

Unsur Budaya Dalam Lukisan Modern Negara Kedah

Azizah Ibrahim¹, Humin Jusilin²

^{1,2}University of Malaysia Sabah, Malaysia

¹azizahibrahim706@gmail.com

Kebudayaan adalah keseluruhan jalan hidup masyarakat atau segala aspek pemikiran dan perilaku manusia yang diwarisi dari satu generasi ke generasi lainnya melalui proses belajar. Gambaran tentang adaptasi unsur budaya dalam seni lukis tahun 1940-an hingga 2020. Kutipan akan dilakukan pada lukisan modern oleh pelukis sebagai kajian diskusi dengan menjelaskan gambaran bentuk fisiknya, menganalisis aspek formalistik dan menafsirkan kedua aspek tersebut. Terakhir, pembahasan kali ini akan melihat pengaruh unsur budaya terhadap keseluruhan lukisan Kedah modern. Beberapa seniman telah dipilih untuk menonjolkan lukisan bentuk budaya lokal ke dalam ruang seni saat ini. Ada empat unsur utama yang diekspresikan dalam pembentukan seni rupa, di antaranya terkait dengan konsep yang digunakan seniman seperti teknik, unsur formalistik, dan gagasan karya secara keseluruhan. Keseluruhan kajian terkait citra budaya negara Kedah berpedoman pada konsep nilai, pranata sosial, kebutuhan, dan lingkungan yang menjadi dasar hubungan dengan nilai budaya. Menggunakan pendekatan kualitatif dengan menggunakan teori Erwin Panofsky (1939). Pendekatan ini mengusulkan tiga tingkatan analisis: Prekonografi, ikonografi, dan ikonologi. Data yang diperoleh melalui hasil penelitian lisan, dokumen dan analisis karya yang secara signifikan akan melengkapi hubungan penelitian.

Kata kunci : Identitas, unsur budaya, lukisan modern, budaya negara Kedah

Cultural Elements in Kedah State Modern Painting

Culture is the whole way of life of society or all aspects of human thought and behavior that are inherited from one generation to another through the learning process. An overview of the adaptation of cultural elements in painting from the 1940s to 2020. Excerpts will be made on modern paintings by painters as a discussion study by explaining the description of the physical form, analyzing the formalistic aspects and interpreting the two aspects. Finally, this discussion will look at the influence of cultural elements on the overall modern Kedah painting. Several artists have been selected to highlight the paintings of local cultural forms into the current art space. There are four main elements that are expressed in the formation of fine art, among which are related to the concepts used by artists such as techniques, formalistic elements, and the idea of the work as a whole. The whole study related to the cultural image of the state of Kedah is guided by the concepts of values, social institutions, needs, and the environment which form the basis of the relationship with cultural values. Using a qualitative approach using the theory of Erwin Panofsky (1939). This approach proposes three levels of analysis: preconography, iconography, and iconology. The data obtained through the results of oral research, documents and analysis of the work will significantly complement the research relationship.

Keywords: Identity, modern painting, Kedah country culture

Proses Review : 1 - 20 Mei 2021, Dinyatakan Lolos: 15 Juli 2021

INTRODUCTION

According to the Dictionary of the Board, painting carries the meaning of painting (with paint). Thus, painting actually refers to any form of painting that uses paint. As is well known, paintings have many branches such as paint applied on the surface of paper, canvas and a wide surface such as walls (Henz & Oliveira, 2017). All of these are generally paints but what differentiates them is the type of dye, the surface used, as well as how the colour is applied to the surface. However, the surface of the paint at this time is no longer limited to the surface of canvas and paper but also on various surfaces that depend on the individual himself in exploring other materials. Paintings have now been processed in various Techniques and methods of production (Centeno, 2016). Some have produced paintings on glass surfaces as part of his way of conveying ideas. In addition, paintings can now be produced entirely using computer technology. In the context of this study, the type of paint in question is more towards watercolours and oil paints on paper or canvas.

Elements of local culture and society have long been a theme in fine artwork in Malaysia. Elements such as architecture, costumes and textiles, language and writing, motifs of Malay, equipment, games, folklore, traditional transportation Malay community, food, theatre, martial arts and even the economy of the Malays are among the choice of the painters to work on in their works (Junaidi & Hamuddin, 2019). The way these elements are presented in the work can be traced directly while some require interpretation and analysis.

