



IDEALOGY

JOURNAL



IDEALOGY JOURNAL

Volume 6, Issue 2, 2021
Published: 1 September 2021

Published by:
©UiTM Press

e-ISSN 2550-214X

EDITORS:

**MUHAMAD ABDUL AZIZ AB GANI, ISHAK RAMLI
MOHAMMAD HAFIZ YAHAYA, NURUL SHIMA TAHARUDDIN
HASLINDA MD NAZRI, MUHAMMAD REDZA ROSMAN
NIZAR NAZRIN**

IDEALOGY JOURNAL INFORMATION

INTRODUCTION

Idealogy Journal is a biannual journal, published by UiTM Press, Universiti Teknologi MARA, MALAYSIA. IDEALOGY is a combination of the words IDEA and LOGY whereby the word IDEA refers to any activity or action that can lead to change. On the other hand, the word LOGY refers to the understanding towards a certain group or thought, that is often related to the creation of the idea itself. So, IDEALOGY is a platform for those who have ideas to share in journal form. The IDEALOGY Journal is spearheaded by the Faculty of Art & Design, Universiti Teknologi MARA (Perak), however the scope and theme applied were broadened to cover Arts & Social Science. This journal is purely academic and peer reviewed (double-blind review) platform. It caters to original articles, review paper, artwork review and appreciation, exhibition review and appreciation, and book reviews on diverse topics relating to arts, design, and social science. This journal is intended to provide an avenue for researchers and academics from all persuasions and traditions to share and discuss differing views, new ideas, theories, research outcomes, and socio-cultural and socio-political issues that impact on the philosophical growth in the contemporary events.

VISION

To elevate the standard of Academic writing, especially for ASEAN countries to be recognized in the eyes of the world

MISSION

To produce academia with world recognized writing quality

To combine with selected ASEAN countries in producing academic articles

PUBLICATION HISTORY

Published various field of arts and social sciences' studies since 2016 onwards.

PUBLICATION FREQUENCY

Biannual Frequency: Two (2) issues per year (April and September)

e-ISSN

2550-214X

COPYRIGHT NOTICE

UiTM Press (The Publisher) has agreed to publish the undersigned author's paper in Idealogy Journal. the agreement is contingent upon the fulfilment of a number of requirements listed below.

1. The undersigned author warrants that the paper entitled below is original, that it is not in any way libellous or unlawful in malaysia, that it does not infringe any copyright or other proprietary right. The undersigned hereby represents and warrants that he/she is the author of the paper, except for material that is clearly identified as to its original source, with permission notices from the copyright owners where required. The undersigned represents that he/she has the power and authority to sign and execute this agreement.
2. The undersigned author warrants that the paper entitled below has not been published elsewhere, and also it will not be submitted anywhere else for publication prior to acceptance/rejection by this journal.
3. By submitting the paper entitled below, the undersigned author agrees to transfer the rights to publish and distribute the paper in an international e-journal (entitled above) to publisher.
4. The undersigned author agrees to make a reasonable effort to conform to publisher's submission guidelines and to liaise with the editor to ensure that the requirements of these guidelines are met to a reasonable degree.
5. The corresponding author signs for and accepts responsibility for releasing this material on behalf of any and all coauthors. This agreement is to be signed by at least one of the authors who has obtained the assent of the co-author(s) where applicable. After submission of this agreement signed by the corresponding author, changes of authorship or in the order of the authors listed will not be accepted.

COMMITTEE ON PUBLICATION ETHICS

This is an Open Access article distributed under the terms of the Creative Commons Attribution – Non Commercial – No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way. This journal also followed to the principles of The Committee On Publication Ethics (COPE) www.publicationethics.org

REPRINTS AND PERMISSIONS

All research articles published in Idealogy Journal are made available and publicly accessible via the internet without any restrictions or payment to be made by the user. Pdf versions of all research articles are available freely for download by any reader who intent to download it.

DISCLAIMER

The authors, editors, and publisher will not accept any legal responsibility for any errors or omissions that may have been made in this publication. The publisher makes no warranty, express or implied, with respect to the material contained herein.

EDITORIAL AND REVIEWER TEAM

EDITORIAL BOARD

JOURNAL ADVISOR

Professor Sr Dr Md Yusof Hamid *AMP*
(Rector, Universiti Teknologi MARA, Perak Branch, Malaysia)

CHIEF EDITOR

Associate Professor Dr Muhamad Abdul Aziz Ab Gani
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Ishak Ramli
(Universiti Teknologi MARA, Perak Branch, Malaysia)

MANAGING EDITOR

Mohamad Hafiz Yahaya
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Muhammad Redza Rosman
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Nurul Shima Taharudin
(Universiti Teknologi MARA, Perak Branch, Malaysia)

SECTION EDITOR

Haslinda Md Nazri (Secretary)
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Nizar Nazrin (Promotion)
(Universiti Teknologi MARA, Perak Branch, Malaysia)

PANEL EDITOR

Dr Asyiek Desa
(Universiti Sains Malaysia)
Dr Muhamad Firdaus Ramli
(Universiti Pendidikan Sultan Idris, Malaysia)
Dr Yuhanis Ibrahim
(Universiti Malaysia Kelantan, Malaysia)
Dr Saiful Akram Che Cob
(Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Nur Hisham Ibrahim
(Universiti Teknologi MARA, Malaysia)

ADVISORY BOARD

Associate Professor Dr Sophiya Umar
(Bahauddin Zakariya University, Pakistan)
Assistant Prof. Dr. Abdul Jalil Nars Hazaea
(Effat University, Saudi Arabia)
Dr Sheikh Mehedi
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
Professor Dr Anis Sujana
(Institut Seni Budaya, Indonesia)
Professor Masahiro Suda
(Nagoya University of Art, Japan)
Jeconiah Louis Dreisbach
(De La Salle University, Philippine)

