most bacteria will grow and be visible after 24 hours. After that, the bacteria will start to overgrow and eventually undergo death phase due to the depletion of nutrient and other factors. In the laboratory, the artist will always let the bacteria to grow in the incubator for at least 24 hours. Some of the bacterial colonies took longer than 24 hours to grow. For example, artwork B, the recreation of ‘The Scream’ painting took approximately 72 hours to grow completely compared to the artwork A and artwork C that only took 24 hours.

The artwork C, the miniature of the still-life paintings, were produced to be grown inside the gallery throughout the 5 months exhibition period. The artist used three types of agar as the painting base which are Nutrient agar, SDA agar, and MSA agar. Random images of flowers were drawn using different bacterial colony for each type of agar. The agar surface was stucked with black and white printed image of vase to represent non-living or non-organic matter in the painting. Once the bacteria broth was spread on the agar, the paintings were transferred instantly to the gallery and were left there throughout the exhibition. Painting with NA and SDA agar base started to show the appearance of the flower images after 24 hours and paintings with the MSA agar base only start to show the flowers image after 2 days. The growth rate of the bacterial colonies on the MSA agar also slower than bacterial colonies on NA and SDA.

The paintings show different images for each day passed due to bacterial continuous growth. After 4 days, the bacteria on SDA agars start to undergo death phase while the bacterial colony on MSA agar took almost 1 week to start to die. To avoid the decomposition of the bacteria and the agar to dried up which then eventually destroying the original paintings, the artist changed the paintings with new cultured bacteria from the stock culture every 10 days.

Table 1: Artwork C’s Transformation Throughout Exhibition

MS A				
NA				



Source: image credited to Nur Amira Hanafi

Challenge 4: The Preservation and the Safety Measures

In Science field, the current method to preserve the bacteria is by storing them in the 4°C freezer or store inside the glycerol solution and keep them in the cold room. However, these methods are not convenience for bio artist to preserve the bacteria on the agar surface to be displayed to the public and within a gallery or exhibition space. In this research, the artist tried to stop the bacterial growth at certain phases that then ready to be transferred from the laboratory to the gallery space. When the bacteria already grown into the visuals painted on the agar, the artist exposed it under the Ultraviolet light for 1 hour to ensure most of the bacteria die and unable to continue growing afterwards. However, there are some bacteria that resistant and still actively growing all over the agar surface, showing that UV light is not the final solution. Hence, the artist put a thin transparent plastic layer or film on the agar surface and pour the epoxy resin to seal the painting surface. The thin transparent film was used because epoxy resin cannot stick to the bacteria or agar surface directly due to the moisture and other chemical reaction. It will cause resin surface to turn cloudy and start to crack. Once the resin hardened, the bacteria unable to spread out of the resin surface.

However, even after the agar surface being sealed by the resin, the paintings have been showing a slow rate of bacterial growth on the agar underneath the hardened resin. There are some changes in certain parts of the paintings throughout the exhibition period showing that the resin did not kill all bacteria completely but only slowing down their growth process. However, the resin at least able to become a safe boundary or seal to keep the audience from having skin contact with the bacteria underneath it. The resin so far successful in preserving the bacteria morphologies from being destroyed as well as a safety measure while displaying the bacterial painting outside of laboratory setting.

Conclusion and Future Research

Bio art distinguished itself from other science-based art through the manipulation of organic matter or living organism as the materials for the sake of aesthetic. Due to the sophisticated and complex mechanism of living organism which is their survivability and have their own wills, it brings out some challenges and obstacles within the artistic process and artwork making for most bio art practitioners. Through the author's research, part of these challenges was addressed that specific to bacteria and perhaps, other new artists especially the bio art practitioners could grasp some ideas and expectations when working with bacteria. There also should be more research done in finding some solutions to preserve any organic or living media to be displayed for a long period of time.



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KAEDAH TRANSFORMASI DALAM MEMBENTUK KEYAKINAN DAN PENGHAYATAN LAKONAN MONODRAMA “LADY SWETTENHAM” DAN “MENUNGGU LAMPU HIJAU”

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Abstrak: Artikel ini bertujuan menganalisis kaedah transformasi yang diaplikasikan oleh dua pelakon monodrama terpilih iaitu Sabera Shaik dalam teater monodrama “Lady Swettenham” dan Shahrul Mizad Asyaari dalam teater monodrama “Menunggu Lampu Hijau”. Kajian ini mengambil kira beberapa kaedah transformasi yang digunakan bagi tujuan menyampaikan penghayatan dan memberi rasa keyakinan kepada penonton secara visual. Melalui kaedah kajian pengumpulan data skunder dan premar serta terlibat secara langsung dalam tontonan, gambaran jelas diperincikan melalui analisis ilmiah dalam seni persembahan lakonan monodrama. Dua persembahan ini dapat memberi gambaran keberhasilan kaedah transformasi dan secara tidak langsung dijadikan antara saranan asas kepada kaedah penyampaian lakonan solo. Dengan menggunakan pendekatan teori Imitasi oleh Albert Bandura dan method acting (Stanislavski) pendekatan ini boleh dijadikan penanda ukur representasi lakonan non realisme.

Kata kunci: Kaedah Transformasi, Membentuk Keyakinan dan Penghayatan, Monodrama Lady Swettenham dan Menunggu Lampu Hijau.

Latar Belakang Sejarah Teater

Sejarah peradapan manusia telah banyak mempengaruhi pembentukan seni berteater di kebanyakan tempat di seluruh dunia. Bukti-bukti bertulis terdahulu telah menerangkan bahawa permulaan berteater dipercayai berkembang di beberapa negara dan tamadun dunia antaranya di era tamadun Greek, Rom, Mesir dan sebahagian negara di benua Asia. Meninjau perkembangan sejarah ini, istilah teater diambil melalui perkataan ‘Theatron’ yang bermaksud tempat pertunjukan, iaitu panggung, auditorium atau pentas terbuka seperti yang terdapat di era Yunani. Dengan kata lain, teater juga mengandungi makna yang bersifat menakutkan yang dilihat dari deria dan melahirkan keasyikan naluri manusia (Mana Sikana, 1995). Dengan perkataan teater maka satu lagi perkataan yang tidak dapat dipisahkan ialah perkataan drama yang mempunyai hubungan rapat antara satu sama lain. Dari makna yang ringkas, drama ialah sejenis karya seni yang menggunakan gerak, pentas, bahasa, kostum dan penata bunyi. Jika dimaknakan drama merupakan sebuah lakonan yang dilakukan oleh pelakunya yang tertentu.

Lakonan

Lakonan adalah antara ciri-ciri yang tidak terpisah dari sesebuah pementasan teater. Walaubagaimanapun lakonan tidak begitu mudah untuk diperkatakan dari sudut

pengertiannya. Lakonan bermula dari awal kewujudan manusia apabila gerak laku mereka adalah diruntun oleh kehendak-kehendak fizikal dan spiritual. Saparman Bakri (1982) menyatakan bahawa istilah tersebut bertukar-tukar dari satu generasi ke generasi berikutnya sehinggalah ke hari ini, lakonan telah mengalami satu transformasi. Perubahan ini dilihat melalui penambahan kaedah-kaedah tertentu terhadap gerak lakon tersebut dengan memasukkan unsur-unsur yang membantu lakonan agar lebih bertenaga serta mengandungi keindahan dan kewajaran yang dikehendaki. Lakonan ini terbahagi kepada beberapa bentuk iaitu lakonan menggunakan gerakan tubuh, suara dan menggunakan bantuan bahan artistik seperti set dan props. Ada juga lakonan yang tidak memerlukan suara yang dikenali sebagai lakonan mimos dan ada juga lakonan yang hanya menggunakan suara seperti lakonan radio.

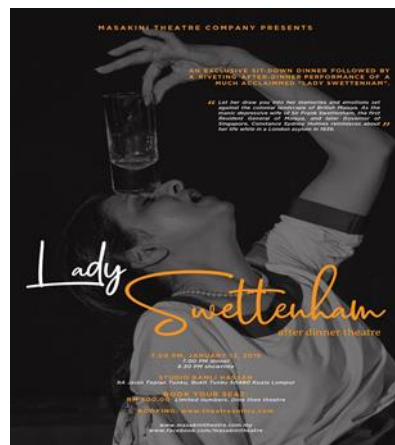
Safia Hussain (1988) menerangkan bahawa lakonan merupakan satu istilah umum yang memberi maksud sebuah pementasan atau persembahan drama atau aksi mimik atau satu genre sastera. Terdapat perbezaan antara lakonan dengan bentuk-bentuk seni yang lain. Bentuk seni serata dunia mempunyai alat yang membolehkan terhasilnya sebuah karya seni. Pelakon juga mempunyai alatnya yang tersendiri bagi menyampaikan komunikasi dan merialisasikan sebuah karya seni persembahan. Alat utama seorang pelakon ialah suara dan gerak tubuhnya. Pada hakikatnya lakonan itu digambarkan sebagai ruang yang mengandungi seorang pelakon atau beberapa orang pelakon yang beraksi mengikut jenis-jenis lakonan yang bakal dipersembahkan.

Setiap manusia mempunyai potensi untuk menjadi seorang pelakon kerana asas kepada proses lakonan itu adalah dari pada proses peniruan “imitasi” terhadap sesuatu yang lihat atau yang di dengar. Sejak lahir manusia akan mempunyai daya merasa dan memerhati apa yang berlaku di sekelilingnya. Proses peniruan gerakan, kata-kata, bunyi dan rasa itu terbukti sejak wujudnya ketamadunan manusia dimana manusia primitif telah mencipta aktiviti dan ritual tertentu untuk sesuatu tujuan. Dari ilham inilah maka perkembangan seni berteater itu berkembang mengikut acuan dan fungsi-fungsi tertentu sehinggalah dunia mengalami peredaran yang pesat dan membaharu.

Menurut Glenn Alterman (1999) telah menyatakan bahawa pelakon merupakan individu yang melakukan aksi di atas pentas dan ditonton oleh individu yang lain sebagai penonton. Sebagai pelakon, aksinya di atas pentas akan dinilai dan dikritik oleh penonton. Pelakon berperanan sebagai penyalur komunikasi sehalu atau dua hala kepada penonton dan element ini penting untuk memberi keyakinan kepada khalayak. Bagi persembahan monodrama adalah menjadi satu cabaran yang besar kepada pelakon kerana mereka akan beraksi secara sendirian di atas pentas tanpa ada komunikasi dua hala dalam kadar masa tertentu. Menurut Ismaliza Ishak (2015) Monodrama didefinisikan sebuah drama lengkap yang ciptakan untuk seorang pelakon yang membawakan satu watak atau lebih dari satu watak.

Oleh kerana konsep lakonan monodrama itu adalah lakonan solo, maka kebijaksanaan seorang pelakon harus dipamirkan dalam penghayatan watak agar tidak menimbulkan kebosanan kepada penonton. Segala kaedah dan teknik penghasilan watak melalui aksi akan memperlihatkan keupayaan seseorang pelakon di atas pentas. Imajinasi seorang pelakon harus tidak terbatas bagi memberi makna kepada watak yang dihayati. Dalam situasi lakonan monodrama ini, pelakon akan berada dalam watak dimana dia akan berbicara seorang diri dan membayangkan ada watak yang turut berkomunikasi dengannya. Dalam membentuk penghayatan seorang pelakon monodrama ialah mereka harus mempercayai imajinasi yang dibina dan menganggap watak lain turut wujud dalam imajinasinya. Situasi ini adalah sesuatu yang melanggar kelogikan biarpun hakikatnya watak tersebut tidak wujud di atas pentas.

Representasi yang diperlihatkan oleh pelakon monodrama lebih menekankan kepada aspek vokal, penghayatan, imaginasi, aksi dan ekspresi wajah pelakon. Kenyataan yang dikutip dari tulisan Owen Mack (1993) telah menyatakan bahawa ekspresi wajah dimaknakan sebagai demonstrasi emosi yang jelas diperlihatkan melalui memek wajah. Manakala definisi vokal pula dimaknakan sebagai suara yang dikeluarkan melalui pernafasan yang betul dan getaran kod suara yang akhirnya menghasilkan *tone* yang spesifik. Kewajaran ini adalah kerana pendekatan monodrama tertumpu kepada seorang pelakon yang membawa satu watak atau lebih. Bagi pementasan monodrama ‘*Lady Swettenham*’ yang dilakonkan oleh Sabera Shaik, sedikit sebanyak telah menunjukkan beberapa disiplin dan kaedah transformasi dalam membawakan 13 watak dalam monodrama ini. Watak-watak yang dilakonkan oleh Sabera Shaik meliputi watak sebagai isteri kepada Sir Frank Swettenham dan masyarakat sekelilingnya.



Rajah 1: Poster pementasan Monodrama Lady Swettenham

Drama ini mengisahkan beberapa rentetan peristiwa depresi isteri kepada Sir Frank Swettenham yang dikenali sebagai Residen di Selangor pada lewat tahun 1800. Ia dilakonkan oleh penulis dan pelakon, Sabera Shaik. Berlatar belakang lewat tahun 1800 hingga 1938, naskhah *Lady Swettenham* menceritakan tentang pergolakan perkahwinan di antara residen British popular dan disegani di Malaya (Gabenor Singapura), iaitu Sir Frank Swettenham dengan gadis muda Inggeris, Constance Sydney Holmes. Naskhah *Swettenhams* ini bukan sahaja diceritakan melalui sudut pandangan gadis muda dan naif, iaitu Connie tetapi juga melalui kaca mata dirinya yang sudah dimamah usia. Frank Swettenhams terkenal dengan pelbagai pencapaian yang diperkenalkan di Tanah Melayu seperti sistem kereta api, pendidikan, peralatan pelabuhan dan getah digambarkan sebagai seorang yang kurang sabar serta pemarah. Beliau bertindak menghukum dengan menghantar isteri beliau ke Asylum di England apabila isterinya mengalami depresi dan ini tidak memungkinkan beliau membawa isterinya ke Tanah Melayu. Perjalanan beliau ke India beberapa kali untuk menyaksikan permainan kriket dan lumba kuda dilakukan tanpa ditemani oleh isteri beliau tetapi disyaki bersama dengan wanita lain dijadikan alasan bagi segala kekusutan yang berlaku. Sikap ceria dan aneh Sydney telah memalukan suaminya hingga membuatkan dia dimasukkan ke Asylum pada 1915 hingga akhir hayatnya iaitu pada 1938. Dia diceraikan oleh suaminya pada usia mencecah 78 tahun yang hanya diketahuinya melalui surat khabar.



Rajah 2: Poster pementasan Menunggu Lampu Hijau

Monodrama “Menunggu Lampu Hijau” (MLH) lakonan Sharul Mizad Asaari atau Eijat ini, secara dasarnya berkisar soal poligami dan hubungan suami isteri serta kisah manusia dengan perkahwinan. Secara permulaannya monodrama ini memperlihatkan konflik manusia dengan manusia dan manusia dengan dirinya. Watak Bukhari yang berhadapan statusnya sebagai lelaki bujang yang belum berkahwin di usia 45 tahun, dikelilingi oleh mereka yang memiliki ragam berkeluarga. Mentornya Profesor Syed Mahfuz yang taat kepada isterinya Syarifah Edora walaupun mempunyai niat untuk menambah pasangan. Manakala abangnya Ahmad Bakti beristeri empat yang kesemuanya bekas ibu tunggal dan ibu bapanya yang rukun berumahtangga tetapi rupanya ada rahsia yang mengejutkan. Tambah mengejutkan, Syed Mahfuz perolehi lampu hijau tiga hari sebelum kematiannya hingga membawa kepada Bukhari menamatkan zaman bujangnya dengan mengahwini Syarifah Edora. Hal yang lebih besar dalam cerita ini adalah Ego lelaki, keinginan yang berpusat pada satu wanita. Ada banyak jalan menuju keinginan itu cuma tergantung kepada pilihan, sama ada mahu ikut aturan atau langgar di mana akhirnya detinasi tujuan tetap sama iaitu wanita. Tiga watak lelaki iaitu Syed Mahfuz, Ahmad Bakti dan Bapa Bukhari memperlihatkan tiga jenis contoh di hadapan Bukhari bagaimana mahu memiliki wanita namun Bukhari menemui dengan cara berbeza.

Kaedah Transformasi Yang Digunakan Oleh Sabera Sahaik Dan Sharul Mizad

Menurut Atkinson (1987) definisi perubahan dimaknakan dengan satu kegiatan atau proses yang membuat sesuatu atau seseorang berbeza dengan keadaan sebelumnya. Manakala menurut Brooten (1978), perubahan merupakan proses yang menyebabkan perubahan pola individu atau institusi. Tanpa disedari, transformasi atau perubahan itu sendiri terjadi pada diri kita seperti usia dan keadaan tubuh kita. Seiring dengan perjalanan waktu, usia juga akan bertambah mengakibatkan keadaan fizikal seseorang berubah. Secara alaminya manusia tidak berupaya menghentikan perubahan tersebut namun sebaliknya manusia berupaya melakukan persiapan diri sebelum sesuatu transformasi atau perubahan itu terjadi. Dengan melaksanakan transformasi diri, kita secara tidak langsung dapat meningkatkan standard diri ke tahap yang lebih tinggi. Pementasan monodrama “*Lady Swettenham*” yang dilakonkan oleh Sabera Shaik, telah memperlihatkan beberapa gaya persembahan yang boleh dirangkumkan sebagai kaedah transformasi terhadap beberapa watak dalam satu-satu masa. Dalam lakonan solo bagi persembahan monodrama, sudah semestinya tenaga dan keupayaan penghayatan lakonan adalah sangat penting. Oleh yang demikian, bagi membezakan watak-watak yang ada dalam naskah, Sabera Shaik menggunakan beberapa pendekatan antaranya ialah vokal dan dialek.

Vokal

Definisi vokal yang dinyatakan oleh Owen (1993) dikenali sebagai suara yang dikeluarkan melalui pernafasan yang betul dan getaran kod vokal yang akhirnya menghasilkan *tone* yang spesifik. Makna kata ini turut dipersetujui oleh Caltagirone (1997) yang menghuraikan bahawa vokal sebenarnya terhasil daripada projeksi suara seseorang. Projeksi pula bermaksud kawalan kepada sejauh mana kebesaran dan kejelasan suara supaya dapat didengari oleh penonton. Kaedah transformasi yang sangat jelas diperlihatkan oleh Sabera Sahaik dalam lakonan ialah menerapkan peranan vokal dalam penyampaian lakonan sebagai kanak-kanak, orang dewasa dan orang tua. Dengan menampilkan 13 watak dalam persembahannya, setiap bentuk watak itu mestilah berbeza bagi setiap latar umurnya. Sabera telah membezakan cara penyampaian vokal yang sedikit garau dan bernada rendah (*low tone*) untuk menggambarkan watak Lady Swettenham atau Conie di waktu tua. Bagi memainkan watak Conie sewaktu kanak-kanak, Sabera telah mengubah nada yang sedikit nyaring dan manja kerana secara alaminya kanak-kanak mempunyai pola nada suara mereka yang sedikit kecil dan kadang kala nyaring serta belum begitu matang. Begitu juga apabila Sabera Shaik membawakan watak Conie ketika remaja dan dewasa. Beliau telah mempamerkan beberapa perbezaan dari segi nada vokal. Pebezaan ini ditunjukkan dengan berubahnya lotaran vokal bagi setiap watak tersebut. Kemahiran ini telah membuatkan keyakinan imajinasi penonton terbawa dengan gaya lakonan yang bersaja.

Begitu juga dengan Sharul Mizad (Eijat) yang turut menggunakan pendekatan yang sama dalam lakonan monodrama “Menunggu Lampu Hijau”. Beliau juga telah membawakan 13 watak dalam persembahannya. Kebolehan melakonkan watak Ahmad Bukhari yang bercerita tentang tiga orang yang penting dalam hidupnya. Transisi setiap penceritaan akan diselang-seli dengan perubahan watak dan perwatakan pada setiap watak-watak yang ada dalam karya ini.



