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MAGUNATIP AND WAYANG KULIT: THE INFLUENCE OF MALAYSIAN TRADITIONAL PERFORMING ARTS IN RAZAK ABDUL AZIZ'S 10 PANTUN SETTINGS

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Razak Abdul Aziz has been writing music since in the 1980's. His work *10 Pantun Settings* is among the most frequently performed work since its complete premiere in May 2018. As this is one of the composer's early works, Razak drew his inspirations from the environment he grew up in as his younger self, having some of the songs in this cycle influenced by Malaysian traditional music he had chanced to encounter. From my investigation, of many of these music, he had special fondness towards *magunatip* dance and *wayang kulit*, which he had transformed their idioms into musical notation with his compositional style and used as the music materials in two of the songs in his song-cycle *10 Pantun Settings*. Music excerpts from these songs are used to demonstrate the transformation process mentioned. Investigation on works inspired and influenced by Malaysian traditional music should be expanded to other local composers, in line with the growing interest in researching local works among academics, gaining its rightful place in the world of academia.

Keywords: Razak Abdul Aziz, *10 Pantun Settings*, Malaysian Traditional Performing Arts, Influence, Composer.

1. INTRODUCTION

This paper begins its discussion with introducing Razak Abdul Aziz, briefly mentioning about his academic trainings and career as an academic and a composer, before delving into the works that are the centre of this article, where the author will demonstrate the influence of *magunatip* (a Sabahan's Murut traditional dance) and *wayang kulit* (a shadow puppet theater, prominent in Kelantan) in his works. The paper will end with conclusion and discussion, leaving the readers to ponder upon the possibility of future studies in academia, focusing on Razak Abdul Aziz and other local composers, who are in dire need to be brought into the limelight.

2. COMPOSER'S BACKGROUND

Razak Abdul Aziz is Malaysian contemporary composer, arguably one of the earliest in the nation (Zamani et. al., 2019, p. 76). He received his academic training at Skidmore College in the USA as an undergraduate, and from Columbia University in the United States and University of Edinburgh in the United Kingdom at the Master of Arts and PhD levels, respectively.

As an academic, he served as a lecturer at the Music Department of Institut Teknologi MARA (now known as Universiti Teknologi MARA UiTM) from 1986 to 1993, teaching music theory, composition, and piano courses. Razak then made the decision to tenure at Universiti Sains Malaysia (USM) Pulau Pinang in 1993, responding to an offer by a renown ethnomusicologist, Tan Sooi Beng, at the same time, returning to his hometown to be close to family, before retiring in November 2019 (Zamani et. al., p.77).

As a composer, many of his works have been performed both locally and internationally. Razak Abdul Aziz, a composer from Penang, Malaysia, has been composing music since the 1980s (Hall, 1988, p.30). His compositional creativity utilizes various mediums of instrumentations – solo piano, vocal works, ensemble, piano duo – just to name a few. Among his notable works are *10 Pantun Settings* (1981-1990), *The Fisherman* (2015), and *Etudes for Piano Solo* (2002) (Razak Abdul Aziz, personal interview, 5 May 2018).

3. 10 PANTUN SETTINGS

This work is perhaps the most performed work by the composer. A work that took 10 years to complete (from 1981 to 1990), the texts were taken from *Kalong Bunga Buku 1* (1964), a collection of poems compiled and edited by Zainal Abidin Ahmad (known better as Za'ba), though Razak had specifically drawn text by Ahmad Abdullah in his

Nyanyian Kanak-Kanak (1938), which he found in this collection (Yoshioka, 2018, p. 47). The following table shows the title of each song in this cycle with the instrumentation:

Table 1: Song Title and Instrumentation

Song title	Instrumentation
No. 1 - <i>Buai Adik</i>	one (1) voice and one (1) piano
No. 2 – <i>Buat Kuih</i>	one (1) voice and two (2) pianos
No. 3 – <i>Mandi-Mandi</i>	one (1) voice, one (1) piano, and one (1) violin
No. 4 – <i>Jangan Tengok Kami</i>	one (1) voice and two (2) pianos
No. 5 – <i>Sorok-Sorok</i>	one (1) voice and two (2) pianos
No. 6 – <i>Pinjam Dandang</i>	two (2) voices, two (2) pianos, and SATB chorus
No. 7 – <i>Lumba Berkejar</i>	one (1) voice, two (2) pianos, and SATB chorus
No. 8 – <i>Kalau Salah Jangan Malu</i>	SATB chorus and two (2) pianos
No. 9 – <i>Lan, Kula Inson, Lan</i>	one (1) voice and two (2) pianos
No. 10 – <i>Ba, Ba, Cak!</i>	one (1) voice and two (2) pianos

This narration of cycle centres around Razak's memories in his earlier days, reminiscing the scenery he had witnessed growing up in Penang in the 1960s and 1970s. During the interview with the composer on 24 November 2018, he deliberately mentioned that two songs from this cycle, No. 4 and 6, were inspired by Sabahan *magunatip* and Kelantanese *wayang kulit*, respectively, he chanced to watch in his early years.

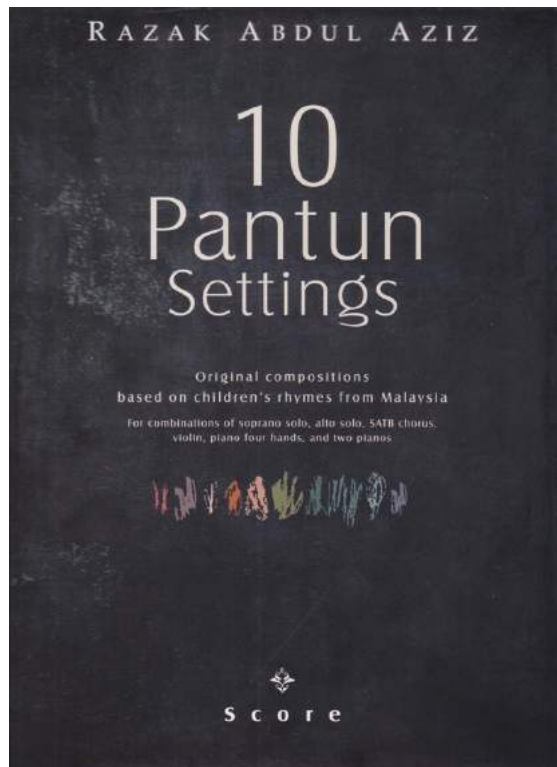


Figure 1: Cover page of *10 Pantun Settings*

3.1 *Jangan Tengok Kami*

The fourth song in this cycle, *Jangan Tengok Kami (Do Not Look at Us)*, was written with an interesting imagination. Razak imagined two groups of villagers, where each group was carrying two crossed pairs of bamboo sticks. These two groups coincidentally met at a junction. As none of them wanted to yield, that had made them to break into a duel, challenging each other with their *magunatip* skills (an art of the Murut people of Sabah). He transformed this imagery into music notation by using two pianos; Piano 1 and Piano 2, mimicking the percussive bamboo sound that accompanied the dance by using loud dynamics and accents. The composer also used various harmonic procedures (e.g.: quartile harmony, descending 2nds, tritone, upper tertian chords), to enhance the percussive quality on the pianos (Razak Abdul Aziz, personal interview, 24 November 2018).



Figure 2: *Magunatip* dance of Murut people of Sabah

Figure 3. Excerpt from the opening bars of *Jangan Tengok Kami*

Razak did not intend to incorporate the rhythmic pattern of *magunatip* in this song as he only took the percussive idea of the rhythm and reimagined it using his interpretation through the use of loud dynamics and accented rhythmic patterns, together with the harmonic procedures mentioned earlier, which could be observed in the excerpt above.

3.2 *Pinjam Dandang*

Pinjam Dandang is the only song in this cycle that utilizes two solo singers; one soloist sings the character of a young girl who is playing a make-believe game, and the other singer plays the character of an elderly woman (*Mak Uda*), alongside two pianos, an SATB choir, and a percussion ensemble. Razak Abdul Aziz was inspired by a traditional

shadow puppet theatre that is popular in Kelantan, *wayang kulit*, when composing this song (Razak Abdul Aziz, personal interview, 24 November 2018).



Figure 4: Kelantanese *Wayang Kulit*

Generally, in a shadow theatre play, the story would centre the royalties and fairy tales. Hence, the opening act begins with an overture *Bertabuh* – a regal instrumental piece, played by the *wayang kulit* music ensemble, led by the *serunai* (shawm) (Matusky, 1997, p. 19). Razak incorporated the idea into this song, giving the introduction a majestic opening played by the two pianos to imitate the regality of *Bertabuh*, setting the ambience right, imagining curtain rising at the beginning of this piece.

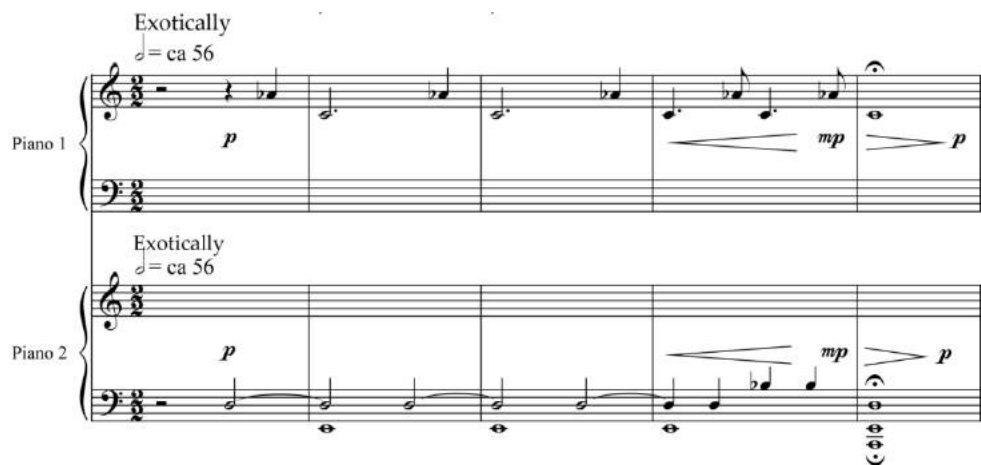


Figure 5: Soft and Majestic Opening of *Pinjam Dandang*, Mimicking the Overture of *Wayang Kulit*

This material will recur later in the middle and at the end as a tool to tie and conclude the song, respectively.

Razak Abdul Aziz demands *Sprechstimme* (a singing style first introduced in the music literature by Arnold Schoenberg in the early 20th century) from the soloists for certain parts in this song. This is written by using a cross “x” symbol on the music stem. The singers need to sing the written pitch ‘half spoken, half sung’ (colloquial and without vibrato) to imitate the characters in *wayang kulit* play, which are spoken. Often times in this song, this singing style occurs when the main characters (the young girl and *Mak Uda*) are having conversation with each other. The excerpt below shows an example of this conversation.

Figure 6. *Sprechstimme* Duo Vocal Line

The soloists carry out their usual way of singing when the symbols are non-visible from their score. This alternation between *Sprechstimme* and normal singing is perhaps, to imitate how the characters in *wayang kulit* interact with each other, which is in line with Matusky’s findings on Dalang Muda’s role:

‘...fixed spoken narration, dialogue, and stereotyped voices for specific character-types...begin to sing specific pieces...’(p.21).

4. CONCLUSION AND DISCUSSION

Malaysian traditional performing arts have always been a source of inspiration for composers. As seen in two (2) songs in *10 Pantun Settings*, Razak Abdul Aziz took the idioms of *magunatip* and *wayang kulit* and translated them into music using his own imagination and interpretation, alongside the chosen text from Ahmad Abdullah’s *Nyanyian Kanak-Kanak*. Having these songs with such inspiration works well with other songs in the cycle as the complete narration takes places in a Malay village setting in the 1960’s, as staged during its premiere in May 2018 (Nico0120, 2018).

Many other local composers were inspired by Malaysian traditional music. Amongst are Tazul Izzan Tajuddin, Marzelan Salleh, and Ramlan Imam (just to name a few). Tazul's music were also influenced by the Malaysian traditional music as seen in his work the opera *Puteri Saadong* (2013-2016). Tazul incorporates *gamelan* and *mak yong* ensembles in the composition, alongside standard Western orchestral instruments (string, woodwind, brass, and percussion) in its orchestration. During its premiere in January 2015, Tunku Abidin Muhriz reviewed this work in *The Borneo Post*, saying, "[a]t times the spiritual meanderings of the *rebab* are incised by a pianissimo discord from the first violins, at others the oboe is employed to imitate a *seruna*" (30 January 2015).