PANEL OF REVIEWERS

MALAYSIA

Associate Professor Dr Nur Hisham Ibrahim
(Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Rusmadiyah Anwar
(Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Azhar Jamil
(Universiti Teknologi MARA, Malaysia)
Dr Mohd Khairi Baharom
(Universiti Teknologi MARA, Malaysia)
Dr Nagib Padil
(Universiti Teknologi MARA, Malaysia)
Dr Hanafi Hj Mohd Tahir
(Universiti Teknologi MARA, Malaysia)
Dr Shahrel Nizar Baharom
(Universiti Teknologi MARA, Malaysia)
Dr Azian Tahir
(Universiti Teknologi MARA, Malaysia)
Dr Aznan Omar
(Universiti Teknologi MARA, Malaysia)
Dr Hamidi Abdul Hadi
(Universiti Teknologi MARA, Malaysia)
Dr Syed Alwi Syed Abu Bakar
(Universiti Teknologi MARA, Malaysia)
Dr Zainuddin Md Nor
(Universiti Teknologi MARA, Malaysia)
Dr Verly Veto Vermol
(Universiti Teknologi MARA, Malaysia)
Dr Zahirah Haron
(Universiti Teknologi MARA, Malaysia)
Dr Saiful Akram Che Cob
(Universiti Teknologi MARA, Malaysia)
Dr Issarezal Ismail
(Universiti Teknologi MARA, Malaysia)
Dr Shahrizum Sulaiman
(Universiti Teknologi MARA, Malaysia)
Dr Azwady Mustapha
(Universiti Teknologi MARA, Malaysia)
Dr Muhammad Fauzan Abu Bakar
(Universiti Teknologi MARA, Malaysia)
Dr Salwa Ayob
(Universiti Teknologi MARA, Malaysia)

Dr Noorlida Daud
(Universiti Teknologi MARA, Malaysia)
Ishak Ramli
(Universiti Teknologi MARA, Malaysia)
Nurul Shima Taharuddin
(Universiti Teknologi MARA, Malaysia)
Zahir Alauddin Abd Hamid
(Universiti Teknologi MARA, Malaysia)
Mohd Radzuan Mohd Rafee
(Universiti Teknologi MARA, Malaysia)
Wan Juliana Emeih Wahed
(Universiti Teknologi MARA, Malaysia)
Nizar Nazrin
(Universiti Teknologi MARA, Malaysia)

INDONESIA

Prof. Dr Anis Sujana
(Institut Seni Budaya Indonesia)
Dr Andang Iskandar
(Institut Seni Budaya Indonesia)
Dr Husein Hendriyana
(Institut Seni Budaya Indonesia)
Dr Supriatna
(Institut Seni Budaya Indonesia)
Dr Pandu Purwandaru
(Universitas 11 Maret, Indonesia)
Dr M. Zaini Alif
(Institut Seni Budaya Indonesia)
Drs Deden Maulana, M.Ds
(Institut Seni Budaya Indonesia)
Toufiq Panji Wisesa, S.Ds., M.Sn
(Institut Seni Budaya Indonesia)
Drs Syaiful Halim., M.I.Kom
(Institut Seni Budaya Indonesia)
Ratno Suprpto., M.Ds
(Institut Seni Budaya Indonesia)

SAUDI ARABIA

Assistant Prof. Dr. Abdul Jalil Nars Hazaea
(Effat University, Saudi Arabia)

Assistant Prof. Dr. Mueen Uddin
(Effat University, Saudi Arabia)
Assistant Prof. Dr. Shajid Khalifa
(Effat University, Saudi Arabia)

BANGLADESH

Mr Al-Monjur Elahi
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
Dr Sidhartha Dey
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
Dr Sheikh Mehedi
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)

PAKISTAN

Associate Professor Dr Sophiya Umar
(Bahauddin Zakariya University, Multan, Pakistan)
Masood Akhtar
(Bahauddin Zakariya University, Multan, Pakistan)
Shah Zaib Raza
(Bahauddin Zakariya University, Multan, Pakistan)

JAPAN

Professor Masahiro Suda
(Nagoya University of Art, Japan)
Ko Yamada
(Nagoya University of Art, Japan)

PHILIPPINES

Jeconiah Louis Dreisbach
(De La Salle University, Philippine)

Table of Content

EDITORIAL	
Introduction	iii
Editorial Board	iv
Panel of Reviewer	iv
Editorial Preface <i>Muhamad Abdul Aziz Ab Gani, Ishak Ramli</i>	vii
Editorial Foreword <i>Muhamad Abdul Aziz Ab Gani, Ishak Ramli, Mohammad Hafiz Yahaya, Nurul Shima Taharuddin, Haslinda Md Nazri, Muhammad Redza Rosman, Nizar Nazrin</i>	viii
ORIGINAL ARTICLE	
Adakah Reka Bentuk Emoji Senyum Dengan Pelbagai Tahap Realistik Pada Poster Bercetak Memberi Kesan Yang Signifikan Dalam Menstimulasi Kesedaran Pengguna? <i>Does Design of Smiley Emoji with Different Realistic Level in A Printed Poster Have Any Significant Effects on Stimulating User's Awareness</i> <i>Noorlida Daud, Ahmad Zamzuri Mohamad Ali</i>	1
Design for The Real World: The Case Study of Fish-Ball Seller Cart <i>Fitorio Bowo Leksono, Hari Nugraha</i>	21
Rural Life of Bangladesh Reflected in Hashem Khan's Painting <i>Mohammad Ferdous Khan Shawon</i>	28
Seni Kreatif Dengan Penggunaan Medium Sisa Dalam Era Norma Baharu <i>Creative Arts with the Use of Waste Medium in the New Norm</i> <i>Khairi Asyraf Abdul Karim</i>	35
Budaya Berhibur Menerusi Aplikasi Smule Dalam Karya Arca Instalasi <i>Entertainment Culture through Smule Application in Installation Sculpture</i> <i>Aznan Omar, Syed Alwi Syed Abu Bakar, Mahizan Hijaz Muhammad</i>	43
Metamorphosis <i>Muhammad Khalik Mustafa</i>	53
Perjalananku: Penggunaan Medium Elektronik (Cahaya) Dalam Karya Seni Arca <i>My Journey: The Use Of Electronic Medium (Light) In Sculpture Works</i> <i>Syed Alwi Syed Abu Bakar, Aznan Omar, Noor Enfendi Desa, Siti Humaini Said Ahmad@Syed Ahmad, Rosmidahanim Razali, Sharifah Nursahilah Syed Omar</i>	60