Rajah 3: Beberapa aksi Sharul Mizad dalam monodrama Menunggu Lampu Hijau

Variasi Vokal

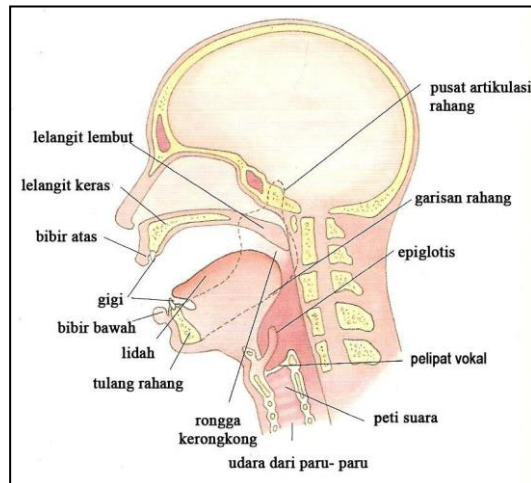
Variasi vokal saling berkaitan dengan konteks iaitu maksud pada setiap perkataan dalam setiap ayat yang merujuk kepada dialog sesebuah pementasan. Kenyataan ini telah diterangkan oleh Jerry et.al (1995) bahawa kemampuan pelakon membuat perbezaan suara di dalam barisan *tone* yang sesuai akan mencipta kepelbagaian variasi vokal agar tidak kelihatan monoton atau statik. Perubahan dari segi suara mengikut masa berpotensi mencipta variasi vokal yang berkesan dengan mengaplikasikan peratus peningkatan nada (*pitch*), lingkungan

(range), infleksi, kekuatan, kadar atau tempo, berhenti sekejap (pause) dan irama. Berikut adalah definisi kepada terma yang dinyatakan oleh Jerry et.al (1995);

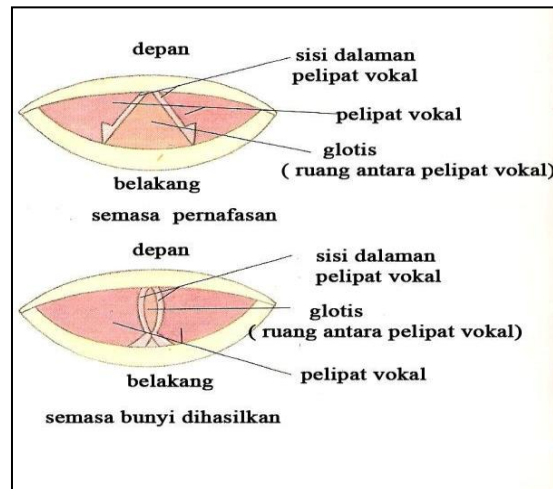
1. Tinggi atau rendahnya nada (Pitch) dan lingkungan (Range)	• Pitch adalah bagaimana tinggi atau rendah bunyi suara. Manakala range pula adalah ukuran jarak dalam nota antara pitch paling rendah dan paling tinggi.
2. Infleksi	• Infleksi adalah naik dan turunnya pitch pada suara
3. Kekuatan (Intensity)	• Kekuatan memasukkan emosi di dalam menggabungkan kualiti percakapan dengan kelakuan.
4. Kadar atau Tempo	• Kelajuan dengan satu percakapan
5. Tekanan Suara	• Tekanan suara merujuk kepada jumlah tekanan, kekuatan atau berat vokal menempatkan sesetengah kata atau perkataan di dalam ayat
6. Pause (berhenti seketika)	• Permulaan penanguhan pada suara atau keraguan dalam percakapan.
7. Irama (rhythm)	• Perubahan dalam senyap, bunyi, kekuatan dan kelemahan dalam percakapan.

Rajah 4: Variasi vocal

Vokal Suara



Rajah 5: Menunjukkan bahagian kotak suara untuk vocal



Rajah 6: Menunjukkan bagaimana kotak suara berfungsi

Dialek Dan Gaya Pertuturan

Persembahan monodrama “Lady Swettenham” ini hampir 90% menggunakan bahasa Inggeris yang berdialek British. Namun apabila Sabera membawakan watak sebagai Pak Kasim, beliau telah menukar dialeknnya kepada bahasa melayu Perak. Penggunaan dielek ini menjadi satu kaedah transformasi yang sangat lazim bagi kebiasaan persembahan monodrama. Alasan ini kerana cara ini lebih mudah untuk menyampaikan perbezaan watak yang dilakukan bagi lakonan solo. Sharul Mizad pula telah menggunakan beberapa gaya bahasa pertuturan dan dialek bahasa antaranya bahasa dialek Kedah dan pelat kenegerian dari pelbagai latar belakang watak yang dilakonkannya. Dengan melakonkan watak beberapa orang wanita yang dari pelbagai gaya penampilan, beliau telah memperlihatkan keupayaan dan pengalaman beliau yang cukup luas dalam mengeksplotasi setiap ekspresi gaya pertuturan dan dialek.

Posture Tubuh

Sepanjang satu jam pementasan, proses transformasi watak ke watak akan berlaku dengan pertukaran posture tubuh yang pelbagai. Untuk mewakili watak “Lady Swettenham” sewaktu tua, Sabera akan berada dalam beberapa posisi iaitu salah satunya posisi duduk di kerusi roda dan kadang kala berdiri sedikit membongkok dan bertongkat. Sewaktu berperawakan muda dan dewasa Sabera telah membiarkan rambutnya mengurai dan sewaktu kanak-kanak beliau akan mengikat rambutnya. Dalam persembahan lakonan beliau, terdapat juga beberapa bahagian penampilan beliau seperti mengayakan gerak tari dengan alunan jari jemari tangan dengan lebut. Segala pergerakan yang diperbesarkan telah sedikit memperlihatkan bahawa Sabera turut terinspirasi dari gaya watak-watak yang ada dalam karya *comedy dell’arte*.

Monodrama “Menunggu Lampu Hijau” yang telah dilakonka oleh Sharul Mizad pula telah menampilkan gaya posture tubuh yang dikreatifkan melalui observasi beliau dalam penghayatan watak-watak wanita yang menjadi pilihan dalam karya ini.



Rajah 7: Posture tubuh

Kostum

Peranan kostum dalam kaedah transformasi lakonan monodrama dilihat sangat praktikal. Oleh yang demikian kaedah ini sering digunakan dalam mana-mana pementasan monodrama yang membawakan pelbagai watak. Seperti juga “Lady Settenham” watak yang dilakonkan oleh Sabera Shaik turut mengenakan kostum yang ringkas namun ditambah dengan bantuan asesori bagi meyakinkan penampilan watak tersebut. Selama beraksi beliau telah memakai pakaian *bluse crem* dan berskirt labuh biru. Seseekali apabila pertukaran watak, beliau akan mengenakan sut baju tidur putih dan skarf putih. Dalam beberapa waktu lain beliau akan menggunakan selendang dan kasut tumit hitam.

Sharul Mizad (Eljat) telah menunjukkan kemahiran beliau dalam proses transformasi watak dalam lakonannya. Hanya dengan memakai baju longgar berwarna putih dan seluar hitam, proses pertukaran watak banyak dilakukan dengan adanya selendang (shawl) berwarna coklat gelap berbelang cream. Fungsi selendang ini adalah sebagai alat transformasi untuk mewakili watak-watak yang dilakonkan terutama watak wanita dari pelbagai latar dan fesyen.

Imitasi / Peniruan

Kaedah yang sering juga digunakan oleh pelakon dalam pementasan monodrama ialah kaedah imitasi atau lebih dikenali sebagai kaedah peniruan. Kaedah ini boleh diinspirasikan dalam proses observasi dan pengamatan menyeluruh terhadap persekitaran. Peniruan tingkahlaku model (*behavior production process*) yang dinyatakan oleh Albert Bandura (1986) menjelaskan bahawa apabila proses mengamati dengan penuh perhatian, dan menyalurkannya ke dalam ingatan, maka manusia akan melakukan tingkahlaku. Aktiviti mengubah gambaran fikiran menjadi tingkahlaku memerlukan evaluasi iaitu “Bagaimana melakukannya?” “Apa yang harus dilakukan?” “Apakah ia benar melakukan? Berkaitan dengan kebenaran, observasi antara cara untuk memudahkan proses imitasi berlaku. Keberhasilan imitasi ini tidak dinilai berdasarkan kemiripan respon dengan tingkahlaku yang ditiru, tetapi lebih kepada tujuan belajar dan efikasi dari pembelajaran.

Sebagai contoh monodrama “Lady Swettenham” Sabera telah banyak memperlihatkan beberapa perwatakan wanita barat yang mempunyai gaya berketerampilan yang yakin terhadap setiap tutur kata mereka. Keupayaan ini adalah diruntun oleh pengalaman peribadi Sabera Shaik sendiri yang mempunyai latar belakang hidup dan belajar di luar negara. Begitu juga dengan Sharul Mizad yang menyatakan bahawa proses imitasi itu sememangnya satu kaedah yang sangat popular apabila melakonkan watak dalam monodrama. Melalui blog peribadi beliau sendiri telah menyatakan beberapa peranan yang dimainkan dalam lakonannya ialah diinspirasikan dari kenalan-kenalan yang terdekat yang dirasakan sangat sesuai dalam penjelmaan watak itu di pentas.



Rajah 8: Imitasi / Peniruan

Tenaga / Stamina

Sebagai cara untuk melahirkan keyakinan kepada penonton untuk terus akur dan setia menyaksikan persembahan Sabera Shaik dan Shahrul Mizad menyatakan persiapan tenaga dalaman dan luaran adalah sangat penting. Mempertaruhkan keyakinan ini harus dipujuk oleh palakon itu sendiri barulah akan dirasai oleh penonton melalui serapan psikologi dan fizikal secara sehalu. Sebelum persembahan bermula secara asasnya pelakon akan memerlukan persediaan dari segi penjanaan stamina tubuh agar dapat bertahan lama dalam satu-satu waktu. Pementasan monodrama mengambil masa dalam jangka waktu tertentu antara 30 minit hingga ada yang mencecah masa selama satu jam setengah.

Merasa Percaya

Persembahan lakonan secara solo dalam lakonan monodrama mempertaruhkan keseimbangan tenaga dan keupayaan rasa percaya yang kuat bagi pelakon. Keupayaan ini memerlukan latihan pemanasan emosi yang sangat *consistance* bagi memastikan peluang bertahan di atas pentas dengan jangka masa yang lama. Rasa percaya ini adalah sebahagian dari saranan kaedah dari The System yang dicadangkan oleh Stanislavski. Dengan menggunakan pengalaman deria rasa dan mempraktikannya secara langsung kepada penonton telah menimbulkan keyakinan penonton supaya turut percaya dan merasakan pengalaman tersebut.

Kesimpulan

Secara keseluruhan didapati bahawa kaedah transformasi telah berhasil melahirkan keyakinan dan penghayatan kepada Sabera Shaik dan Shahrul Mizad seterusnya mampu menjadikan persembahan mereka menarik dan tidak membosankan. Hal ini telah meliputi sebahagian dari pembentukan kehidupan manusia secara alaminya. Gaya bercerita dan gaya persembahan yang ditampilkan oleh kedua pelakon ini telah memaikan peranan yang sangat penting dalam usaha untuk menarik dan mengekalkan khalayak untuk terus menonton persembahan. Selain itu penggunaan audio dan props yang digunakan oleh kedua pelakon ini turut menambahkan kesan dramatik persembahan monodrama ini. Oleh yang demikian dari sudut yang lebih luas



kaedah ini telah dijadikan sebahagian amalam dalam aplikasi lakonan solo monodrama “Lady Swettenham” dan “Menunggu Lampu Hijau”.

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ASAS PENGLIBATAN MALAYSIA DALAM KONFLIK ISRAEL-PALESTIN: 1957-2014

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Abstrak: Artikel ini membincangkan pendirian dan komitmen Malaysia dalam dasar luarnya berhubung konflik Israel-Palestin. Dasar luar Malaysia berhubung dengan konflik Israel-Palestin iaitu mengutamakan keselamatan dan keamanan di rantau Asia Barat atau Timur Tengah. Aspek yang lebih penting ialah komitmen Malaysia terhadap usaha membebaskan bumi Palestin dari penaklukan dan penindasan rejim zionis Israel yang disokong kuat oleh kuasa-kuasa besar iaitu Amerika Syarikat dan Britain. Walaupun pelbagai proses runding damai telah diadakan antara Israel dan Palestin namun begitu penyelesaian yang konkrit belum dapat dicapai secara mutlak. Objektif yang ingin dicapai ialah menganalisis faktor yang mendorong Malaysia untuk terlibat dalam konflik Israel-Palestin. Metodologi yang digunakan ialah penyelidikan sumber primer di Arkib Negara Malaysia dan Perpustakaan Tun Sri Lanang (PTSL). Hasil kajian mendapati Malaysia terlibat dalam konflik tersebut adalah atas faktor kemanusiaan sejagat dan agama Islam.

Abstract: This study discusses Malaysia's stand and commitment in its foreign policy in the Israeli-Palestinian conflicts. Malaysia's foreign policy towards the Israeli-Palestinian conflicts is to prioritize security and stability in the region of West Asia or the Middle East. A more important aspect is Malaysia's commitment to the liberation of the Palestinian land from the conquest and oppression of the Zionist regime which are strongly supported by the major powers such as United States and Britain. Although various peace negotiations have been held between Israel and Palestine, yet such concrete solutions have not yet been achieved in absolute terms. The objective of this paper is to analyze the reason Malaysia is actively involved in the Israeli-Palestinian conflicts. The methodology that was used in this research is using primary resources such as files and documents from National Archive Kuala Lumpur, Official Statements of Parliament of Malaysia, speech texts and newspaper clippings. The finding shows that Malaysia is involved in the conflict due to the humanitarian and Islamic religion.

Kata Kunci: Malaysia, Palestin, Israel, Amerika Syarikat, Konflik

Keywords: Malaysia, Palestine, United States of America, Foreign Policy, Conflicts

Pengenalan

Krisis keamanan dan pergolakan yang melanda Timur Tengah atau Asia Barat mendesak Malaysia memainkan peranan yang pro-aktif terutamanya berkaitan dengan konflik Israel-Palestin. Pembentukan negara Yahudi memulakan pergolakan politik di seluruh Timur Tengah terutamanya antara Israel dan Palestin. Idea asal penubuhan negara Israel di Palestin dicetuskan oleh Theodor Herzl dalam bukunya bertajuk *Der Judenstaat* atau *The State of Israel*. Dokumen tersebut menjadi bahan utama untuk mendirikan sebuah negara Israel di Palestin. Kepercayaan bahawa kononnya bumi Palestin telah diwariskan oleh Tuhan mereka kepada bangsa Yahudi yang dinyatakan dalam kitab Old Testament membangkitkan semangat rejim zionis Israel untuk menubuhkan negara di Palestin.¹

Pada 14 Mei 1948, Perdana Menteri pertama Israel iaitu David Ben Gurion telah mengadakan upacara di Tel Aviv untuk mengisytiharkan kelahiran negara baru Israel di Palestin. Seterusnya, 15 Mei 1948, kerajaan Israel berjaya mendirikan negara yahudi di bumi Palestin dengan pertolongan kuasa-kuasa besar iaitu British dan Amerika Syarikat. Kekalahan kerajaan Turki Uthmaniyah dalam Perang Dunia Pertama (1914-1918) menyebabkan Palestin diletakkan di bawah mandat British kemudiannya diserahkan kepada Israel untuk mendirikan negara yahudi.² Beberapa negara lain seperti Soviet Union, Poland dan Ireland turut mengiktiraf pembentukan negara Israel di Palestin.³

Sejak dari itulah pertempuran meletus antara tentera Zionis Israel dengan pejuang Palestin dan Arab. Tentera Zionis Israel bukan sahaja merampas dan menakluk Palestin malahan melancarkan serangan yang ganas dan kejam terhadap mereka. Keganasan Zionis Israel terus memuncak terhadap penduduk Palestin di kawasan kampung dan bandar. Kumpulan pengganas keturunan Yahudi dikenali sebagai pasukan Irgun melakukan pembunuhan kejam terhadap penduduk di perkampungan Deir Yassin pada 9 atau 10 April turut menyerang Jaffa. Pada 26 Mei, kumpulan Haganah melancarkan serangan ganas dan mengusir penduduk di perkampungan yang didiami oleh suku Arab dari kelas menengah. Kanak-kanak, wanita dan orang tua yang tidak berdosa menjadi mangsa kekejaman Zionis. Penduduk Palestin yang masih hidup menjadi pelarian di Jordan, Syria, Mesir dan Lubnan sejak 1948 sehinggalah 2014.⁴ Malahan kekejaman dan kezaliman tentera Zionis terhadap rakyat Palestin mendapat restu dan sokongan padu dari kuasa-kuasa barat seperti Amerika Syarikat, Britain, Romania dan Uruguay.⁵

Rejim zionis Israel meneruskan proses menguasai seluruh Palestin melalui kekejaman, pengusiran, pembunuhan mahupun pembantaian penduduk Palestin sejak 1948 telah mendapat reaksi dan penentangan dari masyarakat antarabangsa termasuklah Malaysia. Kebiadapan rejim zionis, menarik perhatian Malaysia untuk memperjuangkan hak dan keadilan penduduk Palestin. Sejak negara merdeka, Malaysia telah menegaskan pendirian berkaitan dengan isu konflik Palestin-Israel. Walaupun pimpinan negara sentiasa silih berganti, namun begitu Malaysia sentiasa bersikap tegas dan konsisten menyelesaikan isu antarabangsa termasuklah konflik Israel-Palestin. Bermula Era Tunku Abdul Rahman sehingga pimpinan Datuk Seri Najib Razak, Malaysia sentiasa berperanan aktif dalam usaha

¹ Mustaffa Suhaimi, *Palestin 40 Tahun Dalam Neraka Zionis*, Najdi Publication, Petaling Jaya, 1988, hlm, 9-11

² Ermy Azziaty Rozali & Azmeel Fakimi Kamaruzaman, "Perang Dunia Pertama, Deklarasi Balfour Dan Kesannya Terhadap Palestin", *International Journal of West Asian Studies*, Vol. 4, No. 1 (Disember 2011), Pp. 49-70

³ HafidziMohd Noor, *Israel: Kenapa Dunia tidak Boleh mengiktirafnya Satu Sorotan Sejarah (1917-1948)*, JIM International & JIMedia Pertubuhan Jamaah Islah Malaysia (JIM), 2006, hlm. 7-9

⁴ Mustaffa Suhaimi, 1988, hlm, 4-5

⁵ Mustaffa Suhaimi, 1988, hlm, 12-15

mencari penyelesaian yang adil dan berkeadilan dalam konflik Israel-Palestin ke arah mewujudkan negara Palestin yang berdaulat dan merdeka. Keberanian dan lantang menyuarakan isu konflik Israel-Palestin di forum persidangan dan mesyuarat sama ada di dalam negara mahupun peringkat antarabangsa dan serantau.

Malaysia memainkan peranan utama dalam mencari jalan perdamaian terhadap konflik Israel-Palestin. Peranan Malaysia sebagai agen pengaman telah diiktiraf dunia. Malahan Malaysia dipandang tinggi kerana komitmen dan konsistensi dalam memperjuangkan dan menyokong keamanan dunia terutamanya mengenai isu Palestin. Sebagai sebuah negara Islam dan sentiasa konsisten menentang kezaliman dan pencabulan hak asasi manusia ke atas penduduk Palestin oleh rejim zionis, Malaysia tidak pernah tunduk atau takut dengan tekanan Israel atau Amerika Syarikat. Hal ini jelaslah menunjukkan pendirian Malaysia yang konsisten berhubung konflik Israel-Palestin.

Faktor Dasar Luar Malaysia Berhubung Konflik Israel-Palestin

Sebagai sebuah negara yang menjadikan Islam sebagai agama rasmi, Malaysia telah menjalinkan hubungan yang erat dengan negara-negara Islam. Komitmen dan keutamaan terhadap hubungan dengan negara-negara Islam sebagai salah satu asas hubungan luarnya. Bermula Era Tunku Abdul Rahman sehingga pemerintahan Datuk Seri Najib Razak, Malaysia sentiasa berperanan aktif dalam usaha mencari penyelesaian yang adil dan berkeadilan dalam menangani konflik Israel-Palestin ke arah mewujudkan negara Palestin yang berdaulat dan merdeka. Malaysia secara terbuka dan lantang memperjuangkan hak asasi rakyat Palestin peringkat dalam negara, serantau, antarabangsa.⁶ Perdana Menteri pertama Tunku Abdul Rahman diberi penghormatan untuk menjadi setiausaha Agung Pertama Pertubuhan Persidangan Islam (OIC).⁷ Dalam pertubuhan OIC tersebut, peranan Malaysia adalah jelas iaitu menggesa masyarakat antarabangsa bersungguh-sungguh menangani konflik orang Palestin menentang zionis Israel.⁸

Konflik Israel-Palestin merupakan isu penting dalam pembentukan dasar luar Malaysia sejak mencapai kemerdekaan 1957. Pada awal kemerdekaan, berbaik-baik dan menjalinkan hubungan erat negara-negara Islam dan Arab matlamat utama dasar luar Malaysia. Maka terbentuknya dasar luar kerajaan Malaysia berhubung dengan konflik Israel-Palestin iaitu mengutamakan keselamatan Palestin dan memberikan pelbagai sokongan dan bantuan terbuka dalam bidang politik dan ekonomi.⁹ Selain itu, Malaysia juga tidak menjalinkan hubungan diplomatik dengan Israel dalam usaha menentang sekeras-kerasnya dasar zionisme di Palestin.¹⁰ Dasar luar dan penglibatan Malaysia dalam memperjuangkan hak Palestin tersebut adalah amat jelas sekali. Terdapat beberapa faktor yang menjadi asas kepada pembentuk dasar luar Malaysia berhubung dengan konflik Israel-Palestin iaitu ummah, isu kemanusiaan, ketegasan dalam kepimpinan atau idiosinkratik, kelemahan kuasa-kuasa besar menangani konflik Israel-Palestin dan isu hak asasi manusia.