Marzelan Salleh, in his piano solo work *Puteri Gunung Ledang* (2015), was mesmerized by the tale of a mythological princess, Puteri Gunung Ledang, who allegedly lived during the late era of Melaka Sultanate. She fell in love with Hang Tuah, a Malay warrior who was assigned by the sultan to propose to the princess on his behalf, only to end with a tragedy. In Marzelan's mind, he uses two (2) types of scales that are synonym to gamelan music, the *slendro* and *pelog*, which could be found in Malay *gamelan* of Malaysia (though the ensemble originated from Indonesia) to portray the two (2) characters, Puteri Gunung Ledang and Hang Tuah (Salleh, 2018, p.12).

Ramlan Imam, in his art song *Putera* for voice and piano, included an interlude and a postlude written in Malay dance *joget* rhythmic pattern. This song was originally part of a musical theater *Merdeka* (2001), where Ramlan was assigned to write an orchestral music for this play (libretto by Hatta Azad Khan). Over time, he felt this song could be further explored to stand alone as an art song, hence, rewriting the music for solo voice and piano (Imam, 10 March 2020).

This discussion opens up a few possibilities for future investigations; first on Malaysian composers such as Razak Abdul Aziz and others, second on the works of these composers, how they are inspired by their cultural surroundings, childhood exposure, and adulthood experiences. While a handful of music academics are fascinated with research on Western music, there is a heightened interest amongst local researchers who are starting pay attention on our homegrown composers. It is vital to have local academics researching on our composers and their works, be it inspired by Malaysian traditional performing arts or other sources, as it is time to take these composers to a higher platform, standing tall together with their Western counterpart.

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SMALL SCALE STUDIO SETUP (4S) CREATION : CURRENT TRENDS IN ANIMATION INDUSTRY ENTREPRENEURSHIP

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Self-employment and self-entrepreneurship activities among graduates in local and global economic trends lead to the birth of small scale animation studios. Government funding and business exposure in higher learning institutions are driving the young workforce to establish their own company rather than working for others. The current generations of graduates are very much in favor of entrepreneurship and begin to break away from the notion of stability in conventional professions due to the lack of flexible work-life balance and office benefits. Company ownership and financial freedom self-management remain the most recent phenomena in today's graduates. The idea of maintaining self-expression and control of the personal intellectual property is driving the young animator to venture into a small scale studio setup (4S).

Keywords: Small Business, Graduates, Animation, Studio, Entrepreneurship

1. INTRODUCTION

1.1. Establishing a Sustainable Model For Creative Graduate

The new generation behavior is positively affected by technological change, globalization, and economic disruption. Among the factors are they are inclined towards tech and their gadget affinity helps shape their way of living. The current trends in the local and global economy resulting in the birth of small creative multimedia company, particularly animation. Malaysia ranked as the first most attractive emerging market in Asia and identifies as top investment destinations in the world, supported by the market-oriented economy and pro-business policies (Digital Economy Corporation, M. 2018). Government funding and alumni entrepreneurship success story exposure in universities are driving the young workforce to incorporate their own company rather than working for corporations.

2. SMALL ANIMATION STUDIO SETUP TRENDS

New media business all over the world is rapidly changing and evolving. Animation, VFX & video games industry was estimated at US\$ 264 billion in 2019 with the projected growth in the animation industry the rate of 2-3% (Newswire, 2019). Although global corporations make up most of the stakeholders, small businesses still maintained both growth and stability. Private companies are focused and more concentrated on a specific skill set and more versatile due to the nature of the compact size business and able to change to the appropriate exit strategy to match customer demand. This phenomenon is a direct result of studio flexibility and agility, meaning they can adjust and comply with their customer demand more effectively. Small studio leverage to maximize the open-source software as a way to stay lightweight and outpaced much larger organizations resulting in a more inexpensive price on the market (Manrique, 2015). Thus, this phenomenon enables us to consider and address the considerable potential of small studio setup. This paper discussed the advantages of small animation business setup venture on graduates and outlined the necessary model-based current trending animation industry practice in Malaysia.



Figure 1: Malaysian animation companies and it's intellectual property.

3. STRATEGIC FACTORS OF A SMALL SCALE SETUP

3.1 Lower company overhead cost ensure a higher sales margin

A small setup ensures a higher payment margin distributed throughout the company if properly guided. Typically, a group of digital talents tend to form small enterprises led by the founders. The small enterprises ecosystem has a variety of digital talents skills and multi-tasking capabilities. As a result, lower overhead ensures a minimum number of people working on the project.

Small enterprises may be paired with a range of small entities or associations to shape and sell a project that needs a bigger workforce. The benefits of partnering through strategic collaboration are by joining the established collaborative network. This can therefore shape the potential to meet the needs of their clients with the best ideas.

3.2 Small businesses commonly adopt a narrow market focus

Small scale studio typically focused on a specific animation genre. This is a characteristic surveyed by clients because they are usually seeking a content developer that possesses meaning and maintains a sense of purpose (Kuslich, 2014). A small company usually take one project at a time, and this advantage ensures a higher-quality output due to the nature of the small company that has the more senior workforce and high skill worker and work consistency. Specialized projects frequently offered a higher price due to the skillset demanded in the scope of work (Giardina, 2016). This is an ongoing trend in entrepreneurship among graduates that focusing on a specific type of animation and promoting a niche genre as a brand name for their company.

3.3 Low Managerial Cost

Minimum managerial personnel eliminates the unnecessary above the line cost that does not contribute to the project production. Nonlinear simulation and management can be introduced since the manpower is not that significant. For example, creative director and art-based manager can supervise managerial tasks without having a set of managers in the team, therefore eliminate over the line cost. Indeed, by reducing managerial positions, small companies are able to offer specialised benefits and incentives if they meet certain requirements.

Cloud and big data development make the environment for digital network technologies feasible and cost-effective. With these communicative affordances of digital environment, rendering processes can be remotely monitored. This reduces overhead and expenses, because the operating costs are low, and multitask have been performed. Also, hardware and software can be rented on a project scale, reducing the need to purchase an equipment that will be out of date in three years.

3.4 The 4th Industrial Revolution Technology Leverage

Tech-savvy small companies utilized the maximum capabilities of current technology. For example, cloud rendering undoubtedly reduces time and money invested in rendering exercise and makes it more efficient. This technological advancement eliminates the need for machines and manpower into the equation. In this context, multiple teams with a range of assigned projects can be done simultaneously, thus minimising documentation with human resources.

Growing cloud technology also affected industrial revolution infrastructure, where virtual office space, nomad workstation, and online meeting platform have become a new norm in current business trends. In this relation, fresh graduates are inclined to work remotely, tailored to the capacity of small studios with flexible work environment.

3.5 Flexible Time and Nomad Office Setup

Avoiding morning traffic is a convenient benefit for employees and also a factor that is favoured by young generation of workers to meet flexible working hours. However, this benefit offered only on a contractual basis. Normally, small setup companies operate within flexible hours and/or in submission-based and task-based settings. The former and the latter usually happen with a range of options.

Indeed, the growth of digital startups which use advanced wireless technologies, succeeded in adapting the 'work remotely' norm to gain time flexibility. In this sense, the young 'digital natives' represent a wide range of multitasking tendencies (Ettinger & Cohen, 2019) and bring new insights on a remote-friendly work environment. Thus, the concept of a virtual office emerges from working remotely, empowering the future work of digital to grow. This approach significantly increases productivity and enables efficiency of multiple tasks.

4. METHODOLOGY, VARIABLES AND DATA

The research and analysis for this study were carried out in three phases:

4.1 Cluster data collecting

Phase one activity revolved around primary data gathering through quantitative surveys and qualitative interviews with companies' representatives in Klang Valley and Cyberjaya. The survey was focused on three segments:- company size, current project, and business projection. An interview with 15 companies with random size, background, and scalability are chosen for this study. Further information for a larger ASEAN demographic over the previous years was gathered by official government-linked institutions (Digital Economy Corporation, M. 2018).

4.2 Analysis of Findings

Phase two is an exercise identifying company characteristics. An overview will be published with the data tabulated gathered. These findings will be divided into two clusters according to the size and overhead of the company.

4.3 Proposed Method

Phase three concludes the finding and designed a business model to suggest for fresh graduates. This model is designed to make full use of current business trends and development.

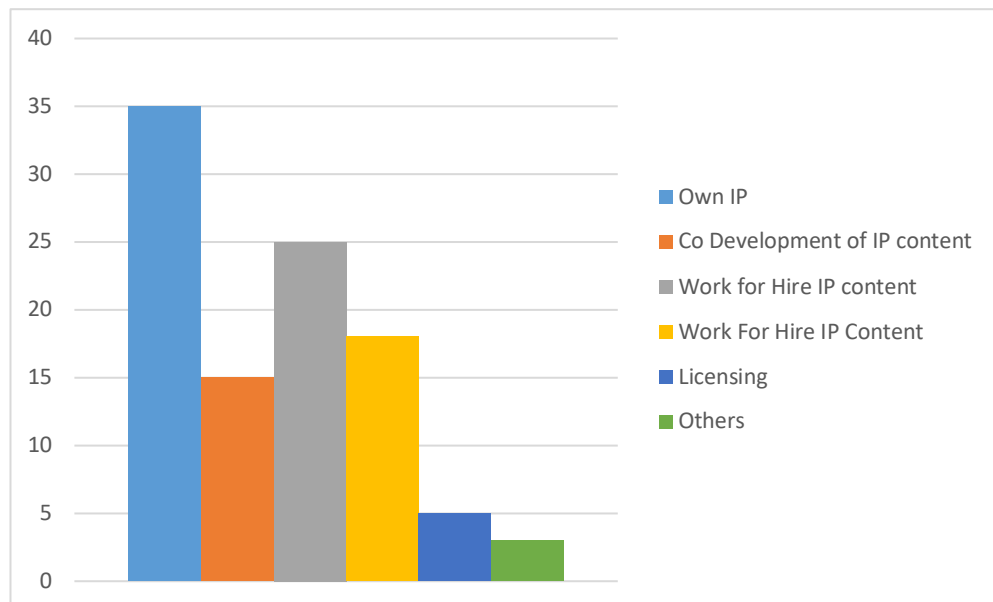
5. EMPIRICAL RESULTS AND ANALYSIS

5.1 Business Model Type in Typical Malaysian Animation Company

From the preliminary interviews and literature findings, IP (Intellectual Properties) creation is very costly and would break the bank. Most of the businesses in creative ventures are either funded by investors or have a direct relationship with broadcasters. Companies and broadcaster bounded projected tasks for more than 5 years and bind by a contractual agreement. Small studios are more interested in outsourcing projects from another client (25% direct and 18% indirect) and this accounts for more than 43% of the projects in the data. As a result, the studios has a more flexible option and therefore more time to focus on their pet projects. However, there a few animation studio practices licensing their IP to other companies (Digital Economy Corporation, M. 2018).

Malaysia Digital Economy Corporation (formerly known as *Multimedia Development Corporation*) is one of the authorities entrusted in the monitoring of digital content development growth in Malaysia. An overview of current animation trends was published in 2018 to present a clear view of the region’s animation industry, specifically from the angle of development and production. It seeks to understand the region’s industry landscape, scale, and value, as well as its global market reach and forecasted outlook. There are several practices trends in the animation business. Based on the statistical result in table 1, indicate the majority of them creating their own IP, while 14% are co-developing with other companies to develop the content. The second-highest number is work for hire from a direct source or as known as a *sub-contractor*. While the rest of the companies practiced licensing and other activities.

Table 1: Project Type in Malaysian Animation Company.



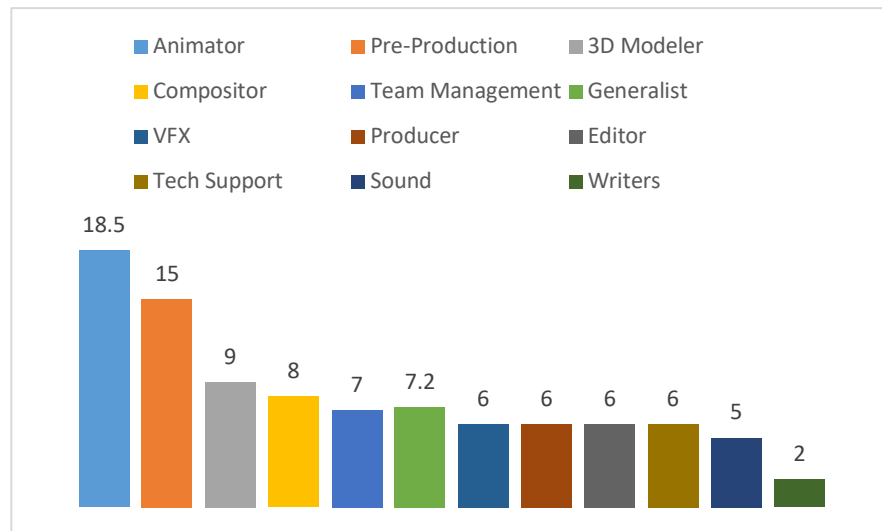
5.2 Type Of Work Variations in Malaysian Animation Companies

Small and big companies major has its own characteristics in its managerial style and approach. Big companies often adopted a pyramid structure in their organization while the former will resolve to a divisional studio management model. Typically, a company department is divided according to the role and function. While animators are the biggest number in the data collected, it is a known fact that big companies employed more managers to ensure a smooth pipeline. While multiple management posts in a large business make up 7%, in reality, a large portion of the office budget is consumed by a cumulative salary for managers. Small business practice multitasking on multiple roles throughout the whole project and this eliminate redundancy and ensuring minimum paperwork with the human resources department. In fact, there are cases where the employees are assigned outside the specification of their work. For example,

a storyboard artist also acts as a sound engineer and compositor. This implies that multitasking ability is a typical feature of small business setup in Malaysian animation industry. In other words, the multitask pattern describes the identification of creative industries mainly due to the reduction of employee and production cost (Yoon, 2019) and these insecure circumstances caused inequality in creative profession in animation industries.