According to the writing Lee (2018) also explains about the culture itself can be concluded from that the culture is defined as beliefs, customs, norms and even art in a society. This clearly shows that the Malay-Islam has a tradition and culture in everyday life also will lift and elevate the Malay culture and Islam in terms of social norms also practiced in everyday life examples of respect, tolerance, mingle, but still in boundaries and Islamic law and so on (Rusli, 2019). This is because people need help and touch the transparent and honest communication to achieve a more harmonious life in the Malay-Islam. Customs and cultures that cover all aspects from birth, marriage to death are present in the lives of all communities in Malaysia. Customs are a way of life practiced by a society that can describe the cultural patterns of that society. Knowledge of culture is important for Malaysians because many misunderstandings and prejudices arise from the idea of creating a Malaysian national culture based on indigenous culture. This is because culture has a very close relationship with society because there will be no culture if there is no society (Hodkinson, 2016).

The General Meaning of Culture is an inseparable aspect, as it is the foundation that supports the identity

of a country and culture. In addition, it is a mirror of the civilization of a particular society because it contains elements of knowledge, beliefs and cultural norms. There are three aspects of culture according to Pasteruk (2020). First, culture as a cultural system is something that contains ideas, norms, rules, knowledge, beliefs and meanings. Second, culture as a social system is something that contains activities and habits that are patterned from society. Third, physical culture is real or something that can be detected by the human senses and is the result of human culture that is artifacts.

Thus, culture includes an extensive discussion, not only about one's self and development, but also oneself with society as well as the development and improvement that takes place within a society itself. Thus, it is not surprising that culture can be understood in various levels of definition when the effort to realize and understand that these differences exist is what is called cultural awareness. The concept of cultural awareness refers to the awareness that everyone has a different cultural background; hence differences may exist in each person's behaviour. This cultural awareness becomes important not only among the citizens living in a multi-racial country like Malaysia, however, it is also a challenge among communities that share the same culture due to the differences in individual existence. Not all members of society who share norms have a similar way of thinking, so the issue of cultural awareness becomes important if understanding and harmony are the goals that a community wants to achieve at varying levels (Erickson, 2016).

METHODOLOGY

This research aimed to understand deeply on how paintings and colours gives meaning to the local social culture and context. Using qualitative research method I used document analysis in order to collect data to find in depth on how these paintings give meaning to the social culture. Delamont, Stephens and Campos (2017) stated that qualitative data can give more meaningful to the research as researcher will be a part of the research. In this case I myself read through the details about all these paintings and analyse in detail on the information about these paintings. During the analyse process I took note on each aspect of the information given about the paintings and the connection to the social culture. This allows me to gain in depth information about the aim of this research. Documents can gives direct information regarding what we are researching on and gives more input for further action (Bridgen, 2017). This allows me to use qualitative document analysis in this study to find more regarding these paintings.

Table 1 Erwin Panofsky can be seen in table 1 below:

Erwin Panofsky	
Physical Aspects First	The main object and the subject of the idea And External Expression, factual, motive
(Formalistic) Second	The second or conventional object of the subject of the idea, and Storytelling.
Aspect of Meaning (Content & context)	Intrinsic meaning or content, about the world of symbolism

FINDINGS



Work research 1:

Title: Gerek Di belakang Rumah, Year: 2008 Media: Watercolor
Size: 106 x 74.0 cm by Rohaizad Shaari

The uniqueness of Rohaizad paintings in cultural descriptions. Rohaizad Shaari painter was born in Jitra, Kedah in 1969. Graduated in Fine Arts, UiTM, Shah Alam, 1992. This painter has used water colour by taking inspiration from the village scene with all kinds of life as a medium to narrate and speak visually. In the 2000 Gerek Series he took inspiration from bicycles. This was followed by his solo exhibition in the Behaviour Series. The uniqueness of the work will find more characterized by his use of the material and the resulting art is symbolic culture and identity of the Malay community. This statement is also supported by Roslan, Legino and Mahamood (2018) who stated that the art of painting is the cultural root that forms the identity of the nation. The uniqueness of painting in modern art can be seen to be influenced by the creativity of the painter himself. This is so, it can be seen how the bicycle called “gerek” in the Kedah language has been given priority. The symbolism of this bike became a nostalgia for the creators because it was not only a necessity but also a pride of society at that time. Apart from bicycles, cultural values are also very clear