⁶ Penyata Rasmi Parlimen, 2008.

⁷ Penyata Rasmi Parlimen, 1987.

⁸ Koleksi Keratan Akhbar UMNO Kementerian Luar, 1985-1991

⁹ Penyata Rasmi Parlimen, 2012.

¹⁰ Penyata Rasmi Parlimen, 2006.

Ummah

Asas dasar luar Malaysia berhubung dengan konflik Israel-Palestin ialah ummah atau persaudaraan Islam. Ummah merupakan asas penting dalam pembentukan dasar luar Malaysia berhubung dengan konflik Israel-Palestin. Berdasarkan prinsip ummah dan persaudaraan Islam, umat Islam di seluruh dunia perlu membantu saudara Islam yang ditindas dan dizalimi oleh musuh (konflik Israel-Palestin).¹¹ Dalam konteks ini, Malaysia perlu memperjuangkan hak dan kepentingan umat Islam di Palestin tanpa mengira bangsa dan ideologi. Hal ini demikian kerana, konflik Israel-Palestin merupakan isu sejagat umat Islam di seluruh dunia dan berkait rapat persaudaraan Islam dan aqidah umat Islam. Sebagai contoh, usaha untuk membebaskan Masjid Al-Aqsa adalah isu aqidah. Masjid al-Aqsa adalah qiblat pertama umat Islam dan tempat berlakunya peristiwa Isra' dan Mi'raj yang perlu dipelihara kesuciannya sehinggalah kiamat. Sementara itu, membela nasib saudara kita iaitu rakyat Palestin adalah isu persaudaraan Islam.¹² Hal ini menjadi bukti yang kuat bahawa isu Palestin bukan sekadar isu orang Palestin sahaja, bukan isu orang-orang Arab sahaja bahkan isu Palestin adalah isu umat Islam sejagat.¹³

Oleh sebab itu, isu Palestin sebagai isu penting dari segi dasar terhadap dunia Islam dengan sokongan padu terhadap perjuangan rakyat Palestin. Dasar luar Malaysia meletakkan Ummah serta persaudaraan Islam sebagai asas penting berhubung dengan konflik Israel-Palestin. Sejak beberapa dekad ini, Malaysia memperjuangkan hak kedaulatan Palestin dan mengambil sikap anti zionisme. Hal ini jelaslah mencerminkan bahawa Dasar Luar Malaysia sering diwarnai oleh kedudukan Islam serta aktifnya negara untuk menjaga keamanan sejagat dan menyeru kepada perpaduan Ummah. Malaysia sentiasa memperjuangkan agenda Palestin di semua platform antarabangsa dan telah mencadangkan agar misi pengaman PBB dihantar ke kawasan tersebut untuk membantu memulihkan konflik politik serta memantau persoalan berkaitan hak asasi manusia atau pelanggaran terhadapnya. Namun demikian, keputusan untuk menghantar misi pengaman hanya boleh dilakukan melalui Majlis Keselamatan PBB dan tiada pihak lain yang mempunyai kuasa untuk membuat keputusan.

Hal ini jelaslah menunjukkan bahawa, faktor ummah menjadi asas kepada penggubalan dasar luar Malaysia berhubung dengan konflik Israel-Palestin. Malaysia terus mengambil pendirian tegas dan komitmen yang berterusan dalam memperjuangkan isu Palestin sehinggalah proses keamanan dan perdamaian yang mutlak dapat diwujudkan di Timur Tengah.

Isu Kemanusiaan

Asas kedua penting dalam penggubalan dasar luar Malaysia berhubung dengan konflik Israel-Palestin ialah isu kemanusiaan. Isu kemanusiaan diambil kira sebagai asas penting dalam pembentukan dasar luar Malaysia berhubung dengan konflik Israel-Palestin. Hal ini kerana isu Palestin merupakan isu kemanusiaan yang melibatkan persoalan mengenai penderitaan dan kesengsaraan berpanjangan yang terpaksa ditanggung oleh umat Islam di Palestin. Jutaan pelarian yang meninggalkan tanah airnya sendiri berhadapan masalah pengangguran dan cacat anggota. Kehilangan harta benda dan nyawa termasuk golongan wanita, kanak-kanak, bayi dan warga emas berterusan. Anak-anak menjadi yatim kerana kehilangan ibubapa dan

¹¹ *The New Straits Times*, 19 October, 2003, hlm. 2.

¹² Anidah Robani, *The Palestinian Issue: A Malaysian Perspective, 1957-2003*, IIUM Press, 2009, hlm. 31.

¹³ Anidah Robani..., 2009, hlm. 57.

isteri menjadi janda kerana kehilangan suami yang terkorban mempertahankan Palestin dari terus dijajah dan dicabuli.¹⁴

Malahan kekejaman yang melampau dan pembersihan etnik ke atas masyarakat Palestin oleh rejim zionis Israel yang telah memasuki 66 tahun (1948-2014) sehingga kebiadapan Israel ke atas penduduk Palestin sudah tidak terbatas lagi. Rejim zionis Israel terus menerus menyerang dan membunuh orang-orang Palestin di kem-kem pelarian di Jordan, Mesir, Lebanon dan Syria tanpa belas kasihan. Penduduk awam di Gaza, Tebing Barat dan wilayah lain dibunuh dengan kejam termasuklah kanak-kanak, wanita dan warga emas. Keganasan yang dilakukan oleh pihak Israel bukan sahaja mencetuskan ancaman serius kepada keamanan dan keselamatan antarabangsa tetapi secara terang-terangan rejim zionis Israel mencabuli hak asasi manusia dan pigam PBB.¹⁵

Atas faktor isu kemanusiaan inilah, Malaysia telah bertindak menggubal dasar luar yang pro-aktif dan konsisten untuk membantu umat Islam di Palestin. Dasar luar Malaysia berhubung konflik Israel-Palestin adalah jelas iaitu mengutamakan keselamatan dan kestabilan di Palestin serta memberi bantuan dan pelbagai sokongan kepada rakyat Palestin. Hal ini kerana, penderitaan rakyat Palestin akan berterusan dan keamanan dunia khususnya di Timur Tengah sentiasa terancam. Selagi itulah, rejim zionis Israel akan terus menerus menduduki bumi Palestin dan melakukan kekejaman yang tidak berperikemanusiaan. Malaysia berpegang teguh kepada pendirian bahawa keganasan rejim zionis Israel ke atas penduduk Palestin perlu diberhentikan serta-merta kerana Israel telah mencabuli undang-undang kemanusiaan antarabangsa. Bantuan kemanusiaan diberikan kepada penduduk Palestin untuk mengurangkan beban dan kesusahan hidup sama ada dari segi kewangan, kemudahan infrastruktur dan sebagainya. Negara dan rakyat Malaysia sememangnya memberi sokongan terhadap perjuangan rakyat Palestin.¹⁶

Hal ini jelaslah menunjukkan isu kemanusiaan merupakan faktor penting dalam proses pembentukan dasar luar Malaysia berhubung dengan konflik Israel-Palestin khususnya ke arah memperjuangkan tanah dan hak umat Islam di Palestin.

Ketegasan kepimpinan Malaysia/ idiosinkratik

Di samping itu, asas penting kepada penggubalan dasar luar Malaysia berhubung dengan konflik Israel-Palestin ialah ketegasan kepimpinan Malaysia atau idiosinkratik. Idiosinkratik menjadi faktor penting kepada pembentukan dasar luar khususnya memperjuangkan isu Palestin. Faktor idiosinkratik tersebut merangkumi personaliti, sikap dan peranan serta kepimpinan yang luar biasa, berpengaruh, berkesan dan kebijaksanaan yang disegani oleh masyarakat antarabangsa. Berdasarkan konsep idiosinkratik, Perdana Menteri merupakan individu yang paling penting yang terlibat dengan penggubalan dasar luar. Perdana Menteri Malaysia yang memiliki aspek idiosinkratik ialah Tun Dr. Mahathir Mohamad. Aspek idiosinkratik beliau menjadi asas penting dalam pertimbangan dasar luar Malaysia. Beliau mengambil kira nilai Islam, perpaduan dan kepentingan ummah dalam reaksi, tindakan, dan hubungan Malaysia dengan negara luar khususnya konflik Israel-Palestin. Komitmen dan keutamaan beliau mengenai isu dunia Islam khususnya konflik Palestin-Israel adalah jelas dan tidak terbatas.

Beliau meletakkan setiap isu yang membabitkan kepentingan dan kebajikan umat Islam di Palestin dalam dasar luar Malaysia setanding dengan kepentingan ASEAN

¹⁴ *Suara Kebangkitan*, 7 November 2014.

¹⁵ *Suara Kebangkitan*, 7 November 2014.

¹⁶ *Milenia Muslim*, Mei & Disember 2008

(Pertubuhan negara-negara Asia Tenggara), pergerakan NAM (Pergerakan negara-negara Berkecuali) dan negara Komanwel. Lebih penting lagi ialah isu Palestin dalam dasar luar Malaysia tidak terpinggir walaupun isu-isu antarabangsa menjadi tumpuan Tun Mahathir. Pendekatan yang digunakan oleh Tun Mahathir lebih meluas berbanding dengan pemimpin sebelumnya dalam membawa isu tersebut ke peringkat yang lebih tinggi.¹⁷

Selain itu, kelantangan beliau telah mewujudkan permusuhan dengan negara-negara berkuasa besar demi mempertahankan dan memperjuangkan hak dan tanah Palestin. Sejak Tun Dr. Mahathir Mohamad menjadi Perdana Menteri Malaysia mulai 1981, banyak perubahan telah berlaku terhadap pendekatan dasar luar Malaysia. Dasar luar Malaysia di bawah pimpinan Tun Dr. Mahathir Mohamad dipergunakan untuk menangani konflik Israel-Palestin.¹⁸ Tun Dr. Mahathir juga tidak ragu-ragu untuk menggunakan forum-forum antarabangsa dan serantau untuk menyelar dan membidas negara-negara kuasa besar yang menindaskan dan menyokong kekejaman Israel terhadap rakyat Palestin. Beliau juga memperjuangkan ketidakadilan dan nasib rakyat penduduk Palestin. Tun Dr. Mahathir juga mengutarakan isu Palestin dalam persidangan antarabangsa seperti PBB, NAM, OIC, Liga-liga Arab. Beliau juga lantang mengkritik dan mengutuk kuasa-kuasa besar yang tidak bersungguh-sungguh dan tidak ikhlas dalam menangani pergolakan di Timur Tengah terutamanya konflik Israel-Palestin.¹⁹

Hal ini jelaslah Beliau merupakan pemimpin negara yang paling lantang menuntut keadilan keadilan dalam politik antarabangsa dan menentang keganasan yang dilakukan negara-negara maju seperti Amerika Syarikat, Britain dan sekutunya kerajaan Israel terhadap rakyat Palestin. Beliau juga seorang pemimpin yang berpengaruh dalam memperjuangkan isu Palestin malahan beliau berjaya menonjolkan dirinya sebagai pemimpin yang berpendirian tegas berhubung konflik Israel-Palestin sehingga beliau disegani dan dikagumi oleh pemimpin-pemimpin dunia yang lain. Di peringkat antarabangsa dan serantau atau dalam negara, sesungguhnya keberkesanan peranan yang dimainkan oleh beliau dalam isu konflik Israel-Palestin.²⁰

Kelemahan kuasa-kuasa besar menangani isu Palestin.

Satu lagi faktor penting yang menjadi asas kepada pembentukan dasar luar Malaysia ialah kelemahan kuasa-kuasa besar dalam menangani konflik Israel-Palestin. Kelemahan kuasa-kuasa dalam menangani konflik Israel-Palestin mendorong Malaysia menggubal dasar luar yang lebih pro-aktif dalam memperjuangkan isu Palestin. Kuasa-kuasa besar menghebahkan dan kononnya sentiasa memperjuangkan keadilan, hak asasi manusia dan sebagainya. Jika mereka tidak berlaku adil kepada rakyat Palestin, hal ini menunjukkan mereka tidak serius dan tidak bersungguh-sungguh dalam membantu rakyat Palestin. Jika merujuk kepada umat Islam, mereka sememangnya lemah dalam menjalankan peranan untuk mewujudkan keamanan di rantau Asia Barat.

Negara-negara Islam yang menganggotai Majlis Keselamatan sering mengusulkan resolusi untuk menyokong rakyat Palestin. Namun begitu, resolusi yang telah diluluskan, Amerika Syarikat bukan sahaja tidak menghormatinya malahan tidak mahu melaksanakan resolusi tersebut. Walaupun semua negara menyokong resolusi yang adil dan memihak kepada negara Palestin, Amerika Syarikat akan menggunakan kuasa vetonya

¹⁷ *The New Straits Times*, 13 October, 2003, hlm, 1

¹⁸ Karminder Singh Dhillon, *Malaysian Foreign Policy in the Mahathir Era 1981-2003*, NUS Press, Singapore, 2009, hlm 14-18.

¹⁹ Chamil Wariya, *Dasar Luar Era Mahathir*, Penerbit Fajar Bakti, Kuala Lumpur, 1989, hlm. 103-104

²⁰ Chamil Wariya..., 1989, hlm. 103-104.

supaya resolusi tersebut tidak dapat dilaksanakan. Sejak tahun 1948, terdapat kurang 60 resolusi yang memihak kepada Palestin misalnya isu pelarian Palestin. PBB mempunyai pangkalan pasukan tentera pengamannya di Lebanon dan Palestin. Tindakan Israel menghancurkannya dan lebih 100 orang awam terbunuh. Namun begitu, PBB tidak berani untuk bertindak walaupun ianya merupakan pangkalan tenteranya. Merujuk kepada sikap kuasa-kuasa besar seperti Amerika Syarikat dan PBB sendiri seolah-olah Israel tidak terikat dengan undang-undang antarabangsa.

Selain sokongan moral dan kewangan umat Islam secara umumnya gagal untuk membantu Palestin. Hal ini demikian kerana, sebagai penyokong utama penaung Israel, Amerika Syarikat sudah tentu melakukan sesuatu yang boleh menjejaskan kepentingan. Sebagai contoh, Perjanjian Oslo I pada tahun 1993 ternyata berat sebelah dan hanya menguntungkan Israel, di mana tidak dinyatakan dengan jelas mengenai smepadan di Paletsin.²¹ Malahan, pengaruh zionis Israel sangat meluas dan berpengaruh dalam bidang ekonomi, media, intelek dan hiburan. Keadaan tersebut menyebabkan rejim zionis Israel semakin bersikap angkuh dan tidak berperikemanusiaan sehingga jutaan rakyat Palestin yang terkorban setiap tahun. Hal ini jelaslah menunjukkan bahawa kelemahan kuasa-kuasa besar seperti Amerika Syarikat dan Britain dalam menangani konflik Israel-Palestin telah mendorong Malaysia memainkan peranan yang utama da meletakkan prioriti yang tinggi terhadap konflik Israel-Palestin. Oleh sebab itu, kelemahan kuasa-kuasa besar dalam konflik Israel-Palestin menjadi asas penting dalam melaksanakan dasar luar Malaysia.

Kesimpulan

Secara umumnya Malaysia telah menggubal dasar luar yang mengutamakan keselamatan dan keamanan umat Islam di Palestin serta memberi sokongan padu dan bantuan kemanusiaan mencari penyelesaian yang adil kepada konflik Palestin-Israel. Walaupun kita masih gagal membebaskan Palestin daripada penjajahan dan pengaruh Israel, namun begitu pendirian, komitmen dan peranan Malaysia untuk membela dan memperjuangkan hak asasi umat Islam tetap berterusan. Kerajaan Malaysia sentiasa berusaha keras untuk mendapatkan sokongan masyarakat antarabangsa agar Israel dapat dihadapkan ke muka pengadilan antarabangsa kerana Israel dengan beraninya melakukan kekejaman yang melampau dan pembersihan etnik ke atas masyarakat Palestin.

²¹ *The New Straits Times*, 14 September, 1993, hlm 1



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TEORI DAN KAEDAH ANALISA TERHADAP NILAI APRESIASI MOTIF REKA CORAK TRADISIONAL MELAYU: SATU PERBANDINGAN UMUM

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Abstrak: Keunikan reka corak motif tradisional Melayu sentiasa mendapat pelbagai respon daripada audiens sama ada dengan cara menghargai, melestarikan, ataupun mendokumentasi. Kajian ini adalah mengenai rujukan terhadap beberapa teori dan kaedah yang digunakan dalam menilai sesebuah reka corak motif tradisional yang dihasilkan dalam alam Melayu. Teori dan kaedah yang dijadikan sebagai rujukan dilihat mampu membantu sesebuah kajian dalam menilai dan membuat interpretasi terhadap reka corak motif tersebut. Namun, wujud perbincangan tentang bagaimana sesebuah rekaan motif dinilai terutama kajian berbentuk kualitatif. Penyelidik membuat temu bual berpanduan am terhadap beberapa orang pandai ukir dan ahli akademik yang terpilih sebagai proses mengumpul data primer. Manakala, proses mengumpul data sekunder adalah melalui rujukan penulisan ilmiah seperti majalah, buku, dan jurnal-jurnal yang mengkaji tentang keunikan reka corak motif tradisional Melayu. Kajian ini dapat memberi gambaran kepada penyelidik dalam merujuk beberapa teori sebagai kaedah untuk menganalisa sesebuah rekaan motif yang dihasilkan. Walau bagaimanapun, teori dan kaedah tersebut perlu mengikut kesesuaian kajian sama ada dalam bentuk kualitatif ataupun kuantitatif. Analisa terhadap motif tersebut juga bergantung kepada skop kajian oleh penyelidik sama ada untuk membuat interpretasi, membuat persamaan dan perbandingan, ataupun mengkaji nilai budaya yang terdapat pada sesebuah motif.

Kata kunci: Teori dan kaedah analisa interpretasi, deskriptif dan makna, garis panduan, reka corak motif tradisional Melayu.

Pengenalan

Berdasarkan pemerhatian umum, terdapat beberapa teori dan juga kaedah dalam menilai sesebuah motif reka corak tradisional sebagai garis panduan untuk seseorang penyelidik membuat interpretasi. Namun, penulis melihat adakah teori yang digunakan sesuai dengan sesebuah kajian berbentuk kualitatif yang berkaitan dengan disiplin seni terutama dalam

bidang warisan dan kraftangan. Antara teori-teori yang dijadikan sebagai rujukan dan garis panduan adalah seperti ikonografi, semiotik, falsafah dan kritikan seni, konsep keindahan dalam seni Islam, *semantic differential*, *KJ method*, dan 6 prinsip seni kraf tradisional Melayu.

Motif reka corak tradisional di Malaysia merujuk kepada hasil kraftangan yang dihasilkan oleh golongan pandai kraf sebagai subjek kajian secara menyeluruh. Umumnya, motif reka corak tradisional yang dinilai adalah hasil kraf dan warisan seni ukiran kayu, seni reka tekstil dan fabrik, seramik, dan seni logam halus. Namun, berdasarkan temu bual dengan beberapa orang pandai ukir, hasil reka corak motif yang diukir tidak merujuk kepada mana-mana teori tetapi kaedah penilaian sesebuah motif adalah berdasarkan dari pemerhatian, pengalaman, pengajaran, dan pembelajaran tidak formal dengan guru masing-masing. Walau bagaimanapun, fokus utama penulisan ini adalah untuk mengenal pasti teori-teori tertentu yang selalu dirujuk sebagai garis panduan dan kaedah dalam membuat penilaian estetik, apresiasi, atau kritikan seni.²² Contohnya, penulisan dari Norzehan yang menghujahkan tentang penilaian estetik ukiran kayu tradisional Melayu. Selain dari idea dan falsafah seseorang pandai ukir seperti persekitaran dan kepercayaan, penilaian estetik motif ukiran juga dinilai dari segi keindahan ukiran, konsep, komposisi, pemilihan bahan, teknik, dan kekemasan.

Kaedah Kajian

Penulis menggunakan kaedah kajian kualitatif iaitu melalui temu bual dan pengumpulan data sekunder. Proses temu bual dijalankan melalui perjumpaan dan perbincangan dengan ahli akademik dan adiguru pandai kraf manakala pengumpulan data sekunder adalah berdasarkan dari buku ilmiah, tesis disertasi, dan penulisan jurnal yang telah diterbitkan. Hasil dapatan pengumpulan data sekunder ini seterusnya dinilai melalui sorotan kajian. Instrumen yang digunakan untuk membantu memudahkan hasil carian adalah melalui perisian *Mendeley*.