Based on table 2, the animator produces the most substantial section in an animation company. This number reflects the importance of the production team (18.5%) and pre-production (15%) additional acquired data according to South East Asia Animation Report 2018 with combined population N=68. Interestingly, pre-production stages, such as storyboard artist and scriptwriters indicated as 15%, shares the second significant position in an animation company.

Table 2: Position and Role Distribution in Animation Companies.

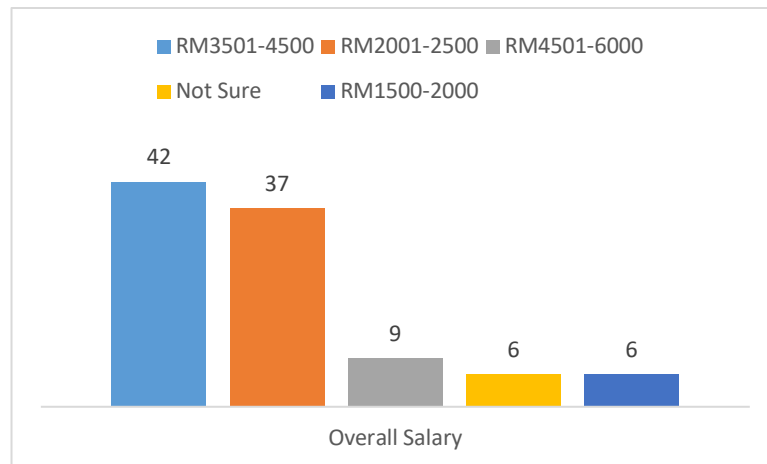


5.3 Salary Range in Small Companies

The company size determines the range of profit and salary. Small companies normally recruit more skilled employees and eliminate preliminary training for inexperienced graduates. The experienced team was able to work efficiently without continuous supervision and remove the need for many managers.

In table 3 indicated that the largest salary range comes from animators and according to the previous report for positions based in Malaysia (Digital Economy Corporation, M. 2018).

Table 3: Overall Salary Overview in Small Animation Companies.



6. DISCUSSION AND CONCLUSION

As a result, previous studies and business models runs by a smaller company and find success were reiterated by a previous study (Bendazzi, 2015), where a small animation studio can make a huge difference in the competitive market. There is no doubt that further challenges will arise along the way. Smaller businesses are willing to take a pragmatic and measured approach to have a good chance of thriving in the future. Based on the findings, there are few considerations and recommendations for graduates and youths venturing animation business such as:

6.1 Low risks Concept

Creating a business plan that does not break the bank. Most small companies operate on a maximum capacity with lower monthly operational expenses. This can leverage more payment for artists and more quality work (Gray, 2017). As animation production is goal-oriented, timeframe-consuming and financially-driven (Collier, 2019), maintaining a small footprint while keeping the niche market high will provide high profit. In other words, all progresses in animation production involve substantial risks, costs and infrastructure that have to be restructured. In this sense, the cloud computing flexibility also provides more accessibility which brings the production to another stage. By strategizing the animation team for more mobility and work flexibility, which translates into less need for large office space, small scale studio can rent a coworking space at a fraction of a price and cost effective.

In addition, working remotely in flexitime from home boosts job satisfaction, which also linked to increases work efficiency (Kröll and Nüesch, 2019). This indicates that flexibility is the main factor of small scale studio innovation to fulfill industry needs.

6.2 Financial Overview

It is necessary to have a financial review, and determine how the company and project size will accelerate. The graduates must grasp the financial model of small studio setup and observe the budget closely with proper assessment of accounting. This means graduates must learn about contingency strategies from contractual agreements and truly understand their work scope. This can be achieved with the guidance of a legal firm or consultation with other professionals in the industry network. Consequently, a small company must create a benchmark to maintain a profitable business that ensures a good profit margin and preserves the capital for the next ventures.

6.3 Define the Company's Legal Status

Legality and good contractual practice are essential in order to protect the contract with the client. Small businesses, particularly small-scale animation studios, would not allow themselves to be trapped in open terms contracts that would end up draining their resources. While a small company can build experience through smart cooperation, the extend of collaborative work between those parties must be written. Graduates will expand their company to the big game and possibly expand their workforce to maximise capacity, given the right investors or collaboration with corporate entities. This would happen sooner or later depending on the economy situation. At the time of this writing, our nation face with Covid-19 global pandemic and large enterprises suffer while small animation studios still constantly busy with the medium-scale jobs (Grater, 2020). In fact, the social distance limit during the Covid-19 pandemic does not actually affect the production of animation (Ellis, 2020).

In conclusion, this discussion ends with career expeditions of potential graduates from freelancer jobs and eventually turns into owners of a business. In fact, to boost the creative economy intensively, government-based agencies offer a range of assistance and financial support for small companies, thus providing creative enterprises with a golden opportunity. It does not end here, however, it is important to consider the solid fundamentals of entrepreneurship for broader benefits in animation industry. In particular, fair accountability for both creative workers and management, which must be a fundamental principle of company owners, is a major element of corporate honesty to contribute and encourage the growth of creative economy.

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APPLICATION OF NORMAN'S THREE LEVELS DESIGN- THEORY FOR ARTEFACT ANALYSIS OF CULTURAL RELATED DESIGN PROCESS

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Culture always associate with human activity which could give an identity. Any culture that associate with materials and objects is an aid to the creation of lasting identities. The culture will suffer loss and extinction due to less attention and preservation. In reality, designers seem less to care in injecting the cultural value in their creation and facing hardship in translating a culture object into a product. Designing a product with a cultural element could emphasis its sentimental and commercial value in the global market. Therefore, this paper aims at proposing a design process framework on how culture can be employed to generate and create product. The proposed framework explains how a culture object can inspire designers to create a product with the intervention of Norman's Three levels of Design theory. The Artefact Analysis and online survey are used to obtain the finding and creating a proof of concept that the proposed framework model capable to provide valuable references for designing a culture-inspired product. On the other hand, the local identity could be brought up globally through culture-inspired products.

Keywords: Cultural Element; Design Innovation; Design Model; Design Process; and Product Design

1. INTRODUCTION

Culture is pattern of living of groups in society which encompasses histories, beliefs, languages, arts and behaviours (Itualua-Abumere, 2013). Culture also represents someone's identities or local identities and it is important to be preserved so that the future generations know the culture which has been passing down by their ancestors. Designing a product with local culture features has become a critical matter especially when highlighting cultural value from the design aspect (Lin et al., 2017). Designing a product with culture characteristics could stimulate innovation and embrace creativity, aesthetics, function, and other connections for the living's needs. In the 70s and 80s, cultural-oriented products were highly preferred than the technology-oriented products and they are used to attract consumers in the fast-developing countries (Wang et al., 2013).

It is observed that many designers are lack of awareness to apply culture value in the design. According to Razali & Hands (2017), designing a product with culture value has been a challenging issue for most Malaysian local designers. In addition, many companies and designers in the present are more concerned about the technology, functions, and production. Hence the culture elements, history, traditions, and local identity are slowly fading and not being aggressively emphasised into the design. The researchers believe by preserving and promote and embedding local essence in the design can be considered as regional marketing channels, which provide an easy-to-communicate touchpoint for showcasing culture. Culture inspired product will be a key design evaluation point in the future as culture plays an important role in design field (Chiao et al., 2018). Hence, designers are encouraged and exhorted to foster and embed culture element and preference while designing (KunPyo, personal communication, July 30, 2019). Cultural inspired design or branding could catch one's eyes and stand out from other competitors when expressing their identity (Wang et al., 2013). In other words, designers play an important role in designing a product with a culture element and believing that could enhance the product value in the global market.

2. CULTURE INSPIRED DESIGN (CIP) PROCESS

Designing is the process of imagining and planning a creation, innovation, and invention with, strategies and design thinking approach. Design is no longer seen as just beautify the physical outlooks of the product. There is a broader understanding in the industry that design can influence the experience, impacts the perception of entire brand and end users' experiences. Meanwhile, a design process is a systematic approach or a framework for designers and experts involve to follow when designing

or developing better products. This is important as it helps to solve potential problems of the new products designed and helps to break down the complicated project into manageable sections. There are many stages in a design process which typically includes defining the problem, research, brainstorm and analyse, develop a solution, validate and improve. All these stages are used to ensure that all the products and creations created can be produced and sellable (Chicago Architecture Center, 2019). Researchers believe that the proposed design process must apply with cultural value while designing a product in order to bring the sentimental value which shows the closest to human preferences and experiences like consciousness, perception and life's lessons. It has been well supported by Matthew (2013) that culture and cultural value involved significant roles over almost all fundamental aspect of human condition as culture is like an individual which more or less consistent pattern of thought and action.

Culture element including ideas, values, norms and belief could be one of the inspiration or subject matter during designing. Culture can be revealed through the designed products and the process of designing is known as a "culture-making process" (Goncu Berk & DeLong, 2013). CIP design is a process of meshing creativity, culture and art into a modern product which the cultural value and aesthetic of the product could satisfy the end user (Luo & Dong, 2013). Hence, a CIP process is significant for designers and researchers while designing where a culture object can be translated into product efficiently. Thus, the researchers adapted the Three Levels of Design (3LD) theory proposed by Don Norman as artefact analysis tool into culture inspired design process framework.

3. THREE LEVELS OF DESIGN (3LD)

The researchers believe that the 3LD is helpful in extracting denotative and connotative values from a cultural object and this will apply into culture inspired design process framework. The denotative values of the object are the literal meaning and the physical characteristic found where the connotative values of the object are anything or words that related to emotional meaning and cultural implications that developed from human pattern of living.

Figure 1 shows the 3LD namely visceral design, behavioural design, and reflective design. Visceral design focuses on the first impression and physical appearance of the cultural object which includes form, colour, texture, and details. The behavioural design focuses on the functions and its usability where the reflective design is about focusing on the rationalisation and intellectualisation of the cultural object. This theory is

commonly applied in user experiences studies because the aspects or levels in the theory are highly interconnected and closely influenced to human's emotional system. In our point of view, product designers and researchers can impose this theory when translating an object into a product.

There are few existing successful researches used the 3LD such as Aftab and Rusli used 3LD to study the factors enabling long-lasting emotional relationship between products and user. The study used to investigate how discarded product can be adapted through emotional design. The outcome of the research concluded that visceral and behavioural elements of the product was causing the users to discard the product faster compared to emotional elements (Aftab & Rusli, 2017). On the other hand, a group of researchers (Lin et al., 2017) also did a on report regarding on "Cross-cultural Design Workshop for Stone Carving. The workshop provided the designers and participant a cross cultural model which has the element of 3LD as a valuable reference for designing a successful cultural product especially for stone carving.

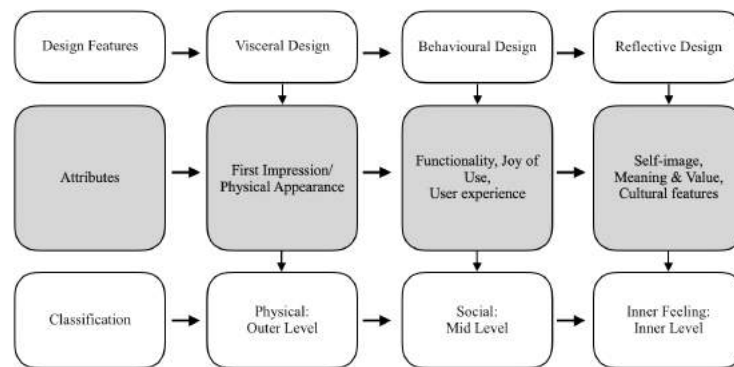


Figure 1: Three Levels of Design and Its classification

4. ENGAGEMENT OF CULTURE, USER, PROBLEM AND DESIGNER IN CULTURAL PRODUCT DESIGNING

Consumers consider many factors when purchasing a product including functions, cultural meanings, aesthetics values and also emotional aspects (Wang et al., 2013). Figure 2 illustrates that cultural, user's demand, designers' perceptions and interpretational are the principles for cultural product development. Culture and user are important factors to be considered by designers when designing a culture-product. Different places have different culture and people behaviour is shaped by the cultural values in a community. Cultural identity could be highlighted through design and it deals with users 'perception (Razali & Hands, 2017).