on the use of rice punching tools which are described as having a very clear effect on cultural elements. What is to be highlighted is the diversity as well as maintaining the traditional heritage art in each of his paintings by giving new life in varying techniques, methods, materials and styles in line with the philosophy of modern art flow in Malaysia. The effect of experimenting in using materials and techniques has produced the harmony of natural colours and gives freshness to his paintings (Montagner, Linhares, Vilarigues, Melo & Nascimento, 2018). The appreciation of the cultural values portrayed by the artist is an appreciation of hereditary heritage in the use of equipment. To be a social value that will be remembered by future generations.

His interest in the use of equipment needs of the village community made him perpetuate this subject as a visual nostalgia that should not be marginalized by the future community. This is because it has a very high cultural value. Traditional equipment brings to learn more about the cultural and ethnic history in Kedah itself so as to give ideas in the work. What is more important is how this painting is to assimilate traditional methods and techniques by applying them in the context of modern art. In addition, the difference in there is the application of the identity of the motives of the villagers found in the state of Kedah.

The uniqueness in each of these paintings is also when it is more directed or influenced by its own watercolour painting method that is rarely used by other painters in the state of Kedah. The painter is a native of Kedah who still maintains traditional paintings in his painting art. The style of presentation highlighted in the work is more directed and inclined to realistic paintings and contemporary art on canvas fabrics. This is also supported by the statement of Dudely (2020) namely:

Her approach embrace the use of traditional printing blocks which include her specially designed cultural motifs. Although her batik paintings and batik collages can be interpreted as printed textiles, it is her involvement with the more traditional processes that makes her work unique. The authority of her textiles is derived from a delicate balance between pure abstraction and traditional symbol colours and geometric shapes and border designs.

This statement, can be seen in the uniqueness of the work produced by him through each game of colours produced and interpreted abstractly along with a very interesting arrangement of objects seems to continue to permeate in the soul of the audience who sees his work. The processing of selected materials and subjects reflects the cultural integration of Kedah. The art of painting is considered

to be a current trend that leads to the assimilation of painting art based on the use of traditional images through contemporary objects. This is because of the use of visuals such as figures, fauna and flora in each of his works that cover the cultural elements of the state of Kedah itself.



Title: Pupus Size: 105 x 75.0 ,Media: Watercolor



Title: Kerigat Size: 106 x 76.0 ,Media: Watercolor



Title: Gelagat, Size:74cm X 54cm, Media :Watercolour



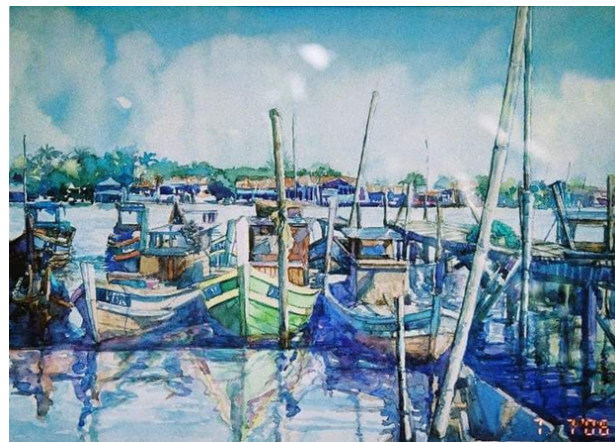
Title: Darjat,Size: 153cm X 110cm, Media:Water Colour

“Gerek” bike theme

Shows the continuity of imagery from the Gerek Series that he began to explore in the first decade of the 2000s. In the early days of the emergence of the image of bicycles or drills in the Kedah dialect, it seems to experiment with bicycle imagery. In today’s life whatever is on the image of a bicycle (except for collectors of antiques). Moreover, obsolete bad bicycles, lagging behind in the sophistication of the modern bicycle creation today. That’s the perception of the audience. But for an old bike painter it is not just a

regular bike. Feel aroused by the image of the bike. The more stimulating sensitivity he thinks goes beyond the ordinary reach of how bad, obsolete old bicycles seem to be outdated as a subject matter of painting, here is the advantage of this painter.