Rumah Kutai Perak in Watercolor Painting	67
<i>Siti Humaini Said Ahmad @ Syed Ahmad, Muhamad Rozali Othman, Issarezal Ismail, Syed Alwi Syed Abu Bakar</i>	
Understanding the Meaning and Symbols of Animals in Visual Artwork: A Case Study of Five Selected Works in the SI + SA 2020 Exhibition	78
<i>Rosmidahanim Razali, Ruzamira Abdul Razak, Mohd Nafis Saad, Nizar Nazrin, Ishak Ramli, Issarezal Ismail</i>	
Perception on Si + Sa as a Theme in a Work of Art Entitled “Free Memories”	91
<i>Noor Enfendi Desa, Noor A’yunni Muhamad, Syed Alwi Syed Abu Bakar, Azian Tahir</i>	
Translating Traditional Malay Pottery Motifs to Inspire Ceramic Surface Decoration Design	98
<i>Siti Maryam Ali Yasin, Hamdzun Haron, Zuliskandar Ramli, Suhaimi Tular, Mohd Shahrol Hanafi Mohd Raffie</i>	
REVIEW ARTICLE	
Contra Commodification of Audiences in Reporting 212 Brotherhood Reunion in Jakarta	104
<i>Syaiful Halim, Nuria Astagini</i>	
Conceptual Framework: The Determinant Factors of Intention to Use Interactive Kiosk Technology in The Museum	115
<i>Mohd Nasiruddin Abdul Aziz, Siti Norlizaiha Harun, Sharifah Raudzah S Mahadi, Mohd Hisham Johari, Muhammad Abdullah</i>	

Understanding the Meaning and Symbols of Animals in Visual Artwork: A Case Study of Five Selected Works in the SI + SA 2020 Exhibition

*Rosmidahanim Razali¹, Ruzamira Abdul Razak², Mohd Nafis Saad³, Nizar Nazrin⁴
Ishak Ramli⁵, Issarezal Ismail⁶

¹²³⁴⁵Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar,
Perak, MALAYSIA

Email: ¹rosmidahanim@uitm.edu.my, ²ruzamira@uitm.edu.my, ³mohdn4491@uitm.edu.my,
⁴nizarnazrin@uitm.edu.my, ⁵ishak991@uitm.edu.my, ⁶issarezal@uitm.edu.my

*Corresponding author

Received: 1 January 2021, Accepted: 22 March 2021, Published: 1 September 2021

ABSTRACT

Visual artwork is a platform to convey the meaning of the theme chosen in producing the work. However, it is difficult to understand the meaning through the symbols highlighted by the artist. Based on that situation the objective of this study is to collect information on visual artworks that apply animal symbols in the SI + SA 2020 exhibition. Five artists have been identified using animal symbols in the production of their artwork. This study is based on qualitative research approach using four types of data; namely the study of literature that explains the meaning and symbol of animals from the point of view of previous scientific writing. The second method is based on information obtained from the artist statement in the SI + SA 2020 Exhibition catalogue. The third method, the researcher interviewed (partially structured) five artists who have been selected using animal symbols in their artwork. The fourth method is to use the theory of Edmund Burke Feldman (1994) which has four stages in the theory, namely description, analysis, interpretation and evaluation. Triangulation (qualitative) studies are conducted to obtain more data and the validity of the findings obtained. The result shows an understanding of the meaning and symbol varies according to the needs of the individual or society. Some artists associate symbols in the context of personal experiences or observations of an event. Symbols can also carry meaning in the context of social sciences. In the production of their artworks, the use of symbols is a method to convey a message and an easier way to communicate. Conclusion clearly shows that the meaning of these animal symbols depends on different personal perceptions - different from the references studied. It can reveal to the general public that the use of animal symbols applied in the work can carry various meanings. Researchers suggest for future studies to conduct comprehensive research on the use of symbols in contemporary visual arts Malaysia.

Keywords: Work; Symbol; Meaning; Animal; Triangulation Data.



eISSN: 2550-214X © 2021. The Authors. Published for *Ideology Journal* by UiTM Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

1. INTRODUCTION

Art has existed since prehistoric times. It is based on the discovery of objects in the form of prehistoric artefacts from primitive society groups as well as the discovery of paintings produced on cave walls. The rational of society in the past was so creative and subtle exposed to its creations. These factors are due to the influence of the universe and inspire the ancient society in creating and creating art products.

According to Dewan Bahasa dan Pustaka (DBP), art means a work created with full talent or efficiency and the result of a creation such as paintings, poems, music, sculptures and others. Visual, on the other hand, means visible, that is, something that can be seen with the senses. According to Liza, Hamdzuan, Abdul, Ahmad & Jasni (2015), human beings create art as one of the necessities in daily life and are also used as a method of communication by producing visual art symbols based on experience, feelings and observations. According to Clive Bell the artwork produced is an expression of the inner soul of the artist. From the process of the work of art he tries to stimulate the observer to evaluate, feel the artist's emotions and aesthetics resulting in his work. Observer of a work is evaluated based on three characteristics, namely ideas, materialized form and content. These three features are a union to represent the symbol of art. (Liza, Hamdzuan, Abdul, Ahmad & Jasni, 2015)

As an observer in appreciating a visual artwork apart from the value of beauty seen, the use of symbols also plays an important role in conveying the meaning to be expressed either indirect or covertly. According to Izzah, Tengku & Salina (2015) each selection of images or symbols used to represent a real meaning or idea, it is not taken at will, but chosen based on the suitability of the idea, even for some individuals it is used as a metaphor full of symbolic elements. Eizah (2019) also shared her view stating that ambiguity is a symbol because it can be explained more than one meaning and not bound. Symbols also change from time to time according to the circumstances and goals of the community.