Falsafah dan Kritikan Seni

²³Menurut Endang Saifuddin (1982), terdapat beberapa cabang ilmu dalam falsafah seperti metafizik, logik, etik, estetik, epistemologi, dan falsafah khusus.²⁴Penulisan dari Stone dan Schneider (1971) pula menjelaskan bahawa bidang falsafah telah dikategorikan kepada falsafah tradisional dan falsafah moden. Falsafah tradisional adalah Idealisme dan Realisme manakala falsafah moden dikategorikan kepada dua bahagian iaitu Pragmatisme dan Eksistensialisme. Namun, dalam konteks falsafah seni, terdapat beberapa elemen penting seperti sejarah seni, aspek formalistik, dan kritikan seni. Falsafah seni diertikan sebagai satu nilai kemahiran, pertukangan, atau kebolehan yang mengutamakan sensitiviti pada persekitaran, kehalusan, keindahan, dan nilai estetik yang tinggi.²⁵ Mulyadi (2016) menjelaskan bahawa karya seni tidak semestinya mengenai emosi dan ekspresi tetapi berkait dengan persoalan seni yang kompleks. Ia juga dikaitkan dengan isu-isu menyelesaikan

²² Norzehan et al (2009), *Seni Kraf Kayu: Motif dan Teknik*, Institut Kraf Negara, Perbadanan Kemajuan Kraftangan Malaysia, Kementerian Perpaduan, Kebudayaan, Kesenian dan Warisan, KL, Malaysia, hlm 3-4.

²³ Hj. M. Ali Ab Rahman (2004), *Falsafah Seni dan Estetik*, merujuk penulisan dari Endang Saifuddin A. (1982), tentang cabang ilmu falsafah dlm buku *Sains Falsafah & Agama*, DBP, KL. hlm 6

²⁴ Johari Ab Hamid (2004), *Falsafah dan Kritikan Seni*, UPSI, Tg.Malim, Perak. Hlm 20-30.

²⁵ Mulyadi Mahamood (2016), *Ruzaika Omar Basaree Dlm Konteksnya: Transformasi Tradisi Dlm Seni Kontemporari*, buku pameran Ruzaika Omar Basaree: Simbiosis Keharmonian Seni Tradisional & Seni Digital Kontemporari, Balai Seni Visual Negara, LPVSN, KL.

pemilihan karya pada dekad 1970an yang dihasilkan oleh Ruzaika Omar Basaree dalam Siri Dungun (1979) ataupun karya batik *painting* oleh Chua Tean Teng dalam Musim Buah (1969) atau *East Cost Two* (1978) oleh Khalil Ibrahim. Manakala, pemilihan karya Potret Diri oleh Amron (1983) lebih sesuai jika membuat perbandingan terhadap karya catan bersubjekkan figuratif yang lain seperti karya dari Redza Piyadasa, Harun Moktar, dan Cheah Yew Saik. Oleh itu, pemilihan karya catan pada dekad 1980an mengenai makna simbol Melayu yang lebih sesuai adalah karya seperti Syed A. Jamal dalam Siri Pinang (1982-1986) ataupun karya catan oleh Hashim Hassan dalam Burung Dajal Mengganas Lagi (1987).

³⁵Berbeza dengan Rasid Ismail (2016) yang hanya merujuk kepada 4 peringkat kajian kualitatif dalam menilai dan menginterpretasi seni reka motif hiasan fabrik tradisional Melayu. Hal ini kerana objektif utama penulisan tersebut lebih memfokuskan kepada manifestasi dan ekspresi keindahan alam yang terdapat pada subjek kajian seperti sejarah, proses pembuatan dan bahan, serta perkembangan dan kepentingan fabrik Melayu di Malaysia pada masa akan datang.

Ikonomografi

Teori ikonografi adalah antara teori yang popular dan umum dalam kalangan penyelidik yang membuat kajian berkaitan dengan seni warisan dan kraftangan. ³⁶Teori ini merupakan cabang dari sejarah seni dan ia adalah satu gagasan yang mula diperkenalkan oleh Aby Warburg dan Erwin Panofsky dan kemudiannya diteruskan oleh pelajar mereka. Panofsky dalam bukunya bertajuk *Meaning in The Visual Art* (1955) menggariskan kepada 3 peringkat dalam menilai sesebuah karya seni iaitu:

Peringkat asas: Menilai melalui bentuk karya sama ada catan, lukisan, seni cetak, atau arca. Selain itu, penilaian asas juga terarah kepada elemen dan prinsip seni seperti garisan, jalinan, warna, rupa, pengulangan, kepelbagaian, penegasan, kontra dll.

Peringkat ikonografi: Peringkat ini menekankan kepada ikon atau imej yang dilukis sama ada dapat dikenalpasti oleh audiens dalam kelompok yang tersendiri. Ikon atau imej yang dilukis memberi pelbagai reaksi dan maksud tertentu kepada audiens. Malah, ikon atau imej yang dihasilkan boleh dilukis dengan *style* (gaya) tertentu mengikut potensi seseorang pelukis.

Peringkat ikonologi: Seterusnya, peringkat ikonologi atau maksud sama ada secara jelas (tersurat) ataupun secara tidak langsung (tersirat). Ia menekankan para audiens membuat pengamatan dan interpretasi secara deskriptif berdasarkan latarbelakang seni masing-masing seperti tema dan maksud disebalik tajuk karya tersebut.

Terdapat beberapa contoh penulisan ilmiah yang merujuk teori ikonografi dalam menilai reka corak motif tradisional. ³⁷Zulkifli Yusoff (2016) menggunakan teori ikonografi dan prinsip estetik Melayu oleh Zakaria Ali dalam menilai dan membuat interpretasi terhadap kesenian

³⁵ Rasid Ismail et al (2016), Alam Sebagai Sumber Reka Bentuk Motif-Motif Seni Hiasan Fabrik Masyarakat Melayu, proceeding ISME, FSSR UiTM Melaka.hlm 99

³⁶ Studies in Iconology: Humanistic Themes in The Art of Renaissance – Icon Edition (1972), Westview Perseus Pod Group, Colorado, US.

³⁷ Zulkifli M.Yusoff et. al (2016), The Ornamental Design of Traditional Malay Utensils (Kukuran) in Peninsula Malaysia, open source journal, SHS Web of Conferences 23, 0 00 (201), EDP Science 2016, dapatan dari <http://dx.doi.org/10.1051/shsconf/20162301004>, hlm 4.

³⁸kukuran Melayu tradisional. Menurut beliau, nilai fuguratif dan motif tumbuhan sering digambarkan oleh pandai kraf Melayu memandangkan ia boleh diaplikasi kepada ukuran yang berbentuk haiwan. Dari segi konsep, Zulkifli dapat menilai komposisi ruang, posisi, dan reka corak motif ukiran yang mengutamakan elemen keseimbangan, pengulangan, and harmoni.

³⁹Farit Azamuddin (2018) juga mengguna konsep ikonografi dalam penulisan Ijazah Sarjana Sastera dalam membuat analisa terhadap reka corak motif pada parang Bajau Sama di Kota Belud, Sabah.⁴⁰ Namun, berbeza dengan Mohd Nazzri (2016) yang merujuk prinsip estetik Melayu dalam penulisan Ijazah Doktor Falsafah memandangkan kesesuaian topik kajian beliau yang menjurus kepada melestarikan falsafah seni ukiran Melayu di Malaysia.⁴¹ Sugeng Riyanto (2016) juga merujuk konsep ikonografi untuk menilai motif reka corak batik yang merujuk unsur dekoratif candi dan arca di Prambanan. Hal ini kerana terdapatnya unsur arkeologi dan deskriptif pada kesenian dekorasi arca timbulan pada candi di Prambanan dan candi-candi yang terdapat disekitarnya. Sugeng membahagikan 6 bahagian untuk mengenal pasti jenis ornamen pada bangunan candi iaitu nama candi, agama, nama bangunan, hiasan, kod, dan nama ornamen.

Manakala,⁴²Nurul Syazlina (2016) menganalisa pintu gerbang tradisional Kelantan dengan menggunakan teori Ikonografi dan 6 prinsip estetik Melayu untuk memahami perkembangan sejarah dan mengenal pasti elemen visual, bentuk, dan makna pada reka corak motif. Ia merangkumi 6 bahagian utama iaitu nama atau jenis motif, ilustrasi, *outline* motif, makna, catatan, dan sampel. Motif yang dikenali kemudian akan diekstrak dengan *outline* hitam. Nurul kemudiannya menginterpretasi motif tersebut berdasarkan analisa menggunakan kombinasi teori dari Panofsky dan Zakaria Ali.⁴³ Rujuk gambarajah 01.

Sebanyak 5 buah pintu gerbang tradisional Kelantan telah dipilih untuk kajian ini. Dari 5 buah pintu gerbang tradisional ini, Nurul telah mengenal pasti 4 elemen utama yang terdapat pada pintu-pintu gerbang tersebut iaitu elemen yang menggunakan motif flora, motif fauna, motif kaligrafi, dan motif kosmik. Tujuan utama kajian terhadap pintu gerbang ini adalah untuk mengenal pasti nilai-nilai sejarah yang terdapat pada kerabat diraja Kelantan, nilai ketahanan kayu, pengaruh yang berasal dari gaya Patani-Langkasuka, selain struktur bentuk, elemen visual, serta makna motif.

Berdasarkan dari beberapa kajian penulisan yang merujuk kepada teori ikonografi diatas, penulis mengandaikan bahawa kaedah menganalisa menggunakan teori ini sahaja tidak cukup untuk seseorang pangkaji membuat interpretasi dan perlu disokong dengan teori lain seperti teori dari Zakaria Ali. Dengan merujuk kepada kedua-dua teori ini, analisa terhadap motif yang dikaji adalah lebih menyeluruh dan lebih jelas berbanding dengan hanya merujuk kepada sebuah teori sahaja.

³⁸Nota: Kukuran tradisional Melayu merupakan sejenis alat yang digunakan oleh masyarakat Melayu untuk mengikis isi kelapa. Saiz ukuran biasanya dalam anggaran 2kaki x 1kaki dan dihiasi dengan reka corak motif ukiran.

³⁹ Farit A. Musa (2018), Bentuk dan Motif Pada Senjata Tradisional Masyarakat Bajau Sama di Kota Belud, Sabah, tesis Ijazah Sarjana Sastera, Fakulti Kemanusiaan, Seni & Warisan, UMS, K.Kinabalu, Sabah.

⁴⁰ Mohd Nazzri Ahmad (2016), Falsafah Seni Ukiran Kayu Melayu, tesis Ijazah Doktor Falsafah, Akademi Pengajian Melayu, Universiti Malaya, KL.

⁴¹ Sugeng Riyanto (2016), BATIK CANDI: Motif Batik Bersumber Pada Unsur Dekoratif Candi dan Arca di Prambanan dan Sekitarnya, Jurnal Widya Prabha, 05/V/2016 1, Yogyakarta, Indonesia, hlm 42.

⁴² Nurul Syazlina M.Yusof et al (2016), Traditional Kelantanese Portals: A Study of Form and Content, INTI-Jurnal Perintis Pendidikan, jilid 21 (bil.01) Jan – Jul 2016, FSSR, UiTM, S.Alam, hlm 43.

⁴³ ibid

Floral Motifs											
Name	Illustration	Outline of motif	Meaning	Remarks	Sampla-rc	Name	Illustration	Outline of motif	Meaning	Remarks	Sampla-rc
Bunga Cina			-Women decoration -Symbol of femininity in Malay culture.	-Blossom flowers, beautiful, fragrant, fresh and unique. -Often found in traditional Malay pattern about love.	1	Bunga Compa			-Decoration on women hair and in traditional pantun about love. -Symbol of welcoming guest and friendliness in Malay culture. -Value on traditional medicine.	-Often found in traditional Malay pantun about love. -Motifs in entrance door and hall banquet.	4
Bunga Meur			-Symbol of femininity in Malay culture. -Symbolizes purity and cleanliness. -Symbol of femininity in Malay culture.	-Blossom flowers, beautiful, fragrant, fresh and unique. -Often found in traditional Malay pattern about love.	2	Bunga Kembang Gai			-Has value on traditional medicine. -Grows in garden weeds and have been transformed through time and barely similar to their real life.		2
Bunga Tanjung			-Symbol of divinity and nature. -Symbol of welcoming guest and friendliness in Malay culture. -Symbol of closeness of Malay people with nature and environment.	-Blossom flowers, beautiful, fragrant, fresh and unique. -Often found in traditional Malay pattern about love. -Motif in banquet hall Istana Negara.	1	Sular bayung			-Sular that bowed down mean relationship between human and God. -Symbol of the belief that all the existence is led by one source: Allah. -Nature of sular is the Malay identity of repaying the kindness of people.		5
Bunga Teratai			-Symbol of strength of faith, purity, fortitude and harmony. -Symbol of staying and peace. -Symbolize the universe and the earth.		5						4

Gambarajah 01: Contoh Jadual 6 Bahagian Utama Analisa Motif Flora.

Sumber Rujukan Dari Nurul Sayzlina (2016).

Semiotik

Teori semiotik adalah cabang dari konsep *semiology* yang dibawa oleh Saussure. Berbeza dengan teori ikonografi yang mengkaji tentang imej, semiotik lebih fokus kepada kajian terhadap tanda/petanda (*sign*). Tanda/petanda dalam konteks semiotik bermaksud mesej yang disampaikan dalam bentuk bahasa visual atau tingkahlaku, analogi, metafora, kod (*code*), simbol, komunikasi, atau hal-hal yang berkaitan dengan pengajian linguistik. Contoh yang ketara dengan persekitaran kita seperti papan tanda, logo, tandatangan, lampu isyarat, angka, lambang salib atau lambang bulan sabit dan bintang, tanda *like* di Facebook, bentuk *love* di Instagram, kod pada bungkusan makanan atau minuman, jenama elektrik, ikon pejuang nasionalis, piala kemenangan dsb. ⁴⁴Secara umumnya, istilah *sign* memberi pelbagai makna yang dipengaruhi dari latar belakang tempat dan pendidikan atas faktor perbezaan budaya, bahasa komunikasi, tingkah laku sosial, psikologi, media, dan adat. Ironinya, tidak semua *sign* memberi makna yang sama walaupun terdapat beberapa simbol yang digunakan di tempat lain diseluruh dunia.

⁴⁵Tiga cabang utama dalam teori semiotik adalah **semantik**, **sintaksis**, dan **pragmatik**. Menurut Chandler (2007), terdapat 2 fahaman yang jelas dan mudah untuk difahami iaitu fahaman dari Ferdinand Saussure dan fahaman dari Charles Peirce;

- **Fahaman Saussure:** *Sign, Signified dan Signifier*
- **Fahaman Peirce:** *Ikon, Simbol dan Indeks*

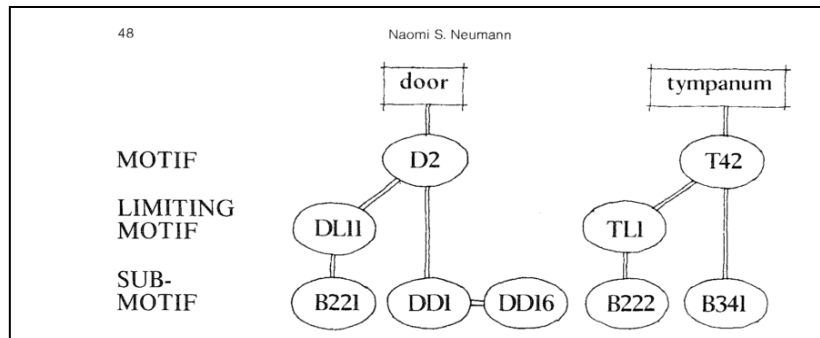
Teori semiotik kurang dirujuk sebagai kaedah dalam menganalisa sesebuah reka corak motif tradisional. ⁴⁶Namun, kaedah daripada Nuemann (1986) menunjukkan bahawa analisa yang beliau jalankan adalah berdasarkan dari teori semiotik dalam cabang semantik. Neumann

⁴⁴ M.Iqbal Badaruddin (2017), Memahami *Myths, Sign dan Speculate* dalam Kaedah Kajian, E-katalog Pameran *Myth, Sign & Speculate* (Mach 2017), Kapallorok Art Space, Perak, hlm 5

⁴⁵ Chandler D. (2007) *Semiotic: The Basic* (2nd Edition), Taylor & Francis e-Library, dapatan dari www.eBookstore.tandf.co.uk.

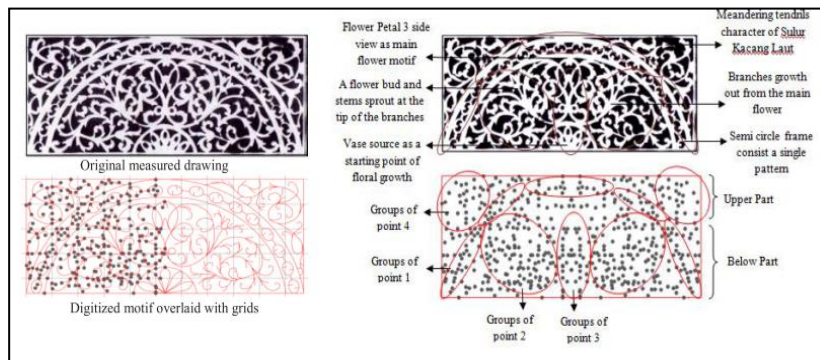
⁴⁶ Naomi S.Neumann (1986), *Semiotics of Architectural Ornament: A Method of Analysis*, Arch. & Comport./Arch. & Behav., Vol. 3, n. 1, p. 37-53

membuat analisa terhadap struktur seni bina 31 buah rumah, ruang, dan reka corak motif pada dinding rumah. Seterusnya, Neumann membuat kiraan matematik untuk mendapatkan jumlah ruang simetri dan ruang tidak simetri serta skala rumah. Ini bertujuan bagi mendapatkan angka yang tepat sebelum menghasilkan graf dan kemudian dikodkan kepada bahagian motif tersebut. Neumann akhirnya membahagikan kod motif tersebut kepada 3 bahagian iaitu Motif, Limiting Motif, dan Sub-Motif.⁴⁷ Rujuk gambarajah 02.



Gambarajah 02: Sub-Graf Beberapa Kod Yang Diekstrak Dari Pintu Dan Tympanum.

Sumber rujukan dari Neumann (1986).



Gambarajah 03: Analisa Visual Dan Motif Yang Telah Didigitalkan (Digitalized) Menggunakan Perisian Autocad

Sumber rujukan dari Nursuriani Shafee (2013).

⁴⁸Ismail Said (2002) juga menggunakan kaedah semantik dalam menganalisa reka corak motif ukiran pada ruang vernakular rumah tradisional Melayu di Semenanjung Malaysia iaitu di Kelantan, Terengganu, Perak, dan Negeri Sembilan. Reka corak motif yang menghiasi dinding rumah dinilai dari segi keseimbangan dan komposisi ruang dalam kiraan paksi. Ismail mendapati bahawa kombinasi reka corak motif yang menggunakan teknik ukiran tebus tembus dengan sokongan pelbagai paksi adalah lebih menarik, teratur, dan mewujudkan system pengudaraan yang efisien.

⁴⁷ Ibid, *Tympanum*: Bentuk segitiga menegak atau separuh bulat yang menghiasi ruang bumbung rumah pada bahagian pintu depan.

⁴⁸ Ismail Said (2002), Visual Composition Of Malay Woodcarvings In Vernacular Houses Of Peninsular Malaysia, Jurnal Teknologi, 37(B) Dis. 2002: 43–52, Universiti Teknologi Malaysia.

⁴⁹Selain itu, Nursuriani Shafee (2013) juga menggunakan kaedah semantik dalam menganalisa reka corak motif ukiran kayu tradisional di Kelantan dan Terengganu. Beliau membuat kajian terhadap 32 buah komponen ukiran kayu dari tahun 1840-an sehingga tahun 2000 dan mendapati bahawa terdapat 6 jenis motif flora yang berbeza iaitu Kelopak Hidup, Kelopak Dewa, Kelopak Maya, kombinasi antara Kelopak Hidup dan Kelopak Dewa, dan 2 motif berbentuk organik pada panel dinding yang melintang, panel dinding menegak, tingkap panel, dan panel pada pintu masuk. Nursuriani melakukan proses kajian dengan menangkap ukiran motif tersebut melalui perisian AutoCAD sebelum mencetaknya diatas sekeping kertas berwarna hitam/putih. Seterusnya, beliau membuat grid halus ke atas motif ukiran sebelum menghasilkan titik pada grid tersebut. Nursuriani kemudiannya membuat perbandingan dan persamaan terhadap 2 panel ukiran kayu yang dimiliki oleh Hj. Mohammad Dabah dan Tok Ku Paloh bagi mengenalpasti perkembangan reka corak motif dan jenis-jenis motif seperti nama asal motif tersebut, pengaruh dari China atau India, bilakah ia dihasilkan, dan adakah motif tersebut telah digunakan pada zaman sebelum kedatangan Islam. ⁵⁰Rujuk gambarajah 03.

Oleh itu, dapat disimpulkan bahawa teori semiotik merupakan satu kaedah dalam membuat analisa reka corak motif tradisional yang mencakupi struktur ukuran dan kiraan tertentu serta analisa visual dengan bantuan perisian komputer.