Designers need to understand users' experience and environment at the beginning to have the ability to transfer the cultural value context into an object. Users' role will need to be considered into the design process and communication problems can be reduced when the research methods are combined with visual probes (Goncu Berk & DeLong, 2013). Designers will need to identify the problem existed and culture features to be embedded into the product designing in order to improve the product identity and fulfil the users' experience.

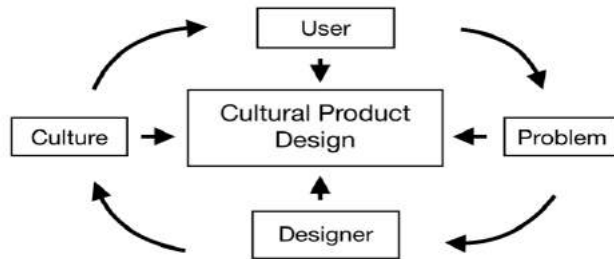


Figure 2: The Engagement of Culture, User, Problem and Designer in Cultural Product Designing

5. METHOD

Figure 3 illustrates the diagram of implementation of NTLD as Artefact Analysis tool in Research Methodology. A set of online survey is designed to identify designer's experience when designing cultural product. A total of 40 respondents who involved in the online survey are designers. Artefact Analysis is useful to explore the material culture and subject matter in terms of physical appearance, symbolic meaning of the object, and inner feelings that can impact the consumer belief. A Cultural object can be studied easily through NTLD with aid of Artefact Analysis as the list of standard questions enable designers or researchers to study a cultural object thoroughly. The result of Artefact Analysis will be used for developing keywords and characteristics of the proposed product. These keywords also enable to generate PDS before the further design development taking place.

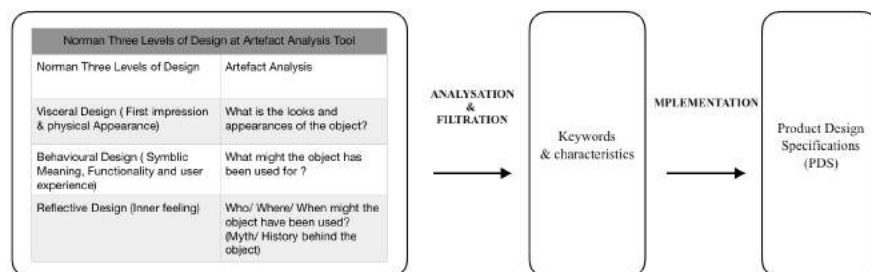


Figure 3: Norman Three Levels of Design as Artefact Analysis Tool in Research Methodology

6. FINDINGS

Figure 4 illustrates the finding of the survey which shows that majority of the respondents face hardship while designing with something cultural element (42.9%), follow the standard design process when designing (48.6%) and most of them would like to see a culture inspired design model with culture element's extraction as guideline (68.6%). Thus, authors propose a Culture-inspired Product (CIP) Design Process in this research.

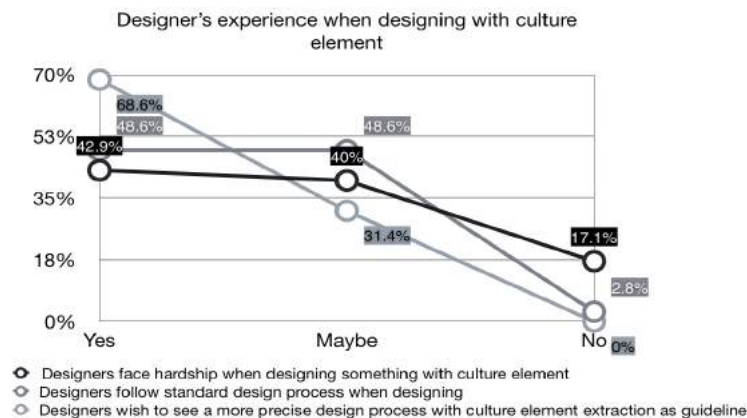


Figure 4: Designer's Experience when Designing with Cultural Element

7. IMPLICATION

7.1 CULTURAL INSPIRED PRODUCT (CIP) DESIGN PROCESS MODEL

The design process is dynamic and vary from one project to another, but for this research, the researchers tend to follow a similar philosophy or framework develop by Norman known as Cultural Inspired Product (CIP) model as illustrated in Figure 5. This model is emphasis on the studying of culture objects and how it could enthuse and influence designers, and how they can interpret the design in step by step basics. Design isn't just about making things look appealing. It is about taking products from being usable to delightful and have some of local content values and beyond that to meaningful. Embedding cultural features into a product can highlight its sentimental and commercial value which at the same time can promote the uniqueness of the local culture globally. The design process model proposed uses NTLD as artefact analysis tool to extract keyword and characteristic of the cultural object for Product Design Specification (PDS). There are three major phases composed in this model which are the "Research", "Design" and "Testing".

Phase 1 is the “Research” phase which comprises of “Identification” and “Analysation”. The selection of subject matter of cultural objects is needed, in order to understand the semantic and semiotic meaning of the subject evaluation. The cultural object chosen will be analysed based on NTLD, then the keywords and related characteristics will be abstracted and added into design brief and specifications which acted as a design parameter.

Meanwhile, the 2nd phase is “Designing” stage which includes “Translation” and “Implementation” which focus on the development of cultural object features. The significant culture elements are stems from product brief and specification’s, and then it must be translated and transpired through sketches and drawings. This is vital process where the designers must know how to express the meaning of each cues from the keywords that leads to senses of purpose through creating, connections, memories and experiences. Later, mock-up and prototype are created in the next phrase to preview the adaption of culture element in product and acceptance of the end user. Finally, the last phrase is “Testing” and validation where the re-briefing or refining of the product will be carried out if the product does not comply to fulfil the requirement during the validation process.

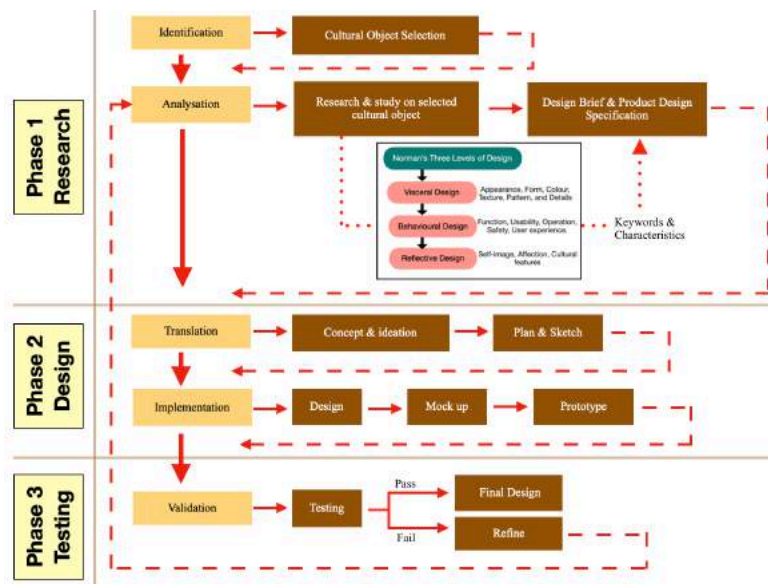


Figure 5: CIP Design Process Model

7.2 KEYWORDS AND CHARACTERISTIC EXTRACTION OF CULTURAL OBJECT THROUGH NTLD

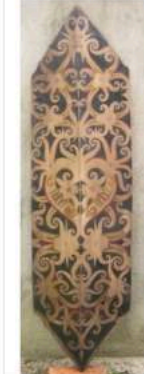
Typically, the designers design a product based on specifications and consumer preferences in order to fulfil the requirement of client or company’s needs. By having the image words, the researchers believes that the keywords can be translated as a

design motif and have some story behind it and must consists of symbolic meaning that associate with culture and belief .The implication of characteristic or image-words of the selected cultural object may help designers in styling and designing the product of the end users. For this research context, the connotative and denotative values of the cultural object are identified its semiotic and semantic meaning. It is a challenge for designers and researchers to synthesis the semiotic and semantic meaning of an object which may lead misinterpretation. By applying this theory, misinterpretation could be minimized, and armour shield or as known as “Terabai” in Iban dialect is chosen as subject matter of this research. Terabai is a wooden shield that carved from hardwood with tribal pattern drawn or craved on it which uses as protection shield during the war, hunting and show victory and status of the owner during the past. Terabai is custom-made and its height is about two-third of its owner.

Table 1 shows keywords and characteristic extraction of cultural object for PDS, Terabai is analysed based with all the design features in NTLD theory accordingly from the physical outlook (Visceral Design) to social usage (Behavioural Design) and the inner feeling (Reflective Design) with the aid of Artefact Analysis. The attributes and descriptions (image words) of the Terabai are listed and cluster according to the theme and this process required experiences and skills. The designated theme must including descriptors which represent common group of abstract meaning, functions, duties and must have some connection in reflecting to the idea and subject.

For this research, the image words are grouped into three main themes known as “Aesthetic”, “Material” and “Image”. The theme of “Aesthetic” included form and shape, colour, pattern and appearance of the chosen object. The second theme is “Material” and it comprises descriptors such as material utilisation, finishes, jointing system, and construction. The descriptors of “Image” theme consists of styling, trend and emotion. Once the theme is identified, the keywords of design characteristic are extracted for further develop process. The keywords must be self-explanatory to the theme, for example appearance which means of the physical looking of the object and shows reflection of the theme “Aesthetic”. The keywords of design characteristic are brainstormed and derived from the listed characteristics. The keywords obtained are listed in PDS and designers can create culture inspired modern product by embedding the characteristic of the cultural object.

Table 1: Keywords and Characteristic Extraction on Cultural Object for PDS

Cultural Object : Armour Shield (Terabai)	Artefact Analysis	Norman's Three Level of Design	Theme	Design Characteristic	Product Design Specifications (PDS)
	<ul style="list-style-type: none"> • What is the looks and appearance of the object? • What is the shape, size, texture, pattern, colour, and weight of the object? • Anything printed, stamped or written on it? • What is the material of the object? <ul style="list-style-type: none"> • What might the object has been used for? • What is the function of the object ? <ul style="list-style-type: none"> • Who might have used the object? • Where might the object has been used ? • When might the object has been used? • What is the myth or history behind the object? 	<p>Visceral Design:</p> <ul style="list-style-type: none"> • Black, yellow, green colour • 2 sharp end point. • Mirror image, Tribal Pattern • Tall, about human height • Made of wood, no nail • Natural finishing & dye & accessories like hairs / teeth. <p>Behavioural Design:</p> <ul style="list-style-type: none"> • To protect life • To show victory • To show status <p>Reflective Design:</p> <ul style="list-style-type: none"> • Bravery • Strong • Masculine • Protection • Leadership 	<p>Aesthetic</p> <ul style="list-style-type: none"> • Form and shape • Colour • Pattern • Appearance <p>Material</p> <ul style="list-style-type: none"> • Material utilisation • Finishes • Jointing System • Construction <p>Image</p> <ul style="list-style-type: none"> • Styling • Trend • Emotion 	<ul style="list-style-type: none"> • Black , yellow, green and red colours • sharp edges • pattern • mirror image/ symmetry • tall, available in many height • Nailless, jointing system • natural material • Strong 	<ul style="list-style-type: none"> • Black , yellow, green and red colours may consider into design • with edges / Pattern • Symmetry, mirror image • Adjustable/Modular/ portable • uses jointing system • Less fragile • Natural Material/Eco friendly • Strong in appearance

8. CONCLUSION

A perceived value of traditional culture through product interaction and usage before embarking a new creation is not new among designers. Nevertheless, the implementation and awareness are superficial and some of them may not fully understand how to engross culture into design. Designers must understand and know-how to translate and apply image words and cues of culture objects into a new product in order to create dynamic and intertemporal vitality. We believes, the integration of identity value into products can endorse and preserve culture, and it could also promote a local and national identity value in the global market.

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THE IMPACT OF SOCIAL MEDIA TOWARDS VISIT SARAWAK YEAR 2019 AS TOURIST DESTINATION

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This article discusses the impact of social media towards Visit Sarawak 2019 as tourist destination. The study uses qualitative method through interview sessions with tourists that are selected randomly using social media platform. Based on the findings, most of the tourists used social media and online platforms to get information for visiting Sarawak. It is hope that this study can help to boost tourism industry in Sarawak in the future by including several guidelines of promotional strategies based on social media and tourists behavioural framework.