In the context of art, artists such as painters, sculptors and printers make art to express their feelings. Symbols from nature such as plants, animals and the universe become an inspiration to artists in the search for ideas and then adapted according to the will felt. This shows that human life is so close to the universe. The use of animal symbols is also widely used by the world community. In Malaysia, animal symbols are widely used in proverbs, poems, spell bound, visual artwork and more. According to Susanne Langer animal life is represented by feelings while humans are represented by concepts, symbols and language. Animals give signals in the form of signs, but humans need more than just signs which need a symbol that is "an instrument of thought". From the point of view of meaning Langer sees it as a complex relationship between symbols, objects and meanings involving logical and psychological aspects. (Shukur, Iskandar & Cut, 2017). Therefore, the use of animal symbols or any type of symbol applied can be interpreted in various meanings.

2. RESEARCH OBJECTIVE

The objective of this research is to collect visual artwork that showcases animal imagery as a symbol and to analyse the meaning of animals that exist in the five visual artworks selected in the SI + SA 2020 Exhibition.

3. RESEARCH METHOD

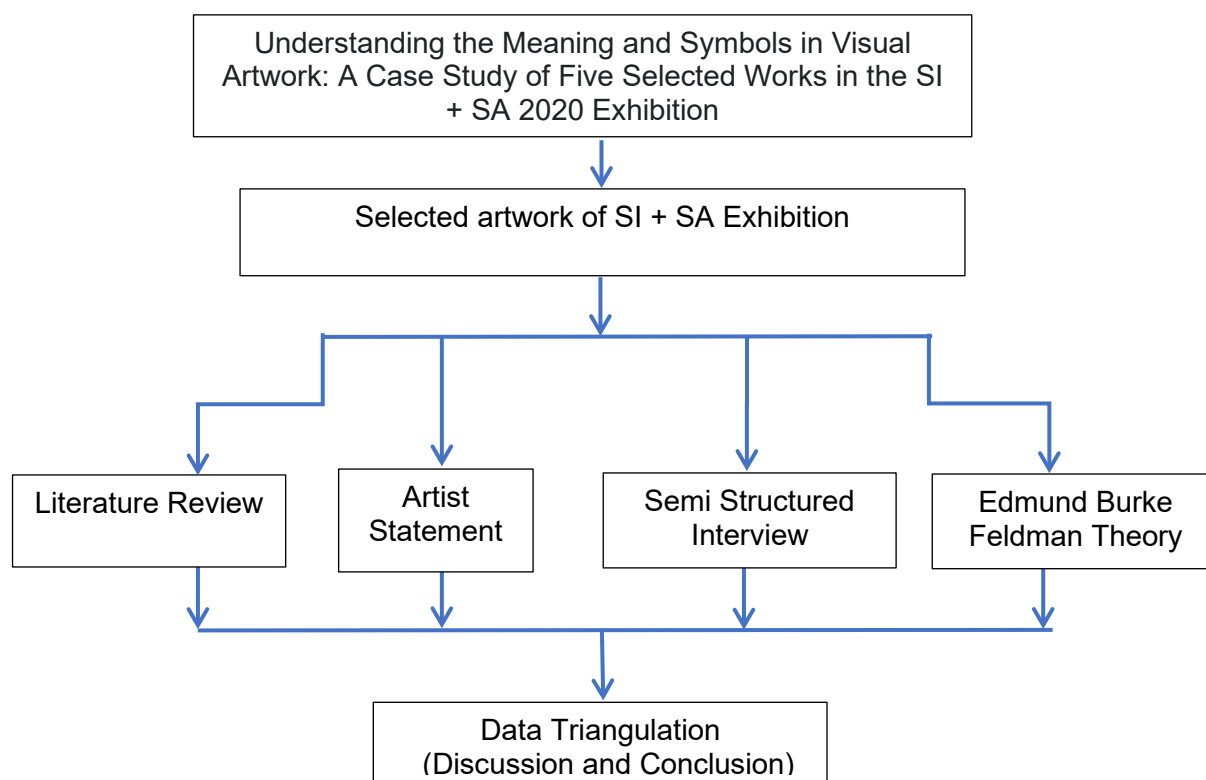


Figure 1: Research Method flow chart

The method of this study is more on case study of selected artworks in the exhibition SI + SA 2020. There are five artworks have been identified using animal imagery as a symbol. This study uses the first four methods by doing a literature review to get the meaning of each animal symbol used in the work. The second method is based on the description given by the artist. The third method is to conduct a semi-structured interview with each selected artist. The fourth method uses the theory of Edmund Burke Feldman (1994) through four steps of description, analysis, interpretation and evaluation. The descriptive process refers to the materials and subjects exposed to the work. The analysis explains the design elements and principles. Interpretation, on the other hand, describes the meaning of the work and evaluation is a method of evaluating the artist's work whether successful or not referring to ideas, materialized form and content. Critique of this art to help analyze the work more accurately on the meaning and processing in the work. By using this method, the author can analyze the symbols and meanings contained in the work. As a result of the findings from the information obtained, qualitative triangulation studies were conducted to obtain more than one piece of data and the validity of the findings obtained.