Ackrill (1973) based on Aristotle’s ethics once stated that a painter works by imitating his environment. This statement is true but this painter’s imitation is not an arbitrary imitation. The imitation that is highlighted is the creative imitation in the accuracy of the accuracy of the visual photo recording and far more important than that the works of this second solo exhibition are visual narratives of human life. Old bicycles as a metaphor describe human behaviour in a variety of forms, behaviours’ and vulgarities.



Work research 2:

Title: Kuala Kedah Series (Pengkalan Nelayan), Year: 2003
Media: Watercolor Size: 27.0 x 37.0 cm by Ahamad Fauzi bin Hassan

The work entitled Kuala Kedah Series (Pengkalan Nelayan) was produced by painter Ahamad Fauzi bin Hassan in 2003. The size of this work measures 27.0 x 37.0 cm using watercolour. Located in the northern part of the state of Kedah Darul Aman, Kuala Kedah is a settlement area or a small town in the district of Kota Setar which is better known as a fishing town that also has historical relics. Kuala Kedah which is located only 11 kilometers from Alor Star City Centre is a lowland area located in the coastal area leading to the Straits of Melaka. There are eighteen villages in Kuala Kedah that are located close to each other and have different names associated with the position and events that have occurred in those villages. Given its location near the coast, fishing has been a major economic activity in Kuala Kedah for a long time. However, agricultural activities, especially paddy cultivation, are also practiced in Kuala Kedah.

The Tok Pasai Bridge across the Kedah River promises a panoramic view especially at dusk. From the top of this bridge you can see the rice fields are wide open and rows of boats and fishing boats are busy on the left and right of the estuary of the Kedah River. If the weather is very good,

several islands will also be visible from above this bridge. But the 'icon' that is so synonymous with Kuala Kedah is the City of Kuala Kedah itself which is famous for its lighthouses and some legendary cannons that have their own myths and are still bravely preserved and preserved by the authorities.

Kuala Kedah is actually no less with its own attractions. From the historical aspect of cultural heritage to the activities along the Kedah River (riverine) and the magnificent Kuala Kedah Yacht Marina project, Kuala Kedah actually has many attractions to offer to tourists and visitors. Fresh seafood and laksa as well as glutinous rice in Kuala Kedah are indeed sought after by those who come from outside this town. With only 11 kilometres separated from the capital of Kedah, visitors will not face many problems to visit tourist attractions in Alor Star City such as Balai Besar, Muzium Di Raja, Masjid Zahir, Menara Telekom, Balai Nobat, Balai Seni Negeri, Muzium Negeri, Mahathir's Birthplace and Pekan Rabu.

Kuala Kedah is also the gateway to Langkawi Island by sea. To get to Langkawi Island, tourists need to board the passenger ferry departing from Kuala Kedah Passenger Terminal with a travel time of 1 hour 15 minutes. It is undeniable that the majority of Kuala Kedah tourists are transit tourists on their way to Langkawi. Given the increasing trend of positive tourist arrivals to Langkawi, it is a loss to this town because it cannot take the opportunity to make or keep these transit tourists as tourists Kuala Kedah. At the very least, efforts to attract more potential tourists including overnight transit tourists and further encourage them to spend in the town will make tourism activities and development in Kuala Kedah more meaningful.

In addition to its heritage attractions such as the way of life of fishermen and paddy farmers, its unique food such as Laksa Kuala Kedah or also known as Laksa Teluk Kechai and glutinous rice sambal as well as its fresh seafood dishes, the dominant attraction that is often associated with the history of Kedah is Kota Bah Bahang or better known as Kota Kuala Kedah.

