

Visual Dimension in the Performing of Makyung Raja Besar Ho Gading

Zolkipli Bin Hj. Abdullah

Faculty of Music and Performing Arts, Sultan Idris Education University, Malaysia

Syarul Azlina Bt Dato' Haji Sikandar

Faculty of Music and Performing Arts, Sultan Idris Education University, Malaysia

DOI: 10.6007/IJAREMS/v6-i4/3516 URL: <http://dx.doi.org/10.6007/IJAREMS/v6-i4/3516>

Abstract

This research intends to study the exploration of visual dimension in the visual arts and identities performance of Makyung Raja Besar Ho Gading. Visual dimension is a very important process in producing a production that had its own artistic meaning and values. The changing process for visual arts and visual identities could be created in abstracts, realistic and experimental forms, according to the concept and theme of the production that are being projected on the stage. Due to this, the research showcases the roles of the visual arts and visual identity exploration in mutually shaping the performing arts of Makyung Raja Besar Ho Gading with the application of arts and design principles. The exploration of visual arts and visual identity in the performance of Makyung Raja BesarHoGading has the aesthetic values that are consisted of the sociocultural influence from the society and visualises the life of Raja BesarHoGading and his royal siblings. The dramatic imagery of the seven siblings had been the symbolic representation of the society connected with the brotherhood and togetherness, vendetta among each other. The research outcomes will exhibits the importance of identification of visual arts and visual identities that had been used in the performance of Makyung Raja BesarHoGading in order to increase the understanding of the visual arts as inspiration sources for the artistic designer in the context of designing and building the set based on the sociocultural symbolism of the aristocrats.

Keywords: Dimension, Visual Arts, Visual Images, Set Design

Introduction

In this globalisation era, arts seem to be separated from the society especially visual art that has been created by arts activist. According to Nathan Knobler (1985), the existence of visual art is based on the cave painting and the recording of this kind of art has been worldwide until this era even though the images may seem to be different from time to time. Apart from that, Chang Hon Woon (1997) stated that visual art is one of a communication tools whether it is in forms of paintings, brochures, poster or sculpture that brings a message. According to Herbert Read (1969), art is the creation of a shape that highlights on fun, pleasure and aesthetical value.

Globally, identity is known as an introduction of an individual member that representing a community thus becoming a trademark for a certain group or community. As we already acknowledge, human exists in two different identities which are known as male and female. Every single human has various types of identity. According to Zakaria Ali (1989), identity is a combination of values and similarities.

The progress of traditional performing arts has shown a lot of latest work that has many elements involved in it such as visual display and dramatic elements in each stage performance. The performance comes with various themes, messages and plots. The performance also creates contemporary visual ideas that come from the artist thoughts. Other elements that are involved include colours and space composition. In other words, a research needs to be done to discuss the message that is trying to be portrayed by the artist through these visual arts.

The Identification Of Visual Dimension And Images In Makyung Raja Besar Ho Gading

Ghulam Sarwar stated in his two books which are Dictionary of traditional South-East Asian Theatre (1994) and The Encyclopaedia of Malaysia, Performing Arts (2004) that mostly touch on the origin of Makyung. He is also a pioneer on the research of Makyung. Besides that, Ghulam also discussed on the function of Makyung to the next generation in a seminar which is in conjunction with Seminar Kebangsaan Seni Persembahan Muzium Seni Asia Universiti Malaya from 25 to 27 November 2005. He came up with a proposal that entitled as Makyung and generations. Apart from that, traditional theatre aspects also framed in a book Panggung Semar, Aspects of Traditional Malay Theatre (1992).

On the other hand, Ghouse Nasuruddin discussed on the type and the usage of Makyung's music in a book entitled Muzik Tradisional Malaysia (2002). The same goes with Tan Sooi Beng that focussed on the music in his book, The Music of Malaysia: The Classical, Folk, and Syncretic Traditions (Soas Musicology Series) (2004). He also documented about the motion and Makyung acting aspects in the theatre Tradisional Melayu (2009). Therefore, a question about the identification in art context has been more complex in understanding the local culture. A cultural approach which is a system in understanding a question of identification has to be more consistent and accurate based on the cultural elements shown in Makyung Raja Besar Ho Gading.