4. ANIMAL AS SYMBOL

The use of animal as subject matter in artwork especially visual artwork has spread widely. Referring to Ernst Cassirer (1929), human beings are basically seen as "symbolic animals", by understanding the signs and arrangement of expressions between them and everyday life. In seeing the symbol as a function of human thought and letting it overcome the same linear logic scheme, it seems to go beyond the rational view of human nature thus describing the human nature as an animal. This can be seen the use of this animal subject is also raised as the primary subject in the work. Among the painters who raised the use of animal subjects in visual artwork such as Jalaini Abu Hassan in his artwork entitled "Babi Harus" (Pig Definitely), the artwork of Samsudin Wahab entitled "Manusia Setengah Dewa" (Half God Man) and Ahmad Zakii Anwar entitled "Kerbau" (Buffalo).

Literature review is one of the approaches to obtain meaning in search for information in works that use animal symbols. Here are five animal symbols studied in terms of meaning that are closely related in the work of SI + SA 2020 Exhibition.

4.1.1 Rat

Rats are closely related to the culture of a nation or society. According to Isabelle Leong (2020), she states in Chinese society, rats are raised as a symbol of perseverance and wisdom. It is very significant because in 2020, the rat zodiac is a new beginning in the cycle of 12 Chinese astrological animals. Meanwhile, according to the statement of Saidatul & Rasdi (2013), the rats are considered as lower-class castes or groups dominated by superpowers. It can be seen here how the rat is symbolized according to different points of view that are built from the results of important events that occur in a group of people of that nation.

4.1.2 Rooster

From the point of view of Tri, Monika & Rizki (2019), the history of the starting point in the use of this symbol of rooster is triggered when there is a process of domestication or taming process. In this socio-cultural context, this rooster is introduced as an image that symbolizes power, greatness and strength. In addition, this chicken is also described as strong, masculine and brave. Meanwhile, when viewed from the perspective of totemism, this rooster from the mythical realm is seen as an animal that brings blessings, an indication of the presence of angels or a sign of the end of the dark age.

Adri (2018) gives a view that is personal semiotics, despite the human nature which is categorized as a perfect creature, human beings have a nature that is similar to the nature of chickens. This is because, the nature of the rooster that is not enough or satisfied in finding a life partner which is not faithful to one. This is related to the process of raising his offspring and giving birth to a new offspring, the nature of this rooster that the intention himself will not stop looking for a new heir. It is clear that, this rooster is only known in the breeding of his offspring but has no responsibility in the outcome of his behavior. The meaning of the symbol of the rooster can be seen in the researcher's observation of the relationship between the behavior of the animal itself. It is symbolized as a way to show strength and power but the side of the divergence does not have a responsible nature.

4.1.3 Cat

According to Saidatul & Rasdi (2013), a cat is a symbol to the figure of a leader, principal or an influential fortress. From the point of view of Febi & Diella (n.d.) states that cats especially black cats are one of the superstitious symbols that symbolize bad things in certain countries. Both authors' point of view shows that there are differences in meaning referring to the use of cat symbols. Although cats are seen close to the human heart and always give a good perception for individuals, a society or a nation. Some portray the cat as a symbol of the leader who leads while others also symbolize it as a symbol to the supernatural and terrifying.


4.1.4 Hen

In contrast, hens are considered responsible and independent animals. Hen are fully responsible for the process of caring for offspring, the process of laying eggs, finding food for their young, and teaching their offspring in the process of self-defense and the struggle to find food sources. At the same time, these hens have the patience to wait for the incubation process and wait for the process of hatching their eggs to turn into chicks (Adri Fernandes, 2018). In this context, hens are symbolized by a positive, pure character, providing protection to children. This statement is supported by Wan, Abdul & Nazri (2016) who stated that animals have some similarities with human behavior.

4.1.5 Fish

According to the Kamus Pelajar Edisi Kedua defines fish as living creatures in cold-blooded water that uses gills to breathe and fins to swim. In the cultural life of the community of Malay History often observe the reaction of the fish prior to catch it and make the fish behavior as the subject to Malay daily life. Regardless mean to benchmark good or vice versa (Junaini, Nor Hasimah & Wan Nurasikin, 2015). While, according to Sunaryo (2009) on the other hand, the image of fish carved in the traditional house of the Nias community; symbolized as dexterity, intelligence and livelihood. In socio-culture, fish is a symbol of sustenance. Indirectly, it is a source of livelihood and economy of a society and a country.

5. THE MEANING OF ANIMAL SUBJECTS BASED ON THE ARTIST INTERVIEW SESSION

Subjects
 <p style="text-align: center;">Plate 1</p> <p style="text-align: center;">Title: IS+SA = Keluar Masuk Name: Issarezal Bin Ismail Medium: Acrylic on paper box Size: 48cm x 96cm Year: 2020</p>
Artist Statement
<p>This work is a response to the theme of SISA which consciously or does not contain a summary of the letters that form part of the sentence from my own name if re-composed which is ISSA. I processed it in a simple way by utilizing the surface of the box material (recycled material) as a symbol of the personal life cycle that has been completely rotated when I returned to the place where I studied a while ago even now as a teacher. From the visual aspect, the autobiographical experience of going back and forth I drew through the image of a rat coming in and out through the middle field of the perforated box surface. I deliberately took the laboratory rat as a subject where it could at least represent the challenges, trials or tests that I would travel as an academic at this time as I had previously tested as one of the students of this faculty once upon a time.</p>
Artist Interview
<p>The artist states that in the process of creative output, the rat symbol is used on the basis of his experience which is quite financially limited. He had to move to the Peninsula from Sabah and rent with his partner in a shophouse that was only presented with a rubber mat. The incomplete atmosphere of the house and the many rats roaming around his house has been his inspiration in the use of the animal symbol. In addition, artists feel laboratory mice or test mice have similarities to it. Based on his interpretation, the rat was his representative who entered or was accepted to study at UiTM Perak and then left as a former student. However, after leaving UiTM Perak for many years, he is now appointed as an instructor. In the minutes of life on earth facing the COVID-19 Pandemic issue, the artist was also impressed with the aspect of financial income for three months. Judging from the artist's understanding, he symbolizes that the rat resembles himself who survives and struggles to survive by selling some of his personal belongings. At the same time, the artist also stated that these mice when viewed from a cultural context, are labelled as a dirty, disgusting and fond of stealing food. Meanwhile, he thinks that if these rats are seen from a political point of view, these rats are considered as politicians who like to eat corruption.</p>