Kaedah *KJ Method*

Kaedah ini pertama kali diperkenalkan oleh seorang ahli antropologi Jepun iaitu Profesor Kawakita Jiro pada tahun 1960-an dan telah digunakan dalam pelbagai bidang lain terutama dalam menyelesaikan masalah dalam sesebuah syarikat seperti yang dinyatakan oleh Kunifuji.

⁵¹Tajulhadis telah mengkategorikan nilai estetik dan apresiasi terhadap reka corak komersil parang Borneo kepada 5 kategori dalam kerangka konsepnya iaitu gaya, estetika, bahan, perlambangan, dan keperluan. 5 kategori tersebut dihasilkan dengan mengekstrak sebanyak 169 kata kunci atribut reka bentuk asli berdasarkan temu bual Berpanduan Am serta soalan kaji selidik terhadap 30 orang responden yang merangkumi pandai besi dan pandai ukir parang Borneo, ahli akademik, dan pengumpul senjata tradisional.

Kaedah *KJ Method* juga digunakan dalam reka corak produk secara emosi (*emotion design-product*) dalam bidang komputer dan sains matematik. ⁵²Penilaian emosi diukur menggunakan *KJ Method* terhadap *Human-Computer Interaction* dan *Cognitive Ergonomics* melalui 820 kata kunci dan kemudian dibahagikan mengikut kumpulan sebelum disahkan.

⁴⁹ Nursuriani Shafee & Ismail Said (2013), Types of Floral Motifs and Patterns of Malay Woodcarving in Kelantan and Terengganu, Asia Pacific International Conference on Environment-Behaviour Studies University of Westminster, London, UK, September 2013.

⁵⁰ ibid

⁵¹ M.Tajulhadis Ab Halim (2011), Penambahbaikan Reka Bentuk Asli Parang Borneo Dari Aspek Semantik Kepada Reka Bentuk Komersil, tesis sarjana Seni Reka Perindustrian, Fakulti Seni Gunaan & Kreatif, Unimas, Sarawak, hlm 50

⁵² Anitawati Mohd Lokman, Kamalia Azma Kamaruddin, *Kansei Affinity Cluster for Affective Product Design*, 2010 International Conference on User Science Engineering (i-USER).

Semantic Differential

Semantic Differential adalah kaedah dalam sesebuah kajian yang dilakukan terhadap sesebuah reka corak motif tradisional dan dibahagikan mengikut kategori tertentu.⁵³ Kaedah ini berasal dari teori semantik iaitu istilah yang digunakan dalam membuat kajian makna dan ia adalah sebahagian daripada pengajian linguistik (Palmer, 1989).⁵⁴ Kaedah ini mula dikembangkan oleh Osgood (1957) dalam membuat pengelasan atau pengredan berangka terhadap sampel kajian. Walaupun kaedah ini dijalankan dalam bentuk kajian kuantitatif namun ia juga boleh dijalankan dalam bentuk kajian kualitatif. Contohnya, kajian dari Achmad (2007) dalam mengkaji baju batik Jawa Barat dan Tajulhadis (2011) yang mengkaji nilai komersil terhadap parang Borneo. Kedua-dua kajian ini membuat analisa terhadap reka corak motif tradisional yang terdapat pada batik Jawa Barat dan parang Borneo dengan mengelaskan reka corak motif tradisional tersebut kepada 5 bahagian utama berdasarkan dari temu bual mendalam dengan seorang adiguru pandai kraf (Achmad, 2007 dan Tajulhadis 2011). Proses seterusnya adalah dengan menemubual responden lain seperti golongan pandai ukir, ahli akademik, dan pengumpul seni. Kaedah yang dijalankan dilihat lebih tepat memandangkan reka corak motif yang dihasilkan adalah secara langsung dari adiguru pandai kraf ataupun individu yang menghasilkan motif tersebut.

Konsep Keindahan dalam Seni Islam

Konsep keindahan atau '*beauty*' telah dibincangkan sejak berkurun lamanya oleh tokoh falsafah di seluruh dunia.⁵⁵ Kajian dari Otto (1993) menyatakan bahawa perbincangan dan perdebatan mengenai konsep ini dalam kalangan tokoh falsafah telah dikenal pasti sejak zaman klasik seperti Plato dan Aristotle sehingga era awal zaman Empirikal British; Kant, Hegel, Schopenhauer, Winkelmann, Al-Ghazali, Al-Faruqi dan ramai lagi. Secara asasnya, keindahan dapat didefinisikan sebagai hal-hal yang menarik, cantik, dan memberi kesenangan kepada pancaindera manusia sehingga menyukainya. Namun, ia sangat subjektif dan mempunyai perspektif yang pelbagai mengikut latar belakang seseorang individu. Melalui konsep keindahan ini, wujudnya nilai estetik dan nilai apresiasi terhadap objek seni dan teori analisa lain.

Konsep keindahan dalam seni Islam merupakan satu cabang ilmu yang menilai apresiasi seni terutama yang berkaitan dengan agama Islam.⁵⁶ Sejarah ringkas seni Islam telah wujud sekitar abad 661 hingga 750 Masehi di Syria dibawah pemerintahan khalifah-khalifah Umayyah. Dzul Haimi (2004) menyatakan seni Islam wujud kerana kesan peralihan daripada seni Mediterranean dan seni Byzantine.

Hal yang paling ketara dalam seni Islam adalah nilai Tauhid iaitu mengesakan diri kepada Allah S.W.T.⁵⁷ Al-Ghazali dalam bukunya bertajuk *Kimiya As-Sa'adah* menerangkan dengan terperinci tentang kewujudan konsep keindahan dalam nilai Tauhid berkemampuan

⁵³ M.Tajulhadis Ab Halim (2011), Penambahbaikan Reka Bentuk Asli Parang Borneo Dari Aspek Semantik Kepada Reka Bentuk Komersil, hlm 20.

⁵⁴ Achmad Arief & Yan Sunarya (2007), The Semantics of "New" Batik Clothes: Identifying Users' Perception on the Colors and Patterns of Newly Developed West Javanese Batik Clothes, ITB J. Vis. Art. Vol. 1 D, No. 3, 2007, 319-32, Bandung Institute of technology, dapatan dari: <https://www.researchgate.net/publication/267554012>, hlm 321.

⁵⁵ Verena D. Donne (2010), How Can We Explain Beauty? A Psychological Answer to A Philosophical Question, proceeding of European Society for Aesthetics, vol 2, hlm 89-96.

⁵⁶ Dzul Haimi Md. Zain (2003), Seni Islam, Univision Press, Bt Caves, Selangor D.E. hlm 13

⁵⁷ Lihat penulisan dari Ali Ab.Rahman (2004), yang merujuk buku Al-Ghazali bertajuk *Kimiya As-Sa'adah* atau *Kimia Kebahagiaan* dalam Falsafah Seni dan Estetik, hlm 22-25.

menghasilkan sesebuah karya seni Islam yang mana dibaliknya terdapat keindahan dalaman dan keindahan luaran. ⁵⁸Dzul Haimi (2004) dalam kajiannya menyatakan bahawa para pengkarya seni yang beragama Islam menghasilkan sesebuah hasil seni sebagai salah satu konsep berdakwah. ⁵⁹Oleh kerana wujudnya konsep dakwah, hujahan dari Ismail Al-Faruqi menjelaskan nilai estetik Islam harus dirumuskan kepada sifat transcendental dan sifat natural. Lamy Al-Faruqi (1985) dan Oleg Grabar (1989) pula membincangkan bahawa selain bersifat abstrak, ciri-ciri seni Islam juga bersifat formalistik yang menekankan kehalusan seperti pengulangan dan reka corak motif yang kompleks sehingga wujud nilai 'infinity'. Hal yang demikian telah mendidik para pengkarya seni Islam dalam menghasilkan hasil seni melalui *proses peniruan, denaturalisasi, pengayaan, dan abstrak* (Lamy Al-Faruqi 1985, Dzul Haimi 2004, dan Norzehan 2009).

4 proses kreativiti dalam seni Islam biasanya disampaikan oleh para pengkarya melalui reka corak motif dan reka corak sebelum diaplikasikan pada permukaan tertentu seperti dinding mozek masjid, karpet, seramik, barang kraf logam dan tembaga, manuskrip, dan catan miniatur. Manakala, hasil seni dari pandai kraf Melayu lebih menggabungkan proses kreativiti seni Islam dengan 6 prinsip estetik Melayu seperti yang disarankan oleh Zakaria Ali (1989).

Nilai Estetik Dalam Kesenian Melayu

Seperti yang dibincangkan mengenai seni Islam, nilai estetik kesenian Melayu juga mempunyai beberapa prinsip sama ada untuk menilai ataupun menghasilkan sesebuah hasil seni. Menurut Zakaria Ali (1989), terdapat 6 prinsip utama dalam nilai estetik kesenian Melayu (Ali Ab. Rahman 2004, Sumardianshah 2012, dan Zulkifli Yusoff 2016);

- *Prinsip Berhalus*
- *Prinsip Bersatu*
- *Prinsip Bermakna*
- *Prinsip Berlawan*
- *Prinsip Berguna*
- *Prinsip Berlambang*

6 prinsip di atas merupakan teori yang kerap digunakan dalam membuat penilaian estetik terhadap hasil kesenian Melayu seperti ukiran kayu, motif reka corak batik, seramik, senjata tradisional Melayu, pakaian dan kain tradisional, aksesori logam dan tembaga, perahu tradisional Melayu, seni bina, perabot dan peralatan rumah dsb.

Namun, Ali Ab. Rahman mengingatkan kepada kita bahawa sesetengah motif reka corak Melayu ini dipengaruhi dan dihasilkan semasa zaman Hindu-Buddha dan pra-Islamik serta mempunyai pengaruh luar seperti Indonesia dan Indochina. Oleh itu, tidak hairanlah jika motif reka corak Melayu juga mempunyai nilai sinkretisme dan akulturasi antara budaya dan agama seperti kepercayaan, pantang larang, adat resam, aktiviti ritual dan persembahan, jampi serapah dan mantera, serta kosmologi. ⁶⁰Menurut Nakula;

⁵⁸ Dzul Haimi Md. Zain (2003), Seni Islam.

⁵⁹ M.Ali Ab.Rahman (*2004), Falsafah Seni dan Estetik: Kajian Perbandingan Estetik Islam Timur & Barat, Jab.Pengajian Liberal, FSSR, UiTM Shah Alam.

⁶⁰ Abdullah Mohamed atau Nakula (1980 & 2008) dalam satu temu bual bersama Wan Musa b. Wan Yusuf. Nakula juga menyatakan dalam konsep zat (*divine essence*) dalam falsafah seni ukir Melayu, terdapat ilmu Al-Kalam dan ilmu Martabat Tujuh. Zulkifli Yusof (2016), The Ornamental Design of Traditional Malay Utensils, hlm 3-4.

“Tumbuh hendaklah berpunca, punca itu rahsia, tajam tidak menerjah lawan, lilit tidak memeluk lawan, tetapi berlegar mesra.”

(*Balai Seni Lukis Negara, 2008).

Penyataan tersebut menjelaskan tentang falsafah ukiran Melayu yang mempunyai metafora terhadap kebudayaan, ketuhanan, dan kehidupan seharian. Hal ini kerana penilaian terhadap reka corak motif biasanya disokong oleh teori lain seperti konsep keindahan seni Islam dan teori ikonografi kerana ia melibatkan interpretasi makna tersurat dan makna tersirat (Haziyah 2012, Nursuriani 2013, dan Zulkifli 2016).

Teori dan Kaedah Lain

⁶¹Walaubagaimanapun, Tylor (2013) menyatakan kajian yang sesuai dalam menilai sesebuah rekaan motif yang terdapat pada sesebuah kebudayaan adalah antropologi simbolik dan interpretasi seperti yang disarankan oleh Clifford Geertz, David Schneider dan Victor Turner. ⁶²Hal ini dipersetujui oleh Chandler (2007) dan Tajulhadis (2011) yang menyatakan teori semiotik dan semantik adalah antara cabang yang terhasil dari antropologi simbolik dan interpretasi kerana melibatkan agama, budaya, tarian, kraf dan adat resam. ⁶³Menurut Feldman, terdapat 4 jenis gaya dalam menilai sesebuah produk kraf iaitu peniruan, bentuk, emosi dan fantasi.

⁶⁴Konsep *Kunstwollen* atau *Artwill* merupakan satu teori yang diperkenalkan oleh Alois Riegl pada awal abad ke-19. Menurut Neher, konsep *Kunstwollen* adalah antara terma seni yang menggunakan bahasa German dan banyak memfokuskan kepada objek seni. Ia sangat berbeza dengan teori Ikonografi oleh Panofsky. ⁶⁵Melalui kajian terhadap objek seni, secara tidak langsung telah membawa kita mengkaji tentang nilai sejarah yang terdapat pada objek tersebut. ⁶⁶Malah ia juga digunakan dalam membuat perbandingan dengan karya seni catan serta bidang seni yang lain seperti seramik dan tekstil.

Kesimpulan

Keunikan reka corak motif tradisional yang wujud dalam alam Melayu telah menggalakkan banyak penulisan ilmiah seperti jurnal dan makalah. Ia merupakan satu kaedah dalam mendokumentasi dan mewujudkan nilai apresiasi terhadap keunikan reka corak motif tradisional ini. Walau bagaimanapun, nilai apresiasi terhadap reka corak motif ini dianalisa menggunakan pelbagai kaedah kerana terdapat persamaan dan perbezaan dari segi interpretasi makna. Melalui kajian ini, penyelidik mendapati bahawa teori yang sering dirujuk dalam membuat analisa adalah teori dari Zakaria Ali dan 4 proses kreativiti dalam seni Islam. Hal ini kerana kedua-dua teori ini amat berkait rapat dengan falsafah reka corak motif

⁶¹ Edward B. Tylor dalam En.wikibooks.org (2013), *Cultural Anthropology (online Edition)*, Creative Commons Attribution-ShareAlike, dapatan dari http://de.wikibooks.org/wiki/Beutzer:Dirk_Huenniger/wb2pdf.

⁶² Rujuk buku dari *Semiotic The Basic (Edisi kedua)* oleh Chandler D. (2007) mengenai semiotik dari sudut pandangan Peirce dan Saussure dan tesis disertasi oleh M.Tajulhadis (2011) yang merujuk penulisan dari Kawakita Jiro tentang semantic dalam *Affinity Diagram*.

⁶³ Fendi Adiatmono (2017), *The Weapons Kingdom of Gorontalo*.

⁶⁴ Olin M (1989), *Form of Respect: Alois Riegl's Concept of Attentiveness*, *The Art Bulletin*, Jun 1989, Vol xxi, no.2.

⁶⁵ Neher A (2000), *Paofsky, Cassier & Perspective as Symbolic Form*, Tesis Phd (sebelum diterbitkan) Program Kemanusiaan Ijazah Sarjana Kedoktoran, Universiti Concordia, Montreal, Quebec, Canada.

⁶⁶ Tessel M.Bauduin (2017), *Fantastic Art, Barr, Surrealism*, *Journal of Art Historiography* Number 17 December 2017, Isu no.17.

tradisional Melayu. Teori lain yang sering dirujuk adalah ikonografi dan semiotik namun ia bergantung kepada kajian sesebuah penulisan sama ada ingin menilai sesebuah reka corak motif dengan cara kritikan seni atau melalui hubungan kait antara hasil kraf dengan sejarah budaya sesebuah bangsa. Walaupun begitu, para penyelidik haruslah menemubual golongan pandai kraf terlebih dahulu sebelum membuat analisa terhadap motif tersebut. Hal ini kerana kebanyakan pandai kraf yang menghasilkan motif tradisional tidak merujuk mana-mana teori atau kaedah tertentu sebaliknya membuat interpretasi dan analisa berdasarkan pembelajaran dengan adiguru sebelum ini yang banyak merujuk kepada konsep ketuhanan. Oleh itu, setiap penyelidik bebas untuk membuat tafsiran dan analisa mengikut skop kajian masing-masing.

⁶⁷Gambarajah 04 adalah analisa dari pandai ukir Melayu iaitu En. Zarir Hj. Abdullah. Berdasarkan perkongsian daripada beliau, penyelidik berpendapat bahawa falsafah dan elemen ukiran motif biasanya diajar oleh adiguru pandai ukir sebelumnya agar dapat menilai dan menginterpretasi makna sesebuah reka corak ukiran kayu dengan lebih efisien dan praktikal terutama ketika menghasilkan karya ukiran sendiri.



Gambarajah 04: Contoh elemen yang terdapat pada ukiran kayu Awan Larat Melayu.

Sumber dari En. Zarir Hj. Abdullah (2019), pandai ukir Melayu Kg. Raja, Besut, Terengganu.

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⁶⁷ Perkongsian bersama pandai ukir Melayu, En.Zarir Hj. Abdullah dari Besut, Terengganu. Perbincangan ringkas mengenai elemen yang terdapat pada ukiran kayu awan larat Melayu dan kaedah analisa dari perspektif pandai ukir (Februari 2019).

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SUBJEK BURUNG DALAM REKA CORAK MOTIF UKIRAN SENJATA TRADISIONAL BAJAU SAMA: SATU PEMERHATIAN UMUM

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Abstrak

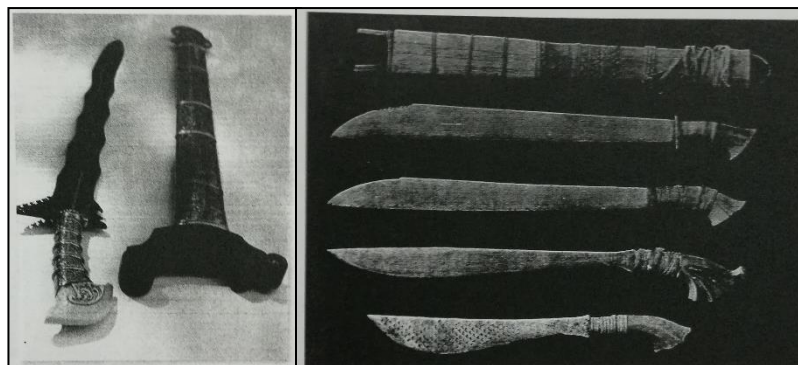
Nilai reka corak motif ukiran kayu yang dihasilkan oleh pandai ukir Bajau Sama di Kota Belud merupakan satu keunikan yang terdapat pada etnik kedua terbesar di Sabah. Kajian ini membincangkan nilai keunikan yang terdapat pada motif ukiran kayu Bajau yang bersubjekkan burung atau hidupan di udara sebagai sumber inspirasi dan diapresiasi sebagai motif ukiran kayu pada senjata tradisional Bajau. Contoh subjek burung atau hidupan di udara adalah seperti burung enggang, burung pimping, ayam dan naga. Kajian ini dapat memahami nilai apresiasi pandai kraf Bajau terhadap reka corak motif bersubjekkan burung dan hubung kaitnya dengan nilai budaya masyarakat Bajau Sama di Kota Belud. Kajian penulisan ini berbentuk kualitatif yang melibatkan proses pengumpulan data primer dan data sekunder. Data primer melibatkan temubual bersama adiguru pandai ukir Bajau Sama dan pemerhatian secara langsung terhadap motif ukiran kayu yang dihasilkan terutama motif bersubjekkan burung. Manakala, pengumpulan data sekunder adalah melalui jurnal-jurnal dan buku ilmiah berkaitan dengan seni ukiran di Nusantara. Penulis merujuk teori prinsip seni kraf tradisional Melayu yang dicadangkan oleh Zakaria Ali (1989) dan kaedah Semantic Differential sebagai proses membuat analisa terhadap motif ukiran kayu Bajau yang bersubjekkan burung. Pemerhatian ini diharap dapat memberi satu interpretasi kepada audiens diluar kelompok masyarakat Bajau tentang bagaimana golongan ini membuat nilai apresiasi terhadap motif ukiran tersebut yang sentiasa dikaitkan dengan unsur animisme dan nilai mistik yang bercanggah dengan hukum syariah Islam.

Kata kunci: Motif ukiran kayu, subjek burung pada hulu & sarung senjata tradisional Bajau Sama.