Keywords: Social Media, Visit Sarawak 2019 Campaign, Tourist Behaviour, Tourism, Promotion

1. INTRODUCTION

Social media has changed the social interactions among people around the world. We begin with an outline of key trends and conclude with a perspective on the rate of adoption of social media relative to other modern communication technologies. Facebook, the largest social media platform in the world, has over 2.4 billion users. Other social media platforms including YouTube and WhatsApp also have more than one billion users each. Those numbers are huge and there are 7.7 billion people in the world, with at least 3.5 billion of us are online users. This means that social media platforms are used by one-in-three people in the world, and more than two-thirds of all internet users. (Ortiz, 2019)

Social media sites are the favorites among specific population of groups. In general, young people are more likely to use social media than older people. However, some other platforms are much more popular among younger generations especially the millennials. In fact, in most of developed countries, where access to the internet is nearly universal, most young adults are using it. If today's young adults continue using social media throughout their life, then it is likely that social media will continue growing rapidly as internet adoption expands throughout lower income countries.

Social media has fundamentally changed the way many companies communicate with their target market demographics. Travel and tourism industry for instance, has risen their popularity of travel marketing through the social media channels. From the way travellers research potential destinations to the activities that they participate in once they arrived at their chosen destinations. This new social media influences have made the purchasing decisions of the tourism marketing from start to finish. There are five ways tourism has been impacted, such as travel research transformed, rise in social sharing, enhanced customer service, reshaping travel agencies and changing loyalty programs. Thus, this article looks into the impact of social media that is found to be one of the platforms used by tourists or online community when making decisions for their future travels (Mangan, 2020).

2. BACKGROUND

The research is based in Sarawak. It is also known as 'the Land of Hornbills', and it is the largest state in Malaysia. Sarawak's vast green landscape is filled with natural assets that include intricate cave systems, exotic wildlife and lush rainforests, which contain some of the most diverse and well-preserved ecosystems in the world. Populated by at least 28 ethnic groups, Sarawak is a land of different cultures and lifestyles.



Figure 1: Map of Sarawak

In relation to tourism industry, Sarawak Tourism Board (STB) actively promoting Sarawak to the world. STB works relentlessly to realize its main objective of positioning Sarawak as a prime destination for culture, adventure, nature, food and festival or CANFF in short. As one of the leading tourism agencies in Sarawak, STB has geared their effort to attract more than five million tourists in the state in the year 2019. Sarawak also offers an alternative for those seeking humble authentic experience. As part of the promotion agenda by STB, "Visit Sarawak Year 2019" logo was designed through integration of symbols of Sarawak nature and wildlife.



Figure 2: Visit Sarawak Year 2019 Logo

3. LITERATURE REVIEW

3.1 Tourism

Tourism, the act and process of spending time away from home in pursuit of recreation, relaxation and pleasure while making use of the commercial provision of services. As such, tourism is a product of modern social arrangements, beginning in western Europe in the 17th century, although it has antecedents in Classical antiquity. Tourism overlaps with other activities, interest, and processes, including, for example, pilgrimage. This gives rise to shared categories, such as business tourism, sport tourism and medical tourism (Walton, 2018).

At some point, tourism is the activities of people traveling to and staying in places outside their usual environment for leisure, business or other purposes. It is a dynamic and competitive industry that requires the ability to adapt constantly to customer changes needs and desires as the customer's satisfaction, safety and enjoyment are particularly the focus of tourism business (Direct Tourism Services, 2019).

3.2 Malaysia Tourism

Malaysia is a very diverse country with multiracial and religions where Malays, Indians, Chinese and many other ethnic groups live together in peace and harmony. Malaysia has made a multiculturalism and home to hundreds of colourful festivals. Thus, it shows how Malaysian love celebrating and socialising. According to Tourism Malaysia (2019), there are five types of tourism; 'Culture Heritage Tourism', 'Adventure Tourism', 'Medical Tourism', 'Beach Tourism' and 'Agricultural Tourism'.

3.3 Sarawak Tourism

Sarawak Tourism was incorporated under the Sarawak Tourism Board (Incorporation) Ordinance in 12 November 1994. Sarawak Tourism Board is set up for making Sarawak the naturally preferred tourism destination to the world. As the tagline for Visit Sarawak is "More to Discover", there are many attractions and activities that are available for tourists when visiting Sarawak. The Sarawak Tourism Board is working on improving their existing strategies and plans. "Having set the target of five million visitors' arrivals to Sarawak, they are confident that the intensive marketing and promotional campaigns of Sarawak Tourism Board in domestic markets and the ASEAN region, should be achievable." said the CEO of tourism board (Borneo Talk, 2019).

The function of Tourism board of Sarawak is to stimulate and promote tourism to and within Sarawak as a tourist destination. There are hundreds or even thousands of different things to do in Sarawak, not just 10. STB has break down 10 top fascinating themes across three regions in Sarawak.

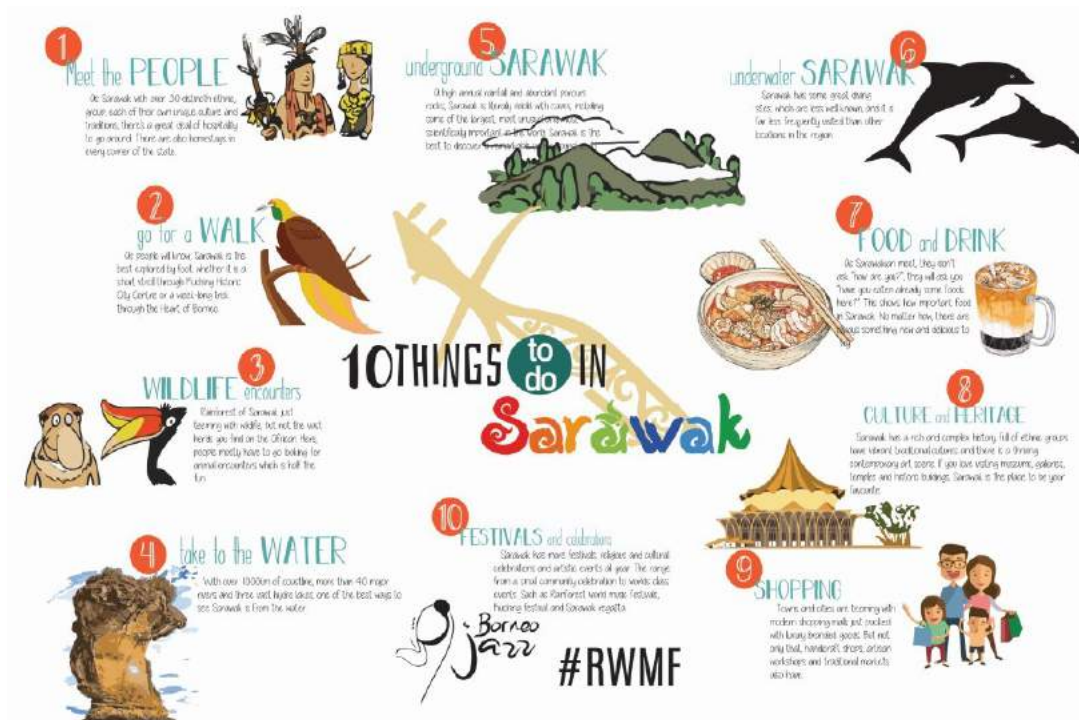


Figure 3: 10 Thing to do in Sarawak (Source: Sarawak Tourism Board)

The main pillars of Sarawak as a tourist destination is CANFF which stands for culture, adventure, nature, food and festivals. All these things combined make Sarawak a destination that is highly unique and can help travel professionals create an unforgettable experience for their clients.

3.4 Social Media

Social media brought about remarkable impact on the internet usage due to its vast amount of information being disseminated by the Web 2.0. Individuals from around the globe can share and disseminate information using social media tools regarding any product or service industry (Pietro, Virgilio & Pantano, 2012).

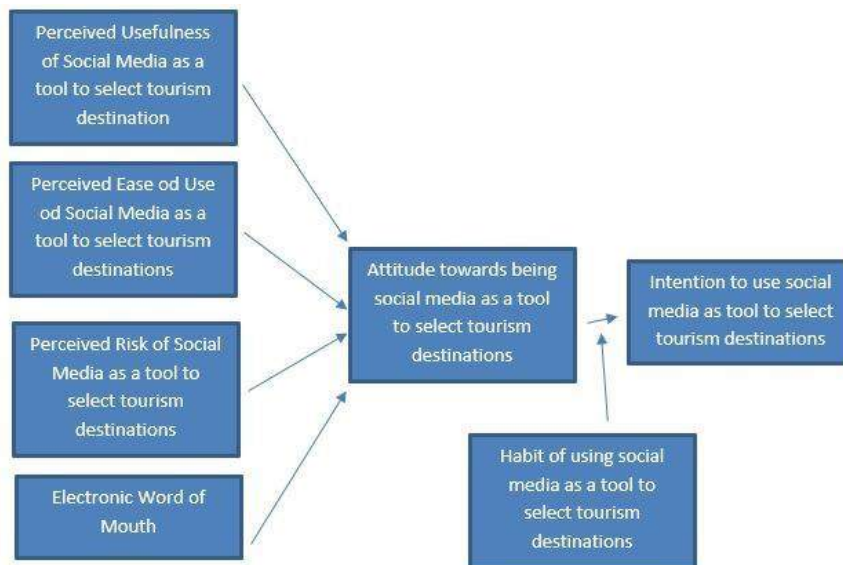


Figure 4: Research framework from Social Media as a Tool to help Select Tourism Destinations: The Case of Malaysia (source: Hua et.al., 2017)

This section addresses a promotion strategy that can be used by place markers to reach its target market. Social media is all about facilitating people to express and share ideas, thoughts, and opinions with others. It is also about enabling people to connect with others like they were doing for the last thousands of years. However, what is of significance is that social media: (a) removed spatial and time constraints that were inherent in traditional methods of communications; (b) provided online tools that enable one too many sharing of multimedia content; and (c) employ easy to use interfaces that enable even non-specialist to share and connect (John, 2015). According to Xiang, Magnini, & Fesenmaier. (2015), in 2014 social media are enjoying a phenomenal success through Facebook, Twitter and You Tube.

Table 1: The use of social media and its impacts on consumer behavior (Voramontri & Klieb, 2019)

Facebook	1.3 Billion
Twitter	225 Million
You Tube	6 Billion

Facebook, a social media networking website, claims that its active users reached 1.3 billion worldwide, more than 50% of which log in every day in 2014. Twitter, a micro-

blogging website hosts 225 million users who post on average 500 million tweets per day more than 1 billion unique users visit You Tube each month, watching more than 6 billion hours of video. The internet has changed the way people lead their life. The total number of internet users was less than 1% in early 90's, now it is increased to more than 3 billion in 2016. Inexpensive cell phones and broadband connections are the driving factors for the reach of the internet. Information available on the internet as limitless with relatively at lower cost and effort. The online tourism is referred as comprising all such informational entities (e.g. links, web pages) to relate to travel. A conceptual framework on online tourism domain develop by facilities the interaction of tourist with travel planning industries. The role of the internet was emphasized as mediating technologies in representing tourism. These advantages become the driving factors for tourist in decision making and planning. It also plays an essential role in their overall travel experience (Rathore, Joshi, & Ilavarasan, 2017).

3.5 The impact of social media on the tourism industry

Social media marketing within an organization determines how the company users social networking resources like Facebook, Twitter and YouTube to achieve the organization's marketing objective. The strategy incorporates and supports higher-level plans, which offer business and consumer knowledge that is used for organizational strategy creation and adjustment (Oyza and Edwin, 2015). In this research, Sarawak Tourism Board is the main organization that lead Sarawak tourism to the world. The impact of social media that stated usage of social media in Madhya Pradesh is enhancing the web-based means to make it more interactive for both the attendants and prospective visitors alike (Pandey, Mishra & Shukla, 2014). This may also be relevant to Sarawak Tourism. In Madhya Pradesh Tourism, the website provides a detailed collection of information on various places of interest, hotels, tours, attractions, events, destinations, and other travel-related current & updated information.

3.6 Tourist Behaviour

Tourist behaviour or consumer behaviour includes certain choices; behaviours, and also ideas or experiences that satisfy the needs and desires of consumers (Solomon, 1996). This concerns with all activities directly involved in the purchase, use and disposal of goods and services, including the decision process preceding and following those actions (Engel, Blackwell & Miniard, 1995). Knowledge regarding travel behaviour can assists in marketing and product planning and development which can increase the number of visitors to tourism product (Cohen, 2019).

4. RESEARCH METHODOLOGY

This research was conducted using qualitative research methods. The researcher used random sampling of participants from social media respondents through Instagram. The aim of this approach is to ensure that the data and information collected from the respondents are more broadly and systematically. The outcome of the data collected through Visit Sarawak 2019 Campaign are analysed so that it can be improved in the future.

5. RESEARCH FINDINGS

In the findings, the researcher picked up random ten selected respondents from social media channel specifically Instagram for the pilot test.

5.1 Demographic of tourists

Table 2 shows the demographic information for the tourists which was conducted through Instagram interview.