Subjects



Plate 2

Title: Hero Kampung
Name: Mohd Fawazie Bin Arshad
Medium: Aquarelle
Size: 25cm x 25cm
Year: 2020

Artist Statement

The theme of SISA (Seri Iskandar, Shah Alam) has inspired artists to produce a work entitled 'Hero Kampung'; which is a conventional aquarelle print technique represent the migration of artists who are in the academic world back to their hometowns. In this work, the use of Rooster is a symbol to academician at the same time as an artist. While the stairs of an old house or wood symbolize the hometown (seri iskandar) for someone who has migrated. The conventional use of color in aquarelle for this subject shows the freshness and the artists who are active in art making even though they are far from the art centre.

Artist Interview

The artist chose the image of a rooster because he considered the character of this rooster to be a powerful figure and he said that this rooster is a champion. In the meantime, the artist manifests himself as a rooster. This is due to, his childhood growing up in the countryside while facing the challenges of life during his youth in the big city. In essence, he returned to the countryside and continued his life as an educator. The artist also knows the meaning behind the selection of the image of the rooster which represent prowess, adventure, strength, and abstinence challenged.

Subjects



Plate 3

Name: Syahrul Nizam Shaari
Title: 'Looking Forward'
Medium: Acrylic on Canvas
Size: 122cm x 91cm
Year: 2020

Artist Statement

Seri Iskandar, 2020 + Shah Alam, 1993 ... (SI + SA) tells my artistic and career journey. This is where it all started, where I gained knowledge, honed my talents and sought experience. After I gained everything here, I shared all my knowledge and experience with my students in Seri Iskandar. Now (2020) I am returning to Shah Alam with 3 latest works (SI + SA). It is impossible for me to be able to fulfil all this without being educated by my teachers in Shah Alam. Thank you Tajali teacher, Prof Dr Mulyadi, Khalil Amran, Pn Jahani, Wan Ahmad, Hj Yusof Ghani, Shukri, Nur Hanim, Suzlee, Suhaimi Tular, Nazri, Prof Dato 'Raja Zahabuddin, PM Aris, PM Mazlan Said, Prof Dr Ruslan , Dr Kamy, Shahrul Azman Shahbudin, Che Mat Azhar, Ali Mohd, Prof. Dr. Syukor Hashim & PM Dato 'Shariff Mustapha ... thank you thank you.

Artist Interview

For the prospect of the artist, the selection of cat subjects is due to the environment and the main contributing factor is his family members. The artist makes cats as companions and entertainers. From this interview, the artist produces symbol of the cat does not see the meaning of the Malay perspective.

Subjects



Plate 4

Name: Nurul Syifa @ Siti Aishah Binti Ahmarofi
Title: Rezeki
Medium: Acrylic on plywood
Size: 2ft x 1.5ft
Year: 2020

Artist Statement

"REZEKI" is my memory while continuing my studies at UiTM Shah Alam at the undergraduate level around 2009 to 2011. It is one of the sketches of my ideas on the issues I brought during my studies there. However, now this work has been processed with more relaxed issue and not the same as the issue I brought while at UiTM before. Nevertheless, I still retain the composition and some subjects in this work. "REZEKI" records a scene of life seeking and enjoying sustenance together. Each of us has already written his fortune and all of us whether human or animal, all of the creature try to find "REZEKI" and get it for survival.

Artist Interview

The artist feels that the selection of hen symbols is based on her experience while studying in higher education institutions. In addition, in the process of producing her work does not put any meaning but she thinks that the subject of hens shows the responsibility of a mother who seeks sustenance for her children.

Subjects



Plate 5

Name: Mohd Nafis Bin Saad
Title: Spreading Cluster
Medium: Linocut
Size: 12 Inchi X 7.5 Inchi
Year: 2020

Artist Statement

My work is more about to visualize the COVID-19 Pandemic spreading in Malaysia. The images and symbol that I create in the artwork reflected based on the social media and news during outbreak recovery. Most of the images that I find for the artwork are projected from my observation. The objects such the COVID-19 wristbands, a fish, the hand, dandelion seeds were symbolize as an issue that people always discuss in social media. Construction and arrangement images are intended to bring visual interest through interaction. By working with printmaking techniques which is linocut allows me to construct and connect the images using various shape and lines to show up interaction between these subjects. The result from this process, suggest a passage of time and recollection of Malaysian Pandemic memory.

Artist Interview

From the artist dimension, the use of fish symbols in works is related to his life. Therefore, his life routine that often goes to the market and has the opportunity to observe various types of fish and has an interest in defending pet fish; Gapi fish. Thus, the artist relationship with the fish is so close and the beauty of the fish scales as well as the agile character of the fish in the water is observed as a result of his observations on the animal. Meanwhile, the symbol of the animal when viewed from environmental factors is also relevant due to his childhood experiences of frequent fishing in the village. Indirectly, the activity of playing with siblings in the same area gives a special feeling toward the fish. In comparison, the artist thinks his feelings may be more or less the same as anyone who loves cats.