According to John Dewey (1980), he explained on aesthetic image and beauty concept as an important element that a person that has knowledge about a message or the objects found should have. Most society's perceptions only understand that an art is only a painting where in fact art is a wide field such as interior designing art, landscape art, performing art and others. In other words, visual art is a creation that can be seen with our eyes. The work is based on creative mind that has been translated into a solid object such as sculptures, models and many more.

An aesthetic value of a performing art is a focussed, well planned and accredited visual effect through thorough artistic observation. The visual displayed in the Makyung Raja Besar Ho Gading brings the audience to the main focus of the scriptwriting of the performance. The involvement of formal education especially in fine arts and performing arts make it difficult to

produce a creative work that involves artistic. This process requires multi-level skills such as thinking skill, technical skill, management skill and communicative skill.

Makyung Raja Besar Ho Gading emphasized on society issues that displayed indirectly on the conflicts among seven siblings. The theme shown in the play places the value of civilisation to a higher place where it portrays a real meaning of life biologically such as good and bad, sin and reward and heaven and hell. Makyung Raja Besar Ho Gading also has a real family conflict that caused by negative attitude.

As stated above, the involvement of formal education in fine arts and performing arts produce creative works that involves artistic especially in designing process. The multi skills are required in order to produce a quality and creative work such as thinking skill, technical, management and communicative skill.

Designing process through visual art in a certain art product basically is through a same method and stage. These stages could lead to the changes in the method depending on the type of an art product.

Color Of Visual Dimension As A Visual Image In Designing Set Of Makyung Raja Besar Ho Gading.

Visual image is a product of an agreement of a community to communicate and the image could be in the forms of visual or verbal forms. One of them is through the colour. If we have a certain perception of a colour, it same goes in the social agreement psychologically. In the verbal culture mostly in western countries, a white colour represents a holiness meanwhile black colour represents a grief. It might be opposite in the eastern countries. When the colour combines with the traditional costumes it could turn out to be a symbol. Colours play an important role in a certain cultures whether in a symbol and aesthetical value.

In a Malay culture, mostly will use a bright colour such as red and mostly can be found in a traditional cloth. Besides that, most colours used in Malay traditions are purple, orange, blue, yellow and green. These colours are also used in Makyung Raja Besar Ho Gading props. Red means bravery Swettenham (1998). He stated that 'red Malay' in his writing is a symbol of bravery as has been portrayed on a body of a WayangKulit statue. The picture below represents a red colour used to portray a symbol of bravery in Makyung Raja Besar Ho Gading.



Picture 1,2: Shows that a compilation of element spaces, shape and colours in Makyung Raja Besar Ho Gading performance set.

Valuing a shape structure in a life need to have a link between the artwork and the artists. Finding a main object in a certain artwork is like finding an art design impacts from the overall artwork such as the colour impact, balancing impact and so on. Texture impact for an example is how the line and the shape value the meaning in the Makyung Raja Besar Ho Gading performance set.

Rahmah Bujang (2008), stated that the artists need to be objective and clear whether the artwork is figurative one or not. Overall changes need to be identified in terms of the subjects and the main ideas. Every shape that exists in the artwork need to be identified whether the space is balance, the size of an object whether it is near or far and the symbolical criteria need to be looked into.

The union principles a visual art toward a certain artwork that could produce in a certain elements such as colours. According to Rahmah Bujang (2008), this principle related much to considering the artwork as a complete work and effective that becomes the elements and main principle in a design. Visual perception in an artwork is effective through the usage of tone such as dark and bright which are produced by the space and shape. In a certain artwork, pattern design is based on an arrangement that has been repeated several times in developing motives. These motives are shaping the pattern through the different position and arrangement.