Table 2: Demographic profile and travel information of each respondent

No.	Accompany (Total No.)	Age	Duration of stay (day)	Gender	Place of Residence	Time of visit
1	3	35	4	Female	Kuala Lumpur	During school holiday
2	2	29	2	Female	Kota Kinabalu, Sabah	First time
3	2	32	10	Female	Canada	First time
4	2	25	6	Female	Poland	First time
5	6	26	4	Female	Indonesia	One time Every year
6	1	43	5	Male	Miri, Sarawak	Every event that happening in Sarawak
7	2	29	3	Male	Sabah	Every event that happening in Sarawak
8	2	50	4	Male	Sabah	Depends on event in Sarawak
9	20	33	7	Male	Italy/Singapore	First time
10	4	28	3	Male	Indonesia	Every event that happening in Sarawak

5.2 Discussion

Tourist perception trip

According to Table 2, the respondents who visited Sarawak more than one time are more than first time visitors. The tourists also expressed wanting to travel to the city because of many happening events organized on the month of their trip. So, the trip was planned well as their itinerary. As for the first-time tourist, most of the respondents had no itinerary to follow. They are likely simply wanting to travel to the city to look around and to explore Sarawak freely. The trip experience was summarized under the theme's "event", "free exploration", "local food", "site seeing" and "relax". From the information that these tourist respondents shared, there are a lot of pictures taken during their trip in Sarawak. According to the tourists, travel to Sarawak is easy and most of the place that they wanted to go are also nearby. Thus, this shows how most respondents expected to have a relaxing journey during their trips. They also already prepared the list of food that are recommended by their friends on social media.

Based on their feedback the most popular food or dishes are Sarawak laksa Mi Kolo and Kek lapis which mostly are recommended by their social media channels. In addition, six of the respondents stated that photography is one of the factors to visit the state of Sarawak. They mentioned that, they went to Sarawak because of the events that are happening around Sarawak. In reference to their photos in their Instagram, the photos taken not only symbolises their memories of their journey in Sarawak, but indirectly, also promoted Sarawak through it among other global tourists.

Local food

All of the tourists shared their experiences about various types of Sarawak food they tried during their travel journey. They ate a wide variety of typical local food found in Sarawak. The respond from their photo caption was quite positive. One of the respondents said that; "Sarawak Laksa is the most noticeably Sarawakian food in Kuching. It has a base of sambal belacan, sour tamarind, garlic, galangal, lemon grass and coconut milk. Topped with omelette strips. Chicken strips, prawns, fresh coriander and optionally lime. Ingredients such as fried tofu or other seafood are not traditional but are sometimes added. Another respondent also commented;" Not only that "Laksa Sarawak so good even in the airport".

Events

As people know there are many big events that happening in Sarawak such as AIFFA, Sarawak International Festival of Music and Arts, Borneo Jazz Music, Rainforest Music World Festival (RWMF) and Borneo international Kites but mostly the famous event is the RWMF. Mostly, the respondent is going to that event stated.

“We know that Rainforest World Music Festival from my friends, but not sure to go then I saw a lot of Instagram stories hype about it, Checked out their Instagram page and even saw the ticket price through someone Instagram also then we decided to go. It is my first time I absolutely loved it. Can’t wait to go again next year. The festival nothing like I have been before. Really live up to international standard.”

(Respondent 2)

“Last weekend's trip to Borneo was full of emotions! It was my first time in Sarawak, got to see one of the world's greatest primates “Orangutans” meaning the humans of the jungle! I also got to run Spartan Beast Race! 21km throughout one of the world's least explored rainforests. An experience worth living! Finally had the best time with the friends I went with and all the new people I met.”

(Respondent 9)

6. CONCLUSION

This study aims to better understand how tourists perceived a destination especially in visiting Sarawak via social media. The tourism industry must take advantage of social media as the industry largely give impact to spread the information in short terms around the world. Social media plays a very important role in the tourism industry especially as a marketing tool. Based on current findings, it shows that most of the tourists used social media as part of their research tools before visiting any uncommon places such as Sarawak. Instagram has been a good promotion strategy as it indirectly promotes places of interests whenever someone posted their travel journey photos. Apart from that, most tourists especially the first-timer tourist prefers to have more relaxing and enjoyable travel around cities as most cities has an interconnected facilities and transportations that eases their travel. In the next stage of this research, the researcher will further investigate on in depth perceptions of tourists around Sarawak especially Kuching area throughout the “Visit Sarawak Year 2019”. This research will help to determine the social media tools used among visitors which increase their travel behaviour when they visited Sarawak.

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DEPICTION OF POST COLONIALISM IN SOUTH ASIAN CINEMA: A SEMIOTICAL ANALYSIS OF BOLLYWOOD'S FILM *PINJAR*

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The concept of Post-colonialism has been broadly used, not only in South Asian society but around the globe to study the relationship between the colonizer and the colonized ones. Like many European and African countries, British ruled the Indian Sub-continent for centuries. The film *Pinjar* is based on a novel. It portrays the diversity of cultures, creeds, religions and traditions reflecting the era before and during the partition of Indian sub-continent. It enlightens many literary aspects and critical angles. This study revolves around this film, focusing on post-colonialism especially the partition era of 1947. Pierce's Model of Semiotics, as a major framework has been adopted to draw all post-colonial aspects from the film *Pinjar*.

Keywords: Film Studies, Indian Sub-continent, Post-colonialism, Semiotics, South Asian Cinema

1. INTRODUCTION

Post-colonialism is defined as the study of affiliation between the colonizers and the colonized nations (Laurie, Stark, & Walker, 2019). Post-colonialism consists of different concepts of feminism, orientalism, history, sociology, human geography, anthropology, political science, linguistics, philosophy, film, architecture, Marxism, theological and religious studies and literature (Shands, 2008). Marxist scholar Vivek Chibber from India presented the logics of postcolonial theory in his book, *The Debate on Postcolonial Theory and the Specter of Capital* (2013). He focused on the disproved historical claims made by the Subaltern studies scholars like Ranajit Guha. Chibber further argued to make the culture essential in the society (Chibber, 2017). In addition, the theory of post-colonialism presented the difference of the East and the West (Sharp, 2008). Moreover; the colonialism is also termed as the extension of civilization, ideologically justified the self-ascribed racial and cultural superiority of the Western world over the non-Western world. The Western domination remained not only in Africa by France but later expanded to Asia by the Great Britain. The British colonized most of the Asian countries turning them into their colonies. The Indian sub-continent was the biggest British colony in Asia (Thomas, 2014) therefore the society of Indian Sub-continent is enriched with the signs of post-colonialism. Later on, these signs of post-colonialism not only became the part of literature, but it also became the part of the cinema and many films of Indian Sub-continent are depicting the post-colonialism.

Amrita Pritam is a renowned writer of Indian Sub-continent and her novel *Pinjar* is among the important novels in Punjabi language (Dutt, 2005); later this Punjabi novel was adapted into an Urdu film with the same name. *Pinjar* is among one of the leading films on the partition of Indian Sub-continent, produced by 20th Century Fox in 2003 and directed by Chandraprakash Dwivedi. It depicted a multicultural society and religious contrasts. As a British colony for many centuries, the society of Indian Sub-continent was enriched with many signs of post-colonialism from livelihood, administrative matters, culture as well as language and literature. The partition of Indian Sub-Continent is the central theme of the film *Pinjar* and various characters in the film symbolize different communities. This is the story of 1947, the partition time of Indian Sub-continent. The main theme of the film focuses on a young Hindu girl Puro, the fiancée of wealthy Ramchand. A young Muslim man Rashid was in love with her and he abducted her. After kidnapping, Puro never liked Rashid though he gave her shelter and respect. One day, she managed to escape but her parents rejected her because her honour was tarnished. In addition, they were living in a Muslim populated area and were afraid to be attacked by the Muslims. She decided to commit suicide but Rashid

married her though she was never happy. In due days of the year 1947, the partition of Indian Sub-continent was announced and it was divided into India and Pakistan. The family of Puro had already left towards India while family of Ramchand was left in Pakistan. They migrated towards India but were attacked on the way. The sister of Ramchand, Lajjo, married to Trilok, the brother of Puro, was also accompanying them. She was kidnapped by the rioters. Puro knew that a caravan was staying in her village and she decided to visit there. There she found Ramchand and came to know all about her family and Lajjo. She promised Ramchand to search for Lajjo. The next day, she wandered in the whole village as a saleswoman. In one of the homes, she found Lajjo and made her to escape from there. Rashid and Puro took her to the Wagha border where Ramchand and her brother Trilok were waiting for Lajjo. Trilok offered her to go to India with them but she softly denied as she was adjusted in her life now. She replied to Trilok, "Whenever a girl gets back to her family then think that Puro has also rejoined her family." Mr. Amberish K Diwanji reviews the film as, "*Pinjar*, set in the Partition era of 1947 is about the sad position, women occupied in our society then, and continue to occupy today. Even when she is the victim of a crime, the woman is the one who is blamed. She must pay the penalty so that the family's *izzat* (honour) is not tainted (Diwanji, 2003). *Pinjar* is enriched cinematographically and it is having many angles of film semiotics.

Semiotics is the study of signs and sign processes also known as Semiosis (Chandler, 2007). This study is related with signs, similarities, analogies, titles, metaphors, significations, symbolism, and communication. Language too, is known as one system of signs. In the ancient times, the signs were used as a language (Frutiger, 1998). In old Egyptian or Indus civilization, signs can be found in different caves and mountains, where the human beings passed their lives (Loeffler, 2016). Every colonized society is enriched with the signs and the symbols of post-colonialism therefore Pierce's Model of semiotics has been adapted to analyse the film *Pinjar* to study the elements of post-colonialism in the society of Indian Sub-continent as portrayed in the cinema.

2. LITERATURE REVIEW

According to Said, "You cannot continue to victimize someone else just because you yourself were a victim once—there has to be a limit (Said, 2012). This statement of Said wanted an end of Post Colonialism from one territory to another territory and all those countries went through the process of colonialism should not follow it in future to colonize others. Post-colonialism examines the social and political power relationships to sustain colonialism and neocolonialism, including the social, political and cultural narratives among the colonizers and the colonized nations in science, philosophy, sociology, anthropology and human geography (Loomba, 2007). Both film studies and

the postcolonial theory emerged at the end of 1970 with the advancement of semiotic theory and poststructuralist thought (Sinnerbrink, 2012). Postcolonial theory initially emerged from comparative literature and film from media studies department. Both disciplines of film studies and the postcolonial theory engaged intensively with the field of representation and the postcolonial theory has significantly contributed in revisiting the representation (Ponzanesi, 2018). It applies new interventions on how visual representations are drawn in policing the boundaries between the East and the West, between Europe and the Rest, the self and the other, rethinking the ways in which the visual field conveys operation of a mastery that needs to be undone and decoded. For example, empire cinema contributed to specific ways of seeing, making films that legitimated the domination of colonies by the colonial powers. Colonial images of gender, race and class carried ideological connotations (Ponzanesi & Waller, 2012).

The famous scholar Ferdinand de Saussure viewed the semiotics as, "It is probable to envision of a science to study the role of signs as a part of social life. Being a part of social psychology, it would also be the part of general psychology. We shall call it semiology derived from the Greek word *semeion* meaning as 'sign'. It would explore the nature of signs and the laws governing them (Kearney, 1996, p. 298). In the 19th century, Charles Sanders Peirce (1839–1914), a prominent logician founded philosophical pragmatism. It is defined as *semiosis*, an irreducibly triadic method; wherein something, as an object, logically influences something as a sign to determine something as an interpretation or *interpretant*, itself a sign, thus leading to further *interpretants* (Bergman & Paavola, 2003). This article is also analyzing the signs, in the Postcolonial society of the Indian Sub-continent as portrayed in the film *Pinjar*.

3. METHODOLOGIES

This article is taking the approach of qualitative research to study the elements of post-colonialism in the society of Indian Sub-continent as portrayed in the film *Pinjar*. The main source of data is from the film *Pinjar*. The analysis of the film focuses on the plot of the story to scrutinize post-colonial signs, inserted in different scenes of the film. This research is conducted by applying the theory of post-colonialism to trace out the postcolonial signs in the society and culture of Indo-Pak Sub-continent, as they lived under British regime for centuries. The Peirce Model of semiotics has been adapted to analyse the film critically to obtain the targeted results.

4. ANALYSIS AND DISCUSSION

This article aims to better understand the impact of post-colonialism in the society of Indian sub-continent as portrayed in the film *Pinjar*. The timeframe of the film is the partition time of Indian Sub-Continent in 1947. The film covers the life of a playful Hindu girl, Puro kidnapped by a Muslim man Rashid. Though she fled away and reached her home but her parents rejected her because her honour was tarnished. After rejection, Rashid took her back to his home and then married her. Her brother Trilok was yet in her search. He never came to know that she had got back to their home but was rejected by his parents. Therefore, he was trying to get back her sister as well as seeking revenge from Rashid. In this fire of revenge, one day, he burnt the wheat fields of Rashid and everything turned into ashes. The first two figures discussed below are depicting the scene after the burning of the crop.