Although not as fresh or so old when compared to the very famous Kota A 'Famosa in Melaka, this very deserving Kota Kedah has a historical relic and a very high heritage element. Located on the banks near the entrance of the Kedah River, this city built in 1782 acted to protect the Kedah government at that time from enemy attacks such as Siam, Aceh and the Netherlands. Among the legacy that still remains to this day are the chess palace-shaped lighthouse that still works and can operate using solar power, the original wall that acts as a fort, several cannon shoots including two legendary cannons known as "Tok Badak Berendam" and "Frog" Puru", Pintu Malim,

Pintu Kota Alor Melaka and the old palace building which has been renovated into a museum that displays artifacts and other historical materials found in the city area and nearby areas. Tok Pasai Tomb located in the parking lot of Kuala Kedah Passenger Terminal is also another historical relic associated with the opening of the current Kuala Kedah town. Probably due to its position in the area and without appropriate efforts such as the interpretation of heritage, then the Tomb of Tok Pasai is seen as an element of heritage that is marginalized and forgotten.

Kuala Kedah the magnificent Yacht Marina located near Kuala Kedah City promises very charming scenery. Anyone who sees the uniqueness of the design of this building will definitely want to record the moments they were there in the background of the building. The beach and the Malay villages dotted the landscape vast stretches of paddy fields is also offering a beautiful view captured primarily in the early morning and late evening when night fell. Surely this area will attract those who love beautiful scenery especially for photography enthusiasts.

Another attraction associated with the natural heritage in Kuala Kedah that many are not aware of is 'bird watching'. According to Chew, Hymier, Nosrat, Shafiz (2014) based on their experience carrying out this activity in the waters between Kuala Kedah and Kuala Sala (between latitudes 6 ° 06 'and 5 ° 57') since 1997, there are many species of birds that can be seen here. During the four years of this bird watching activity, 75 species of birds have been successfully detected and recorded. Among the species of birds are King Shrimp, White Neck, Black Jambul, Stork, White Stomach Sea Eagle, Black Shoulder Kite and Brahminy Kite. Kuala Kedah's location which is not far from other tourist attractions such as Pantai Murni, Seri Perigi Waterfall and Batu Hampar in Yan as well as the attractions around Alor Setar also add value to it to develop as an attractive tourist destination and more famous.

Based on the definition and concept of heritage as described earlier, it can be concluded that Kuala Kedah actually has elements and attractions with heritage values that have the potential to be highlighted in helping the development aspirations of tourism in Kuala Kedah. Since heritage success is more 'non-renewable' (non-renewable) then to develop Kuala Kedah as a heritage tourism destination, the concept of sustainable tourism development is the most practical approach to be implemented. Therefore, in order to maintain the survival of heritage resources available in Kuala Kedah as well as implement a form of tourism development that takes into account the views and opinions of the people and contributes benefits to the local community, the concept of sustainable tourism development in this fishing week.



Work research 3:

Title: Alor Setar III (Jalan Langgar) , Tahun: 2002 Media: Cat air Ukuran: 27.0 x 38.0 cm oleh Ahamad Fauzi bin Hassan

The work entitled Alor Setar III (Jalan Langgar) was produced by painter Ahamad Fauzi bin Hassan in 2002. The size of this work measures 27.0 x 38.0 cm. This work describes the atmosphere along Jalan Langgar was a popular road at that time and as a symbol of pride of the Kedah community at that time, the advantages of the road Langgar because it is the focus of the public in carrying out sales and other business activities. Alor Setar is located in the northern state of Kedah, on the west coast and north of Peninsular Malaysia.

It is located 93 kilometers north of Butterworth, Penang and 45 kilometers south of the Malaysia-Thailand international border. Alor Setar City is the state capital and the main administrative center of the Kedah Darul Aman state government. It is also a business centre for the Kota Setar district and provides services to the surrounding areas as well as the entire state of Kedah in general. There are several institutional buildings such as hotels, stadiums, hospitals and museums located close to each other in Alor Setar. Alor Setar is one of the oldest cities in Malaysia rich in heritage and historical values that have existed since 278 years ago. In addition, there are also several landmark buildings such as Masjid Zahir, Pekan Rabu, Balai Besar and Menara Alor Setar here. Alor Setar is also included in the planning of the Northern Corridor Economic Region (WEKU) which is also involved in the economic development boom of Kedah.