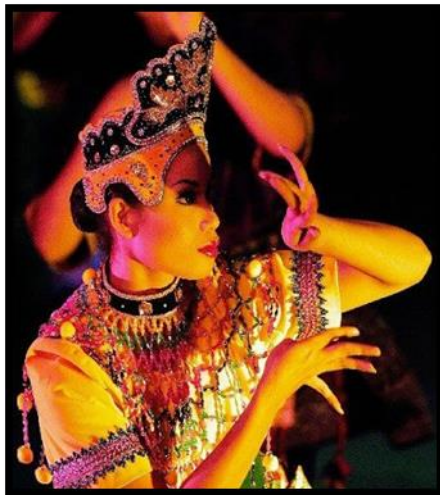
The production of these motives can be modified from natural elements or from organic and geometric forms. Motives can be shape symbolically through representation where it represents a certain concept in performing arts. In the Makyung Raja Besar Ho Gading performance, the cloud has been a main subject as a symbol for windy trees that has been arranged according to the linear grid.

In the production of artworks, shapes that communicate specifically through the processed style, structure and decoration brings a message about the aesthetic value they have. The ideas that has the best quality is said to be valuable for aesthetical value. In the production of an artwork also, the arrangement plays an important role to determine the meaning of the artwork and helped by the colours, union and balance that has a function to create an aesthetic value to the overall artwork.

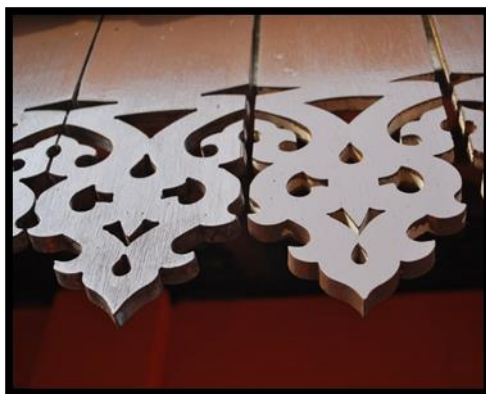
Wood carvings famous in Malay culture as it is a kind of visual shape that can be found in daily tools and architecture. States that are rich in wood carving are Kelantan, Terengganu, Malacca and Negeri Sembilan. In an ancient Malay philosophy, there is an explanation on wood carving at the castle, buildings and Malay houses. Wan Mustapa Mohamad (2008), stated that flowery leaves concept in a carving as a life success. The life is expressed as fruitful that produced greenery leaves, fragrant flowers and delicious fruit that can be eaten in a scene of Makyung Raja Besar Ho Gading. Picture 3 shows that carving motive structure from a human observation towards a nature before it is transformed into a visual sketch to create a design set in Makyung Raja Besar Ho Gading.



Picture 3,4: Wood carving motive as a structure in a Makyung Raja Besar Ho Gading design set.



Picture 5,6: Wood carving motive as a movement in the Makyung Raja Besar Ho Gading design set.



Picture 7,8 : Traditional Wood carving on Malay house pillar (Source from Zainal Jaslan, 2003:28).



Picture 9,10: Shows the element of wood carving that uses the balance principle.

Conclusion

In the production of Makyung Raja Besar Ho Gading props set, the visual combination of medium, thought and feelings that an artists has is the product of a performance on the stage. The most important visual perspective are lines, colours, textures, spaces and wood carving motives that could create a rhythm. Understanding the colours in the props set is also a step towards understanding a visual look in Makyung Raja Besar Ho Gading. These elements of perspective are the one that make an artwork strong.

The creation of colors in this presentation is a symbol or attribute applied to each artistic design of this performance. For example, understands the blue as a sign showing the depth and tranquility, red as a sign of danger and prohibition. The yellow explains the warmth and hospitality, whites asserting something bright, light and neutral and black indicates a depth and immortality. Apart from the nature of the colors and symbols in Makyung Raja Besar Ho Gading performance, there is also an artistic element that shows the dramatic element of passion and love. As artistic elements in Makyung Raja Besar Ho Gading performance have been applied as a symbol that tells all the events that occur in every character, space and themes presented to maintain the uniqueness and specialness of Makyung's offerings.

In the production of an artwork, forms that communicate specifically through the process of styling, structure and ornamentation are the one that imply the aesthetic value of the work. The content of an art work is said to be beautiful that is to be valued for aesthetic purposes, artwork that connects the focused experience, compacted through the conception of what works in everyday life. In the production of an artwork, the arrangement is important as it explains the meaning of that particular artwork.