Figure 1: A policeman of Indian Sub-Continent

After the crop was burnt and the case was registered against the unknown culprit, the police visited the spot to investigate the matter. The policemen arrived on the spot of the incident, were the servant of British government as yet the country had not got independence. Therefore, we see in Figure 1, the police officer, known as *Darogha Sahib* in Hindi, is wearing a brown uniform. The police officer is also wearing a turban (*Patka or Pagri* in Urdu or Hindi language). It's the cultural symbol of the native people of Indian Sub-continent. There are stars on his shoulders and a sign on his turban as the symbols of post-colonialism. The policemen of the British government happened to wear shirts, with shorts along with the boots. In addition, if those wore turban (*Patka or Pagri*) then they used the stars or the signs of the British government over it (Indy, 2013).



Figure 2: Arrival of police in the burnt fields

Figure 2 is also related to the same scene. A British flag is waving in the front of the jeep, being used by the police officers. It is also known as Union Jack, Union flag or Royal Union flag (Institute, 2020). The flag is termed as the representative of any country, nation or the territory therefore this Union Jack is clearly indicating the postcolonial sign because it's the territory of Indian Sub-continent during the days of partition but yet the flag is that of Great Britain.



Figure 3: Trilok is calling from a British office

Although, Trilok had sought the revenge by burning the wheat-crop of Rashid but yet his anger was not cooled down. He had also registered a police case though his parents never favoured his act. In Figure 3, Trilok, is calling the police station. He is enquiring about the police report submitted by him, against the protagonist Rashid for abducting his sister Puro. Though she got a chance to run away but was rejected by the parents because of tarnishing her *Honour*. Trilok was unnoticeable about it and was yet struggling for the return of his sister. In the background of the office, he is calling from; two British flags are traceable. These flags are indicating post-colonialism as the office is located in Indian Sub-continent but the flag, being adorned in the offices is that of British government.



Figure 4: Use of Telecommunication in Forties

Figure 4 is also from the same scene, discussed above. Trilok is talking on a telephone which is a post-colonial sign. Before the arrival of British in the Indian Sub-continent, there was no electronic communication system. The telephone in the era of mid-nineteenth century after Second World War was only used in the British government offices in the Indian Sub-continent (Hurdeman, 2003).

After some months, the parents of Puro married Trilok to Lajjo, the younger sister of Ramchand while Ramchand was married to the younger sister of Puro, Rajjo. After marriages, the entire family of Puro shifted to Amritsar. Meanwhile, the partition of Indian Sub-continent was announced by the British government. As the city of Amritsar was included in India, so the family of Puro was secure while the villages of Ramchand and Puro were the part of Pakistan. A week back, Trilok had brought Lajjo at her home. Ramchand, Lajjo and their mother migrated immediately towards India in the burning homes. They joined one of the caravans but in the way the rioters attacked it. They kidnapped Lajjo before the eyes of helpless brother and the mother. Later, Puro found her and then she and her husband took her to the Wagha border where the refugee camp was established for immigrants. (Zaman, 2010).



Figure 5: A Refugee camp

In the Figure 5, there is a scene of a refugee camp, after the partition of Indian Sub-continent. Many such camps were established for immigrants from various areas of both India and Pakistan. This camp is located on the Wagha border in Lahore. It is the scene when Puro and her husband had gone to handle Lajjo to Trilok. The dutiful people, advising the people about new countries, are wearing green caps indicating

them from Pakistan but the board behind the one soldier is in English language. The area in the scene is that of Pakistan but yet the language is that of colonizers.

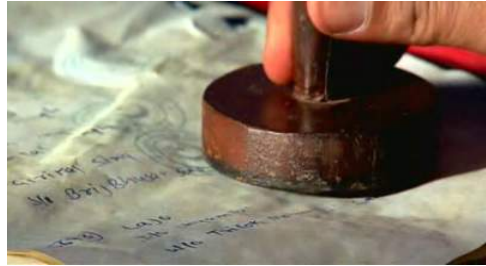


Figure 6: A document in an office

The Figure 6 is also from the very next few scenes of the film. It is also from the refugee camp where a stamp is being used. The piece of paper is in English language, seems to be any government order or an application. According to Anna Corrad, “Until the 19th century, the British were the major superpower, and their method of colonization included establishing schools which taught English language and Western culture to locals who needed to be “modernized (Corrad, 2017).” Therefore the English language in this application is merely a post-colonial sign.



Figure 7: The departing moment at Refugee’s Camp



Figure 8: An office of District Magistrate

The end of the film happened in the refugee camp and Figure 7 and 8 are from the last scenes of the film. The situation in these figures is not different from that of Figure 6. According to Anna Corrad, “Most former British colonies now use English as their

official language e.g. Ghana and South Africa (Corrad, 2017).” As like Ghana and South Africa, Indian Sub-continent also stayed a complete British colony from 1857 to 1947. It was the reason that the English language got a permanent place in the society of Indian Sub-continent therefore in the Figure 7, a banner is fixed on the wall on which instead of Urdu, *Pakistan Zindabad* is written in English language while in the Figure 8, the board outside the magistrate office is also printed in English language. Though the area portrayed in the film in that of Lahore, Pakistan but yet the society was having the post-colonial elements because English was an official language of Indian Sub-continent during the British regime.

5. CONCLUSION

This article has sought to provide an account of the post-colonial signs depicted in the film *Pinjar*. Through an analysis of the film, the article highlighted the elements of post-colonialism with a focus on the linguistics and the administrative domination of the British colonizers over the colonized nation of Indian Sub-continent. This study focused on the post-colonial signs of the British regime from the society of Indian sub-continent to the representation in the Bollywood cinema. Future researchers are encouraged to analyse this film according to other theory and framework to contribute more academic research in the field of cinematography.

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UTILIZING PRAGMATISM PRINCIPLES IN LEARNING JAZZ GUITAR REHARMONIZATION TECHNIQUE USING MALAY ASLI SONG

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This article proposes a pragmatism approach useful in explaining the logic of learning jazz guitar reharmonization techniques. Music and practices are both unseparated and unified in the field of music education. This poses challenges for traditional and western music consolidation because reharmonization technique is only known in western music repertoires while traditional music normally utilizes old-style repertoires. Some practitioners rooted in dogmatic thinking still maintain authenticity and traditions. In this study, our data is gathered using qualitative content analysis. We then identified similarity of pragmatism principles along with the interpretation of jazz reharmonization techniques. We suggest that pragmatism approach is a useful pathway for music educators to reconceptualize teaching and learning of traditional music using jazz reharmonization technique and then, recreate and innovate a new sound and context of learning jazz harmony rather than using jazz standards repertoires.

Keywords: Pragmatism, Jazz Reharmonization Technique, Malay Asli song, Instrumental Jazz Guitar Lesson, Music Education

1. INTRODUCTION

In this article, we examine and connect pragmatism principle with learning jazz guitar reharmonization techniques in the context of using Malay Asli song. We begin with the first section, providing a problem statement that drives this discussion paper. A methodology section is followed by an overview of pragmatism, that includes definitions of pragmatism and reharmonization. Then, we lay the principle of pragmatism (Sharma et al. 2018) and aligning it to the context of applying jazz guitar reharmonization using Malay Asli songs as examples of analysis.

2. PROBLEM STATEMENT

Applying music theory such as chords, scales or even to make improvisation lines, required both understandings in the music-theoretical and practical aspect of chosen music instrument. It is because practice and theory are amalgamated, even though these ideas are not recognizable among practitioners (Regelski & Gates, 2009). But practices in actual music itself does not seem to unified. Result on jazz education in Malaysia and Taiwan done by Low (2014) indicates that jazz pedagogy in Malaysia mostly based on The Real Book while Taiwan teachers develop their reconstructing Chinese oldies and pop song and use it as material in teaching and learning jazz music. Low also mention that jazz music programs in Malaysia had been there for more than 20 years while Taiwan just started the jazz program.

From the above report, we found it fascinating and inspiring when Taiwan utilizing and focusing on their own oldies' repertoire in teaching jazz. In the context of Malaysia music education, intercultural music is not fully utilize, even transcultural approach being adapt to in line with Malaysia National Philosophy of Education (Wong et al. 2015). The idea of merging jazz idiom with Malay culture in Malaysia arise around the 1960s, as jazz composer back then attempt to promote jazz music to Malaysian society (Jan et al. 2015). How can the younger generation be appreciating and recognizing national music, when there are still people debating on national identity? (Chan, 2005). There is a need to change in learning both modern and traditional music in Malaysia. According to Klopper (2010), a concentration on the dynamic interchange is necessary among musician, teachers, learners and various musical group. Intercultural or hybrid music is a need in music education, as one of the main features in Malaysia music education system (Wong et al. 2016). Although the awareness of hybridizing music is embedded in the music education system, this does not transpire among Malay Asli traditional music practitioners, where there is little disagreement and debating on the issue of which version is the most authentic or original (Mohd Nasir, 2010; Shahanum, 2016). Inadequately, even though intercultural music has been introduced in music

programs, there are few music teachers contemplate that it is hard to find a parallel point between intercultural music and it is not relevant to execute (Cain, 2015).

Executing intercultural music also taken into an impact of negative perception. For instance, an example of rigid narrow mind-sets, Ibrahim (2004) giving the suggestion that to sustain and maintain the legacy of Malay music, vocal training class should only conduct by an expert in Malay phonology, not someone who is expert in English phonology. Moreover, Ibrahim criticized, it is like a cursed if traditional music world uses English as their lingua franca in teaching vocal classes. In addition, traditional music lesson presence in a conventional way, conducted through oral tradition via observing, listening and playing (Shahanum, 2013) and knowledge of Malay Asli music conveyed without any formal education by self-taught traditional music practitioners (Suflan Faizal, 2015). This led to Malaysia formal music education from schools to a tertiary level just preserving the traditional music itself, rather than recontextualized the music (Shahanum, 2016). Moving toward the 21st century, learning music should be more dynamic, flexible and democratic ways, not autocratic. Ignoring the divergent of music will only lead to narrow scope and unconsciously fall into a default setting, an unknown and uncritically outdated setting of learning that affects the process and result on learning and teaching (Regelski & Gates, 2009).

In a positive perception, intercultural music education can benefits students to increase tolerance, promoting better insight and acceptance among people (Shahanum, 2016). Appreciating and learning multicultural music can also help to globalized music curriculum (Kang, 2016). As this issue arises, multicultural elements for teaching hybrid music need to be done (Wong & Chiu, 2016). Shahanum (2016) also point out that a change in education is needed and should be consistent with the current trend of globalization. According to Klopper (2010), music education is a right platform for intercultural music, if we want to tackle a wider community, we need a document and music transcription. In order to fill the current gap, this article offers a glance of how the principle of pragmatism theory can align learning jazz reharmonization techniques using Malay Asli song.

3. METHODOLOGY

This study conducted using qualitative content analysis method, which addresses the content from the book, physical artefacts, images, audio-visual and other difference media (Drisko & Maschi, 2015). In order to collect relevant documents for this study, material for this study collected via computer databases literature as databases provide and easy access on thousands of journals, conference papers and other material on different field of study (Creswell, 2013). We analytically search using Google Search

and Google Scholar, search on the keyword “pragmatism”, “jazz guitar reharmonization”, “jazz harmony” and the process of searching completed after we identified suitable material that meets our criteria on highlight pragmatism principles and makes parallel with the concept of jazz reharmonization techniques using Malay Asli song. The use of Google Scholar it is not limited to the library or traditional bibliographic databases and also considered as easy to use and simple web service that established a revolution in access scientific kinds of literature (Orduna-Malea et al. 2014).

4. DEFINITION

4.1 Harmony and Reharmonization

To understand the texture of musical elements, it is important to learn music theory (Benedek, 2015). In music theory, there are four essential elements: melody, rhythm, tone colour and harmony (Copland, 2011). In the context of this article, I will discuss on harmony, which is necessary to operationalize reharmonization techniques in the context of jazz idioms. Harmony is when two or more notes played simultaneously at the same time (Kostka et al. 2012). The terms harmony associated in both classical music theory and jazz harmony. Backman (2008) found that tonality principles of jazz harmony derives from romantic and classical ages, dated around the 18th and 19th centuries. Other studies with a similar statement, indicate that functional harmony or tonal harmony originated in the 18th century, late Baroque period and spreads in music in Romanticism period, around 19th century (Marsik, 2013). In the same way, Forster (2010) describe there are many similar norms of traditional harmony in jazz, particularly functional harmony, which use as a guide to identifying chord relation to the key centre. Hence, Spitzer (2015) stated jazz harmony vocabulary arises from the classical music of “common practice” and jazz musician adapting popular songs and reinventing using a shorter musical structure form like 12, 16 or 32 bars. Apart from musical structure, jazz harmony also highlighted the use of extended harmony of particular chord tones, such as 7th, 9th, 11th and 13th (Bradly, 2014).