6. THE MEANING OF THE SUBJECT BASED ON THE RESEARCHER PERSONAL VIEW

Subject	Personal View (Edmund Bulke Feldman Theory)
Rat	<p>Based on picture 2, this work produced in 2020 entitled IS + SA = 'Keluar Masuk' was painted by Issarezal Bin Ismail. He uses paper box material as well as acrylic media in his paintings. The size of this work is 48 centimeters wide and 96 centimeters high which is produced in two dimensional shapes. These two works are arranged in adjacent positions. In this work there are two mice that come in and going out from the hole.</p> <p>From the picture 2, the line and texture elements that are displayed a scratch effect on the surface of the box to show a straight line on the inside of the box.</p> <p>Geometric shapes such as rectangles are arranged in the middle of the work as well as organic shapes such as torn paper on the surface of the box visualized in this artwork. The balance of composition occurs when the artist places the subject of the rat in and out of the hole in the middle of the work. The artist adds elements of light and shadow in the painting to show the position of the mice moving in and out of the perforated place.</p> <p>The artist uses the subject of mice as a symbol to be visualized in this Si + Sa exhibition. This mammal class is a smart, fast animal and likes to live in dark areas. In addition, the subject of rats is also used in the Malaysian calendar. Based on Chinese beliefs, rats carry positive meanings and symbols to fertility. The selection of white mice subjects was chosen as the content framework for the storytelling of the work. Usually, these white mice are used as experimental animals or laboratory animals.</p> <p>The researcher's view argues that rat subjects are presented as metaphors; the narrative is related to the survival of the living in an unexpected situation. Perhaps in an urgent situation, the rat is looking for a potential space to be used as a gateway to a place that he feels is safe from the complicated exterior.</p>
Rooster	<p>Based on picture 3, this work was produced in 2020 and entitled Hero Kampung was drawn by Mohd Fawazie Arshad. He produced printed works using aquatint techniques. In this work, it is depicted a rooster standing on the stairs in a residence while looking to the right of the work. In addition, this work is produced in two dimensions with a size; 25 centimetres wide and 25 centimetres high.</p> <p>Elements of line such as horizontal, vertical, diagonal are seen on the stairs, pillars and walls of the house. While organic lines can be seen on the subject of rooster. This work is dominated by black and white compared to the colors found on the neck and feathers of the rooster which is red and yellow. Perhaps with this black and white color selection, the artist tries to tell the story of his childhood. Aquatint technique also helps in the production of three-dimensional visual effects through the effects of black and white tones.</p> <p>The use of a rooster in this work may symbolize this animal as a symbol of a man growing up. It is further strengthened by the composition of the combination with other subjects such as standing on a wooden ladder while facing the door of the village house. The position of this rooster looking to the right, may tell of a hope for the future.</p> <p>This work recalled a nostalgic narrative between the rooster and the atmosphere of the village environment through the preparation of appropriate composition. It is because the visual succeeds in making the researcher memory regarding the story in the village. Therefore, the symbolized of animals in this work can be seen as a journey of life who has long left his hometown.</p>

Cat	<p>Based on picture 4, the artist uses the image of a cat that has a spoiled and cute character. The subject is sketched on the surface of the canvas using only black and white acrylic colors. Clearly exposed, this work provides a central focus on the eyes of these tame animals. The application of dark and light shades on the eyes of these spoiled animals managed to make the pair of eyes as a focal point. In addition, the artist managed to illustrate the spoiled mimicry of this cat by placing the subject at close range. The subject looks like an artist's own pet. In the researcher's view, through the paintings produced, the artist is a loving and loyal person. The nature of a cat that is agile, cute, spoiled and at the same time able to highlight the fierce character that indirectly reflects the personality of the artist.</p>
Hen	<p>Based on picture 5, Rezeki is the title for the work of Nurul Syifa @ Siti Aishah. She uses an acrylic medium on a wood surface that looks calm in terms of color application. But at the same time, the artist is able to prioritize the subject of a group of hens as the main focus in the work. This is because, the artist is ingenious in using fine and soft lines to put the subject in front of the work. In addition, the artist embodies an element of texture that looks as if it is ground as a background and the texture dominates the whole work. Researchers' views of hens drawn in groups with chicks such as looking for food may want to be described by the artist about female characters. Each hen is coloured in a different color each may convey a different side of life. The use of color on hens in the work symbolizes emotional and spiritual. The artist composes the composition by including side images such as a wire fence and a rooster that help to create a storytelling in the work. Therefore, the researcher perspective that the narrative in this work revolves around individuals, especially women, who are also able to be independent without relying on men.</p>
Gold Fish	<p>Based on picture 6, From the researcher's point of view, this work reflects the goldfish as the dominant subject in the middle part of the work. However, goldfish appear to be semi-natural due to the relatively overly eye-catching rate of ordinary goldfish. The concept of the work that uses the Linocut technique only shows neutral colors namely black, grey and white. In addition, there are side subjects in the top position of the work that is thick and fine wavy hands and lines. Meanwhile, the dashed lines that form the background of the work depict the character of calm water. If interpreted from the aspect of interpretation, this work may be described in the dream world or the subconscious world. The subject of the fish looked like scared and wanted to escape being caught by the foreign hand. Most likely, the fish will be eaten as a meal. Recently, the world is facing a COVID-19 Pandemic to some extent affecting the economic sector. The justification, maybe the owner of the fish had to sacrifice his pet fish and used as a source of food to continue daily life.</p>