In the performance of Makyung Raja Besar Ho Gading, traditional play features are maintained as a step to keep the uniqueness of Makyung's artistic elements. According to Mubin Sheppard, Makyung is a mix of music, dance, conversations and jokes that occur in circles, using sets of minimalist concepts. Actors and singers are only legged. Thus, this presentation still retains the

element of traditional features as Mubin Sheppard's (1905-1994) suggestion, highlighting it through some dramatic character building and character.

The process of designing through multi-stage designs such as cognitive, psychomotor and effective results will give unity to ensure the final product design meets the needs and requirements of a stage performance production of artistic and artistic quality. The main processes of the theatre set include strategies such as information, research on the concept of presentation, formation and development of ideas from aesthetics and design aspects, exploration of the presentation material, stage set construction and audience assessment.

REFERENCE

- Anwar, W. (1985). *Falsafah Estetika*. Yogyakarta: Penerbit Nur Cahaya.
- Ali, Z. (1989). *Seni dan seniman*. Dewan Bahasa dan Pustaka: Kuala Lumpur.
- Arnheim, R. (2004). *Art and visual perception: a psychology of the creative eye*. University of California Press.
- Croce B. (1972). *Aesthetics*. New York: The Noonday Press.
- Nasuruddin, M.G. (2009). *Teater tradisional melayu*. Dewan Bahasa dan Pustaka:Kuala Lumpur
- Nasuruddin, M.G. (1986). *Kesenian dan drama teater dalam perspektif tamadun melayu*. persidangan antarabangsa mengenai tamadun melayu (1986 : Kuala Lumpur).
- Nasuruddin, M.G. (1989). *Bentuk dan struktur teater melayu tradisi dan kesinambungannya teater sezaman kini*. persidangan antarabangsa tamadun melayu (2nd: 15-20 Aug 1989: Kuala Lumpur).
- Jit, K. (1986). *Membesar bersama teater*. Kuala Lumpur:Dewan Bahasa dan Pustaka.
- Kartika, D. S. (2007). *Estetika: Rekayasa Sains Bandung*.
- Nasaruddin, M.G. (2003). *Muzik tradisional malaysia*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Rowe, D. C. (2007). *Drawing & rendering for theater*. USA: Focal Press Oxford.
- Bujang, R. (2008). *Reka bentuk seni*. Universiti Malaya: Kuala Lumpur.
- Sarwar, G. (2005). *Mak yong and generations*. dibentangkan di seminar kebangsaan seni persembahan muzium seni asia UM 25-27 November 2005.
- Sarwar, G. (1994). *Dictionary of traditional south-east asian theatre*. Singapura: Oxford University Press.
- Sarwar, G. (2004). *The encyclopedia of malaysia, performing arts, volume 8*. Singapura: Archipelago Press.
- Sarwar, G. (1992). *Panggung semar. aspects of traditional malay theatre*. Petaling Jaya.Tempo Publishing (M) Sdn. Bhd.
- Sarwar, G. (1997). *Angin wayang: a biography of a master puppeteer*. Kuala Lumpur: Kementerian Kebudayaan, Kesenian dan Pelancongan Malaysia.

- Sarwar, G. (1983). *Feasting of the spirits: the berjamu ritual performance in the kelantanese wayang siam shadow play.* "kajian malaysia. Vol. 1. Jun.
- Sitorus, E. D. (2002). *Seni peran untuk teater, film & tv.* Jakarta: Gramedia Pustaka Utama.
- Sweeney, A. (1971). *Unsur-unsur budaya tradisional dengan keperibadian kebangsaan malaysia.* kongres kebudayaan kebangsaan (16-20 Aug 1971: Kuala Lumpur).
- Sheppard, M. (1969). *Ma' yong, the malay dance drama.* international conference on traditional drama and music of southeast asia (27-30 Aug 1969 : Kuala Lumpur).
- Sheppard, M. (1983). *Taman saujana.* Petaling Jaya Selangor : International Book Service
- Tan, S. B. (2004). *The music of malaysia: the classical, folk, and syncretic traditions (soas musicology series).* Ashgate :England.
- Jamal, S.A. (1992). *Rupa dan jiwa.* Kuala Lumpur: Dewan Bahasa Pustaka.
- Winstedt, R.O. (1951). *The Malay magician: being shaman, saiva, and sufi.* London: Routledge and Paul.