Felts (2002) highlighting reharmonization with an analogy of painting an old car with new paint, where reharmonization provides a new colour to the current song, by modifying melody with difference chord. Bradley (2014) describe reharmonization as a process of changing the original chord while adding or substituting a new type of chord. According to Terefenko (2014), the jargon “reharmonization” and “harmonization” one way or another correlated. “Harmonization” labels as supporting a song with a new suitable chord while “reharmonization” terms mean using the current chord of a song and replace it with a new chord. In this article, the terms reharmonization employs both

ways by using any modified chord progression and original chord to make available a set of new chord changes to support the melody (Terefenko, 2014).

4.2 Principle of Pragmatism

Reviewing on multiple literature of pragmatism, show that there are three names consistently associated with pragmatism, they are Charles Sanders Peirce, William James and John Dewey (Agarwal & Maheshwari, 2010; Farjoun et al., 2015; Nowell, 2015; Russill, 2016; Adeleye; 2017). Pragmatic terminology came from Greek vocabulary, meaning action, the other word for it, practice or practical that came from the word pragmatikos (Farjoun, 2015; Adeleye, 2017). Pragmatic define a practical and flexible way of solving a problem (Farjoun et al, 2015). Praxis and pragmatism shared the same meaning as praxis indicate human action, while pragmatism refers as tangible action (Regelski, 2017). Likewise, studies by Plowright (2016) explained Charles Sanders Peirce believes that definitions just the beginning of understanding an idea. Therefore, he has developed a method of higher-order thinking to explained that understanding, which Peirce views as pragmatism.

According to pragmatism, whatever is practical and works, that is the truth. It is not right or wrong on the ideas themselves, they are true if the ideas employed can solve a problem related to educational practice (Bhatt, 2018). Moreover, similar studies have been done on pragmatism, they believe that reality is not in one perception, but can be seen in multidimensional. Whatever works also can change, because of reality change. Thus, no one can claim what they believed in possess any ultimate truth (Sharma et al. 2018). Pragmatism views 'reality', 'goodness' or 'badness' and 'truth' in the same relative terms, that is why pragmatism is also known as experimentalism, because an experiment is the only criterion to gain the truth (Adeleye, 2017). Reality is something that we believed, linked by our past experiences that influenced our action and thinking. Charles Sanders Peirce suggested to view belief as a way of thinking and habit as a rule of action or a rule for action (Plowright, 2016). Other studies on pragmatism proposed seven principles in viewing pragmatism:

Pluralism: There are numerous of reality, not just one because each person holding a truth according to what they experience in the past.

Emphasis on Change: The world is a constant flux, evolving and progressing to attain the truth.

Emphasis on Social Aspects: Education is to develop social personality so that student can excel in society while developing their social circumstances.

Utilitarianism: To fulfil our purposes and to test the truth of our action with reality.

Changing Aim and Values: Old values and aim cannot be the truth as situation and condition are changing from time to time.

Individualism: Adjust according to our environment, equally with common interest and liberty.

Experimentalism: Emphasise the importance of action rather than mere ideas.

(Sharma et al. 2018)

5. UTILIZING PRAGMATISM PRINCIPLES IN LEARNING JAZZ GUITAR REHARMONIZATION TECHNIQUES

Taking into consideration these seven principles of pragmatism highlighted by Sharma et al. (2018) above, we align with jazz reharmonization techniques. Firstly, pragmatism emphasized on pluralism. Pragmatism believe the truth is not one but many, same goes with chords, by utilizing reharmonization technique, a note can transform into various types of chord, either major to minor, dominant to minor and many more. Fascinatingly, pluralism also exists in terms of the basic musical concept that relatively connected with scales such as “transposition”, “inversion”, “triad” and “chord type” (Tymoczko, 2011). Likewise, there are various of reharmonization techniques, such as “Tritone Substitution” (Levine, 2011; Tymoczko, 2011; Broze & Shanahan, 2013; Terefenko, 2014), “Reharmonizing V as II-V” (Levine, 2011), “Reharmonizing Minor Chord” (Levine, 2011; Chamil Arkhasa Nikko, 2016), “Reharmonizing V Chords” (Levine, 2011; Chamil Arkhasa Nikko, 2016), “Reharmonizing I Chords” (Levine, 2011; Chamil Arkhasa Nikko, 2016) and much more. In this article, we demonstrate how a single idea of reharmonization aligning with the principle of pragmatism as mentioned above. Referring notation 1 below is the example of Malay Asli song title Damak before applying reharmonization:



Notation 1: Excerpt Instrumental Malay Asli *Damak*

(<https://www.youtube.com/watch?v=V4tVZOWc2T0>)

Referring notation 1, from first to the third measure, using G triad, consist of G note as root, B as major third and D as perfect fifth. Fourth measure using D triad with D note as root, F# as major third and perfect fifth on the note A. The concept of pluralism in pragmatism can be illustrated by using reharmonization, as mentioned by Chamil Arkhasa Nikko (2016), a major7 chord can be expanded and transform into six different

types of chords, using the patent of Major7 – Minor7 – Major7 – Minor7 – Dominant7 – Minor7 \flat 5 – Minor7. Notation 2 below will be explained how a single chord G transform into a different quality of chords:



Notation 2: Reharmonized Instrumental Malay Asli Damak

Referring on notation 2, the original chord of G major on measure one to three (refer notation 1) now change into three different quality, first measure with Emin7, the second measure turn into A7 and third measure using Dmaj7. On Fourth measure, instead of using D triad, the chord now adding up an interval of minor 7th which now the quality of the chord change into a dominant 7th.

Another principle of pragmatism, we combined both “emphasized on change” together with “changing on values and aim”. Even though the reharmonization technique synonym within jazz music, we argue that the idea reharmonization technique can also complement into traditional music, by substituting the old chords with a new one. As illustrated in notation 1 and the different type of chord emerged after applying reharmonization, clearly showed that there are changes happened. In more explicit views, these changes can be view and relate with pragmatism principle of changing on values and aim. From G major chord, values or quality of chord changed to Emin7 on the first measure, A7 on second measure and Dmaj7 on the third measure after reharmonizing the original chord. In another way around, reharmonizing change the aim of how we label chord changes. From a straight Imaj chord for three measures in the key of G major, change into II – V – I progression in the key of D major as shown below:



Notation 3: Excerpt Instrumental Malay Asli Damak
(<https://www.youtube.com/watch?v=V4tVZOWc2T0>)

Chord Degree: I^{min7} V⁷ I^{maj7}

Notation 4: Reharmonized Instrumental Malay Asli Damak

Next principle of pragmatic is the concept of “utilitarianism”, which pragmatists believe truths and reality need to be tested, critically examine is it useful to fulfil our purposes. Anything useful, then that is the truth (Sharma et al. 2018). Referring back to the original chord from measure one to three as demonstrate in notation 3, is there any logic of how a chord with major tonality change into minor tonality? Yes, there is. This is where reharmonization technique fit nicely to fulfil the purpose of changing a chord and producing different type of sounds. The reason Emin7 chord suitable to use because the melody lines start with G note, which also served as minor 3rd for Emin7. On the second measure, replacing G to A7 chord, with B note as a melody lines, creating a sound of A7(9). The note B is a major 2nd interval, tension 9th in A7. Semiotically we relate the underpinned meaning of “reality” as “sound”, which any chord can sound pleasant or unpleasant, in other words, either consonant or dissonant (Fishmen et al. 2001).

Another pragmatism principle is “Individualism”, which pragmatists believe each of everyone with equality, fraternity and freedom in every aspect and we should adjust accordingly to our milieu. By utilizing reharmonization, more ways of interpreting music arise and we can voice out unique sound of chord, individually. Reharmonization technique can offer freedom as we can choose what type of chord we want to use, what kind of tension notes and how we harmonized the melody and much more to offer. Likewise, guitar students can freely choose type of reharmonization technique, adjust it within their musical preferences. Example below demonstrate how we interpret pragmatism principle of individualism with reharmonization technique:

- 1) Original chord before applying reharmonization:

Notation 5: Excerpt Instrumental Malay Asli Damak
(<https://www.youtube.com/watch?v=V4tVZOWc2T0>)

The first measure, G note on the first beat, root note for G major chord. On the second measure, B note on the first beat, major 3rd for G major chord. The third measure, D note on the first beat, perfect 5th of G major chord.

2) Variation 1 using Bmin7 on G major:



Notation 6: Sample of chord reharmonized using B^{min7}

The first measure, G note on the first beat, minor 6th for Bmin7, this creating a Bmin7(#5) sound, as minor 6th enharmonic to sharp 5th interval. On the second measure, B note on the first beat, root note for Bmin7. The third measure, D note on the first beat, minor 3rd of Bmin7.

3) Variation 2 using Dmaj7 on G major:



Notation 7: Sample of chord reharmonized using D^{maj7}

The first measure, G note on the first beat, perfect 4th for Dmaj7, creating a Dmaj7sus4 sound. On the second measure, B note on the first beat, major 6th for Dmaj7. The third measure, D note on the first beat, the root note of Dmaj7.

4) Variation 3 using F#min7 on G major:



Notation 8: Sample of chord reharmonized using F#^{min7}

The first measure, G note on the first beat, minor 2nd for F#min7, creating a flat ninth sound. On the second measure, B note on the first beat, perfect 4th for F#min7. This creating a F#min7(11) sound. The third measure, D note on the first beat, minor 6th of F#min7, creating the sound of F#min7(#5).

5) Variation 4 using A7 on G major:



Notation 9: Sample of chord reharmonized using A⁷

The first measure, G note on the first beat, minor 7th for A7. On the second measure, B note on the first beat, major 2nd for A7, creating an A7(9) sound. The third measure, D note on the first beat, perfect 4th of A7, creating the sound of A7sus4.

6) Variation 5 using C#min7^b5 on G major:



Notation 10: Sample of chord reharmonized using C[#]min7^b5

The first measure, G note on the first beat, augmented 4th or enharmonic to flat fifth for C[#]min7^b5. On the second measure, B note on the first beat, minor 7th for C[#]min7^b5. The third measure, D note on the first beat, minor 2nd of C[#]min7^b5, creating the sound of flat ninth sound.

7) Variation 6 using Emin7 on G major:



Notation 11: Sample of chord reharmonized using E^{min}7

The first measure, G note on the first beat, minor 3rd for Emin7. On the second measure, B note on the first beat, perfect 5th for Emin7. The third measure, D note on the first beat, minor 7th of Emin7.

Lastly, we combined both pragmatism principle on “emphasize social aspect” and “experimentalism”. Pragmatism emphasis practical aspect more than just idea. By experimenting, we could justify either our idea work or not. The educative process occurs when we start exploring. In our case, as we illustrated above. Experimenting Malay Asli song using jazz reharmonization technique, indirectly engaging students in a social aspect, exploring new musical ideas of two different type of music, both traditional and modern idioms.

6. DISCUSSION AND CONCLUSION

As Bhatt (2018) mention, philosophy is useful in education because we can examine our rationality on educational ideas with another ideal's consistency. To prove this claim, we explored how pragmatism can occasionally reform, complement traditional music using reharmonization techniques. The world itself is a constant flux (Farjoun et al. 2015), keep changing and the same goes to music. Hereafter, education is dynamic and it will keep evolving, chances to preserve traditional heritage can continue with mixing both western and traditional music, producing new form and style of Malay Asli Music (Mohd Nasir, 2010).

There is no point of arguing the authenticity of a certain style or norms especially in traditional music, because from pragmatism standpoint, whatever true before, may not be in the future (Adeleye, 2016). We should not stick ourselves in the weight of custom and tradition, apathy and fear, because this will lead us to lost in today's world (Sharma et al. 2018). If we stand with ignorance and stick with what believe yesterday, this will lead to narrow scope practices in music and unconsciously fall into a "default setting", an unknown and uncritically outdated setting of learning that affects the process and result on learning and teaching (Regelski & Gates, 2009).

Moreover, as we discuss in this paper, reharmonization techniques work fine with Malay Asli song, coherence with pragmatism view, whatever works, then it is likely true (Sharma et al. 2018). With the assimilations of jazz reharmonization and Malay Asli song, student's perception of the usage of reharmonization will be widened up, offering a new kind of experience. As Adeleye (2017) mention, we should not limit the experience and it should be productive, so we can develop an educative experience for the future. If we don't put credit on a new style of Malay Asli song, this music will only continue to stay within the older generation old. Any practices from different music genre surely share similarities of musical elements such as harmony. Each different practice in music can closely be linked together with other musical styles. As we discuss in this paper, carrying the legacy of traditional music repertoires in a new and different path of learning jazz harmony theory.

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