7. TRIANGULATION DATA

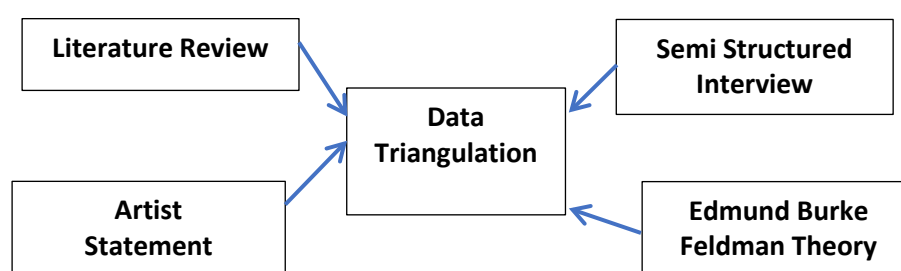


Figure 2: Triangulation Data

7. 1 Triangulation Data About Symbols

Table 1: Triangulation of Data Regarding Symbols

Subjects	Literature Review	Artist Statement	Artist Interview	Researcher's Personal View
Rat	Subordinate class caste	Nil	bribe, impurities	Life sustainability
Rooster	Strong, strong, masculine, brave	Hero kampung,	Mighty, great	Jaguh kampung
Cat	Leader	Nil	Spoiled, life companion	Spoiled, agile, cute
Hen	Responsible, independent	sustenance	Responsible	About women, Independent
Gold Fish	Agility, ingenuity	Nil	wealth	Spoiled, lively

7.2 Symbols in Artist's Work According to Personal Perspective Or Universal

Table 2: Symbols in Artist's Work According to Personal Or Universal Perspective

Subject	Personal	Universal
Rat	✓	
Rooster	✓	
Cat		✓
Hen		✓
Gold Fish	✓	

7.3 Symbols Relation in the Social Science Category

Table 3: Relation of symbols in the Social Science category

Subject	Social Science
Rat	economy
Rooster	sociology
Cat	sociology
Hen	economy
Gold Fish	sociology

8. DISCUSSION AND CONCLUSION

In this case study, the findings from literature review, artist statements, semi-structured interviews and interpretations from the art of theoretical critique of Edmund Burke Feldman (1994) can be concluded that symbols are not rigid in one meaning. It can vary according to the wishes of the individual or society that evaluates the symbol. The results of the triangulation of data collected from the four methods found that the symbols and meanings in the five works of the SI + SA 2020 exhibition are related in the field of social sciences which includes eight categories namely anthropology, economics, linguistics, etymology, sociology, psychology, education and communication. From the findings obtained based on the five selected works there are two categories namely sociology and economics. In conclusion, the animal symbol used in the narrative processing of the work is a self-reflection on the understanding and experience of the artist. Researchers suggest for future studies to conduct comprehensive research on the use of symbols in contemporary visual arts Malaysia.

REFERENCES

- Adri, F. (2018) *Ayam Sebagai Inspirasi Dalam Karya Seni Grafis*. Retrieved on December 17, 2020 from <http://103.216.87.80/index.php/serupa/article/view/9204>
- Bagja, W. (2007) *Sosiologi: Menyelami Fenomena Social Di Masyarakat untuk kelas X Sekolah Menengah Atas/Madrasah Aliyah*. Bandung, Indonesia: Penerbit PT Setia Purna Inves.
- Eizah, M. H. (2019) *Simbol Dan Makna Dalam Pantun Melayu*. Kuala Lumpur, Malaysia: Institusi Terjemahan & Buku Malaysia Berhad
- Eizah, M. H., Tengku, I. M. T. M. A., & Salina, J. *Simbol Tumbuhan Dalam Pantun Dari Perspektif Puitika Sastera Melayu*. Retrieved on December 15, 2020 from <https://mjir.um.edu.my/index.php/JPM/article/view/9702>
- Febi, A.S. & Diella, F. R. (2019) *Analisis Kontrastif Simbol Metafora Dan Budaya Dalam Takhayul Masyarakat Jepang Dan Indonesia*. Retrieved on December, 15, 2020 from <https://ejournal.unitomo.ac.id/index.php/ayumi/article/viewFile/2155/1021>
- Hendra, S. (2018) *Pengantar Ilmu Ekonomi*. Retrieved on December 14, 2020 from <https://core.ac.uk/download/pdf/198238861.pdf>.
- Junaini, K., Nor, H. J. & Wan, N. W. I. (2016) *Ikan (Pisces) dalam Peribahasa Melayu: Analisis Semantik Inkuisitif*. Retrieved on October 25, 2020 from <http://journalarticle.ukm.my/10898/>
- Liza, M., Hamdzuan, H., Abdul, L. S., Ahmad, R. H., & Jasni, D. (2015). Analisis Formalistik Dalam Memaknai Simbol Budaya Melayu Retrieved on December 15, 2020 from https://www.researchgate.net/publication/290867518_ANALISIS_FORMALISTIK_DALAM_MEMAKNAI_SIMBOL_BUDAYA_MELAYU_ABSTRAK_012-6304441/link/569c646f08ae748dfb106516/download
- Pusat Rujukan Persuratan Melayu. (2017). Makna Ikan. Dewan Bahasa Dan Pustaka. <https://prpm.dbp.gov.my/cari1?keyword+ikan>
- Saidatul, N. H. M, Mohd. R. S. (2013) *Haiwan Sebagai Perlambangan Dalam Peribahasa Orang Semai*. Retrieved on December, 15, 2020 from <https://ejournal.ukm.my/gema/article/view/2224>
- Shukur, k. Iskandar, z. & Cut, A. M. (2017). Pesan-Pesan Komunikasi Islam Dalam Tarian Tradisional Seudati Aceh Retrieved on December, 18, 2020 from <http://jurnal.uinsu.ac.id/index.php/balagh/article/view/908/704>
- Sunaryo, A. (2009) *Ornamen Nusantara*. Semarang, Indonesia: Dahara Prize.
- Tri, A. S.S., M.Pd , Monika, H. B.Ed, Rizki, U. S.Pd., M.Li” (2019) Sisi Historis Dan Sisi Kultural Simbolisasi Ayam Jantan Dalam Lintas Budaya. Retrieved on 13 December 2020 from <http://jurnal.lppm.unsoed.ac.id/ojs/index.php/Prosiding/article/viewFile/1106/960>