The artist's prowess in making this work dynamic is in the architecture of the building as well as the display of forms including the appearance (shape), braid and tone on the motifs that fill most of this work. The motifs on the carvings of the window lattice wood have been fully utilized by the painter as the main attraction of his work as an emphasis on the culture and art of the state of Kedah. What is more interesting about this painting is seen in this atmosphere, the painter managed to describe an atmosphere of peace in terms of colour and decoration. The features of the building that symbolize the state of Kedah in terms of

architecture and layout of shop buildings. The artist depicts the culture of the Kedah community that makes this place a focal point. The subtlety of these motifs is also built from the influence of Traditional Arts that has long been used in the visual culture of decorative arts. This is align with Ray and Sen (2019) where stated that paintings and drawings can bring more meaningful of the social culture context.

CONCLUSION

In a nutshell from the study of paintings that have been highlighted show that the cultural connection is very closely related to the cultural elements in the state. The culture of the Kedah community, which is rich in manners and distinct eastern values, makes the painting more interesting in terms of storytelling. The paintings produced have also raised and visualized the cultural values of the rice granary state heritage in line with current trends in modern painting in Kedah and in Malaysia with the subtlety and uniqueness of its art that expresses formalistic and practical aspects of traditional techniques as a distinct identity. The elements of cultural symbolism from the use of images have been elevated to the dominant identification in paintings and better understood by all local communities (Khosronejad, 2018). In this case the findings are an eye opener for future researcher to dig and find more in-depth understanding regarding drawing and paintings.

REFERENCES

- Ackrill, J. L. (1973). Aristotle's ethics.
- Bridgen, S. (2017). Using systems theory to understand the identity of academic advising: A case study. *NACADA Journal*, 37(2), 9-20.
- Centeno, S. A. (2016). Identification of artistic materials in paintings and drawings by Raman spectroscopy: some challenges and future outlook. *Journal of Raman Spectroscopy*, 47(1), 9-15.
- Chew, M. Y., Hymeir, K., Nosrat, R., & Shahfiz, M. A. (2014). Relation between grasses and large herbivores at the Ulu Muda salt licks, Peninsular Malaysia. *Journal of Tropical Forest Science*, 554-559.
- Delamont, S., Stephens, N., & Campos, C. (2017). *Embodying Brazil: An ethnography of diasporic capoeira*. Taylor & Francis.
- Dudley, I. (2020). Olmec Colossal Heads in the Paintings of Aubrey Williams. *Art History*, 43(4), 828-855.
- Erickson, M. (2016). *Science, culture and society: Understanding science in the 21st century*. John Wiley & Sons.

Henz, B., & Oliveira, M. M. (2017). Artistic relighting of paintings and drawings. *The Visual Computer*, 33(1), 33-46.

Hodkinson, P. (2016). *Media, culture and society: An introduction*. Sage.

Junaidi, J., & Hamuddin, B. (2019). The construction of Malay civilisation through Malay paintings. *JATI-Journal of Southeast Asian Studies*, 24(1), 243-269.

Khosronejad, P. (2018). *Qajar Shiite Material Culture: From the Court of Naser Al-Din Shah to Popular Religious Paintings*.

Lee, L. (2018). *Malay culture & minority cultures: performing Malay on 'Senario'* (Doctoral dissertation, SOAS University of London).

Montagner, C., Linhares, J. M., Vilarigues, M., Melo, M. J., & Nascimento, S. M. (2018). Supporting history of art with colorimetry: The paintings of Amadeo de Souza-Cardoso. *Color Research & Application*, 43(3), 304-310.

Pasteruk, I. (2020). Community Development in Indonesia: Contemporary Aspects of Culture. In *International Conference on Community Development (ICCD 2020)* (pp. 338-342). Atlantis Press.

Ray, P. P., & Sen, B. K. (2019). Paintings and drawings of Rabindranath Tagore: a bibliometric study. *Annals of Library and Information Studies (ALIS)*, 66(1), 16-23.

Roslan, S., Legino, R., & Mahamood, M. (2018). Identification of Sarong Pattern Within the Context of Malaysia's Contemporary Painting. In *Proceedings of the Art and Design International Conference (AnDIC 2016)* (pp. 411-419). Springer, Singapore.

Rusli, R. (2019). Study of Islamic Thought in Islam Malay Archipelago: Social Studies, Intellectualism and Contextual Cultures. *The Journal of Social Sciences Research*, 5(2), 543-550.