Pengenalan

Keunikan seni ukiran Bajau Sama di Sabah merupakan salah satu tarikan kepada peminat ukiran kayu di dalam dan luar negara. Selain ukiran kayu pada hulu dan sarung senjata tradisional Bajau, antara bentuk kesenian ukiran kayu yang dihasilkan oleh etnik ini adalah

seperti lepa-lepa, rumah tradisional, perabot dan peralatan rumah, kubur dan batu nisan dll. Secara umum, motif ukiran merupakan warisan seni yang telah diwarisi sejak zaman sebelum kedatangan Islam ke Sabah sekitar abad ke-14 Masihi. Ia merupakan identiti dan lambang kebudayaan serta adat resam bagi setiap suku kaum yang terdapat di Borneo. Oleh sebab itu, terdapat perbezaan yang ketara pada setiap motif yang dihasilkan oleh setiap suku kaum di Sabah contohnya nilai budaya dan kepercayaan masyarakat setempat. Namun, setiap hasil reka corak motif saling mempengaruhi antara satu etnik dengan etnik lain. ⁶⁸Sebagai contoh, reka corak yang terdapat pada motif ukiran Bajau secara umumnya mendapat pengaruh dari China dan masyarakat Suluk di Selatan Filipina. ⁶⁹Walau bagaimanapun, Ismail (2013) menyatakan bahawa motif ukiran Bajau mengalami perubahan dan pengubahsuaian gaya reka corak kesan dari pengislaman, proses asimilasi, serta akulturasi di Sabah. Namun, skop kajian penulisan ini adalah untuk mengkaji keunikan motif ukiran yang terdapat pada hulu dan sarung senjata tradisional Bajau Sama terutamanya motif ukiran yang bersubjekkan burung. Sehingga kini, masih wujud persepsi mistik terhadap senjata tradisional Bajau yang sentiasa dikaitkan dengan unsur animisme kesan dari amalan dan aktiviti dari generasi terdahulu dan etnik lain di Borneo seperti masyarakat Kadazan-Dusun ataupun masyarakat Iban di Sarawak. ⁷⁰Persepsi mistik terhadap masyarakat Bajau ini mewujudkan rasa prejudis terutamanya oleh masyarakat diluar kelompok Bajau memandangkan mereka merupakan penganut agama Islam sejak abad ke-14. Oleh yang demikian, amat penting untuk memahami kepercayaan, niali kosmologi, dan nilai budaya yang terdapat pada motif bersubjekkan burung pada hulu dan sarung senjata tradisional tersebut.



Gambarajah 01: Ilustrasi beberapa senjata tradisional Bajau, circa 1690an

Sumber dari buku *The Samals: In History & Legends*, (Cojuangco,2005) hlm 87 & 114

Kaedah Kajian

Kajian penulisan ini menggunakan kaedah kajian kualitatif yang melibatkan temubual, pemerhatian langsung, dan pengumpulan data sekunder. Antara responden yang ditemubual adalah Hj. Ab. Majad b. Halim dan En. Jamawid B. Soh, pandai kraf dan pengusaha parang

⁶⁸ Temubual bersama Dr. Zaimi Sahibil terhadap pengaruh dan kepercayaan dikalangan etnik di Sabah, Nov 2018, UMS.

⁶⁹ Ismail Ibrahim et al (2013), *Warisan Seni & Budaya: Masyarakat Kepulauan Pesisir Sabah*, Univeristi Malaysia Sabah, KK, Sabah, hlm 8.

⁷⁰ Lailawati Madlan dll, (2014), *The Prejudice of Bajau: From Own and Others Ethnic Perspective: A Preliminary Study in Sabah*, International Journal of Information and Education Technology, Vol. 4, No. 3, hlm 246

Bajau di Kota Belud. Proses temubual juga dijalankan melalui perjumpaan dan perbincangan dengan ahli akademik untuk kesesuaian penulisan artikel ini. Proses pengumpulan data sekunder pula berdasarkan dari buku ilmiah, tesis disertasi, dan penulisan jurnal yang diterbitkan. Manakala, pendekatan antropologi seni dan teori *semantic differential* dirujuk sebagai kaedah dalam proses analisa motif ukiran tersebut. Kaedah ini dapat membantu penulis dalam memahami makna dan nilai budaya yang terdapat pada reka corak motif ukiran kayu yang bersubjekkan burung.

Perusahaan Senjata Tradisional Bajau di Kota Belud

Selari dengan konsep Pelancongan Berasaskan Komuniti (PBK) yang diunjurkan dalam kalangan komuniti luar bandar di Sabah, golongan pandai kraf di daerah Kota Belud semakin aktif membina perusahaan senjata tradisional Bajau.⁷¹ Menurut sumber daripada Kementerian Pelancongan Kebudayaan dan Alam Sekitar Sabah (KEPKAS), sejak tahun 2002 sehingga 2014, jumlah pelancong dalam dan luar negara yang melawat Sabah adalah sebanyak 3 juta orang.⁷² Noorajamshah (2015) merujuk kenyataan dari Tun Dr. Mahathir dalam satu penulisan artikel bahawa pentingnya membuat satu strategi baru dalam memastikan perkembangan seni pembuatan tangan dalam kalangan pengusaha produk tradisional.⁷³ Selain itu, penulis juga mendapati bahawa pelaksanaan Dasar Industri Kreatif Negara (DIKN) terhadap kesenian warisan kraftangan masyarakat bumiputera di Sabah dan Sarawak telah berjaya meningkatkan permintaan produktiviti luar bandar kepada pasaran tempatan dan luar negara.

Kesan positif dari sektor pelancongan ini telah membawa kepada peningkatan terhadap permintaan dari pengumpul senjata tradisional Bajau. Para pengusaha senjata tradisional Bajau juga mempunyai opsyen untuk memasarkan produk mereka melalui penjualan atas-talian dengan bantuan teknologi terkini. Menurut Noorajamshah (2015), dianggarkan terdapat antara 50 hingga 80 orang pengusaha Parang Bajau yang diterajui oleh pandai kraf Bajau Kota Belud. Ini merangkumi kawasan seperti Kampung Siasai Jaya, Siasai Kompong, Siasai Dundau, dan Siasai Tamu.⁷⁴ Walau bagaimanapun, menjelang penghujung tahun 2018, En. Jamawid Soh menyatakan bahawa jumlah tersebut semakin meningkat dan dianggarkan terdapat hampir 80 perusahaan Parang Bajau hanya di Kg. Siasai Jaya sahaja dan tidak termasuk perusahaan di kampung-kampung lain.

Senjata tradisional Bajau umumnya dikenali sebagai senjata parang. Namun, masyarakat Bajau mengklasifikasikan parang kepada jenis-jenis tertentu mengikut fungsi seperti pidah, kagayan, karis (keris), guk lading, badih atau baladau, sundai, beliung lun, bujak ataupun parang barong⁷⁵ (rujuk gambarajah 01).

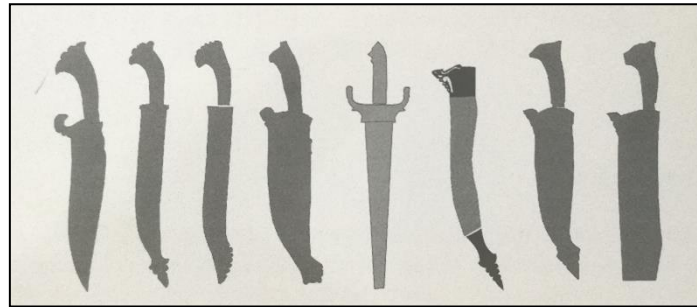
⁷¹ Mohd Jirey K et al (2015), Kearifan tempatan dan potensinya sebagai tarikan pelancongan berasaskan komuniti: Kajian kes komuniti Bajau Ubian di Pulau Mantanani, Sabah, GEOGRAFIA Online TM Malaysian Journal of Society and Space 11 issue 12 (112 - 128) Themed Issue on Frontiers of Malaysia's Alternative Tourism, hlm 113.

⁷² Noorajamshah N. & Azizan M (2015), Pembuatan Parang dan Senjata Besi di Kota Belud Sabah: Satu Tinjauan, Fakulti Kemanusiaan, Seni & Warisan, Universiti Malaysia Sabah, hlm 3. Dapatan dari <https://www.researchgate.net/publication/287865708>.

⁷³ Dasar Industri Kreatif Negara (DIKN) (2018), Kementerian Penerangan, Komunikasi dan Kebudayaan. Dapatan dari www.kkmm.gov.my/pdf/Dasar/dikn.pdf.

⁷⁴ Temubual bersama En. Jamawid B. Soh pada Mach 2019 sempena HKK 2019. Beliau merupakan pengusaha Parang Bajau Kota Belud dan merupakan penerima anugerah Adiguru Kraf Pandai Besi dari Perbadanan Kemajuan Kraftangan Malaysia (PKKM) pada tahun 2012.

⁷⁵ Ismail Ibrahim (2009), Warisan Motif dan Corak Etnik Sabah: Motif Ukiran Bajau: Satu Kupasan Awal Motif dan Bentuk Ukiran Sarung dan Hulu Guk Lading Kota Belud, UMS, KK, Sabah, hlm 106.



Gambar rajah 02: Contoh rekabentuk senjata tradisional Bajau Kota Belud.

Sumber rujukan dari Ismail Ibrahim (2009).

Falsafah Ukiran Kayu Bajau Sama

Ukir, atau dalam bahasa Sama disebut *Ukkil* dalam kalangan etnik Tausug, Bajau, Samal, dan Jama Mapun, merujuk kepada kepakaran mengukir sesebuah rekaan pada permukaan samada pada sekeping kertas atau di atas permukaan dinding rumah, meja, pakaian tradisional, tatu pada badan, ataupun produk kraftangan yang dihasilkan.⁷⁶ Menurut Amilbangsa (2006), *Ukkil* atau *Okil* (atau dalam bahasa Tagalog disebut *Ukit*) merujuk kepada istilah menghiasi sesuatu rekaan pada permukaan tertentu ataupun disebut sebagai *the art of sculpting*. Walau bagaimanapun, istilah *Ukkil* ini juga boleh diertikan sebagai melukis, mengait, menganyam, mendekorasi, ataupun membuat acuan.

Falsafah ukiran kayu yang wujud dalam kalangan pandai ukir Bajau di Kota Belud secara umumnya mempunyai persamaan dengan falsafah pandai besi Bajau. Hal ini kerana sebahagian besar golongan pandai besi yang menghasilkan parang dan senjata tradisional Bajau juga mempunyai pengetahuan dan skil mengukir kayu pada hulu dan sarung senjata. Antara kepercayaan yang diamalkan adalah seperti proses mengukir kayu yang hanya boleh dilakukan disiang hari pada waktu pagi. Peralatan ukiran pula harus sentiasa diasah tajam dan tidak boleh digunakan oleh pandai ukir yang lain kerana dikhuatiri boleh mencederakan si peminjam dan merosakkan motif ukiran yang sedang diukir.⁷⁷ Menurut Hj. Majad, reka corak motif ukiran haruslah berpandukan kepada motif yang tidak bercanggah dengan ajaran Islam contohnya ukiran yang menyerupai saka atau gimbaran, simbol agama lain, atau mantera/jampi yang biasanya diukir pada bilah senjata.⁷⁸ Hal ini kerana dikhuatiri unsur jahat boleh wujud pada senjata tradisional tersebut dan akan disoal-jawab dalam kalangan Embo'-Embo' apabila meninggal kelak.

Pengaruh Reka Corak Motif Ukiran Kayu Bajau Sama

Ringkasnya, reka corak motif yang dihasilkan oleh setiap etnik di Borneo saling mempengaruhi antara satu sama lain. Namun, pengaruh paling ketara dalam reka corak Bajau Sama adalah dari etnik Iranun dan Suluk dari Selatan Filipina. Hal ini disebabkan oleh kesan

⁷⁶ Ligaya F. Amilbangsa (2006), *Ukkil: Visual Arts of The Sulu Archipelago*, Ateneo de Manila Press, Quezon City, hlm 18.

⁷⁷ Temubual bersama Hj. Ab. Majad b. Halim mengenai falsafah parang Bajau, Mach 2019, Hari Kraf Kebangsaan 2019, KL.

⁷⁸ Dikenali sebagai semangat yang berasal dari keturunan nenek moyang. Rujuk juga penulisan dari Halina Sendera (2013), *Cosmology & Worldview Among the Bajau: The Supernatural beliefs and Cultural Evolution*, Mediterranean Journal of Social Sciences (Vol.4 no.9, Oktober 2013), hlm 189.

perdagangan antara golongan bangsawan dan pedagang dari China dan India serta perdagangan manusia sebagai hamba.

⁷⁹Menurut catatan dari James F. Warren (2003), sekitar abad ke-18 dan awal abad ke-19, kota-kota seperti Sulu, Balangingi, Guangzhou (Canton), dan London mempunyai hubungan secara global dalam kalangan raja and bangsawan. Aktiviti pemerdagangan manusia yang melibatkan etnik-etnik sekitar nusantara Sulu seperti Iranun, Tausug, Visaya, Tagalog, Melayu, dan Moro atau golongan hamba yang berasal luar dari masyarakat Balangingi Sama secara tidak langsung membolehkan mereka untuk mempelajari bahasa, budaya, dan kepercayaan tersebut. Warren menyatakan bahawa golongan hamba ini secara asasnya mempunyai beberapa kemahiran dan kepakaran dalam kerja-kerja kesenian kraf dan pertukangan tangan. Maka, pengaruh kemahiran dan kepakaran tersebut dipelajari dalam masyarakat Sama Balangingi secara tidak langsung. ⁸⁰Berdasarkan kenyataan dari Amilbangsa (2006), para pedagang dari China mula mempunyai hubungan diplomatik dengan kerajaan dari Sulu pada zaman pemerintahan Dinasti Yuan sekitar tahun 1278 hingga 1368 apabila serbuk teh, pasu seramik, pakaian, dan barang-barang yang dihasilkan dari kayu dijadikan sebagai alat pertukaran antara Maharaja China dan Sultan Sulu. ⁸¹Cojuangco dalam bukunya *The Samals: In History and Legends* (2005) menyatakan bahawa ramai masyarakat Sama (Bajau) di Pulau Balangingi berjaya menyelamatkan diri dari pembunuhan beramai-ramai yang dilakukan secara kejam oleh Spanish sekitar tahun 1848 hingga 1858. ⁸²Ismail (2013) menjelaskan bahawa masyarakat Bajau mengalami proses akulturasi dan asimilasi sebagai komuniti *The Sea Gypsies* di Sabah hasil kesan perdagangan antara golongan aristokrat pada zaman kegemilangan Kesultanan Sulu yang berpusat di Jolo. ⁸³Melalui catatan awal, Shaukhi (2015) menghujahkan bahawa terdapat sebilangan penduduk di kepulauan kecil di Selatan Filipina yang terdiri dari etnik Bajau, Suluk, Iranun dan Maranao yang telah bermigrasi ke Utara Borneo (Sabah) disebabkan kesan politik daripada Sultan Sulu dan kesan penjajahan British sekitar abad ke-17 Masihi. ⁸⁴Manakala, Baszley (2015) menyatakan wujudnya hubungan diplomasi dan kerjasama antara Bajau dan Iranun sekitar tahun 1840-an terutama ketika penguasaan politik dan ekonomi disepanjang pantai barat Borneo sehingga ke Teluk Marudu.

Kesan pentadbiran ini telah membawa kepada pengaruh dan warisan reka corak motif dari generasi terdahulu melalui nilai budaya setempat dan dari segi falsafah, kepercayaan, dan kosmologi yang diamalkan sebelum ini. Namun, reka corak motif ukiran Bajau telah mengalami proses perubahan secara perlahan-lahan kerana kesan kedatangan Islam sekitar abad ke-14 Masihi yang mengutamakan elemen flora, fauna, kosmos, atau subjek yang tidak bertentangan dengan agama Islam (Amilbangsa 2006 & Ismail 2013). ⁸⁵Selain itu, terdapat

⁷⁹ James Francis Warren (2003), *The Balangingi Samal: The Global Economy, Maritime Raiding and Diasporic Identities in the Nineteenth-Century Philippines*, *Asian Ethnicity*, 4:1 hlm 5, dapatan dari <http://dx.doi.org/10.1080/14631360301641>

⁸⁰ Ligaya F. Amilbangsa (2006), Ukkil, hlm 16.

⁸¹ Margarita Delos R. Cojuangco (2005), *The Samals: In History & Legends*, University of Santo Tomas, Espana, Manila, Philippine, hlm 8.

⁸² Ismail Ibrahim et al (2013), *Warisan Seni dan Budaya*, hlm 8

⁸³ Mohd Shaukhi et al (2015), *Figura & Fakta Perjuangan Islam di Sabah: Perjuangan Datu Paduka Muhamad Salleh Dati Balu (Paduka Mat Salleh); Penelitian Dari Pandangan Islam*, ABIM Negeri Sabah, KK, Sabah.

⁸⁴ Baszley Bee B. Basrah Bee et al (2015), *Figura & Fakta Perjuangan Islam di Sabah: Sharif Osman Dlm Konteks Sejarah Borneo; Suatu Penilaian Semula*, ABIM Negeri Sabah, KK, Sabah

⁸⁵ *Lepa-lepa*: sejenis perahu tradisional yang dihasilkan oleh Bajau Laut di Pulau Bumbum, Semporna. Manakala *sunduk* adalah kayu nisan dan kubur dihasilkan oleh masyarakat Bajau Suluk di Pulau Jambongan, Sandakan.

juga pengaruh reka corak motif ukiran kayu daripada bentuk kesenian lain yang dihasilkan oleh masyarakat Bajau Laut dan Bajau Suluk seperti *lepa-lepa* dan *sunduk*.

Elemen Fauna Pada Senjata Tradisional Bajau

Elemen fauna merujuk pada nilai ukiran reka corak motif yang berbentuk haiwan. Reka corak motif ini diinspirasi daripada pemerhatian terhadap haiwan sekeliling berdasarkan sifat dan karektor masing-masing. Walau bagaimanapun, dalam falsafah ukiran Bajau, pemilihan subjek haiwan haruslah sesuai dengan kebudayaan dan tidak bercanggah dengan nilai estetik Islam. Antara elemen fauna yang terdapat pada ukiran kayu Bajau adalah seperti kaki kuda, ayam (manuk), burung helang, burung pimping, udang, ikan, harimau, dan rusa. Namun, kajian penulisan ini lebih memfokus kepada subjek burung sebagai rujukan dalam menghasilkan reka corak motif pada hulu dan sarung senjata tradisional Bajau di Kota Belud, Sabah.

Burung

Subjek burung amat sinonim dengan motif ukiran kayu tradisional di Nusantara. Ia biasanya bercirikan seekor haiwan yang bersayap, mempunyai paruh, dan boleh terbang di udara. Subjek burung mempunyai pelbagai jenis karektor dan spesis tertentu seperti ayam atau *manuk*.

Subjek burung sering dikaitkan dengan lambang agama dan budaya sesebuah tempat contohnya kisah burung Ababil yang disebut dalam Al-Quran Surah Al-Fil (105:1-5). Garuda pula merupakan sejenis spesis burung yang terdapat dalam mitologi Indonesia melalui kepercayaan mitos dan lagenda Hindu-Buddha.⁸⁶ Garuda yang dikaji oleh Roxana (1989) menghujahkan bahawa ia merupakan seekor haiwan tunggangan Dewa Vishnu di udara. *Manuk-Buwangsi* pula terdapat dalam hikayat Sulu bertajuk *Katakata* yang merupakan karektor seekor burung yang gagah dan perkasa. Amilbangsa (2006) dalam hujahnya menyatakan bahawa sejenis burung yang dikenali sebagai *The Sarimanuk* sentiasa digambarkan pada kesenian batik dalam budaya Melayu, Siam, dan India. Dalam budaya masyarakat China pula, burung disebut sebagai *Feng* atau *Feng-Huang*, iaitu seekor burung Phoenix yang mempunyai bulu yang indah dan berwarna seperti burung merak. Ali Rahman (2005) pula menyatakan subjek burung Cenderawasih sentiasa digambarkan dalam kepercayaan dan kebudayaan masyarakat Melayu di semenanjung sebagai makhluk yang dapat melindungi tuannya daripada gangguan santau dan memberi rezeki. Beliau juga menyatakan bahawa burung Cenderawasih pada zaman penjajahan British di Tanah Melayu dibina sebagai sebuah alat tunggangan kerabat diraja Kelantan. Manakala, menurut Tajulhadis (2011), burung Kenyalang dianggap sebagai simbol keberanian dan kemasyhuran dalam kepercayaan masyarakat Iban di Sarawak dan sering digambarkan pada hulu parang yang dihasilkan oleh masyarakat tersebut. Sebagai contoh, parang *Langgai Tinggang* yang bermaksud ekor terpanjang burung kenyalang

Ini menunjukkan bahawa subjek burung amat digemari terutama dalam kebudayaan Bajau kerana ia dianggap sebagai simbol kedamaian, keindahan, lambang ketangkasan, dan kepintaran.⁸⁷ Subjek burung biasanya digambarkan pada senjata tradisional Bajau Kota Belud sebagai bentuk motif *motobelek* (mata burung helang), *kekubelek* (kuku burung helang), dan

⁸⁶ Roxana Waterson (1989), Hornbill, Naga and Cock in Sa' dan and Toraja Woodcarving Motifs, dapatan dari http://www.persee.fr/doc/arch_0044-8613_1989_num_38_1_2589, hlm 55-58.

⁸⁷ Temubual bersama Said Dewel (2019), pandai kraf Bajau Sama Kota Belud, HKK 19, Kompleks Kraf Jln Conlay.

motif burung pimping (burung raja udang). Manakala, hulu senjata biasanya diukir dalam bentuk *tindukbelele* (paruh burung helang).

Subjek Manuk

⁸⁸Subjek manuk atau ayam juga terdapat dalam unsur fauna yang digunakan dalam reka corak motif ukiran tradisional pada senjata tradisional Bajau. Ia juga dianggap sebagai spesies burung kerana mempunyai persamaan sifat dan karektor burung walaupun haiwan ini secara zahirnya hidup di atas darat. Antara reka corak motif bersubjekkan manuk adalah *lawi manuk*, *lembayung manuk* (taji ayam), *pere' manuk* (jambul ayam), *tikuk manuk* (kepala ayam), dan *ringayad* (leher ayam). Menurut Hj. Majad, manuk adalah subjek yang sangat menarik memandangkan golongan pandai kraf Bajau Kota Belud adalah dari kumpulan Bajau Darat. Haiwan ini lebih dekat dengan masyarakat Bajau kerana ia bukan sahaja dianggap sebagai haiwan peliharaan tetapi dapat dijadikan sebagai sumber makanan ruji. Subjek manuk dirujuk sebagai lambang kerajinan dan ketangkasan. Hal ini disebabkan sifat manuk yang suka berkokok diawal pagi. Dalam budaya Bajau, adalah menjadi satu rutin untuk bangun awal pagi bagi menunaikan solat Subuh dan bekerja mencari rezeki. Manakala, dari segi mempertahankan diri pula, baka manuk jantan dianggap sebagai haiwan yang tangkas berdasarkan sifatnya yang mampu berlaga atau bertarung dengan haiwan yang lebih besar dan berbisa seperti ular.

Menurut Hj. Majad lagi, generasi masyarakat Bajau sebelum ini mempunyai aktiviti riadah dan salah satu aktiviti adalah sabung ayam. Pemerhatian terhadap aktiviti tersebut memberi inspirasi khususnya kepada pandai ukir untuk menggambarkan haiwan tersebut pada hulu dan sarung senjata tradisional Bajau. Ia dipercayai mampu memberi keyakinan kepada pemilik parang ketika bertempur dan mempertahankan diri, iaitu ketika melibas parang seperti sifat manuk jantan yang suka melompat dan menikam menggunakan tajinya ketika bersabung.

Subjek Naga

Naga merupakan subjek seekor haiwan yang digambarkan daripada beberapa karektor haiwan tertentu seperti burung helang, singa, ular sawa, ikan, dan buaya. Subjek naga sering dijadikan sumber inspirasi oleh setiap bangsa di nusantara Melayu dalam konteks agama, budaya, mitos, dan lagenda dari generasi terdahulu. Subjek naga melambangkan seekor haiwan lagenda yang gagah dan mempunyai kuasa magik serta dipercayai mampu memberi kelebihan dan tuah mengikut nilai budaya masyarakat tertentu di nusantara.

⁸⁹Roxana (1989) menyatakan bahawa naga, dalam kepercayaan masyarakat Maloh, Kayan dan Kenyah di Borneo, adalah haiwan mitos yang berada di alam bawah (*underworld*) dan merupakan simbol Ngaju. ⁹⁰Farish dan Khoo dalam buku *Spirit Of The Wood* (2003) menyatakan terdapatnya motif naga, garuda, gunung, stupa, dan makara yang diukir oleh pandai ukir Melayu semasa zaman pra-Islam sekitar abad ke-12 Masihi (Nursuriani, 2013).

⁸⁸ Temubual bersama Hj. Majad Halim (2019), pandai kraf Bajau Sama Kota Belud, HKK 19, Kompleks Kraf Jln Conlay.

⁸⁹ Roxana Waterson (1989), Hornbill, Naga and Cock in Sa' dan and Toraja Woodcarving Motifs, dapatan dari http://www.persee.fr/doc/arch_0044-8613_1989_num_38_1_2589, hlm 58-60.

⁹⁰ Nursuriani Shafee & Ismail Said (2013), Types of Floral Motifs and Patterns of Malay Woodcarving in Kelantan and Terengganu, Asia Pacific International Conference on Environment-Behaviour Studies University of Westminster, London, UK, hlm 467.

⁹¹Manakala, Ameer Joan mendapati bahawa ukiran naga juga terdapat pada sarung parang Ilang dan parang Nyabor dalam masyarakat Iban di Sarawak.

Dalam kepercayaan masyarakat Bajau, naga dianggap sebagai haiwan lagenda dan melambangkan kesuburan. ⁹²Menurut Amilbangsa (2006), para penduduk yang berada di kepulauan kecil di Selatan Sulu memanggil naga sebagai *sarinaga*, *nayaga*, atau *nagayoda*. Amilbangsa menyatakan bahawa pengaruh motif naga dalam kebudayaan Bajau di Selatan Sulu dianggarkan bermula sekitar abad ke-13 Masehi apabila wujudnya perdagangan dua hala dengan kerajaan Sulu pada ketika itu. Dalam aktiviti perdagangan tersebut, subjek naga sering digambarkan pada barang-barang dagangan dalam pelbagai bentuk seni seperti pasu seramik, karpet, dan kain fabrik. ⁹³Malah, subjek naga juga disebut dalam Bajau ⁹⁴*tekodon* sebagai persembahan dan permainan teka-teki semasa majlis keramaian (Asmiaty, 2013).

⁹⁵Walau bagaimanapun, En. Said menyatakan kebanyakan hasil reka corak motif bersubjekkan naga banyak dipraktikkan oleh pandai kraf generasi muda berbanding generasi sebelum ini. Hal ini disebabkan pandai kraf sebelum ini lebih meminati reka corak yang menggunakan elemen flora dan mengikut pesanan dari guru terdahulu. Namun, pandai kraf generasi baru tidak dihalang malah dibenarkan membuat inovasi dan penambahbaikan terhadap reka corak terdahulu selagi reka corak motif tersebut dihasilkan dengan berpandukan pada syaria Islam dan adat resam masyarakat Bajau. En. Said berpandangan bahawa tidak ada salahnya menggambarkan motif naga memandangkan ia hanyalah haiwan lagenda dan mitos dan bukannya haiwan yang diharamkan dalam Islam seperti khinzir atau anjing.



Gambarajah 03: Antara senjata bersubjekkan naga yang dipamerkan sempena Hari Kraf Kebangsaan 2019.

An

alisa Reka Corak Motif Burung, Manuk, dan Naga Dalam Seni Ukiran Bajau Sama

Penulis merujuk kepada motif burung, manuk, dan naga yang terdapat pada beberapa buah senjata yang dihasilkan oleh pandai kraf Bajau. Selepas mendapat komen dan pandangan daripada Tuan Arin B. Usop (85), seorang adiguru pandai kraf Bajau, penulis akan membuat

⁹¹ Ameer Joan, Seni Pembuatan Ilang Dan Nyabor: Kebanggaan Dan Simbol Masyarakat Iban di Sarawak, Akademi Pengajian Bahasa, Univerisiti Malaysia Sarawak, hlm 8.

⁹² Ligaya F. Amilbangsa (2006), Ukkil, hlm 23.




⁹³ Asmiaty Amat & Lokman A. Samad (2013), Bajau's Tekodon: A Preliminary Study, Journal of Educational and Social Research MCSER Publishing, Rome-Italy, Vol. 3 No. 7, hlm 446.


⁹⁴ Tekodon (sama): sejenis permainan teka-teki dalam bentuk pantun, gurindam atau syair.

⁹⁵ Temubual bersama Said Dewel (2019), pandai kraf Bajau Sama Kota Belud, HKK 19, Kompleks Kraf Jln Conlay.




beberapa bahagian dalam bentuk kolum sebelum menemu bual 5 orang pandai kraf Bajau yang telah terlibat dengan perusahaan parang Bajau sekurang-kurangnya 5 tahun keatas sebagai responden. Tujuan temu bual ini adalah untuk mengenal pasti sama ada hasil analisa reka corak motif daripada adiguru tersebut dipersetujui oleh pandai kraf Bajau yang lain. Hasil analisa terdiri dari segi intepretasi makna, lambang, identiti, dan nilai ukiran mengikut kesesuaian reka corak motif seperti komposisi dan teknik ukiran. Temu bual yang dilakukan terhadap pandai kraf Bajau dinilai melalui skala 1 (tidak setuju) sehingga 5 (sangat setuju) selain mendapatkan komen dari mereka. Kaedah ini dapat dinilai secara tersusun dan teratur selain melihat persamaan dan perbezaan dari segi nilai apresiasi dan makna.

Analisa Motif Burung

Bil.	Nama Motif	Ilustrasi	Reka bentuk & kedudukan motif	Prinsip	Falsafah
1.	Tindukbelek (paruh burung helang) & Motobelek (mata burung helang), circa 1940an		Hulu parang (berbentuk organik; motif utama)	Berhalus, bersatu, berguna, bermakna dan berlambang	Rujukan pada kepala dan mata burung helang yang tajam diapresiasi pada hulu parang agar mudah dilibas melalui cengkaman tangan serta mampu menyokong saiz bilah antara 12 hingga 14 inci. Manakala mata parang pula adalah dirujuk sebagai sifat besi yang harus sentiasa tajam dan tidak tumpul. Ia adalah perumpamaan kepada alam pemikiran Bajau yang harus mengasah akal agar sentiasa bijak dan berfikiran jauh serta mengasah kebolehan lain seperti seni bela diri, pertukangan, penternakan, pertanian dsb.
2.	Kekubelek (kuku burung helang), circa 1940an		Digambarkan pada bentuk bilah dan sarung parang pidah. Manakala motif kekubelek diukir pada hulu parang pidah. (berbentuk organik; motif sekunder)	Bersatu, berlawan, berguna dan berlambang.	Merujuk kuku burung helang yang tajam dan mampu mencengkam mangsa ketika memburu. Ia menyampaikan mesej mengenai karektor masyarakat Bajau khususnya golongan lelaki yang berusaha mencari rezeki dan berani berhadapan dengan cabaran.
3.	Burung Pimping (burung Raja Udang), circa 1930an		Bahagian sampir parang (berbentuk organik; motif sekunder)	Berhalus, berlawan, dan berlambang	Sifat seseorang manusia yang harus mencari rezeki serta perlambangan kepada masyarakat Bajau yang perlu mempunyai kemahiran mencari rezeki selain di darat iaitu di sungai, tepi pantai ataupun di lautan serta mempunyai ketahanan fizikal dan mental yang kuat.




4.	Bentuk kepala burung, circa 1960an		Bentuk bilah parang jenis guk (berbentuk geometrik)	Berhalus dan berguna	Adaptasi daripada imej kepala burung.
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Analisa Motif Manuk

Bil.	Nama Motif	Rupa	Bentuk & Komposisi	Prinsip	Falsafah
1.	Tikuk manuk (kepala ayam) circa 1940an		Hulu parang (berbentuk organik; motif utama) Bahagian bawah sarung parang, karis dan tanto (berbentuk organik; motif sekunder)	Berhalus, berguna, bersatu, dan berlambang	Adaptasi daripada bentuk kepala manuk jantan yang mengembang sebelum berlaga atau bersabung. Dirujuk dan digambarkan pada hulu parang kerana pergerakannya yang pantas ketika berlaga. Memberi makna kepada golongan lelaki Bajau yang tegas, berani, dan bertanggungjawab terhadap keluarga.
2.	Pere' manuk (jambul ayam) circa 1930an		Hulu dan sampir parang (berbentuk organik; motif utama) (berbentuk organik; motif sekunder)	Berhalus, dan berlambang.	Merujuk jambul manuk yang diaplikasi pada tanjak atau destar yang dipakai oleh lelaki Bajau pada generasi sebelum ini. Melambangkan identiti (destar) dan simbol pemikiran masyarakat Bajau terutamanya golongan pahlawan yang sentiasa tenang dalam menghadapi situasi sukar namun masih mampu melindungi diri dari ancaman fizikal dan spiritual.
3.	Lawi manuk (ekor ayam jantan) circa 1930an		Diukir pada bahagian atas bilah parang (berbentuk organik; motif sekunder)	Berhalus, berlawan dan bermakna	Lawi bermaksud ekor manuk yang merujuk kepada sifat ekor yang melengkung dan menarik. Biasanya diukir pada bilah parang sebagai peringatan agar sentiasa merendah diri dan menghormati yang lebih tua.

4.	Lembayung manuk (taji ayam), circa 1970an		Bilah dan sarung kerambit (berbentuk organik)	Berguna dan bermakna	Rujukan pada sejenis besi kecil yang tajam dan dipasang pada kaki ayam jantan untuk tujuan berlaga/bersabung. Namun, pandai besi Bajau menggambarkan ia pada bilah dan sarung kerambit dan menambah beberapa elemen warisan motif ukiran kayu Bajau untuk menunjukkan perbezaan identiti dengan kerambit yang dihasilkan oleh etnik lain.
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Analisa Motif Naga

Bil.	Nama Motif	Rupa	Bentuk & Komposisi	Prinsip	Falsafah
1.	Sarinaga, circa 1990an		Hulu dan sampir parang (berbentuk organik; motif utama)	Berguna dan berlambang	Adaptasi daripada bentuk kepala naga. Lambang kepada kekuatan dan kekuasaan.
2.	Sarinaga dan sisik naga, circa 1990an		Sarung parang (berbentuk organik; motif dominan)	Berhalus dan berlambang.	Gambaran bentuk seekor naga dan diolah dalam bentuk ukiran kayu menggunakan teknik tebuk timbul. Lambang kepada kekuatan dan kekuasaan.
3.	Sarinaga, circa 2000an		Diukir pada bahagian bilah parang (berbentuk organik; motif sekunder)	Berhalus, berlawan dan berlambang	Motif naga dirujuk melalui pemerhatian pandai kraf Bajau terhadap pasu seramik dari China. Ukiran besi diatas permukaan bilah parang. Melambangkan kehebatan dan ketegasan.

5 orang responden telah ditemu bual untuk melihat sama ada mereka bersetuju dengan interpretasi dan komen daripada adiguru pandai kraf Bajau, Tuan Arin B. Hj. Usop (85). Mereka adalah tersebut adalah Tuan Bakah (60, Kg. Siasai Tamu), Tuan Jamawid Soh (50, Kg. Siasai Jaya), Hj. Abdul Majad Halim (59, Kg. Siasai Jaya) dan En. Said Dawel (36, Kg. Siasai Jaya). Namun, harus ditekankan disini bahawa terdapat beberapa motif yang dihasilkan daripada pelatih atau anak didik beliau semasa proses pembelajaran sebelumnya. Antara motif baru yang dihasilkan oleh mereka adalah seperti sarinaga dan lembayung manuk.

Dari 5 orang responden, hanya 2 orang pandai kraf Bajau sahaja yang sangat bersetuju dengan hasil inovasi dan pengolahan motif sarinaga dan sisik naga. 3 orang responden lagi bersikap neutral dan berpendapat bahawa motif tersebut harus diolah/digubah sehingga karektor sebenar tidak jelas ataupun *vivid*.

Kesemua 5 orang responden sangat bersetuju dengan reka bentuk bilah dan sarung kerambit. Mereka menyatakan bahawa hasil pertukangan besi tersebut adalah sangat baik dan pemilihan jenis kayu dan motif ukiran yang minimal adalah sangat sesuai. Manakala, motif lain seperti motif burung dan manuk yang dioleh sedikit disetujui oleh setiap responden kerana masih terdapat identiti warisan motif ukiran Bajau.

Kesimpulan

Identiti reka corak warisan motif sesebuah komuniti memainkan peranan penting sebagai satu perbandingan dan membezakan sesebuah komuniti Bajau darat dengan daerah lain seperti Tuaran, Kudat, atau Kota Marudu. Hal ini disebabkan oleh pesanan dari adiguru terdahulu yang menekankan disiplin dan pantang larang.⁹⁶ Menurut seorang informan, sesebuah motif ukiran secara asasnya dihasilkan oleh guru utama yang dipersetujui oleh golongan adiguru pandai kraf Bajau yang lain. Motif tersebut kemudiannya diindahkannya dengan lebih tersusun dan menarik oleh generasi kedua dan ketiga sekitar tahun 1930-an kerana faktor zaman dan persekitaran.

Malah, beberapa motif berunsur zoomorfik dan antropomorfik juga dioleh secara berperingkat sehingga karektor asal semakin minimal. Perkara tersebut dipersetujui oleh Tuan Jamawid kerana kesan Islamisasi secara lebih menyeluruh dalam kalangan masyarakat Bajau Kota Belud. Faktor komersil dalam kalangan pandai kraf Bajau juga telah menggalakkan pertumbuhan ekonomi dan reka corak motif dan bentuk bilah parang dikawal dengan lebih rapi secara tidak langsung. Namun begitu, beliau menegaskan bahawa terdapat beberapa pesan yang masih diikuti oleh adiguru masing-masing kerana dikhuatiri boleh dianggap derhaka dan dipersoalkan oleh embo'-embo'. Ini termasuk teknik pertukangan besi yang hanya boleh diajar dalam kalangan keluarga masing-masing dan beberapa amalan tertentu.

Umumnya, bilangan reka corak fauna yang dihasilkan oleh pandai kraf Bajau di Kota Belud dan diaplikasikan pada hulu dan sarung parang adalah sedikit berbanding reka corak motif yang berunsur flora dan kosmik. Ini kerana motif flora dan kosmik lebih digemari oleh golongan kraf ini kerana karektor atau sifat Bajau Darat di Kota Belud lebih diinspirasi oleh pemerhatian dan pendedahan terhadap keadaan persekitaran, terutamanya generasi terdahulu yang banyak terlibat dengan aktiviti penanaman dan pertanian, perburuan didalam hutan, aktiviti penangkapan ikan di laut, dan kaedah perubatan tradisional yang banyak menggunakan herba dan tumbuh-tumbuhan.

⁹⁶ Temubual bersama Hj. Majad Halim (2019), pandai kraf Bajau Sama Kota Belud, HKK 19, Kompleks Kraf Jln Conlay.

Walaupun terdapat unsur mistik seperti pengaruh *gimbaran* (saka) pada sesetengah parang Bajau, namun komuniti pandai kraf di Kota Belud mampu mengawalnya dengan nilai ketuhanan. Ia juga hanya melibatkan bilangan yang kecil dan tidak melibatkan kelompok Bajau Sama di Kota Belud. Pegangan agama dari generasi terdahulu dan sifat ingin menghasilkan reka corak motif yang lebih unik terutama bagi tujuan nilai komersil menghalang mereka khasnya pandai kraf muda untuk menghasilkan parang Bajau yang mempunyai unsur mistik dan semangat jahat. Faktor lain termasuklah didikan dan pesanan dari golongan adiguru kepada pandai kraf muda untuk lebih memfokus kepada kualiti dan penambahbaikan parang seperti ketahanan bilah besi serta kualiti hulu dan sarung parang.

Ekspresi keindahan fauna yang bersubjekkan burung memberi satu tanggapan positif terhadap nilai apresiasi dan falsafah ukiran Bajau Sama. Kajian ini turut berkaitan dengan sejarah dan perkembangan reka corak motif beridentitikan Bajau Darat di Kota Belud. Sumber inspirasi terhadap elemen fauna diapresiasi di atas permukaan dan bentuk parang Bajau kerana sifat cinta terhadap alam sekitar dalam kalangan komuniti pandai kraf Bajau.

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TAHAP PENGETAHUAN DAN KAEDAH PENGURUSAN AGROPRENEUR TERHADAP SISA SUBSTRAT CENDAWAN SECARA MESRA ALAM

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Abstrak: *Cendawan merupakan sejenis tanaman yang mesra alam dengan mengambil kira medium tanaman yang digunakan iaitu menggunakan sisa pertanian lain, manakala sisa substrat boleh digunakan semula. Namun begitu, penggunaan semula sisa substrat kurang dipraktikkan oleh agropreneur menyebabkan sisa substrat diurus secara tidak mesra alam. Tindakan ini memberi impak terhadap persekitaran tani seperti pencemaran udara kesan pembakaran terbuka dan pencemaran bau kesan pengurusan pembuangan yang tidak sempurna. Oleh itu, kajian ini meneliti tahap kesedaran agropreneur terhadap penjagaan kualiti alam sekitar semasa pengurusan sisa substrat dan pengetahuan terhadap potensi penggunaan semula sisa substrat. Kajian turut meneliti kaedah pengurusan sisa substrat yang diamalkan oleh agropreneur. Kaedah kuantitatif (survei) dan kualitatif (temu bual) dilakukan melibatkan 40 orang agropreneur yang merupakan peserta Kursus Pakej Projek Agropreneur Muda Cendawan. Hasil kajian mendapati sebahagian besar agropreneur mengetahui tentang penjagaan kualiti alam sekitar ketika menguruskan sisa substrat cendawan. Tambahan pula, keseluruhan agropreneur mengetahui bahawa sisa substrat boleh digunakan semula sebagai kompos. Namun begitu, kebanyakan agropreneur tidak menguruskan sisa substrat secara mesra alam dengan melakukan pembakaran terbuka serta melonggokkan atau dibuang di tempat pembuangan. Terdapat juga sisa substrat cendawan yang dikomposkan dan dijual kepada pihak tertentu, selain ditanam ke dalam tanah sebagai suatu teknik pelupusan sisa secara mesra alam. Oleh itu, galakan terhadap kitar semula sisa substrat perlu diterapkan kepada agropreneur terutamanya oleh agensi pertanian agar sisa substrat cendawan dapat diurus secara mesra alam. Hal ini secara tidak langsung dapat meningkatkan pendapatan agropreneur melalui pengurangan kos pembelian input, penjanaan pendapatan sampingan dan pemeliharaan persekitaran tani melalui pengurusan tanaman cendawan secara mesra alam.*

Keywords: *Agropreneur, Cendawan, Mesra alam, Persekitaran tani, Sisa Substrat Cendawan*

Pengenalan

Industri cendawan diusahakan secara meluas terutamanya di benua Asia yang didominasi oleh China sebagai pengeluar terbesar dunia, selain Amerika dan Eropah (Hoa, et al., 2015; Rosmiza & Juliana, 2017). Tanaman cendawan merupakan sebuah industri yang mesra terhadap alam sekitar dalam proses pengeluaran hasilnya (Rosmiza et al., 2018; Oluwalana et al., 2016). Substrat tanaman ini menggunakan sisa pertanian lain seperti habuk kayu, jerami tanaman bijirin, daun pisang, sisa tanaman kapas, tongkol jagung (Oluwalana, et al., 2016) dan kulit biji koko sebagai substrat atau media tanaman (Mamiro & Mamiro, 2011; Marshall & Nair, 2009; Rosmiza et al., 2016; Rosmiza et al., 2018; Randive, 2012). Malahan, sisa teh (Pani, et al., 1997), hampas tebu, kekacang dan sekam tanaman bijirin (Mamiro & Mamiro, 2011) turut digunakan sebagai substrat tanaman cendawan. Oleh itu, kandungan nutriennya adalah tinggi kerana mengandungi lignoselulosa (*lignocellulose*) yang terdiri daripada selulosa (*cellulose*), hemiselulosa (*hemicellulose*) dan lignin (Mamiro & Mamiro, 2011; Oluwalana, et al., 2016), pektin (*pectin*), polisakarida (*polysaccharides*) serta nutrien lain. Walau bagaimanapun, hasil dan kualiti cendawan bergantung kepada kandungan kimia dan nutrien yang terdapat pada substrat tersebut (Hoa, et al. 2015). Kedapatan nilai nutrien yang tinggi ini menjadikan sisa substrat cendawan mempunyai nilai rantaian tinggi dalam keseluruhan proses pengeluarannya (Oluwalana et al., 2016).

Namun begitu, potensi sumber ini sering diabaikan. Agropreneur sering kali memilih kaedah paling mudah dan murah dalam pengurusan sisa substrat cendawan. Kaedah yang sering dipraktikkan di Malaysia ialah membakarnya secara terbuka dan melonggok atau membuangnya di tempat pembuangan lain. Pengurusan sisa substrat cendawan menjadi cabaran utama yang perlu dihadapi oleh agropreneur cendawan dalam mempraktikkan pengurusan tanaman secara mesra alam (Rosmiza & Juliana, 2017). Oleh itu, kajian memfokus kepada penilaian tahap pengetahuan agropreneur berkaitan kesedaran terhadap alam sekitar dalam pengurusan sisa substrat cendawan dan kaedah pengurusan sisa substrat cendawan yang dipraktikkan. Selain itu, kajian turut menilai tahap pengetahuan agropreneur terhadap galakan penggunaan semula sisa substrat oleh agensi pertanian. Ini penting bagi membuat generalisasi terhadap tahap pengetahuan agropreneur berkaitan penjagaan kualiti alam sekitar semasa pengurusan sisa substrat cendawan.

Kajian Literatur

Menurut Rosmiza et al. (2016), sebanyak lima kilogram sisa substrat akan terhasil dengan penuaian satu kilogram hasil cendawan. Oleh itu, pengurusan sisa substrat secara efektif dan pengoptimuman potensinya perlu dipraktikkan oleh agropreneur. Pelbagai kaedah diamalkan oleh agropreneur untuk menguruskan sisa substrat cendawan antaranya dibakar secara terbuka, dibuang di tempat tertentu serta ditimbus ke dalam tanah (Phan & Sabaratnam, 2012; Rosmiza & Rosniza, 2017). Namun begitu, kaedah ini adalah tidak mesra alam dan sekiranya tidak diuruskan secara sempurna, akan mendatangkan kesan pencemaran ke atas alam sekitar (Ahlawat & Sagar, 2007; Ehtesham & Vakili, 2015); menjejaskan tahap kesihatan penduduk (Josephine & Sahana, 2014; Rinker, 2002; Rosmiza et al., 2016); pelepasan bau yang kurang menyenangkan; serta pencemaran sumber air berdekatan (Ahlawat & Sagar, 2007).

Peluang untuk membangunkan aktiviti hiliran sisa substrat adalah tinggi memandangkan sisa ini mengandungi nutrien yang tinggi; kapasiti pertukaran kation yang tinggi serta kadar mineralisasi yang rendah. Justeru itu, sisa substrat berupaya mengekalkan kualiti bahan organik atau sumber nutriennya iaitu nitrogen (N), fosforus (P) dan potassium (K) (Ahlawat & Sagar, 2011). Kandungan NPK yang tinggi ini menjadikan penggunaan semula sisa substrat cendawan dalam pembangunan pertanian terbukti berupaya meningkatkan tahap kesuburan tanah (Taiwan Agricultural Research Institute, 2012; Yildiz et al., 2002; Zheng et al., 2002) serta meningkatkan hasil pertanian. Sisa substrat cendawan juga berupaya memperbaiki kandungan fizikal dan kimia tanah serta struktur tanah (Ehtesham & Vakili, 2015; Naresh, 2013) memperbaiki tekstur tanah; menguatkan kapasiti pegangan air; mengukuhkan tahap keliangan tanah; serta meneutralkan tahap keasidan tanah (Ahlawat & Sagar, 2007). Tambahan pula, sisa substrat mampu mengekalkan keperluan nutrien yang diperlukan oleh

tanaman serta menyeimbangkan permintaan ekologi terhadap sistem pengeluaran tanaman (Ahlawat & Sagar, 2007).

Oleh itu, sisa substrat cendawan berpotensi tinggi untuk dijadikan sebagai baja kompos untuk tanaman hortikultur (Ahlawat & Sagar, 2007). Ashrafi et al. (2017) menjalankan kajian terhadap penggunaan semula sisa substrat cendawan sebagai kompos terhadap tanaman cendawan susu putih (*milky white mushroom*). Kajian mendapati terdapat penurunan dalam masalah pencemaran sisa buangan di persekitaran. Ditinjau daripada sudut tanaman, penggunaannya berupaya meningkatkan penghasilan spora dan menjadikan pertumbuhan badan buah lebih efektif, peningkatan biologikal tumbuhan dan perluasan peluang ekonomi hiliran. Sebagai contoh, penggunaan 25.0 peratus sisa substrat cendawan bersama campuran 75.0 peratus tinja lembu sebagai kompos kepada tanaman Sawi India (*Indian mustard*) telah meningkatkan ketinggian pokok, jumlah daun dan berat basah per tanaman (Priadi & Saskiawan, 2018).

Dari sudut sosioekonomi, pengurusan sisa substrat secara mesra alam berupaya menjana pendapatan utama hasil daripada pengeluaran cendawan dan pendapatan sampingan yang wujud daripada aktiviti hilirannya. Memandangkan tanaman ini hanya menggunakan sisa buangan pertanian sebagai media pertumbuhan, penggunaan ruang yang terhad serta penggunaan teknologi yang rendah, hal ini memberi peluang kepada penduduk luar bandar yang menjalankan sektor pertanian untuk menjana pendapatan sampingan. Hasil buangan pertanian mereka berupaya mewujudkan suatu perusahaan tanaman lain iaitu perusahaan cendawan. Oleh itu, petani mampu menguruskan sisa pertanian utama dengan menjadikan sisa tanaman tersebut sebagai substrat tanaman bagi tanaman cendawan. Hal ini telah membuka peluang pekerjaan kepada penduduk sekitar, terutamanya kaum wanita dan golongan muda. Perluasan ekonomi di kawasan luar bandar ini berupaya meningkatkan status sosioekonomi penduduk luar bandar (Dijk et al., 2003; Shipra et al., 2018; Tanni et al., 2012).

Metod Kajian

Rekabentuk kajian ini adalah bersifat kuantitatif (survei) dan kualitatif (temu bual). Analisis deskriptif dilakukan untuk meneliti tahap kesedaran agropreneur terhadap penjagaan kualiti alam sekitar semasa pengurusan sisa substrat dan tahap pengetahuan terhadap potensi penggunaan semula sisa substrat. Kajian turut memperlihatkan kaedah pengurusan sisa substrat yang diamalkan oleh agropreneur. Hal ini dapat memperlihatkan keupayaan agropreneur dalam pengurusan tanaman cendawan secara mesra alam. Metod triangulasi data dengan menggabungkan kaedah soal selidik, temu bual dan pemerhatian dilaksanakan. Temu bual bersama agropreneur dan kaedah pemerhatian dijalankan di lokasi perusahaan cendawan bagi meneliti secara mendalam kaedah pengurusan sisa substrat yang dilaksanakan oleh agropreneur.

Sampel kajian melibatkan 40 orang agropreneur yang merupakan peserta Kursus Pakej Projek Agropreneur Muda Cendawan. Kursus ini dianjurkan oleh Jabatan Pertanian Malaysia yang dilancarkan pada 26 Jun 2014. Oleh itu, sampel yang terlibat dalam kajian ini hanya melibatkan peserta yang mengikuti kursus Pakej Projek Agropreneur Muda Cendawan Siri 1/2014, Siri 2/2015 dan Siri 3/2016. Peserta yang menyertai kursus Agropreneur Muda adalah berumur 40 tahun dan ke bawah sahaja. Seramai 40 orang responden telah terlibat dalam siri kajian ini. Pemilihan sampel dilakukan oleh Jabatan Pertanian dengan memilih mereka yang aktif serta berpotensi dalam mengusahakan tanaman cendawan setelah mengikuti kursus tersebut. Namun begitu, terdapat dua orang responden yang berumur 40 tahun ke atas pada masa kajian ini dijalankan. Pemilihan mereka adalah kerana ketika mengikuti kursus tersebut umur responden adalah di bawah 40 tahun dan pemilihan ini

berdasarkan peserta tersebut adalah antara yang berjaya meneruskan projek tanaman cendawan selepas mengikuti kursus tersebut.

Hasil Kajian dan Perbincangan

Profil Agropreneur dan Perusahaan Cendawan

Kajian melibatkan 40 orang agropreneur cendawan yang telah berjaya mengikuti kursus Pakej Projek Agropreneur Muda Cendawan. Majoriti responden adalah berumur dalam lingkungan 26 hingga 35 tahun iaitu sebanyak 60.0% dengan pecahan 42.5% (17 orang) adalah lelaki dan 17.5% (7 orang) adalah perempuan. Terdapat 10 orang agropreneur berumur antara 36 hingga 45 tahun, manakala selebihnya enam orang (15.0%) berumur 25 tahun ke bawah. Keseluruhan peserta terdiri daripada kaum Melayu sahaja.

Jadual 1: Profil Umur Agropreneur

Umur	Lelaki		Perempuan	
	Bilangan	Peratus (%)	Bilangan	Peratus (%)
25 tahun ke bawah	4	10	2	5
26-35 tahun	17	42.5	7	17.5
36-45 tahun	6	15	4	10

Status perusahaan cendawan melibatkan 95.0% (30 orang) adalah berstatus milikan sendiri, manakala 5.0% (2 orang) adalah perkongsian. Cendawan tiram kelabu menjadi pilihan agropreneur dalam menjalankan perusahaan tanaman cendawan iaitu 95.0%. Hasil temu bual mendapati, fokus penanaman kepada cendawan tiram kelabu adalah kerana permintaan yang tinggi dalam kalangan masyarakat berbilang kaum di Malaysia, terutamanya Melayu, Cina dan India. Selain itu, terdapat beberapa orang agropreneur mengusahakan beberapa varieti cendawan dalam satu masa. Cendawan tiram kelabu dan tiram putih diusahakan oleh empat orang agropreneur, dua orang agropreneur mengusahakan tiram kelabu dan kukur, manakala seorang lagi mengusahakan tiram kelabu, tiram putih dan abalon.

Tahap Pengetahuan Terhadap Pengurusan Sisa Substrat Cendawan dan Beg Cendawan

Kajian mendapati 90.0% (36 orang) responden berpengetahuan terhadap penjagaan alam sekitar semasa pengurusan sisa substrat dan beg cendawan. Sementara itu, 10.0% (4 orang) responden menyatakan tidak mempunyai pengetahuan asas untuk menguruskan sisa substrat, di samping memelihara kualiti alam sekitar. Namun begitu, kesediaan agropreneur untuk menguruskan sisa substrat secara mesra alam juga sangat bergantung kepada faktor keadaan bongkah, cuaca dan sikap agropreneur sendiri. Berdasarkan temubual, kekangan utama dalam pengurusan sisa substrat dan beg cendawan secara mesra alam adalah disebabkan keadaan sisa substrat iaitu sama ada rosak akibat serangan penyakit dan serangga. Sekiranya bongkah diserang penyakit dan perosak, bongkah perlu dihapuskan dengan kadar segera. Kaedah yang sebaiknya dilakukan adalah melalui pembakaran bagi mengelakkan serangan merebak kepada tanaman lain. Ini bertepatan dengan kajian oleh Rosmiza dan Juliana (2017) yang mendapati

pengurusan sisa substrat secara mesra alam bergantung kepada keadaan bongkah yang diserang penyakit dan perosak, cuaca dan sikap agropreneur.

Umumnya, sisa substrat cendawan berpotensi digunakan semula sebagai substrat untuk tanaman cendawan atau dijadikan baja kompos untuk tanaman sayur-sayuran, bunga-bunga dan buah-buahan (Ahlawat & Sagar, 2007; Ashrafi, et al. 2017; Priadi & Saskiawan, 2018). Berdasarkan kajian tahap pengetahuan agropreneur terhadap potensi penggunaan semula sisa substrat mendapati keseluruhan responden (40 orang) mengetahui potensi penggunaan sisa substrat sebagai baja kompos. Selain itu, 87.5% (35 orang) mengetahui bahawa sisa substrat boleh digunakan semula sebagai substrat untuk tanaman cendawan berikutnya.

Kaedah Pengurusan Sisa Substrat Cendawan dan Sisa Beg Cendawan

Walaupun kebanyakan agropreneur mempunyai pengetahuan yang tinggi bahawa sisa substrat berpotensi digunakan semula sebagai substrat untuk tanaman cendawan berikutnya dan baja kompos, namun kajian menunjukkan bahawa agropreneur masih tidak mengeksploitasi potensi tersebut. Jadual 2 menunjukkan agropreneur mempelbagaikan kaedah pengurusan sisa substrat dan beg cendawan dengan bergantung kepada faktor keadaan sisa substrat, cuaca dan sikap agropreneur itu sendiri. Kebanyakan responden memilih kaedah yang tidak mesra alam dalam menguruskan sisa substrat dan sisa beg cendawan selepas penuaian hasil melalui pembakaran secara terbuka dan dilonggokkan di tempat pembuangan. Kajian mendapati pemilihan kaedah pembakaran secara terbuka (40.0%) kerap dilakukan sekiranya substrat diserang oleh penyakit dan perosak. Manakala pembakaran bagi sisa beg bongkah cendawan adalah 37.5%. Hal ini bagi memastikan benih perosak dan penyakit dimusnahkan agar tidak merebak kepada tanaman berikutnya. Longgokkan di tempat pembuangan juga menjadi pilihan agropreneur dalam amalan pengurusan sisa substrat (27.5%) dan 60.0% bagi sisa beg cendawan (Jadual 2). Kedua-dua kaedah ini mendatangkan kesan negatif ke atas alam sekitar melalui penyebaran asap pembakaran, pencemaran bau dan mencacatkan pandangan persekitaran. Ini dibuktikan oleh kajian Ahlawat & Sagar (2007); Ehtesham & Vakili (2015); menjejaskan tahap kesihatan penduduk (Josephine & Sahana, 2014; Rinker, 2002; Rosmiza et al., 2016); pelepasan bau yang kurang menyenangkan; serta pencemaran sumber air berdekatan (Ahlawat & Sagar, 2007).

Jadual 2: Kaedah Pengurusan Sisa Substrat dan Sisa Beg Cendawan

Kaedah Pengurusan Sisa Substrat	Sisa Substrat Cendawan	Sisa Beg/ Plastik Cendawan
Dikomposkan	17 (42.5%)	-
Dibakar secara terbuka	16 (40.0%)	15 (37.5%)
Dilonggokkan di tempat pembuangan	11 (27.5%)	24 (60.0%)
Ditanam ke dalam tanah	3 (7.5%)	2 (5.0%)
Dijual kepada pihak tertentu	2 (5.0%)	-
Penggunaan semula untuk tanaman cendawan berikutnya	-	-

Sebanyak 17 orang (42.5%) responden sering menjadikan sisa substrat sebagai kompos untuk kegunaan sendiri bagi tanaman hortikultur. Terdapat seorang sahaja responden menjadikan perusahaan kompos daripada sisa substrat cendawan sebagai sumber pendapatan sampingan. Begitu juga dengan dua orang responden (5.0%) turut menjadikan sisa substrat sebagai pendapatan sampingan dengan menjualnya secara langsung kepada usahawan pembuatan kompos. Kajian mendapati walaupun 87.5% (35 orang) mengetahui bahawa sisa substrat boleh digunakan semula untuk tanaman cendawan berikutnya, namun tiada seorang pun agropreneur yang mempraktikkannya. Situasi ini menunjukkan agropreneur tidak mengoptimalkan potensi sisa tersebut, sebaliknya lebih memilih kaedah secara tidak mesra alam dalam pengurusan sisa pertanian. Hasil temu bual mendapati berdasarkan pengalaman rakan agropreneur lain, penggunaan semula sisa substrat cendawan pada tanaman cendawan berikutnya akan menggalakkan pertumbuhan badan buah yang lebih baik. Hal ini bertepatan dengan kajian oleh Ashrafi et al. (2017) yang berjaya membukikan pertumbuhan badan buah lebih efektif dengan penggunaan semula sisa substrat cendawan dalam tanaman cendawan.

Sebaliknya, kajian menunjukkan bahawa agropreneur mendapat maklumat dan galakan daripada agensi pertanian berhubung penggunaan semula sisa substrat. Seramai 62.5% responden menyatakan bahawa pihak agensi pertanian memberi galakan terhadap penggunaan semula sisa substrat cendawan, manakala 15 orang (37.5%) menyatakan tidak mendapat sebarang maklumat berkaitan penggunaan semula tersebut. Walaupun agropreneur diberi galakan terhadap penggunaan semula sisa substrat, namun hanya sebahagian kecil sahaja agropreneur yang mempraktikkannya berdasarkan hasil kajian dalam Jadual 1. Ini menunjukkan bahawa agropreneur mempunyai tahap pengetahuan terhadap pengurusan sisa substrat cendawan secara mesra alam, namun tidak mempraktikkannya dalam pengendalian perusahaan yang dijalankan. Hal ini mendatangkan kesan pencemaran ke atas alam sekitar.

Kesimpulan

Umumnya, tanaman cendawan merupakan sejenis tanaman yang mempraktikkan amalan mesra alam di peringkat awal dengan penggunaan bahan organik iaitu sisa pertanian sebagai substrat tanaman dan semasa peringkat penanaman untuk mendapatkan hasil berkualiti. Namun begitu, agropreneur tidak mempraktikkan amalan mesra alam dengan lebih memilih kepada kaedah yang mudah dan murah dalam pengurusan ladang iaitu pembakaran secara terbuka dan dilonggokkan di tempat pembuangan. Hal ini adalah bercanggahan kerana sebahagian besar agropreneur mengetahui tentang perlunya penjagaan alam sekitar dalam peringkat pengendalian lepas tuai. Oleh itu, agropreneur perlu didedahkan dan diberi latihan serta kemahiran dengan menggunakan semula dan membangunkan sisa substrat menjadi produk berpotensi. Peranan pihak berkepentingan adalah penting dalam menyebarkan potensi dan kepentingan penjagaan alam sekitar dalam pengurusan sisa ladang. Selain dapat memelihara alam sekitar, agropreneur juga dapat mewujudkan pendapatan sampingan, pembangunan aktiviti hulu serta hiliran, selain berupaya mengurangkan kos pengurusan ladang melalui penggunaan semula sisa substrat sebagai substrat pertumbuhan cendawan.

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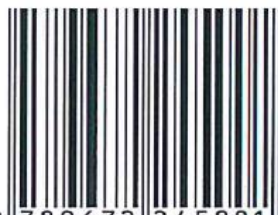
ICHAP 2019

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Published by:
Global Academic Excellence (M) Sdn. Bhd.
(1257579-U)
KELANTAN, MALAYSIA

ISBN 978-967-2245-00-1



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